

# within fields

for cello and electronics

dur: 11' 20

Johan Svensson

2010-2011

for My Hellgren

**description [no program note!]**

the piece consists of a phrase which is a transcription of a motive from johann sebastian bach's clavier concerto in d-minor [first movement]. the phrase is repeated and transformed; not by letting the sounds gradually change but rather by letting the objects within the phrase re-connect and create new patterns.

simultaneously electric sounds are created depending on if the cellist touch the instrument/bow or not and depending on certain movements/ playing techniques; as if the cello/cellist would be electrically charged or within electric fields.

if you have any questions or comments, please contact the composer

[info@johansvensson.nu](mailto:info@johansvensson.nu)

+4670-28 28 441

<http://johansvensson.nu>

## performance

the piece is possible to perform in two different ways

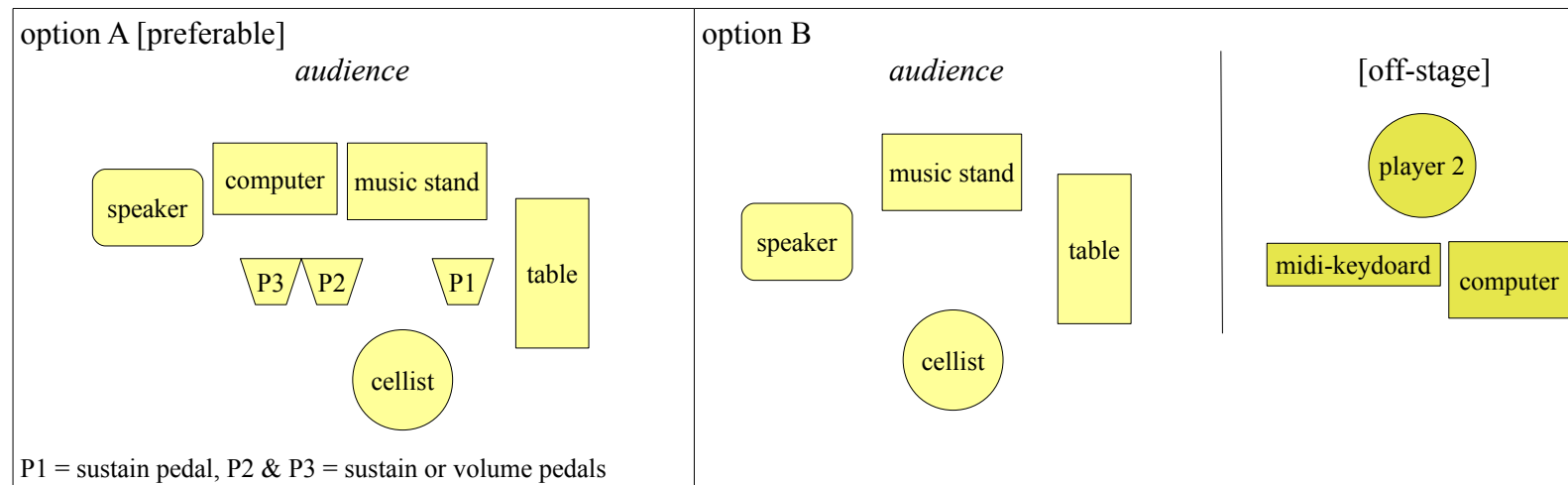
A: the cellist trigger the electronic sounds using pedals

B: an extra player [placed off-stage] trigger the sounds using a midi-keyboard

option A is highly preferable if possible

## equipment

computer with max/msp v. 5.1 or later [if you want to use a computer without max/msp, contact the composer]  
three midi pedals [one sustain pedal and two sustain or volume pedals] OR midi-keyboard if performed with extra musician  
one or more microphones for amplifying the cello  
a sound system with one speaker  
small table, to be placed beside the player



the amplified cello and the sounds from the computer should be mixed down and played through the speaker

## playing

the CHAPTERS in the piece are for grouping the triggering of the electronic sounds and have no other structural meaning. P1 [pedal 1] changes to next sound, P2 to next chapter and P3 to previous chapter [in case one accidentally would jump forward one chapter too much].

