

Hans Tutschku

Einst mit dir

for soprano, clarinet, violin  
and live-electronics

upon the poem  
Fenster wo ich einst mit dir  
by Stefan George

(2007)

Stefan George

Fenster wo ich einst mit dir  
Abends in die landschaft sah  
Sind nun hell mit fremdem licht.

Pfad noch läuft vom tor wo du  
Standest ohne umzuschau  
Dann ins tal hinunterbogst.

Bei der kehr warf nochmals auf  
Mond dein bleiches angesicht ..  
Doch es war zu spät zum ruf.

Dunkel - schweigen - starre luft  
Sinkt wie damals um das haus.  
Alle freude nahmst du mit.

Windows where I once with you  
Watched the countryside by dusk  
Are now full of alien light.

Still the path runs to the gate  
Where you stood and did not turn.  
Then you walked on down the hill.

At the turn the moon once more  
Threw its light on your pale face...  
But it was too late to call.

Darkness - silence - chilling air  
Sinks as then around the house.  
All my joy you took with you.

# Einst mit Dir

for soprano, clarinet, violin and live-electronics  
upon the poem  
"Fenster wo ich einst mit dir" by Stefan George

Hans Tutschku

$\text{♩} = 80$

Soprano

[f... sch] *mf* < [f] *f* < [f... sch] *ff* < i *mp* A *mp* A bends Du < i *mf*

Clarinet in B $\flat$

Violin

electronics

1  
 3  
 5  
 6  
 10

Sampler2:  
 "atem-bar003" -> HP 2  
 sop->reverb  
 reverb invol softer  
 vln->AM1-sf1 "geige-gis-g!!!" -> HP 1  
 sop->AM2-sf2 "1-anfang-g" -> HP 2  
 clar->AM3-sf1 "clar-e4-bar006" -> HP 3  
 fadeout - munger

Sampler1:  
 voice-chord1-bar010 -> HP 1, 3  
 (fade-in/fade-out)

sop -> munger1+2  
 1500 switch off munger input  
 Sampler1:  
 clar-chord1-bar001 -> HP 1, 2, 3

*irregular glissando around the pitch*      *fast whispered*      *fast whispered*      *irregular noises, using different combinations of [f] and [s], the accents are getting louder*

S  
*i*      *f*      *mf*      *mf*      *mp*      *f*  
 Du      Fenster wo ich      Abends in die      [f] - [s] - [ffff] - [fs] .....      sind  
 einst mir Dir      landschaft sah

B♭  
*mf*      *p*      *mp*      *p*      *fp*

Vln.  
*f*      *f*      *fp*      *mp*      *p*      *f*  
*s.p.*      *non vib*

6/4      2/4      6/4      2/4

13      15      17      21

el  
 Sampler2: vln-bar14+hall-bar015 -> HP 1      Sampler1: voice-chord1-bar017 -> HP 1, 3      Sampler2: vln-bar22-bar021 -> HP 1  
 close 3 envelopefollowers      vln->AM1-sf1 "d-double" -> HP 1  
 sop->AM2-sf2 "schreck-lang" -> HP 2  
 clar->AM3-sf1 "clar-e4-bar006" -> HP 3

S  
 nun hell mit frem dem Licht Du Pfad  
*f ff fff pp mf*

B♭  
 Cl. → air N air N mixture of tone and air  
*mf mf ff mf pp ff f mp ff*

Vln.  
 s.p. N → s.p. irregular glissando around the pitch  
*mf ff pp mp*

7/4 1/4 5/4

22 25

el

Sampler1:  
voice-chord1a-bar025 -> HP 1, 3

*fast whispered*      *fast whispered*      *fast whispered*

S  
 Pfad noch läuft vom tor wo du *mf*      Standest ohne umzuschau *f*      Dann ins tal hinunterbogst *ff*      Bei derkehrwarfnochmals aufMond *mf*  $\rightarrow$  *f*

