

Fluente

per violoncello

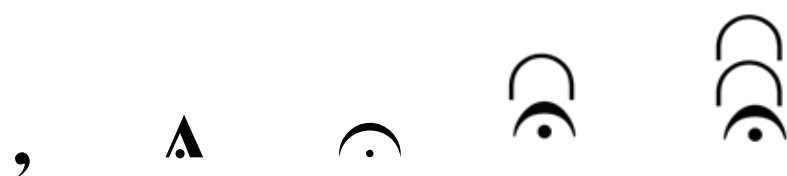
Ruben Sverre Gjertsen 2004

Commissioned by Borealis 2004 for Ulrike Brand

Premiered by Ulrike Brand 21/3-2004, Usf Verftet, Bergen (Borealisfestivalen).

Recorded by Friedrich Gauwerky 31/1-2009 in Grefsen kirke, Oslo (for +3dB records).

Duration: approx. 7'



shortest ←-----→ longest
suggested durations (ad lib.)
breath short 1''- 2'' 2''-3'' 3''- 4''

Microtones

♯ = 1/4 tone sharp ♯♯ = 3/4 tones sharp ♭ = 1/4 tone flat ♭♭ = 3/4 tones flat

↑ = 1/8 sharp

↓ = 1/8 flat

Accidentals apply to repeated notes.

Sliding or moving positions

Distance between fingers in higher positions may be used without change in a lower position, by playing the written pitches in a lower positions as if still in the upper. Pitches are given on a separate staff:

■ = fingered as if in this position, usually the lowest note of the written figure (axis of transposition).

● = actual position (until end of line).

Played normally, and sounding, after the end of lines.

The result should be transposition, and change of intervall sizes. Examples:

1/2-tone interval moved **fifth down** is 1/3-tone (played '3/2-tone' sounds 2/2-tone).

1/2-tone interval moved **4/7 down** (approx. minor seventh - 1/8 tone) is 1/3,5-tone (played '7/2-tone (fifth)' sounds 4/2-tone).

1/4-tone interval moved **4/7 down** is 1/7-tone.

1/2-tone interval moved **octave down** is 1/4-tone (played '2/2-tone' sounds 1/2-tone).

1/2-tone interval moved **octave + major third down** is 1/5-tone (played '5/2-tone' sounds 2/2-tone).

1/2-tone interval moved **octave + fifth down** is 1/6-tone (played '3/2-tone' sounds 1/2-tone).

1/2-tone interval moved **2 octaves down** is 1/8-tone (played '4/2-tone' sounds 1/2-tone).

Vibrato

The general standard is no vibrato. NV (non vibrato) is only written after a vibrato shape, or as a reminder. When used, exaggerated forms of vibrato (to slow, to fast) are more normal than traditional vibratos.

Some approximate suggestions for vibrato speeds:

Oscil lento = 0,5 - 1 vibratocycles per second , range about one quartertone.

Vibrato lento = similar, slightly faster.

Poco vibr. = almost a normal vibrato.

Vibrato estremo = as fast as possible , range between a major second and a third.

Vibrato grottesco / Vibrato grande = range between a third and a fifth around the given center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

Bowing

XSP = extreme sul ponticello, halfway at the bridge, only bright whistling sound without fundamental.

ASP = alto sul ponticello, very close to the bridge, the fundamental is beginning to disappear.

SP = sul ponticello (this is the normal, clear, metallic sul pont.).

POCO SP

ORD

POCO ST

ST = sul tasto.


AST = alto sul tasto, close to the middle of the sounding string (where possible).

XST = extreme sul tasto, at the middle of the sounding string (where practical).

SLOW BOW = reduce the bow speed to lose the fundamental pitch. When this is used for harmonics, the result could be only the soft noise of the bowing (making a way of fading the sound out).

multiphonics = touch the given position and play towards sul ponticello, adjust bow speed (slower) and pressure (slightly lighter, just to split the pitch), to make a stable multiphonic sound.

crini +legno = 1/2 crini (hair), 1/2 legno


= extremely slow, high-pressure bowing, never tones or distorted tones (except where a transition is wanted), a dry, percussion-like "white" noise. Soft dynamics do never mean less pressure, just even slower speed, with resulting pops of noise.



