

Andre Bartetzki

# String-Theory

for violin and live-electronics

2 pages explanations

1 page graphical electronics score

8 pages violin score

Andre Bartetzki  
**String-Theory** (2005) for violin and live-electronics

*Explanation on the violin part*

The violin must be tuned in a special scordatura:

G-string down to Eb (-4)

D-string remains original

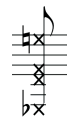
A-string down to F (-4)

E-string remains original

Part **A**



bowing on the tailpiece with hard pressure



bowing on all 4 strings with hard pressure  
between fingerboard and neck

Part **D**

all notes are natural harmonics written as sounding pitches,  
the letters below the notes indicate the string,  
the numbers indicate the order of harmonics  
(2 - half of string, 3 – third of string etc.)

Part **E**



triangle note heads indicate very short click sounds or impulses  
on the open strings:

press the lower end of the bow against the string  
and move the bow with very hard pressure only very little until  
the string detaches itself from the bow, then stop immediately



the same short click sounds but in fast succession (creaking sound):  
move the bow slowly with hard pressure so that you can hear single clicks  
(similar to „flutter tongue“)

Part **F**

all notes are natural harmonics written as sounding pitches,  
there are only 11 different double stop fingerings (*see the separate  
overview sheet*)

natural harmonics (8va)

8

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

E<sub>b</sub> D F E-

double stops (two fingers)

8

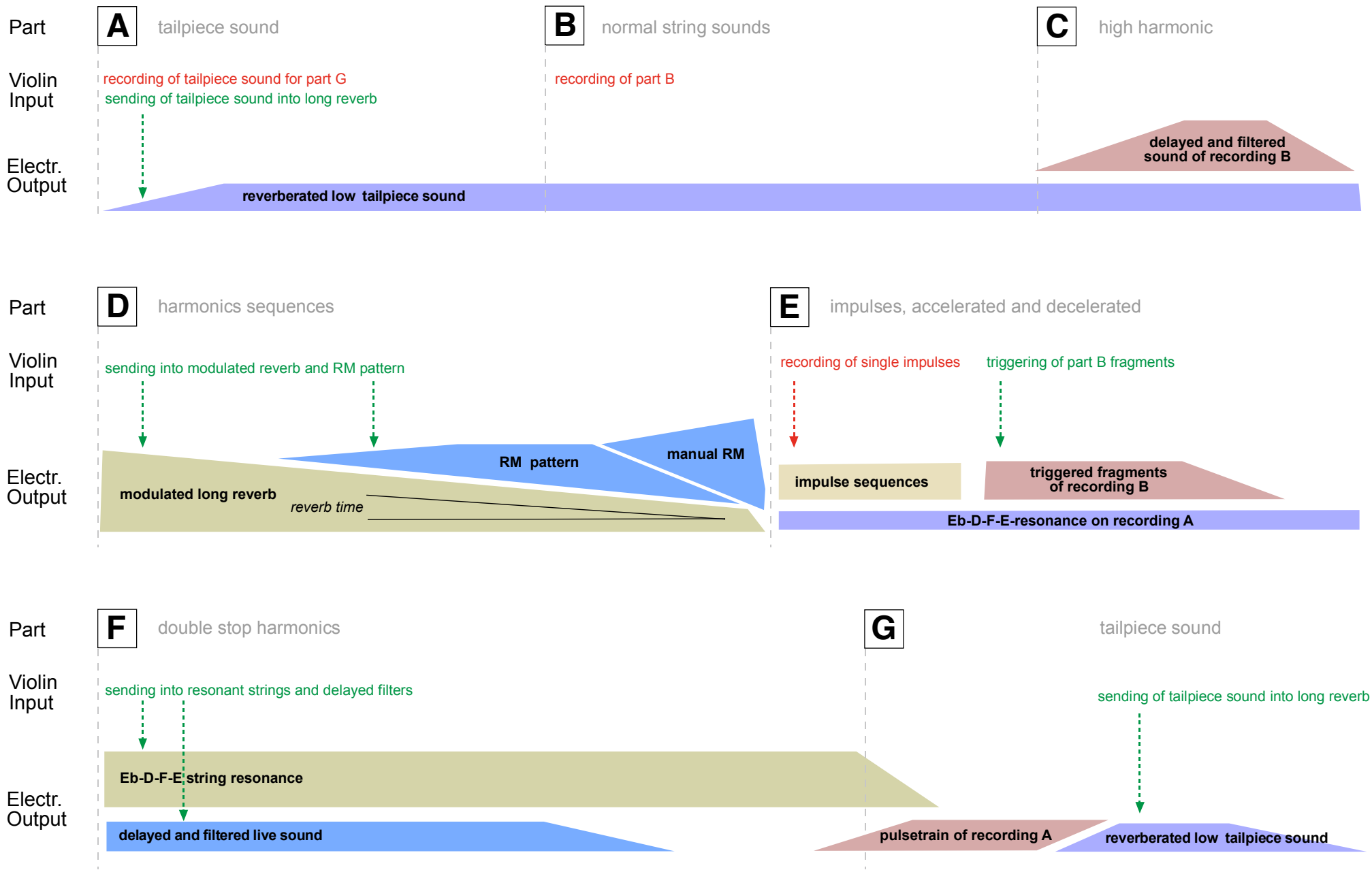
E<sub>b</sub>4 D<sub>2</sub> F<sub>4</sub> E<sub>2</sub> D<sub>5</sub> F<sub>4</sub>

double stops (one finger)