B $\flat$  Cl.  
*irregular glissando around the pitch*  
 air  $\rightarrow$  N  
*p*

Vln.  
 s.p.  $\rightarrow$  N  
*p*      *f* *ff*

4/4      5/4      6/4      3/4      1/4      7/4

el  
 27      29      34

Sampler2:  
 voice-chord2-bar029 -> HP 1, 3  
 sop -> highpass -> reverb

Sampler3:  
 vln-bar35-bar034 -> HP 1  
 vln -> AM1 -> sf1 "geige-gis" -> reverb  
 sf2 "geige-fahl-kurz" -> reverb

*irregular noises, using different combinations of [j] and [s]*

S  
 Mo *mp* nd *mf* dein blei ches an ge sicht *mp* [f] - [s] - [ffff] - [fs] .....

B $\flat$  Cl.  
*mf mp f mf p ppp*

Vln.  
*mp mf p*

el  
 36 39

vln -> gizmo (envfol1)

Sampler3:  
clar-e4-bar039 -> HP 3

vln -> reverb1  
sop -> highpass -> reverb2  
clar -> reverb3  
3000 close invol to reverb 3

S  
[f] - [s] - [ffff] - [fs] .....  
*mf* *f* *ff*

B♭  
Cl.  
*p* *f* *p* *mf* *f* *fff* *fff* *fff*

Vln.  
*p* *f* *f* *fff* *mf*

41  
cl

$\frac{2}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{1}{4}$   $\frac{6}{4}$

close reverb  
no electronics  
sfplay1:  
gesang-mix-bar045 -> HP 1, 2, 3  
Sampler1:  
vln-bar65-bar045 -> HP 1

S

Dun kel du schweigen

*pp* *mp* *ff*

B $\flat$   
Cl.

*fff* *ff* *fff* *mp*

Vln.

*pp* *ff* *mf* *ppp* *f* *ff*

s.p. s.p.

6/4 2/4 6/4 2/4 4/4 4/4 6/4

cl

49 53

sfplay2:  
gesang-mix-bar049 -> HP 1, 2, 3

sfplay3:  
gesang-mix-bar053 -> HP 1, 2, 3

Sampler2:  
vln-bar53+rev-bar049 -> HP 1, 2

*irregular noises, using different combinations of [f] and [s]*

> > > > > > > > >>>

S  
 star re luft  
*mf* *mp*

[f] - [s] - [ffff] - [fs] .....

B♭  
Cl.  
*mp* *f* *p* *mf* *ff* *fff* *mf* *p*

Vln.  
*mp* *f* *p* *f* *mp* *f* *mp* *pp* *mp*

59 cl.

sop -> highpass -> mungler 1 (transpose 0.63) -> HP 1, 3  
 -> mungler 2 (transpose 1.1) -> HP 2

S  
 Sinkt *f* wie *f* da *f* mals *f*

B $\flat$   
 Cl.  
*mp* *p* *f* *mp* *mf* *ff* *f* *mf*

Vln.  
*mf* *mp* *f* *f* *p* *pp* *mf* *f* *ff*

64  
 cl.

close input to mungler

sop -> reverb

vln -> AM1 -> sf1 "seq-stereo" -> HP 1, 2  
clar -> AM3 -> sf3 "clar-chords" -> HP 2, 3

