

mikhaïl bouzine



ZVEZDA

relationship studies
part III

GUIDE TO PERFORMANCE

the piece is written for the following ensemble:

- * flute;
- * clarinet in B;
- * cello;
- * midi keyboard with volume pedal or any other way to eliminate the attack;
+ you will need at least three different sound presets. please find instructions in the score.
- * triangle
- * a couple of self-made recordings. if you need references please write merelej@gmail.com.
for the instructions to record the «3» sound please look up the score of «3: relationship studies part II»
- * two TRENDSUM mirrors from IKEA (image provided). the mirrors need to be amplified if possible.
of the construction of the mirror, only the stand is used to make sounds, so it needs to be held upside down.
additional stuff for sound events w/ mirrors:
two pretty large (3 to 5 cm in diameter or even more) hefty metal balls for each one of the mirrors
one violin bow



for live performance seven performers are needed.

not needed full-time on stage:

P1 — mirror #1

P2 — mirror #2

P3 — triangle (the triangle player doesn't even need to appear on stage, pretty much. he can sit offstage or even in the audience for full effect)

needed full-time on stage:

P3 — flute

P4 — clarinet

P5 — midi keyboard

P6 — cello

P7 — tape manipulations and amplifying/effect controlling

the unmeasured part of the piece, after the first system,
quite serious and a bit solemn, should feel as an ironically playful dialogue rather than M O T I V A R B E I T type of music.

A L L note lengths are approximate.

the piece is written for st.petersburg molot-ensemble and was premiered by them on 14.v.18 in glinka museum, moscow, russia.



approx. 15"

approx. 12"

8^{va}
find a preset that has harsh «bursting» attack that dies quickly with only some harmonics remaining, continuing to ring, vaguely resembling the chord

take the chord off
(it should make an audible sound)

midi k.

cello

screechy metallic sound. it's up to you whether to prepare the strings or to come up with something else

(impetus for the ball on the mirror)

turn around the mirror to move the ball
Presto ————— fermata

specchi || ^ 1. with metal ball resting on upside down stand 2. unprepared


//

very brief pause of approx. 1,5 seconds


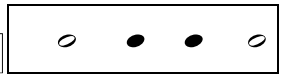

//

approx. 30-40"

(suddenly)

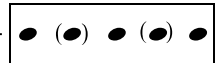
specchio 1 ||  *mp* *Adagio* *almost rhythmically*

due specchi

specchio 2 ||  *with soft stick* *gradually emerging*  *grave* *adagio*  *mp*

approx. 10-15"


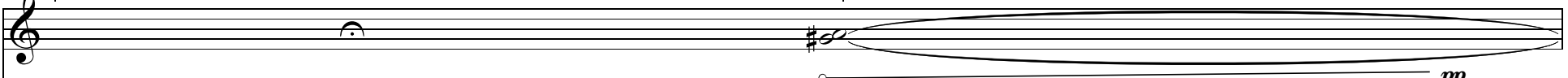
add second metal ball


 *play irregularly, with irregular dynamics (with mp as the loudest)*
play in the moments when the sound dies, sustaining




approx. 20-30"

3

cello   *pp*

specchio 1 ||  *the balls beat against each other more and more audibly. more and more clicking sounds*

specchio 2 || *continue the pattern but wither away gradually*

tape ||  *sound of an upright piano lid with stand open falling down on keys OR any harsh noise sound*
if possible, it should sound from the previously unused side of performing venue

the first idea was to differ between prerecorded chords on tape and live-performed chords on the keyboard. just before the performance the author decided to scrap the tape idea with tape; some remnants of it have been left in the score, namely this page.