8

E<sub>b</sub>2 D<sub>2</sub> F<sub>2</sub> E<sub>2</sub> E<sub>b</sub>3 D<sub>3</sub> F<sub>3</sub> E<sub>3</sub> E<sub>b</sub>4 D<sub>4</sub> F<sub>4</sub> E<sub>4</sub> E<sub>b</sub>5 D<sub>5</sub> F<sub>5</sub> E<sub>5</sub>

# String-Theory scheme of the live-electronics



# String-Theory

## A

senza misura

auf dem Saitenhalter streichen >> tiefer Ton

hinter dem Sattel mit großem Druck auf allen Saiten streichen

## B

♩ = 60

je 1. Flageolet, klingend notiert, kurz anstoßen und nachklingen lassen ("Glockenspiel")

## C

senza misura

**p** sul E klingend (5. Teilton von e")

ca. 20 sec (bis Ende der Filterklänge)

**D**

$\text{♩} = 80$

bei Pausen immer nachklingen lassen

*simile*

Bogenpraller

*sul:* D Eb E F D Eb E F D Eb E F D Eb E

(alle Flageolets klingend notiert)

F D Eb E D F Eb E D Eb Eb E F F D Eb

E E D Eb E F D Eb E F D Eb E F D Eb E F D Eb E

F D Eb E F D Eb E F D Eb E F D Eb E F D Eb E F

D Eb E F D Eb E D D Eb E D Eb Eb E D Eb E Eb



F D Eb E F D Eb E F D Eb E F D Eb E

E D Eb E

F

*senza misura*

allmählicher Übergang zu Impulsketten (Knarzen),  $8^{vb}$  .....  
 beenden mit einzelmem Impuls auf der leeren E-Saite



**E**

♩ = 60

Impulsklang

Impulskette (Knarzen)



**F**

Tempo: = 80

The musical score consists of six systems of staves, each containing one or two staves of music. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 80. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *p* (piano) are used throughout. Triplet markings (3) are present in several measures. The score is divided into six systems, each containing one or two staves of music. The first staff has a dynamic marking *p* and a tempo marking = 80. The second staff has a dynamic marking *p* and a triplet marking 3. The third staff has a dynamic marking *p* and a triplet marking 3. The fourth staff has a dynamic marking *p* and a triplet marking 3. The fifth staff has a dynamic marking *p* and a triplet marking 3. The sixth staff has a dynamic marking *p* and a triplet marking 3.

Musical staff 1: Treble clef, 8/8 time signature. The staff contains several measures of music. It begins with a half rest, followed by a quarter note G4 with a breath mark (<math>\hat{</math>). After a few more measures, there is a dynamic marking of *p* (piano) under a quarter note G4. The staff concludes with a half note G4 tied to the next staff.

Musical staff 2: Treble clef, 8/8 time signature. It starts with a dynamic marking of *p* (piano) under a quarter note G4. The staff features several triplet markings (indicated by a '3' over a bracket) and a dynamic marking of *p* under a quarter note G4. It ends with a half note G4 tied to the next staff.

Musical staff 3: Treble clef, 8/8 time signature. It begins with a dynamic marking of *p* (piano) under a quarter note G4. The staff contains multiple triplet markings and a dynamic marking of *p* under a quarter note G4. It concludes with a half note G4 tied to the next staff.

Musical staff 4: Treble clef, 8/8 time signature. It starts with a dynamic marking of *p* (piano) under a quarter note G4. The staff includes a triplet marking and a dynamic marking of *p* under a quarter note G4. It ends with a half note G4 tied to the next staff.

Musical staff 5: Treble clef, 8/8 time signature. It begins with a dynamic marking of *pp* (pianissimo) under a half note G4. The staff contains a dynamic marking of *p* (piano) under a quarter note G4, followed by a dynamic marking of *pp* under a half note G4. A box containing the letter 'G' is positioned above the staff. A bracket above the staff indicates a duration of "ca. 20 sec" for a section of the music.

Musical staff 6: Treble clef, 8/8 time signature. This staff is mostly empty, with a few notes and rests. A bracket above the staff indicates a duration of "ca. 7 sec" for a section, and another bracket indicates a duration of "ca. 3 sec" for a section.