*inhaling*

S  
 um das haus [f]  
*f* *mf* *mp*

B<sup>b</sup>  
Cl.  
*f* *mp* *p* *f* *fff* *mf*

Vln.  
*mp* *mp* *mp* *ff* *mp*

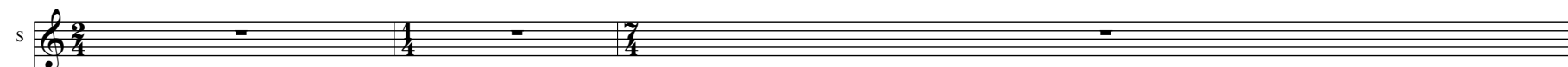
68  
cl

Sampler1:  
vln-bar56-bar070 -> HP 1

Sampler2:  
vln-ba66-bar072 -> HP 1

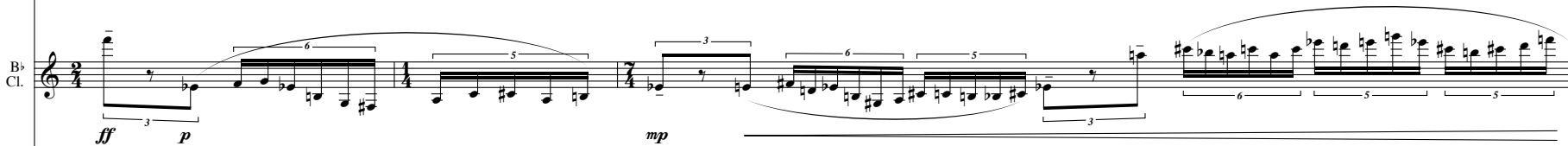
Sampler1:  
vln-montage-bar075 -> HP 1, 2  
 Sampler3:  
sop-onenote-bar075 -> HP 2, 3

S



Staff for Soprano (S) showing rests in 2/4, 1/4, and 7/4 time signatures.

B♭  
Cl.



Staff for Bass Clarinet (B♭ Cl.) with musical notation, dynamics (*ff*, *p*, *mp*), and fingerings (3, 6, 5, 3, 6, 5, 6, 5, 5).

Vln.



Staff for Violin (Vln.) with musical notation, dynamics (*p*, *f*, *p*, *ff*), and fingerings (3, 6, 5, 5, 7, 6). Includes a *s.p.* marking with a dashed line.

2/4      1/4      7/4

77  
cl



Staff for Clarinet (cl) with rests, starting at measure 77.

S  
Al le freu de nahmst du

*f* *p* *p*

B♭  
Cl.  
*f* *mp* *ppp* *ppp*

Vln.  
s.p. → N  
*mf* *mp* *ppp*

7/4 2/4 5/4

80  
cl  
81

sfplay1:  
sop-chord6-nobass-bar081 -> HP 1, 2, 3

sfplay2:  
clar-aecoline-chords1+2+3 -> HP 1, 2, 3

S

mit  
*pp*

B♭  
Cl.  
*ppp*  
*non. vib.*

Vln.  
*ppp*  
*non. vib.*

$\frac{1}{4}$   $\frac{5}{4}$

83  
cl

the clarinet soundfile continues to play,  
musicians tacet  
after about 20-30 seconds part 2 starts  
with the fade-in of the granulation sound

part 2

♩ = 55

♩ = 80

♩ = 55

S

B♭ Cl.

Vln.

el.

89

100

101

Gran1 (voice-chord1) -> HP 1, 3  
Gran2 (voice-chord1) -> HP 2

sop -> envfol 2 -> accumulator -> controlling  
the freeze position of granulation

Sampler1:  
schrei-stotter-bar100 - HP 1, 2, 3

fade out grain

Gran1 (voice-chord2) -> HP 1, 3  
Gran2 (voice-chord2) -> HP 2

♩ = 80

♩ = 55

S

E E Du

*f* > *mf* > *p* *mf* *mp* < *mf*

B♭ Cl.

*p* *f* *p* *mf*

Vln.

*violent*

*f* *fff* *mf*

103 109 110

el

Sampler1:  
schweigen-bar109 - HP 1, 2, 3

fade out grain

clar -> gizmo (envfol)

Gran1 (voice-chord3) -> HP 1, 3  
Gran2 (voice-chord3) -> HP 2



♩ = 80

♩ = 55

S

The vocal line for Soprano (S) is written in treble clef. It begins with a whole note G4, followed by a half rest. The tempo changes to 55 bpm. The melody continues with quarter notes: A4, B4, A4, G4, F4, E4, D4, C4. There are rests for the next two measures. The tempo returns to 80 bpm. The melody continues with quarter notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The piece ends with a whole note G4.

