

HAMBLEDON HILL, for amplified string quartet  
and (four-channel) tape\* (1985)

TIM SOUSTER

commissioned by the Arditti String Quartet  
with funds provided by the Arts Council of Great Britain

\* 2-channel version also  
available.

The work was originally written for the RAAI  
electronic string instruments, but can also be  
played on the acoustic instruments. In live  
performance, these should be amplified by means  
of close air-mikes or good contact mikes. (They are  
not needed when the work is to be recorded.)

The amplification in concert performance should be  
"in the round." The quartet (with monitor speakers  
if using the RAAI instruments) form the tightest,  
central circle. Around them is positioned a ring  
of medium-sized speakers and finally, if possible all  
around the audience, the largest ring of the  
largest speakers. (When using acoustic instruments, the  
players can also use monitor speakers or headphones to  
hear a mono mix of the tape part.)

### Equipments-

1. 4 microphones for amplification of quartet
2. 1 mixing console (8 inputs minimum, 8  
outputs minimum, preferably 12)
3. 2 x 4 loudspeakers, arranged in  
circles around quartet and audience  
(3 x 4 loudspeakers ideal)
4. 2-track or 4-track tape recorder  
(tape @ 15 ips stereo, 15 ips + dbx in 4-track  
format - for Teac A-3440).

"Hambleton Hill" for amplified string quartet  
and four channel tape (1985)

Commissioned by the Arditti String Quartet  
with funds provided by the Arts Council  
of Great Britain.

dedicated to Elizabeth Frink and Alex Csaky

♩ = 60

Vln1 pppp

Vln2 (unamplified) ppp

pizz arco c.l.b. G.P. pizz = arco c.l.b.

mp ppp

sul pont.

gradually introduce amplification

(as smooth as possible)

norm. sul II

[glissandi slowly descending]

START TAPE!

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*Crescendo poco a poco*

non trem. (17)

non trem. (20)

non trem. (3)

as smooth as possible

non trem.

non trem.

(no break)

hi glisses descending

*mp*

tr (sempre) (23)

tr (sempre)

tr (sempre)

tr (sempre)

mf

Vln 1 (29) *tr*

Vln 2 *tr* 3 4

Vla *tr*

Vc *tr*

ape (gliss) (gradually bring in biggest speakers) →

34

Vln 1 (35) *tr*

Vln 2 *tr* 3 4

Vla *tr*

Vc *tr*

ape (gliss) (cresc sempre)

36 arco

pizz

mp

monitors only!

Tape OFF

accl.

$\text{♩} = 72$

Handwritten musical score for measures 40-44. The score includes staves for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc). The Cello and Double Bass (Cape) parts are marked (TACET). The music features complex rhythmic patterns with many beamed notes and rests. Performance markings include *sfz*, *sf*, *arco s.p.*, and *5:3* ratios. A tempo marking of  $\text{♩} = 72$  is present at the top right.

Handwritten musical score for measures 45-49. The score includes staves for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc). The Cello and Double Bass (Cape) parts are marked (TACET). The music continues with complex rhythmic patterns. Performance markings include *sul tasto*, *normale*, *ruidido*, *mf dim*, and *c.l.b.*. A circled measure number '45' is at the start, and a circled measure number '49' is at the end of the system.

(rall.) -

♩ = 60 Accell. -

Handwritten musical score for the first system, featuring five staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Via), Violoncello (Vc), and Cello/Double Bass (Cpe). The score includes various musical notations such as notes, rests, and dynamic markings. A large blue watermark "PREVIEW FILE ONLY" is oriented vertically across the center of the page.

Annotations for Vln1: (dim.) (51)

Annotations for Vln2: pizz

Annotations for Via: pizz, mf

Annotations for Vc: pizz, cresc

Annotations for Cpe: TACET

Handwritten musical score for the second system, featuring five staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Via), Violoncello (Vc), and Cello/Double Bass (Cpe). The score includes various musical notations such as notes, rests, and dynamic markings. A large blue watermark "PREVIEW FILE ONLY" is oriented vertically across the center of the page.

Annotations for Vln1: (58) arco normale al talone, pizz, c.l.b., (60) dim

Annotations for Vln2: arco normale al talone, pizz, c.l.b., dim

Annotations for Via: arco normale al talone, pizz, c.l.b., dim

Annotations for Vc: arco normale al talone, pizz, c.l.b., dim

Annotations for Cpe: RESTART TAPE!, arco normale al talone



norm. *accel.*

78 *subito molto cresc.* 80

Vln 1

Vln 2

Vla *norm.*

*accel. molto quasi gliss.*

85 *quasi gliss.* 104 144

Vln 1

Vln 2 *quasi gliss.*

Vla *quasi gliss.*

95 96 100

Vln 1 *norm.*

Vln 2 *norm.*

Vla *norm.*



102 (gliss.) subito pp 110

Vln 1 arco pizz arco

Vln 2 arco pizz arco

Vla (gliss.) subito pp cresc.

115

Vln 1 pizz arco pizz arco

Vln 2 pizz arco pizz arco

Vla pizz arco pizz arco

11

Vicochet

Vln 1 mp pp c.l.b. pizz

Vln 2 mp pp c.l.b. pizz

Vla mp pp c.l.b. pizz

mp - 8 - mp pp

rall - mp = 72 - = 66 accel -





