

TOM HALL

Until Unbidden Go

for violin and electronics

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Technical Note

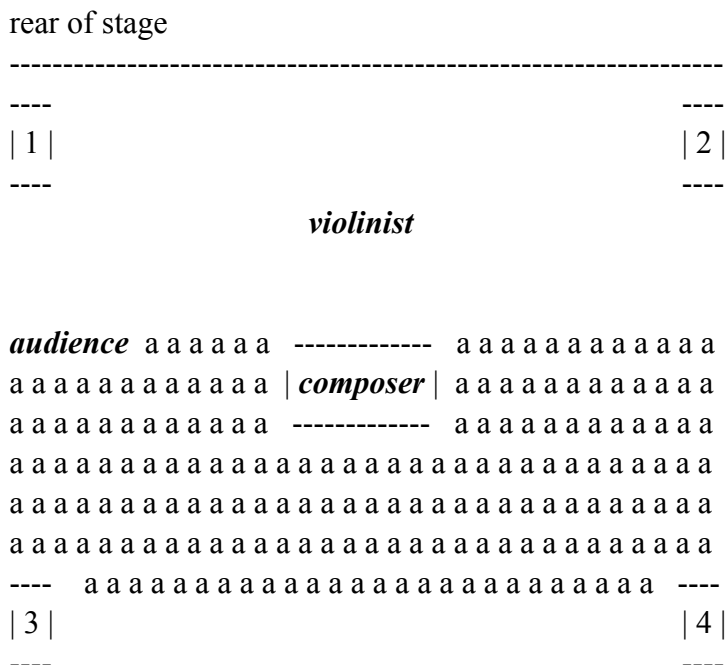
The violin part is acoustic, no amplification is required. The score contains approximate starting times for each section; the violinist may use a stopwatch to keep time. Preferably, however, the beginning of each section should be cued by the performer of the live electronics part. The violin part is otherwise independent of the electronics part.

The electronics part is 4-channel, in a standard quad set-up (rear speakers back of the stage behind the violinist, front speaker pair to the rear of the audience).

The electronics part is performed live via laptop with multichannel sound card. The output of the sound card, which the composer will supply, is female jack connections, therefore 4 x male jack cables are required to connect to it.

The composer should be seated at a table as near to the mixer as practicable, amongst the audience in the approximate 'sweet spot' for the four-channel sound.

Approximate stage set-up (speakers should be angled towards centre)



UNTIL UNBIDDEN GO

violin and electronics

1'00" SECTION A

Musical notation for measures 1-7. The piece is in 3/8 time with a tempo of 64. The notation includes a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *pp* without vibrato.

pp without vibrato

Musical notation for measures 8-14. The notation includes a treble clef, a key signature of one flat, and dynamic markings of *p* and *pp*.

Musical notation for measures 15-21. The notation includes a treble clef, a key signature of one flat, and dynamic markings of *ppp* and *pp*.

Musical notation for measures 22-29. The notation includes a treble clef, a key signature of one flat, and various articulations such as accents and slurs.

Musical notation for measures 30-38. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *ppp*.

Musical notation for measures 39-45. The notation includes a treble clef, a key signature of one flat, and dynamic markings of *pp* and *ppp*.

3'30" SECTION B

46 $\text{♩} = 72$
f normal vibrato

49

52 pizz. arco
mp *f* *mp*

55 pizz. arco
f *mf* *f* *ff*

4'25" SECTION C

59 $\text{♩} = 64$ arco
pp without vibrato *ppp* *p*

66 *pp*

74

82

6'28" SECTION D

90

f normal vibrato

93

mf *f*

97

mf *f* *mp* *f*

100

ff *mf*

3

104 *mp*

108 *mf* *f*

112 *f*

116 *f* *mp* *f*

8'12" SECTION E

120 *p* little vibrato

124 *p* *p*

128 *mp* *p*

9'38" SECTION F

134 $\text{♩} = 64$
mf normal vibrato *f* *mf* *mf*
3 5 5

138 *mp* *f* *f* pizz.
5 3 3 5

142 arco
mp *f* *mp* *f*
5 3

10'40" SECTION G

147 $\text{♩} = 48$
p little vibrato *p*
3 3

152 *mp*
3 3

156 *p* *p*
3

12'07" SECTION H

161 $\text{♩} = 64$
mp normal vibrato *mf* *p* *mp*

165 *mf* *f*

169 *mp* *mf* *mp*

176 *p* *pp*

12'36" SECTION I

183 $\text{♩} = 48$
mp little vibrato *p* *mp*

188 *p*

192 *without vibrato*