= medium-pressure bowing; a softer, still distorted sound. One should hear a distorted pitch.

horizontal (ordinary direction bowing).

vertical (along the strings) This does also depend on sp/st-indications. The intention is purely a noisesound and it must not sound like the multiphonics.

Most string indications are for one note or phrase only and should after a longer rest always be followed by arco ordinario (usually, reminders are given).

Microtone examples from the piece:

Measure 2

Start: d1 quarter flat

Measure 21

Sounding interval size: 1/6 tones

Notes (in order):

Written	Sounding
db2	f1
bb1	eb1 (axis of transposition)
c2	eb1 + 2/3 tones (e1 + 1/6 tones)
b1 nat. quarter flat	eb1 + 1/6 tone

Measure 21 (end)

Sounding interval size: approx. 1/7 tones

Start (thumb): f#1

Measure 22

Sounding interval size: 1/6 tones ---> almost 1/4 tones ---> 1/8 tones

Start: a1 -1/6 tone
End: d#1 + 1/8 tone

Measure 23

Sounding interval size: written ---> approx. 1/7 tones

Start: a
End: approx. Ab + 1/3,5 tone (written g towards the end approaching, but not reaching Ab)

Measure 23 (end of measure):

Sounding interval size: 1/6 tones

Notes (in order):

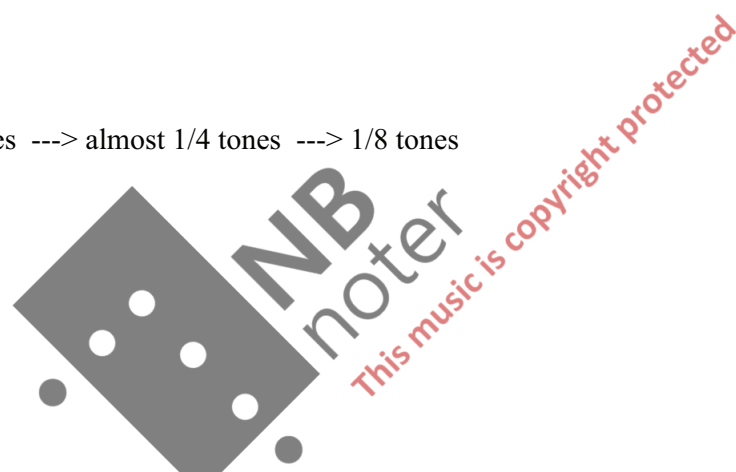
Written	Sounding
f2	f#
d2	f
c2	e + 1/6 tone
eb2	f + 1/6 tone
db2	e + 2/6 tones

Measure 28

Sounding interval size: 1/6 tones

Notes (in order):

Written	Sounding
e2 quarter flat	g1 + 2/6 tones (1/3)
eb2	g1 + 1/6 tone
c#2	f#1 (axis of transposition)
d2 quarter flat	f#1 + 1/6 tone
d2	f#1 + 2/6 tones (1/3)



Measure 57

Start: e1

Measure 78

Sounding interval size: 1/3 tones

Notes (not in order):

Written	Sounding
f#1	b nat. (axis of transposition)
g1	b nat. +1/3 tone (c1 -1/6 tone)
g#1	b nat. +2/3 tones (c1 + 1/6 tone)
a1	c#1
bb1	c#1 +1/3 tone (d1 -1/6 tone)
b nat.1	c#1 + 2/3 tones (d1 + 1/6 tone)
c2	d#1
c#2	d#1 + 1/3 tone (e1 - 1/6 tone)
d2	d# + 2/3 tones (e1 + 1/6 tone)
eb2	f1
e2	f1 + 1/3 tone (f# -1/6 tone)

Start: c#1 + 1/3 tone (d1 -1/6 tone)

End: d#1 + 1/3 tone (e1 - 1/6 tone)

Measure 79 (third 7-tuplet)

Sounding interval size: 1/7 tones (starts from f + 3/8 tones)

Complicated to notate, but first note (thumb) is f + 3/8 tones.