### *dynamics*

many of the playing techniques are naturally very soft. the *f* [forte] that is written for much of the playing should be interpreted more like the *effort* put in the playing rather than the *dynamic result* of the playing; some sounds will be soft, some sounds will be loud.

### *visual actions*

some actions [movements] are not really any playing technique. they are visually very important [they do also produce some sound!] and should look like they trigger/stop certain electronic sounds:

- taking off the hand and/or bow from the cello
- putting back the hand and/or bow on the cello
- putting down the bow on the table
- taking up the bow from the table

these actions should be done clearly but without any theatrical *effect*.

there are also some musical *objects* connected to certain electronic sounds:

- up and down gliss. continuing even after the pitch disappears
- open C and G string played ord. with bow
- harmonic gliss. on A string

### *techniques*

the playing techniques are explained shortly in the score, here are some clarifications.

legno tratto	should be played totally with wooden side of bow and have a soft noisy ghost-like sound. when performed on damped strings the sound should be even more ghost-like.
bow bounce	let the tip of the bow bounce on the string in a jété-like way but only with the vertical motion; on and off the string [not horizontal!]. sounding result should be very soft noise with only some pitch from the string.
hammer on	hammer the left hand finger on to the string to make it vibrate; quasi l.h. pizz.
hand and/or bow off strings	the electronic sound connected to this action should come precisely when the left hand and/or bow leave the instrument, i.e. the <i>rule</i> is: when neither left hand or bow touch the instrument, the sound occurs. so be careful not to remove both left hand and bow other than written.
put bow down on table	let a small [not too big] clicking sound come by putting the bow down. IMPORTANT is that the electronic sound connected to this action should come precisely when the hand releases the bow and disappear precisely when the hand grabs the bow. when the bow should be taken up and put down very fast it is enough to just slightly lift/put down backside of the bow.
gliss. [harmonics] up and down ad lib. within notated interval	let the gliss. be 'closely connected' to the electronic sound played together with this <i>object</i> . play dynamically quite constant [do not imitate the fast shifting dynamics of the sound file].

CHAPTER 1

$\text{♩} = 76$   
**senza misura**  
 (legno tratto) lt

hand \*a)  
 bow (let your hands hang down)

13

hand \*b)  
 bow

(legno tratto) lt

bb 6

\*\* \*\*\*) + III \*\*\*\*) 6

*f*

P1 (number of triggered sound)

III II sp. *sfz*

Electronics

*8<sup>vb</sup>*

(legno tratto)

3 lt + III +

bb 6

II + III

+ 6

lt + sp. (bow on strings) \*\*\*\*\*

*f*

III II *sfz*

*ppp*

V

8 bb 6

III II +

+ 6

II + III II + III II + III

lt + III +

*f*

III II sp. *sfz*

12 (IV III II I)

3 +

lt +

lt +

bb 6

III II +

lt +

bb 6

III II

bb 6

II + III

lt +

lt +

*f*

\*\*\*\*\*)

III II sp. *sfz*

17 + 6 3

lt + III +

II sp. III I

bb 6

III II +

II + III

sp. (bow on strings)

III II sp. *sfz*

*sfz*

*ppp*

V

1:2 P1

mod.

\*a) take hand and bow of the strings (and instrument) \*b) put hand and bow back on strings \*\*\*) legno battuto \*\*\*\*) hammer on \*\*\*\*\*) extreme bow pressure  
 \*\*\*\*\*) let bow rest on strings, no movement! \*\*\*\*\*) damp strings with whole hand from notated position

2 22 Vc. *sfz f* II sp. III I bb 6 III II + II + III lt + sp. III I bb 6 II + III III II + (IV III II I) lt 3 +