I \_\_\_\_\_ dein blei ches an ge sicht I \_\_\_\_\_ Dir I \_\_\_\_\_ I

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

air/sound.....

B<sup>b</sup> Cl.

The Bass Clarinet (B<sup>b</sup> Cl.) line is written in treble clef. It has whole rests for the first two measures. The tempo changes to 55 bpm. The melody consists of quarter notes: D3, C3, B2, A2, G2, F2, E2, D2. There are rests for the next two measures. The tempo returns to 80 bpm. The melody continues with quarter notes: D2, C2, B1, A1, G1, F1, E1, D1. The piece ends with a whole note G1.

*mf* *mf*

flautando.....

Vln.

The Violin (Vln.) line is written in treble clef. It has whole rests for the first two measures. The tempo changes to 55 bpm. The melody consists of quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. There are rests for the next two measures. The tempo returns to 80 bpm. The melody continues with quarter notes: D3, C3, B2, A2, G2, F2, E2, D2. The piece ends with a whole note G2.

*mf* *mf*

$\frac{4}{4}$

$\frac{1}{8}$

$\frac{3}{8}$

$\frac{4}{4}$

124

126

135

el

The Electric Bass (el) line is written in treble clef. It has whole rests for the first two measures. The tempo changes to 55 bpm. The melody consists of quarter notes: D2, C2, B1, A1, G1, F1, E1, D1. There are rests for the next two measures. The tempo returns to 80 bpm. The melody continues with quarter notes: D1, C1, B0, A0, G0, F0, E0, D0. The piece ends with a whole note G0.

fade out grain  
no electronics

Gran1 (voice-chord6) -> HP 1, 3  
Gran2 (voice-chord6) -> HP 2  
Gran3 (atem-stretch) -> PAN3 (L+R)

♩ = 96

part 3

Soprano

[f... sch] [f] [f... sch] ä Fen ster wo ich einst

*mf* < *mf* < *mf* < *ff* *mf* *f > p* *fp*

Clarinet in B♭

*ff* *f* *gliss* *mp* *f > p*

Violin

*fff* *f* *molto vib. irregular* *mp* *f > p* *gliss*

142 147 150

sop -> highpass -> mungler 1 (transpose 0.5) -> HP 1, 3  
-> mungler 1 (transpose 1) -> HP 2

Sampler2:  
ga-bar147 -> HP 2

Sampler1:  
clar-bar21-bar150 -> HP 3

Sampler1:  
atem+abend-bar142 -> HP 2

Sampler3:  
glissando-bar147 -> HP 1, 3

(♩ 96)

S

inhaling exhaling gliss

[f... sch] [f] ä Fen ster wo ich einst mit dir

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

B♭ Cl.

*p* > *f* > *mf* *fp* *p* < *mf* > *p*

5 3 gliss

Vln.

*f* ————— *ff* ————— *fp* *mp* < *mf* > *p*

el

153 6/4 5/4 2/4 5/4 1/4 6/4 3/8 6/4 161

Sampler2:  
atem+ga-bar156 -> HP 2

Sampler3:  
dunkel-bar159 -> HP 2

Sampler1:  
clar-polyphon-bar160 -> HP 1, 2



S

A A A A A bends A bends [f] A A A bends

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

*exhaling*

B♭ Cl.

*mf* *f* *fp* *mp* *mp* *p* *mp*

*molto vib. irregular*

Vln.