Measure 79 (fifth 7 tuplet)

Sounding interval size: 1/5 tones

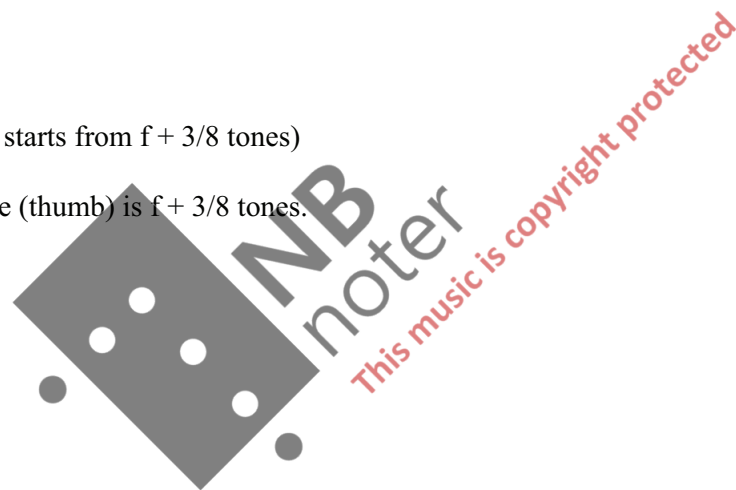
Notes (in order):

Written	Sounding
e2 quarter flat	g quarter sharp + 3/5 tones (or a quarter flat + 1/10 tone)
c2 quarter flat (or b1 nat quarter sharp)	g quarter sharp (axis of transposition)
c2 quarter sharp	g quarter sharp + 1/5 tone
e2 quarter sharp	a quarter flat

Measure 79 (sixth 7-tuplet)

Sounding interval size: 1/7 tones

Also complicated, but eb2 (thumb) sounds f1 + 1/8 note



Fluente

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Murmurando fastidioso

$\bullet = 46$

Violoncello

1

AST

XSP

ST

IV

ASP

crini+legno gett.

pp

mf

mp

pp

mp

leggiero

5:4

5:4

3:2

2

Vlc.

2

Pos.

AST

ASP

II AST

vibr. rapido estremo

sffz sub.

pp

mfz

5:4

5:4

3

Bow

Vlc.

XSP

legatissimo

POCO SP

ST

crini+legno batt.

AST

alla punta

ppppp

pppp

f

p

ff

pp

3:2

3

NV

6

Bow

Vlc.

crini+legno batt. arco

crini

ORD

poco rall.

SP

moderato

ppp

mf

ppp

sub.

mfz

pp

5:4

5:4

$\bullet = 46$

7

Vlc.

AST

pp

5:4

7:4

3:2

8

Vlc.

AST

VERTICAL

mf

static

5:4

3:2

7:4

8

Vlc.

oscil. lento

POCO SP

7

high pressure, extremely slow bow
VERTICAL static texture with pops of noise
 as few bow changes as possible

Fluente
FAST BOW
SP

Vlc. 9 *pp* *dolcissimo delicato*

Vlc. 10

Vlc. 11

POCO SP 46

Vlc. 12 *XSP*

Pos. 12 *vibr. grottesco* *fff* *sub.* *mf*

Vlc. 14 *pp* *fff*

Bow *SLOW BOW* *ASP* *5:4*

Vlc. *II m.ph.* *III m.ph.* *gett.* *m.ph. m.ph.* *mf* *p* *mp* *sempre*

Bow 15

Vlc. 15

Bow *legno gett.* *col legno tratto* *arco* *ORD*

Vlc. 16 *mf* *mp*

crini+legno (new attacks)
gett. lunga

3:2

Bow

Vlc.

ff irregolare nervoso

pp *ff* *mf* *fff* *sfz*

pizz. crini+legno
batt.

ASP arco

vibr. estremo

p *pp*

rall.

Vlc.

Pos.

crini+legno
batt.

ff

ORD
I

II 7:4 I sub. silenzio

POCO SP

40

SLOW BOW
XSP

pizz. POCO SP

Vlc.

Pos.

mf

p *distinto*

legno saltando

5:4

Bow

Vlc.

Pos.

ST III

XSP II

pp

irregolare nervoso

fingering: più lento

ad lib.

legno gett.

legno batt.

legno gett.

