

Hans Tutschku

**behind the light**

for string quartet and electronics

Violin 2

(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

Violin 2

♩ = 78

1

7

12

19

24

31

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

*mp*

*ff* *fff* *ff* *p* *f* *p* *sfz*

*ff* *p* *mf*

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

*f* *ff*

(\*)

(\*\*)

tr

s.p. → ord.

norm.vib. → m.v.

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

36

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

4

43

43 *f* *mp* *f*

5

48

48 *ff* *mf* *ff* *mf*

6

54

54 *f* *ff* *f* *ff* *f* *ff*

60

60 *f* *ff* *ff* *f* *pppp*

slow changing bow pressure  
II. no vib.

65

65 *p* *pp* *f* *f*

motionless

7

71 *mf* *f* *mf* *mp* ord.

75 flautando s.p. s.t. ord. *p* *mf*

8

slightly emphasize the upper voice

79 flautando s.p. ord. *ff* *pp* *ppp* *mf*

9

84 flautando ord. s.p. flautando ord. s.p. ord. *p* *mf* *ff* *fp* *mf*

10

vital, energetic

88 *ff* *fff* *ff*

92 *mf* *mf* *mf* *mf*



11

95

95 *fff* *fff* no dim. *ff* *fff*

12

99

99 *f* *fff* *mp* *p* *pp*  $\text{♩} = 58$  molto vib.

13

103

103 *ppp* *pp*

14

110

110 *pp* *p*

113

113 *p* *mp*

15

115

115 *p* *mf* *mp*

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

16

molto s.p.

118

*p* *mp*

17

molto s.p.

120 s.p.

*mp* *p*

molto s.p.

121

*mp* *p* *mp*

18

s.p.

122

*mf* *p*

ord. frozen

s.p. → ord.

... sim. 10 times

*p*

19

frozen

s.p.

s.p.

*p* *p*

20

ord.

s.p.

*mp* *mp*

21

ord.

s.p.

*mp* *mf*

22

s.p.

s.t.

*mf* *f*

23

ord.

*f* *f*

24

ord.

s.p.

*mf* *mf*

25

s.p.

*mf* *f*

♩ = 66 26 *with insisting energy*

ord. ord. → s.p.

133

*f ff f*

27 28

s.p. → ord. flautando → ord. *character change: more stable*

137

*f mf mf mf*

140

*mf f*

29

142

*f*

143

*f*

30 ♩ = 58 *molto vib.*

144

*ff fff no dim.*

31 32 33 34

s.p. *motionless*

146

*ff f mp f f*

35

mobile, with strong contrasts

♩ = 66 *molto s.p.* ord. s.p. ord.

152 ord. → s.p.

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

36

gentle

155 *norm. vib.* → *molto vib.* s.p. *molto s.p.* ord.

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

158

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

37

38

very light

160 *flautando* → ord. → s.t. con. sord.

*mp* *ppp* *p* *mp* *ppp*

164

*ppp* *p*

39

166 *flautando* senza sord. *molto s.p.*

*mp* *ppp* *ppp* *p*

169 *molto s.p.* ord.

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

172

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

175 ord. → *s.p.*

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

♩ = 58

179 *molto s.p.*

*mp* *f* *mf* *pp*

II. no vib. *slow changing bow pressure*

183 ord.

*mf* *ff* *mp* *p* *mf* *pp*

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

*slow changing bow pressure no vib.*

188 *flautando* *molto s.p.*

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

II. norm. vib. *slow changing bow pressure*

46

47

191 ord. s.p. no vib. ord. ord. s.p.

*f < ff mf f < ff fff p*

48

*lively, not static*

$\text{♩} = 86$

195 molto s.p. molto s.t.

*pp*

49

50

$\text{♩} = 58$

$\text{♩} = 86$

198 s.p. s.t. s.p. ord. molto s.p.

*pp p < mp > p p*

201 molto s.t.

51

52

203 s.t. ord. molto s.p. ord. ord. s.p. col legno batt.

*pp mp pp p < fff > p ff*

53

$\text{♩} = 86$

206 ord. molto s.p.

*sfz mp f mp*

209  $\text{♩} = 58$  54 *subito calm*  
*molto s.t.* *s.p.* *s.t.* II. *no vib.* *slow changing bow pressure*  
*mp* *f* *pp*

Musical staff 209-212: Treble clef, 6/4 time signature. Starts with a 7-measure rest, followed by a series of eighth notes with accents. Dynamics range from *mp* to *f* and *pp*. Includes performance instructions like *subito calm* and *slow changing bow pressure*.

213 55  
*s.p.* *s.t.*  
*p* *f*

Musical staff 213-216: Treble clef, 3/4 time signature. Continues with eighth notes and accents. Dynamics range from *p* to *f*.

217  $\text{♩} = 86$  56  
*ord.* *s.p.* *molto s.p.* *molto s.p.*  
*ff* *fff* *f*

Musical staff 217-218: Treble clef, 7/4 time signature. Features a 6-measure rest followed by eighth notes. Dynamics range from *ff* to *fff* and *f*.

219 57

Musical staff 219-220: Treble clef, 3/4 time signature. Continues with eighth notes and accents. Dynamics range from *ff* to *f*.

221  $\text{♩} = 78$  57  
*molto s.t.*  
*ff* *f* *mp*

Musical staff 221-224: Treble clef, 4/4 time signature. Features a 6-measure rest followed by eighth notes and accents. Dynamics range from *ff* to *f* and *mp*.

225 58  
*f* *ff* *mf*

Musical staff 225-228: Treble clef, 2/4 time signature. Includes triplets and accents. Dynamics range from *f* to *ff* and *mf*.

229 59  
*ff* *mf* *f* *ff* *f* *ff*

Musical staff 229-235: Treble clef, 3/4 time signature. Includes triplets and accents. Dynamics range from *ff* to *mf* and *f*.

236 *motionless*  
*f* *ff* *f* *fff* *ff* *f*

Musical staff 236-240: Treble clef, 2/4 time signature. Includes triplets and accents. Dynamics range from *f* to *fff* and *ff*.

60

243 *motionless*  $\text{♩} = 58$

*f* *mp* *f* *p*

3 5 3 5 3

s.t.  $\rightarrow$  s.p.

61

246 *flautando*

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

7 5 5 3 5

ord.  $\rightarrow$  s.p. s.p.  $\rightarrow$  s.t.  $\rightarrow$  s.p.

62

249

*pp* *mp* *pp* *p* *fff* *p* *ff*

3 5 3

ord.  $\rightarrow$  s.t. *molto s.p.* ord.  $\rightarrow$  s.p. *col legno batt.*

63

252

*sfz* *mp* *f* *mf* *ff* *ff* *fff* *no dim.*

5 5

ord. s.p.  $\rightarrow$  s.t. ord.  $\rightarrow$  s.p.  $\rightarrow$  molto s.p.

ord.  
slow changing bow pressure  
no vib.

64

256 II.

*pp* *pp* *pp* *p* *pp*

5 5

*lyrical* *molto s.p.* *molto s.p.* *lyrical*



260 *ord. no vib.* *con. sord.* **65** *gliss.*

264 *ppp* **66** *p* *pp* *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