

Hans Tutschku

behind the light

for string quartet and electronics

Violoncello

(2011)

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Behind the light

for string quartet and electronics

2011 / duration: 15:00 min / for my father

first performance: November 16, 2011 by the Chiara Quartet at Sanders Theatre, Cambridge MA

behind the light is a reflection on reflections. What surfaces are capable of reflecting incoming light? How does this alter color and how do the qualities of the reflections change the visual atmosphere? *behind the light* is an exploration of the relationship between source and multiplication.

I took the flickering quality of sunlight on a river, the neutral atmosphere of light tubes in a hallway, or the moving shadows created by a burning candle, and reimagined them in the musical world. They inspired relationships between sonic atmospheres and the explorations of a string quartet and electronics.

I'm interested in concepts of verticality and horizontality: the quartet and electronics often develop their individual wanderings for short periods of time, but are then resynchronized by strong vertical events.

The electronics were composed of shorter sequences, recorded with the Chiara Quartet, and then manipulated in the studio.

general remarks:

all trills are performed as major seconds

gracenotes are performed before the beat

the spacing of the irregular accents is most of the time represented by their graphical placement in the bar when the spacing was too tight, the indication "<< ... similar x times" is used : the indicated number of accents should be placed in irregular groups over the note duration

Behind the light (hinter dem Licht)

für Streichquartett und Elektronik

2011 / Dauer: 15:00 min / meinem Vater gewidmet

Uraufführung: 16. November 2011 durch das Chiara Quartett im Sanders Theatre, Cambridge MA

behind the light verarbeitet Phänomene der optischen Welt. Welche Oberflächen reflektieren einfallendes Licht und wie verändern sie die Farbe und Qualität der visuellen Atmosphäre? *behind the light* erforscht Verhältnisse von Quelle und Vervielfachung.

Ich stellte mir die flackernden Lichtpunkte auf einem bewegten Fluss vor; die neutrale Lichtstimmung von Leuchtstoffröhren in einem Gang oder die bewegten Schatten, die durch eine Kerze hervorgerufen werden und übertrug sie in Klangbilder. Die optischen Vorstellungen inspirierten mich zur Gestaltung kontrastierender Klangatmosphären im Zusammenspiel von Streichquartett und Elektronik, die ihre Rolle als Quelle und Reflektion immer wieder tauschen.

Vertikale Linien und horizontale Energien sind ein weiterer Faktor: das Quartett und die Elektronik gehen oft ihre eigenen Wege, aber nur für kurze Zeit, um dann wieder durch starke Akzente synchronisiert zu werden.

Die Elektronik wurde aus kurzen, komponierten Gesten entwickelt, die mit dem Chiara Quartett aufgenommen und dann im Studio transformiert wurden.

Allgemeine Aufführungshinweise:

Alle Triller werden als grosse Sekunde ausgeführt.

Vorschlagnoten kommen immer vor der Zählzeit.

Die Platzierung der unregelmäßigen Akzente wird graphisch angegeben. Sie sollen als kleine Gruppen über die Notendauer verteilt werden. In den Stimmen ist manchmal nicht ausreichend Platz, um die Akzentgruppen darzustellen. Dann wird mit “<< ... similar x times” angegeben, wie viele weitere Akzente gespielt werden sollen, die dann ebenfalls in unregelmäßigen Abständen und als keine Gruppen ausgeführt werden.

behind the light
for string quartet and electronics

Hans Tutschku

♩ = 78

1

Cello

ff mp f ff

(*)

7

(**)

mp ff

norm. vib. → molto vib. → no vib.

13

2

ff p f p f ff

20

p mf f ff

26

3

norm. vib. → m.v.

fff fff no dim. mf mp

33

col legno batt.

f ff mf f mf

(*) place all grace notes before the beat
(**) play all trills with major second

40 col legno ord. 4

batt.

f *ff* *f* *f* *mp*

47

f *ff* *mf*

51 5

ff *mf* *f* *ff*

56 6

f *ff* *f* *ff* *f* *ff* *ff*

63 s.p. slow changing bow pressure motionless

no vib.

f *pppp* *p* *pp* *f*

70 7

f *mf* *f* *mf*

74

ord. → flautando → s.p. → s.t.

mp *p*

78 8

ord. slightly emphasize the upper voice
flautando
s.p.

mf *ff* *pp* *ppp*

83 9

ord. flautando ord. → s.p. flautando ord. → s.p.

mf *mp* *p* *mf* *ff* *fp*

87 10 vital, energetic

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

92

mf *f* *ff* *fff*

95 11

fff no dim. *ff* *fff*

99

12

$\text{♩} = 58$

molto vib. \longrightarrow no vib.

Musical notation for measure 99, bass clef, 7/4 time signature. The measure contains a complex rhythmic pattern with slurs and dynamic markings: *f*, *fff*, *mp*, *p*, and *pp*. A hairpin indicates a crescendo from *f* to *fff*, followed by a decrescendo through *mp*, *p*, and *pp*. A vibrato marking 'molto vib.' is present over the first part, which transitions to 'no vib.' towards the end of the measure.

104

13

Musical notation for measure 104, bass clef. It features a triplet of eighth notes marked with a '3' above the staff. The dynamic markings are *ppp*, *mp*, and *pp*. A hairpin shows a crescendo from *ppp* to *mp*, followed by a decrescendo to *pp*.

111

14

Musical notation for measure 111, bass clef. The measure contains eighth notes with accents (>) and dynamic markings: *mp*, *mp*, and *p*. A hairpin indicates a decrescendo from *mp* to *p*.

114

15

arco

s.p.