27 Vc. *sfz* lt + sp. III I lt 3 + 6 lt + lt II + 6 III II sp. *sfz* III II sp. *sfz* lt + lt II +

33 Vc. *sfz* lt 3 + 6 lt + II sp. III I lt 3 + 6 III II sp. *sfz* lt + lt II +

El. 1:3 P1 - - - - - mod. →

38 Vc. *sfz* II sp. III I lt 3 + 6 lt + lt II + sp. III I lt 3 + 6 III II sp. *sfz* hand bow hand bow P1 1:4 8vb

El. 8vb

45 Vc. *sfz* lt 3 + 6 lt + lt II + lt 3 + 6 III II sp. *sfz* lt + lt

CHAPTER 2

52 Vc. *lt* *+* II *sp.* III I *lt* *3* *+* *sp.* (bow on strings) *bb* *6* II *+* III *lt* *3*

EI. *sfz* *p* *ppp* P2\* *f*

1:5 P1

58 Vc. *bb* *6* *+* III II *sp.* III II *+* III III II *+* III *lt* *3* *+* *lt* *3* *+*

EI. *sfz* *6*

62 Vc. *bb* *6* *+* III *+* *lt* *3* *+* *bb* *6* *+* III *bb* *6* *+* II *+* III *lt* *3* *+*

EI. *sp.* *sfz* *3*

67 Vc. *bb* *6* *+* III *+* *lt* *3* *+* *hand bow* *hand bow* *lt* *3* *+*

EI. *sp.* *sfz* P1 2:2 *mod.* *8<sup>vb</sup>*

72 Vc. *+* *6* *lt* *3* *+* *hand bow* *hand bow* *+* *6* *lt* *3* *+* *lt* *3* *+* *lt* *3* *+*

EI. *sp.* *sfz* P1 2:3 *8<sup>vb</sup>*

4 79

Vc. *lt* *+* *lt* *+* *hand bow* *hand bow* *lt* *+* *3* *+* *6* *+* *6* *+* *lt* *+* *hand bow* *hand bow* *lt* *+* *3* *+*

III II *sp.* *sfz* P1 2:4 2:5 P1

El. *8<sup>vb</sup>* *mod.* *8<sup>vb</sup>*

85

Vc. *+* *6* *+* *lt* *+* *hand bow* *hand bow* *lt* *+* *3* *+* *6* *+* *6* *+* *3* *+* *lt* *+* *lt* *+* *II* *+*

III II *sp.* *sfz* P1 2:7 2:8 P1 2:9 *p*

El. *8<sup>vb</sup>* *mod.* *8<sup>vb</sup>*

91

CHAPTER 3  
(bow on strings)

Vc. *sp.* *ppp* P2\* *II sp.* *III I* *lt* *+* *3* *+* *+* *6* *+* *lt* *+* *lt* *+* *lt* *+* *3* *+*

*sfz* *f* III II *sp.* *sfz*

El. *mod.*

98

Vc. *lt* *+* *lt* *+* *lt* *+* *3* *+* *+* *6* *+* *6* *+* *6* *+* *lt* *+* *II sp.* *III I* *+* *lt* *+* *3* *+*

III II *sp.* *sfz* *sfz* P1 3:1

El. *mod.*



senza misura

left hand still hanging down (untill bar 106)

103 6  
*III II sp. sfz P1*  
 [3:2]

104 CHAPTER 4  
 bow bow \*\*\*a) bow \*\*\*b) bow (body)  
*P1 P1 P1 P1 P1 P2\* p ppp*  
 [3:7] [3:8] [3:9] [10] [11] [12] [4:1] [4:2] [4:3] [4:4]

105 CHAPTER 5  
 bow bow hand hand bow  $\text{♩} = 76$  sp. It. bow bow bow bow (body)  $\text{♩} = 114$  bow bow (body)  
*P1 P1 P1 P1 P1 P2\* f P1 P1 P1 P1 P2\* p ppp*  
 [4:5] [4:6] [4:7] [4:8] [4:9] [6:1] [6:2] [6:1] [6:2]

106 CHAPTER 7 CHAPTER 8  
 bow bow hand hand bow bow bow bow (body) bow bow bow  
*P1 P1 P1 P1 P1 P1 P2\* p P1 P1 P1 P2\* P1 P1 P1*  
 [6:3] [6:4] [6:5] [6:6] [6:7] [6:8] [6:9] [10] [7:1] [7:2] [7:3] [7:4] [P2\*]

\*) always let your hand/hands hang when there is enough time with hand and/or bow off string \*\*\*) put bow on instrument body (C bout edge, bass side)

