

Laure M. Hiendl

**Alles beginnt immer jetzt**  
for cello and electronics

2017

## Notes:

The cello should be heavily amplified with three microphones:

- a) condenser pickup on the corpus, directly above the bass bar, to pick up low frequencies (e.g. AKG C411)
- b) a normal condenser microphone (cardioid or hyper-cardioid) closely pointed at the bridge
- c) a vocal microphone pointed at the cellist's mouth

The scordatura is as follows:



The top staff indicates the location and rhythm of the bowing, with the middle line representing the bridge. Wiggly lines indicate diagonal up-and-down bowing.

= no pitch audible, only airy noise

= some pitch audible

= half pitch, half airy noise

= somewhat airy, noisy

= ordinario, no noise

= bartok pizz

= hitting the strings with the bow in such a way that the strings audibly touch the fingerboard

= left hand tapping

# Alles beginnt immer jetzt

for Lester St. Louis

Laure M. Hiendl (2017)

♩ = 112

□ → □ □ → □ □ → □ sim.

Cello

5 5 5 5 2 5 5 5 5

*pp* *p* *pp* *p* *sim.*

♩ = 132

6

3 5 5 3 5 3 3

*p*

♩ = 112

□ → □ □ → □ □ → □ sim.

12

4 3 4 5 5 5 5

*p* *< mf > p* *p* *< mf > p* *pp* *p* *pp* *p* *sim.*

□ → □ □ → □ □ → □

17

5 5 5 3 3 3 5

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



♩ = 132 □ → ■

54 3 5 3 3 3 5 2 3

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

arco (pont.)

♩ = 88 pizz

61 2 3 3 3 3 4 3 5 5

*p*

♩ = 132

70 3 5 3 5 3 5

arco (pont.)

*f* *ff*

♩ = 104

76 3 2 3 5 3 3

*ff*

♩ = 112 □ → □ □ → □ □ → □ sim.

83 5 5 3 5 3 5 5 5

increase movement with dynamics

*p* *p* *ff* *fff* *pp* *p* *pp* *p* sim.

□ → □ sim.

88 5 3 3 3 5 3 5 3

*pp* *p* sim.



♩ = 112

126 3 3 5 5 5 5 5 5 5

Voice

audible in- (▲) and exhale (▼)

*pp* *f* *ff*

Cello

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

pizz. III

pizz. I II III

♩ = 132

132 3 6 4

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

135 3 3 2 5 3 5

*pp* *p* *pp*

sim.

141 3 5 3 3 3

(more distortion) (high press./dist.)

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

147 5 5 3

(high press./dist.)

*p* *p*

151 **4** **3** **4** *f*

(high press./dist.) (dist.)

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

154 **3** **3** **3** **5** **3** (distort/touch bridge) **3x** **3**

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

160 **3** (sim.) **3** **5** (sim.) **2** **5** (sim.) **3x** (ord.)

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

166 **3** **5** **2** **3** **3** **3** **2** **5**

*fff* *f* *pp* *f* *pp*

pizz. III IV III IV

174 **3** **3** **3** **5x** **3** **5** **5** **5**

arco *f* *ff* *f* *ff*

(over repetitions) (pont./high press./dist.) (pont./high press./dist.)



180 **3** **5** **3** **3**

*f* *ff* *fff*

$\text{♩} = 112$  **5** **5** **3** **5** **3** **3** **3** **3** **3** **5** **3**

184 *sim.*

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

$\text{♩} = 132$  **4** **3** **3** **3** **3** **3** **7** **2** **5**

189

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

**5** **5** **3** **3** **3** **3** **3** **3** **3** **5x**

194

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

(throughout repetitions)

$\text{♩} = 112$  **6** **6** **6** **6** **6** **6** **5** **5** **5** **5** **5** **5** **3** **3** **3** **3**

199

*pp* *mf*

simile throughout this passage.  
increase movements according to dynamic  
I.H.: leave strings open, dampen occasionally  
no single pitch should be audible throughout this passage

**5** **5** **3** **7** **3** **8** **6** **6** **6** **6** **6** **6** **6** **6** **6**

202

*ff* *f*

**4** **2** **7** **7** **7** **6** **6** **6** **6** **6** **6** **6**

205

*fff* *mf*

~ maximum range of movement



245

wins upand wins upand ... wame lime wins upand ... pow one sun ...

*pp*

= 112

251

wins upand ... pononon one sun one sun one ...

*p* *f*

sim.

*ff*

256

u - zing one sun ... aid mbun if ... dey be

continuously *cresc.*

261

aid mbun if ... imbeaking

264

sun one ... sun aid aid aid

*fff* *ppp*

= 112

268

*ff* (put bow under the strings, press hair hard against the wood, slowly turn the bow back and forth) *ff*