Musical notation for measure 114, bass clef. It includes a dashed line above the staff indicating a slur. The measure contains eighth notes with accents (>) and dynamic markings: *mp*, *fff*, *p*, *pp*, and *mf*. A hairpin shows a decrescendo from *mp* to *pp*, followed by a crescendo to *mf*. The marking 'arco' is placed above the staff, and 's.p.' (sordina) is placed above the notes.

117

16

molto s.p.

arco

Musical notation for measure 117, bass clef. It features a complex rhythmic pattern with slurs and dynamic markings: *mp*, *p*, *mp*, *fff*, *pp*, and *ppp*. A hairpin shows a decrescendo from *mp* to *ppp*. The marking 'molto s.p.' is placed above the staff, and 'arco' is placed above the notes. Fingering numbers 7, 5, and 9 are indicated below the staff.

119

17

ord.

Musical notation for measure 119, bass clef. The measure contains eighth notes with accents (>) and dynamic markings: *mp*, *fff*, and *mp*. A hairpin shows a decrescendo from *mp* to *fff*, followed by a crescendo to *mp*. The marking 'ord.' is placed above the staff.

121 *molto s.p.*

fff *p* *mp*

18

122 *molto s.p.*

mf *p*

123

p *mf*

124

mf *p*

19

20

125 *frozen* *s.p.* *s.p.* *irregular accents (*)* *ord.* *s.p.*

p *p* *mp*

21

22

23

128 *ord.* *s.p.* *s.p.* *s.t.*

mp *mf* *f*

(*) place the indicated number of accents in irregular groups over the note duration

24 25 ♩ = 66 ord. 26 *with insisting energy*

ord. → s.p. s.p. ord.

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

135 *f* *mf*

ord. → s.p. s.p. → ord.

28 *mf* *mf* *mf*

flautando → ord. *character change: more stable*

138 *mf* *mf* *mf*

29 *f* *f*

141 *f* *f*

143 *ff*

30 31 32 33

♩ = 58 *molto vib.* *ord.* *s.p.* *motionless*

145 *fff* *no dim.* *ff* *f* *mp* *f*

35

mobile, with strong contrasts

34

151

ord. s.p. 66 flautando ord.

f p f mf f

s.p.

154

molto s.p. norm. vib. molto vib.

p mp p f mp ppp ff

36

gentle

156

s.p. molto s.p. col legno batt. s.p.

pp p p mp ff pp mp ff p

37

159

flautando ord. s.t. con. sord.

ff p mp ppp p mp

38

very light

163

ppp ppp p

39

166

flautando senza sord. flautando

mp ppp ppp p

40

169 *ord.*

p *p* *mp* *p* *ff*

172

ff *mf* *ff* *mf* *mf*

41

175 *ord.* *s.p.*

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

42

179 $\text{♩} = 58$

mf *mpf* *mf* *pp* *pp*

43

s.p.
slow changing bow pressure
no vib.

ord.

mf *sfz* *f*

44

184 *s.p.*
slow changing bow pressure
no vib.

mp *p* *f* *pp*

ord.

s.p.
slow changing bow pressure
no vib.

188 45 46

s.t. *molto s.p.* slow changing bow pressure norm. vib. ord. s.p. no vib.

mf > *p* *mf* < *f* *pp* *mf* *f* < *ff* *mf*

193 47 48 *lively, not static*

ord. *molto s.p.* $\text{♩} = 86$

f < *ff* *fff* *p* *pp*

196 49 50 *molto s.t.*

198 $\text{♩} = 58$ 49 50 *molto s.p.*

s.p. *ord.* $\text{♩} = 86$

pp *p* < *mf* *p*

202 51 52 53

molto s.t. *col legno batt.* *molto s.p.* s.p. $\text{♩} = 86$ *molto s.p.*

mp *mf* *pp*

204 52 53 *molto s.p.*

ord. *s.p.* $\text{♩} = 86$ *molto s.p.*

p < *fff* > *p* *f* *mp*

208

molto s.t.

6 6

♩ = 58 54
210

subito calm
s.p.
slow changing bow pressure
no vib.

mp < *f* *pp* > > > > > >

55

♩ = 86 56

ord. → s.p. → molto s.p.

p < *f* *ff* < *fff* *f*

7 5 7 5

220

molto s.t.

7 5 7 5

ff

♩ = 78 57

222

f *mp* *f*

5 3 3 5

tr

58

226

ff *mf* *f*

6 7 3

59

230

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

3 6 6 5 3

237

ff *f* *fff* *ff* *f* *f*

motionless *motionless*

60

245 $\text{♩} = 58$

mf *f* *pp* *f* *sfz* *mf* *p* *f*

s.p.

61

246

mf *p* *ff* *fff* *p* *pp* *p* *mf*

s.t. *ord.* *molto s.p.* *ord.* *s.p.* *ord.*

62

249

mp *mf* *pp* *p* *fff* *p* *f*

col legno batt. *molto s.p.* *s.p.* *ord.*

63

252

mp *f* *ff* *fff*

ord. *s.p.* *molto s.p.* *no dim.*

256

pp *p* *pp*

ord. *slow changing bow pressure* *no vib.* *s.p.*

64 *lyrical*
molto s.p. ord.

259 *p* *pp* *p* *pp*

65 gliss. s.p.

263 *ppp* *p* niente

general remarks:

all trills are performed as major seconds

gracenotes are performed before the beat

the spacing of the irregular accents is most of the time represented by their graphical placement in the bar
 when the spacing was too tight, the indication "<< ... similar x times" is used : the indicated number of accents
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score version 61