\*\*\*a) put bow down on table \*\*\*b) pick pow up from table

6 107 **f** III II sp. **sfz** P1 8:1

(naturally fading out) 6 6 6

hand (bow) bow bow

one bowing (cut off triplet) 3 3 3

P1 8:2 8:3 8:4

**p** P1 8:5 8:6 8:7 8:8

El. mod. 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

108 **f** P1 8:9 10 11 12 P2\* 9:1 P1 9:2 9:3 9:4 9:5 9:6 9:7

hand bow bow bow (body) CHAPTER 9 bow bow (body) bow bow bow bow

El. 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

108 bow (body) CHAPTER 10 **f** III II sp. **sfz** P1 10:1

(naturally fading out) 6

hand (bow) bow CHAPTER 11

P1 9:8 9:9 10 P2\* 10:2 **p** P1 10:3 10:4 P2\*

El. 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> mod. 8<sup>vb</sup> 8<sup>vb</sup>

110 **f** III II sp. **sfz** P1 11:1

(naturally fading out) 6

sp. one bowing bow bow (body) hand hand bow CHAPTER 12

**ppp** **p** P1 11:2 11:3 11:4 P1 11:5 11:6 11:7 11:8 P1 11:9 10 P2\*

El. mod. 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

111 (naturally fading out)

Vc. *f* III II *sp. sfz* P1 12:1 6 1 2 3 4 5 6 7 *sp. ppp* P1 12:2

El. *mod.* 8<sup>vb</sup> bow bow (body) 5 7

112 (naturally fading out)

Vc. *f* III II *sp. sfz* P1 13:1 6 1 2 3 4 etc. 9 10 *sp. ppp* P1 13:2 CHAPTER 14

El. *mod.* 8<sup>vb</sup> P2\*

113 (naturally fading out)

Vc. *f* III II *sp. sfz* P1 14:1 6 1 2 3 4 etc. 12 13 *sp. ppp* P1 14:2 (naturally fading out)

El. *mod.* 8<sup>vb</sup> 13

115 CHAPTER 15

Vc. P2\* P1 15:1 hand bow

El. 8<sup>vb</sup>

8 116 *bb* *6* *+* *III* *sp.* *II* *lt* *3* *bb* *6* *+* *III* *lt* *3* *3* *3* *f* *sfz* *p*

120 *bb* *6* *+* *bb* *6* *+* *bb* *6* *+* *II* *+* *bb* *6* *+* *bb* *6* *+* *II* *+* *III* *f*

125 *lt* *3* *3* *3* *bb* *6* *+* *III* *III* *III* *lt* *3* *3* *3* *sp.* *I* *\*)* *bb* *6* *+* *lt* *3* *3* *3* *p* *f* *ppp* *f* *p*  
 [15:2] P1\_| electric buzz

130 *III* *III* *+* *sp.* *II* *lt* *II* *III* *bb* *6* *bb* *6* *+* *lt* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *f* *sfz* *p*

136 *sp.* *II* *II* *III* *II* *+* *III* *+* *III* *+* *III* *lt* *II* *III* *lt* *bb* *6* *+* *lt* *3* *3* *3* *3* *3* *3* *3* *3* *f* *sfz* *p*

143 *3* *3* *3* *sp.* *I* *sp.* *II* *II* *III* *II* *+* *III* *lt* *II* *+* *III* *+* *III* *II* *+* *III* *ppp* *f* *sfz*  
 [15:3] P1\_| electric buzz

\*) gliss. up and down ad lib. within notated interval. touch string like when playing harmonics.

Vc. 152 *p* *f* *sfz* *sp.* II *sp.* II *sp.* II III III III III III III III *bb* 6 + 9

Vc. 159 *bb* 6 + *bb* 6 + *bb* 6 + *bb* 6 + *bb* 6 + II III II III II +

Vc. 166 *p* *f* *sfz* *sp.* I *sp.* II *sp.* II III III *ppp* 15:4 P1\_ electric buzz

Vc. 174 III III *bb* 6 + *bb* 6 + II III II III II +

Vc. 182 *sfz* *sp.* II III III III III III III III *ppp* *f* II +

Vc. 190 III III III III III III II +

10 198

Vc.