Bow

Vlc.

mf *pp* *ff* esplosivo *mf* *pp*

Icily controlled

ST SP
crini+legno arco
batt. crini

ST SP
gett.c.+l. crini
batt.

ST SP
gett.c.+l. crini
batt.

ORD ASP
gett. arco

Bow

Vlc.

fffz *p* *mf* *fffz* *p* *mf* *fffz* *pp* *mf* *p* *p*

gliss. lentissimo
in same movement meccanico

sim.

46 Esplosivo elettrico

Vlc. **XSP** **flaute irregolare**

Pos. **crini+legno** **arco**

27 **fff** - sempre sub. **batt.** **SP**

mf **p** **mp** **mf** **p** **pp**

31 **ST** **SP** **legatissimo**

Bow **XSP** **smfz**

Vlc. **sfzp** **pp** **meditativo** **mf** **p** **mf** **p**

34 **ASP** **SP** **rall.**

Bow **ORD** **poco vibr.** **NV** **ASP** **POCO SP**

Vlc. **mp** **pp** **mp** **mf** **p**

38 **30** **accel.** **rall.** **52** **poco accel.** **rall. molto**

Vlc. **ORD** **legatissimo** **ORD**

mfz **p** **mf** **mp** **mp** **p** **smfz** **p** **mp** **pp**

distinto

41 **50** **accel.** **rall.** **XSP** **FAST BOW** **ASP** **ORD** **POCO SP**

Vlc. **pp** **mf** **p** **ff** **static** **mf** **p** **mp** **ppp** **p** **ff**

44 **44** **SLOW BOW** **NORM** **48**

Vlc. **p** **pp** **mf** **p** **mf** **p** **mf** **p**

46 **SP** **POCO SP** **ASP**

Vlc. **pp** **mf** **p** **p**

accel. POCO SP $\bullet = 56$ $\bullet = 42$ POCO SP rall. estremo pesante $\bullet = 30$

Vlc. 50 *mp p* *pp* *mpz* *p* *pp*

Bow 52 *gett. brillante* *subito tacet* *SP legatissimo* *gett.*

Vlc. 52 *pizz. ORD* *vibr. rapido estremo* *f* *ppp* *pp* *mf* *pppp*

Vlc. *mf* *distinto* *refinger*

Bow 53 *legatissimo* *gett.*

Vlc. 53 *pp* *ff* *esplosivo*

Senza espr. POCO ST AST XST AST ST

Bow 54 *POCO (slightly forced, without noise)* *IV* *XSP* *vibr. estremo*

Vlc. 54 *mf* *static* *p* *p* *pp* *ffff* *static sub.* *mf*

Murmurando fastidioso

Bow 55 *SP* *ORD* *AST* *POCO SP* *XST* *meccanico indifferente* *crini-legno* *gett.* *legno* *SP* *XSP*

Vlc. 55 *p* *sfz* *sub.* *ppp* *pp* *pppp* *ST* *irregolare leggiero*

Bow 56 *XST* *subito silenzio* *secco*

Vlc. 56

57

accel. = 46

legno gett.

SP → AST → SP → ST → ASP → XST alla punta

Bow: I, II

Vlc. (as if tied from previous appearance)

Pos. 9:8

mf → *pp* → *mp* → *mfz* → *f* → *p* → *pp*

oscil. lento 1/4 tone

59

ASP → XSP

SLOW BOW sub. legatissimo

(do not synchronize)

Bow: 7:4, 5:4, 5:4, 6:4

Vlc.

Pos. *sffz* → *pp* sub. → *p*

56

AST → ORD III

ST IV → ASP → ORD → XST I → II

Bow: 3:2, 6:4, 3:2, 3:2

Vlc. *mf* → *mp* → *p* → *ff* → *p* → *sffz* → *mf* → *p* → *pp* → *p* → *ff* → *f* → *pp* sub.

64

rall. = 42

SP NV senza espr. legatissimo

gett. esplosivo

oscil. lento (1/4 tone)

XSP sub.

ST IV, III

Bow: *pp* < *p* > *pp*

Vlc. *fff* → *mf* pesante → *mp* → *fffz*

66

SLOW BOW → NORM → SLOW BOW

(or slower) = 20

AST → XST → XSP

I m.ph. 3:2

II m.ph.