4

keyboard

(the attack is cut out)

(keyboard)

a preset sounding softer than everything previous, but not too much. retaining the same metallic vibe

(the attack is cut out)

cello

specchio 1 || 7

Lento

ppp almost immediately

5

fi

cl (B)

keyboard

cello

specchio 2

slower and slower

//

PRECAUTION

before next page:

the following fragment is notated approximately.

white note is long. black note is short.

small black note is, obviously, very short.

the performers take breaths as they feel, but every long note should be as long as possible.

poco vibr. ————— senza vibr.

pp ————— *mp/mf* ————— *pp*

ma senza espressione

fi

cl (B)

triangle

this one is optional
and if you decide to play it,
please do it in some way
it wouldn't be noticed
by the public

quasi p



7

fi

cl (B)



8

fi

cl (B)



9

fi

cl (B)

tr

tr

this fragment is pretty much brief, but written this way for convenience.

10

fi (tr)

cl (B) (tr)

cello

blending into

poco vibr.

Detailed description: This system covers measures 10 and 11. The Flute (fi) and Clarinet in B (cl (B)) parts feature trills, indicated by '(tr)' and wavy lines above the notes. The Cello part has a long, sustained note with a fermata and a vibrato line underneath. The instruction 'blending into' is placed above the cello staff, and 'poco vibr.' is written below it.



11

fi

cl (B)

keyboard

cello

gradually non trillo

poco a poco molto vibr

meno vibr

senza vibr

Detailed description: This system covers measures 11 and 12. The Flute (fi) and Clarinet in B (cl (B)) parts have trills with a 'gradually non trillo' instruction above them. The Keyboard part has a long note with a fermata. The Cello part has a long note with a fermata and a vibrato line underneath. The instruction 'poco a poco molto vibr' is written below the cello staff, followed by a dashed line and 'meno vibr', and another dashed line and 'senza vibr'.

12

fi

cl (B)

keyboard

cello

tr

gradually non trillo



13

fi

cl (B)

keyboard

cello

14

fl

Musical staff for flute (fl) in treble clef. It contains three whole notes with a slur over them, starting at measure 14. The notes are G4, B4, and D5.

cl (B)

Musical staff for clarinet in B (cl (B)) in treble clef with a key signature of two sharps (F# and C#). It contains three whole notes with a slur over them, starting at measure 14. The notes are G4, B4, and D5.

keyboard

Musical staff for keyboard in grand staff (treble and bass clefs). The right hand (treble clef) starts at measure 14 with a *15^{ma}* (fifteenth) fingering on G4, followed by a slur over B4 and D5. The left hand (bass clef) has a slur over G3, B3, and D4. The text *soft attack. quiet hiss in the high* is written above the right hand. A dashed line indicates the melodic line for the right hand.

cello

Musical staff for cello in bass clef. It contains three whole notes with a slur over them, starting at measure 14. The notes are G3, B3, and D4.

15

fi

cl (B)

15^{ma}

keyboard

cello

specchio 1 ||

specchio 2 ||

tape ||

distorted & bassboosted
loop of sound
that was used in the first part of
«3»

extremely slow, but audible ----- *preparing to stop...*

extremely slow.

must be audible with the beginning of the next page

mf

approaching crescendo that must feel like there's going to be extremely loud soon. kind of like in the beginning of the piece

strictly not louder.

16

fl *sub. pp*

cl (B) *sub. pp*

keyboard *sub. pp*

cello *sub. pp*

specchio 1 || *stop.*

specchio 2 || ○ *extremely slow.* ^ ○ *approx. 2"* Presto *almost rhythmically, but playfully and kinda bouncing* *slower and slower* *stop slowing when full tranquility is achieved.*

tape || *sudden stop* ○

17 *highly fragile, vibrating, ringing*

(keyboard) *pp*

specchio 2 *extremely slow, on the verge of perception*

18 *15^{ma}*

(keyboard)

specchio 2

19

fl

cl (B)

triangle

keyboard

(keyboard)

cello

specchio 1

specchio 2

ppp

ppp

ppp

ppp

ppp

ppp

pp
lontano

slowly withering away

brief arco solo on the stand of the mirror try to get the most tender and passionate sound

20

fl *pp fragile*

cl (B) *pp fragile*

triangle

keyboard *pp fragile*

cello *pp fragile*

specchio 1

specchio 2

tape