II + III

ppp

f

II +

III

III

III

207

Vc.

III

III

III

II +

ppp

II + III

216

Vc.

6

bb

f

+

lt

3

3

3

3

3

3

3

3

3

3

ppp

224

Vc.

6

bb

f

+

lt

3

3

3

3

3

3

3

3

ppp

233

Vc.

II +

f

ppp

f

II + III

II +

240

Vc.

II

sp.

sfz

III

ppp

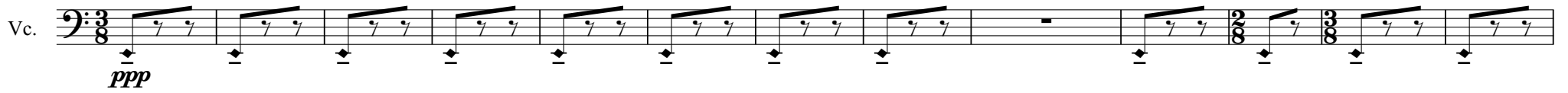
II +

III

II + III

246

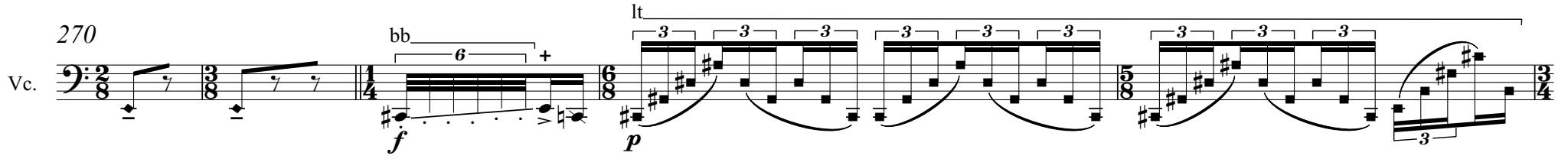
11

Vc. 

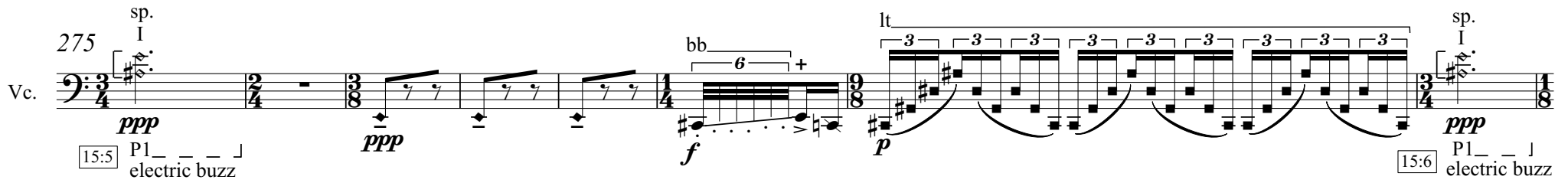
259

Vc. 

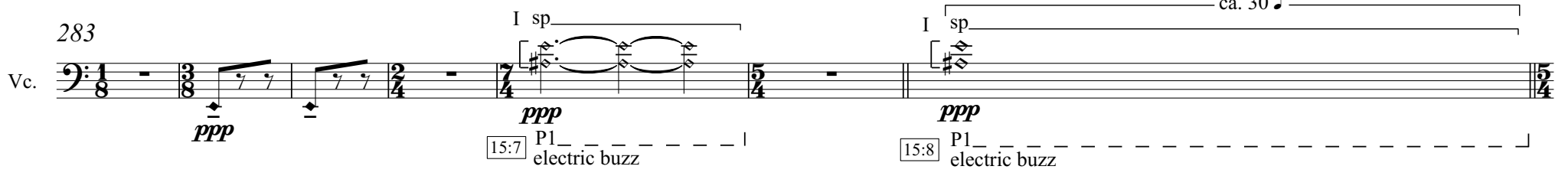
270

Vc. 

275

Vc. 

283

Vc. 

290

Vc. 