Bow: *ppp* → *pp*

Vlc. *pp* → 5:4 → 3:2 → 5:4

POCO SP $\bullet = 40$ **SLOW BOW** **subito** **POCO SP**

Bow: XSP, ASP

Vlc.: 69, 3:2, 1, 3, sempre gliss., 2, 5:4, vibr. rapido, arco ORD I II, 5:4, 3:2, 5:4, 3:2, *ppp*, *sfz*, *ff p*, *mf* - static

$\bullet = 46$ XSP ASP

Bow: etc. pesante (slower than a tremolo)

Vlc.: 71, gliss. rapido, *ppp*

$\bullet = 52$ FAST BOW SLOW BOW

Bow: XSP, XST, SP

Vlc.: 72, gett., I II, 3:2, pizz., vibr. grottesco vibr. elegante, arco NV, I, NORM ORD, *pp*, *mp*, *p*

Tempo poco elastico

Bow: ST legatissimo, SP, ST, ORD, XSP, gett., ORD NV

Vlc.: 74, NV, gliss. lento, 4, 2, 1, 7:4, *mf*, *mp*, *p*, *fff* esplosivo sub., *mp*, *f*, *p*, *ppp*, *mf*

$\bullet = 60$ SLOW BOW POCO SP **NORM ORD NV**

gradually decrease fingerpressure ASP random harmonics 5:4

Vlc.: 76, legatissimo, *ppp* - sempre, oscil. lentissimo, oscil. lento irregolare - vibr. più grande, *mf*

Pos.: 76, *ppp* - sempre, oscil. lentissimo, oscil. lento irregolare - vibr. più grande, *mf*

Vlc.: 77, SP IV, I II, legno gett., *ff*, *mp*, *fff*, *ppp*

50
 SP moderato, più pedante → rapido fluente → moderato
 rall. -----

Vlc. 78 II sempre legatissimo

Pos. 78 *mf*

46
 ORD 7:4 3:2
 Interrupted harmonics

Vlc. 79 I II I vibr. elegante

Pos. 79 *pp* < *mf* > *p* < *f* > *p* *sfz* *sfz* 5:4 *mp*

60 sub. **52**
 SP NV
 ORD 7:4 POCO SP POCO ST
 rall. -----

Vlc. 80 III II I II I III IV

Pos. 80 *pp* cold 5:4 *p* *mp*

40
 Meccanico gett. ASP ORD XST
 SP I I II I vibr. espr. volgare
 rall. -----

Vlc. 83 I II I II I II I

Pos. 83 *mp* 3:2 *p* > *mf* *sfz* *mf* *f* > *mp*

86
 Fantastico XSP
 I II III IV II
 POCO SP SP
 rall. -----

Vlc. 86 *ppp* - sempre *p* *pp* *p*

Pos. 86 *ppp* 5:4 *p* 6:4 5:4

88 ORD SP accel. XSP POCO SP
 rall. -----

Vlc. 88 *mf* *mp* *pp* *ppp* *ff* *mp* > *pp* *mf*

Pos. 88 7:4 5:4 3:2 7:4 3:2

42 legatissimo
 5:4 POCO SP
 I II

Bow 90 *mp*

Vlc. 90 *mf* *mfz* > *p* 5:4 *fff* - static

92 VERTICAL ST AST POCO ST SP
 I II
 high pressure, extremely slow bow static texture with pops of noise as few bow changes as possible

Vlc. 92 *mf* *fff* - static

Pos. 92 7:4 8:8 3:4

Meditativo, senza espr.

$\bullet = 20$ XSP
 (or slower) $\bullet = 40$ 94

Lentissimo legatissimo

Bow: metal sord. al fine
 94 sempre gliss.

Vlc. 94

ppp *pppp* *pp > ppp*

SLOW BOW → SP → SLOW BOW

5:4 3:2 7:4 3:2

Bow: 96

Vlc. 96

p > ppp *ppp > pp*

XST → XSP → NORM → SLOW BOW → ASP

5:4 3:2 5:4 6:4 7:4

Lontano energico

$\bullet = 52$ SP → XSP → ASP

97

Vlc. *ppppp*
 97 oscil lentissimo

Pos. 97

subito silenzio