*mf* *f* *fp* *f* *p* *mp*

el

164  $\frac{1}{4}$  165  $\frac{6}{4}$  166  $\frac{5}{4}$  168  $\frac{6}{4}$  171  $\frac{1}{4}$  172  $\frac{5}{4}$

Sampler3:  
clar-bar36-bar165-> HP 3

sop -> munger

close input to munger

Sampler1:  
voice-chord1b  
-bar171-> HP 1, 2, 3

Sampler2:  
voice-chord2b  
-bar172-> HP 1, 2, 3

S

in die la la land la nd schaft la nd schaft sah si i nd nun hell

*f* *mf* *mp* *mp* *mp* *fp* *mp* *f* *ff*

B♭ Cl.

*mf* *f* *mp* *p* *p* *pp* *mp* *fp* *mp* *mf* *f*

Vln.

*mf* *f* *mf* *p* *p* *pp* *mp* *fp* *mf* *f* *ff*

el

173 173 175 176 177

7/4 1/4 3/4

Sampler1:  
voice-chord2  
-bar173-> HP 1, 2, 3

Sampler3:  
clar-bar36-bar165 -> HP 3

Sampler2:  
voice-chord2c  
-bar175-> HP 1, 2, 3

Sampler1:  
voice-chord3  
-bar176-> HP 1, 2, 3

Sampler3:  
clar-bar50-bar177 -> HP 3

S

mit frem dem Licht Pfad noch läuft vom Tor wo du sta a

*f mp mf ppp p mp mf f mf mp*

B♭ Cl.

*f mf p mp ppp p mp f mp p mp*

Vln.

*irregular glissando around the pitch*

*mf pp p mp f mp p mf*

el

178  $\frac{3}{4}$   $\frac{1}{8}$   $\frac{9}{4}$  180  $\frac{5}{4}$   $\frac{1}{8}$   $\frac{9}{4}$  181  $\frac{3}{4}$  184  $\frac{1}{4}$

Sampler1  
freude-bar180 -> HP 2

Sampler2:  
clar-chord4-bar181 -> reverb -> HP 1, 3  
-> HP 1, 2, 3

Sampler2:  
clar-chord5-bar184 -> reverb -> HP 1, 3  
-> HP 1, 2, 3

(♩ = 96)

♩ = 80

S  
 stan dest oh ne um zu schaun Dann ins tal hi i nu u n ter bogst  
*mf f mf mp p f*

B> Cl.  
*f mp p f f mp p p mf*

Vln.  
*mf p ff mp p p mf*

cl  
 186 189 191 192 193

Sampler1:  
standest-bar186 -> HP 2

Sampler2:  
voice-chord1  
-bar189 -> HP 1, 2, 3

Sampler3:  
voice-chord7  
-bar191 -> HP 1, 2, 3

sop -> bandpass -> munger (punktuell)

Sampler2:  
voice-chord1  
-bar192 -> HP 1, 2, 3

S  
 Bei der kehr warf noch mals auf Mo nd Mond dein blei ches an ge  
*mf f mp f ff mf*

B♭ Cl.  
*mp mf mp mf mp p mf mp f mf*  
 air/sound.....

Vln.  
*mf f mp f mp p f mf ff f mf*  
 flautando.....

197  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{1}{8}$

200 202 203

el

Sampler3:  
 voice-chord5(g-with-rev)  
 -bar200 -> HP 1, 2, 3

Sampler2:  
 clar-polyphon5-bar202 -> HP 1, 3

Sampler1:  
 schrei-schreck-bar203 -> HP 2

no electronics

Sampler3:  
 mond-bar203 -> HP 2

(♩ = 80)

S  
 sieht doch es war zu spät zum ruf  
*mf pp p p mp*

B. Cl.  
*mf ppp p p*

Vln.  
*mf mp p pp p*

212 216 220 224

Sampler3:  
clar-polyphon2-bar220 -> HP 1, 2, 3  
(very soft)

Sampler1:  
clar-polyphon3-bar224 -> HP 1, 2, 3  
(very soft)

Sampler2:  
clar-dist+hall-bar216 -> HP 1, 3

