

tonus

for violin, cello and electronics

Laure M. Hiendl

Legende:

① = Poco Pont.

② = Pont.

③ = Molto Pont. (fundamental barely audible)

○ = open strings

⊕¹ = half dampen strings with an audible cloud of random partials around the 1st partial

⊕² = as above, around the 2nd partial

⊕³ = as above, with very high partials

⊗ = fully dampen strings

Both strings should be amplified with a condensor pickup (e.g. AKG C411) placed on the bridge as well as a normal microphone pointed close to the bridge. The patch is written in the free and open source platform Pure Data (<http://puredata.info>) and can be obtained directly from the composer (laure@martinhiendl.com).

The patch employs simple bit-reduction and distortion effects that have to be turned on and off at specific points in the score. In addition, an audio playback of a drone has to be faded in gradually starting at bar 105. The drone continues past the end of the score. The players should move with their instruments towards their monitor speakers and improvise with different positions to create changing feedback. After a while the feedback is turned off by the audio engineer and the players go back to their seats until the drone finishes. The lights may gradually be turned off for the last part of the ending.

tonus

for Violin, Violoncello and Electronics

Laure M. Hiendl, 2014

♩ = 132
plectrum*

Violin

[in repeat bars, all transitions - glissandi, crescendi, etc. - are applied to the bars' total duration]

pp *ppp*

[*strike string with the edge of the plectrum.
small notes indicate the release of the string.
↓ = as close to the nut as possible.]

Vln.

pp

Vln.

ppp

Vln.

pp *ppp* *pp*

Vln.

ppp

Vln.

ppp

Vln.

pp

37

Vln. *pp* *p*

Vc. *mf*

41

$\text{♩} = 108$

Vln. *mp* *ppp*

Vc. *f*

② → ① pressure very high partials

quickly raise bit-red. cello to about 3.0; wait for cello to bring it back to 12

43

Vln. *ppp*

Vc. *ppp*

l. plectrum*

[*see note in Violin bar 1]

46

$\text{♩} = 132$

Vln. *ppp* *p* *gliss.*

Vc. *pp*

finger soft strum

fade out

3x

50

Vln. *ppp*

Vc. *fz* *pp* *f*

pressure very high partials

quickly raise bit-red. cello to about 3.0; wait for cello to bring it back to 12

52

Vln. $\frac{3}{32}$ $\frac{4}{4}$ $\frac{3}{8}$

54

Vln. $\frac{3}{8}$ $\frac{7}{16}$ $\frac{2}{8}$ $\frac{3}{8}$

Vc. $\frac{3}{8}$ $\frac{7}{16}$ $\frac{2}{8}$ $\frac{3}{8}$

ppp *pp* *ppp* *p*

light IV. *gliss.*

② I. II. ①

59

Vln. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{3}{32}$ $\frac{7}{16}$ $\frac{4}{4}$

Vc. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{3}{32}$ $\frac{7}{16}$ $\frac{4}{4}$

p *f* *ff* *spp*

pressure, noise

$\text{♩} = 108$

quickly raise bit-red. cello to about 3.0; wait for cello to bring it back to 12

64

Vln. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

f > pp *p* *p > ppp* *pp*

8va ② III.

67

Vln. $\frac{3}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{8}$

Vc. $\frac{3}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{8}$

p *pp*

finger soft strum

gliss.

3 3 3

70

Vln. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{4}$

Vc. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{4}$

pp

plectrum

73

Vln. $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

pp

4x

75

Vln. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

77

Vln. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{3}{32}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{3}{32}$ $\frac{3}{4}$

$\text{♩} = 132$

4x

pp

light arco

from here until bar 102: slowly raise bit-red. of both violin and cello to about 3.0

81

Vln. $\frac{3}{4}$ $\frac{3}{32}$ $\frac{3}{8}$ $\frac{3}{32}$ $\frac{3}{16}$ $\frac{3}{8}$

Vc. $\frac{3}{4}$ $\frac{3}{32}$ $\frac{3}{8}$ $\frac{3}{32}$ $\frac{3}{16}$ $\frac{3}{8}$

gliss.

p

86

Vln. $\frac{3}{8}$ $\frac{3}{32}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{8}$

Vc. $\frac{3}{8}$ $\frac{3}{32}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{8}$

mp

p 5:4 5:4

gliss.

90

Vln. *mf* gliss.

Vc. *mf*

94

Vln. *f* gliss.

Vc. *f* *p* *cresc.*

98

Vln. *ff* *fff* gliss.

Vc. *f*

both bit-red. are now at about 3.0

104

Vln. *ff sempre* r.h. l.h.

Vc. *ffz* *fz > pp*

from here on use two plectra

start playing sound file with fade-in; let feedback happen

108

Vln. gliss.

Vc. *ff* *f* *ff*

110 Vln. $\frac{3}{4}$ $\frac{5}{4}$ gliss.

112 Vln. $\frac{5}{4}$ $\frac{3}{8}$ $\frac{5}{4}$

114 Vln. $\frac{5}{4}$ $\frac{4}{8}$ $\frac{5}{4}$ gliss.
Vc. $\frac{5}{4}$ $\frac{4}{8}$ $\frac{5}{4}$ ϕ^3 $ffz > p$

116 Vln. $\frac{5}{4}$ $\frac{3}{8}$ $\frac{5}{4}$
Vc. $\frac{5}{4}$ $\frac{3}{8}$ $\frac{5}{4}$ ϕ^2 $ffz > pp$ ff

118 Vln. $\frac{5}{4}$
Vc. $\frac{5}{4}$ ϕ^2 ϕ

119 Vln. $\frac{5}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{3}{32}$ $\frac{5}{8}$ p ff *sempre*
Vc. $\frac{5}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{3}{32}$ $\frac{5}{8}$ ϕ^1 $ffz > p$ fff $\text{♩} = 168$

123

Vln.

Vc.

ϕ^2

f

125

Vln.

Vc.

ϕ^1

ϕ^2

ff

f

ff

l.h.

from here until bar 134: turn up both bit-red. to 1.0;
only adjust with vol. sliders in case it gets too loud

127

Vln.

Vc.

ϕ^3

ff

l.h.

128

Vln.

Vc.

$\textcircled{3}$

gliss.

gliss.

pressure, noise

ff

fff

r.h.

l.h.

129

Vln.

133 $\text{♩} = 184$

Vln. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

fff r.h. gliss. ff

135

Vln. $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{2}{8}$

Vc. $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{2}{8}$

fff gliss. f

138

Vln. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{4}$

Vc. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{4}$

ffz ff gliss.

141

Vln. $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$

ff gliss. ff gliss.

143

Vln. $\frac{4}{4}$ $\frac{3}{32}$

Vc. $\frac{4}{4}$ $\frac{3}{32}$

fff

let feedback happen for 30-60 seconds, then slowly fade out both volume and bit-red.; only the sound file is still playing