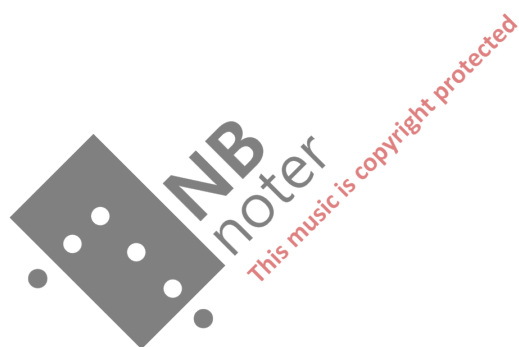


Øyvind Mæland

OFF

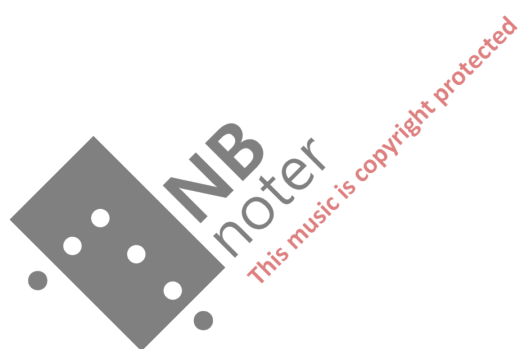
for cello with electronics





OFF

(2025)



for cello with electronics

Øyvind Mæland

(collaboration with Tanja Orning (cellist) and Cato Langnes (sound technician))

Performance Notes

The score has one staff for the electronics, one for the voice (of the cellist) and one for the cello. The samples should preferably be controlled by the cellist, with one foot pedal to trigger the following samples, and one to pause a sample. Pedal instructions are found below the cello staff.

The samples may be played from any convenient media player software. There are altogether 27 rather short sound files, and they are numbered from 1-24 throughout the score (number 22 consists of 4 different short samples).

The voice and the cello may be amplified, but their speakers should then be placed near the cellist, while the samples should sound from a clearly different place in the room.

Scordatura:

The A string is lowered by 20-25 cents.

The C string is tuned to a low Bb (Bb1).

The scordatura notation shows where to finger according to standard notation.

Preparations:

A string: Place a piece of aluminium foil (about 2-3 cm long) around the string very close to the "nut", and tape it to the neck (so it does not slide down). It should create a fast buzz.

C string: A bag clip (such as one may purchase at Ikea or Clas Ohlson), should be placed onto the lowest string. The end of the clip is supposed to give room for the string to vibrate, while there also should be a great deal of buzzing. It should be placed near the bridge. During bar 144, the clip is pulled slowly upwards along the string, at the same time as it is turned so that the part that was hanging down from the string, now will lay across the G string.

Symbols, etc.:

⌘ = An active damping of sound/resonance, by suddenly muting the string, stoping the bow movement etc, or for the voice; blocking the air column with certain consonatns (shutting the mouth etc.).

⌘ = Push the bag clip across other strings (the G string).

↑ = Release the pressure suddenly, without letting the bag clip leave the string.

Noteheads:

Diamond-shaped: Harmonics

X-shaped: Dry percussive sound should be obtained, either through a knock on the wood, or a short "tap" (immediately muted) on a string.

White noteheads that are not harmonics, such as the "ø"-shaped or small "o"-shaped noteheads (from bar 145, indicate the pitch that comes when the bag clip in fact shortens the string (opposite end of the string).

The use of Voice:

The range is written in the same as of the cello (and with a bass clef), but it may be transposed if/whenever necessary.

"V" above a note indicates inhalation sound.

for cello with electronics

2025

♩ = 56

Electronics

Voice

Cello

pp

pp

m

[illegible]

Cello

10

4/4

4+3/8

4/4

4/4

4/4

pp

pp

mp

p

I

II

III

Cello

13

(l.v.)

IV

ppp

ppp

f

f

f

18

Voc.

Cello

pp

[3]

II

III

m

[3]

3

23

El.

Voc.

Cello

p

p

v

m

v

[3]

[3]

Ped.

27

Voc.

Cello

pp

pp

mf

ppp

[3]

[3]

3

30

Cello

pp

f

sim.

ff

IV

IV

El. (2) OFF (3)

Voc. *p* m [3] v [3] m

Cello *p* *pp* Ped. *pp* Ped.

21 16 3 8 4 5 3 16 16 16 8

El. (4) (5)

Voc. v [3] ç

Cello P. Ped. 3

3 8 4 5 3 16 16 16 8 4 4

44 (6) Slightly uneven pulse

El. *p*

Voc. v m v [3] v v

Cello Ped.

21 16 3 8 4 4

48

Cello *poco a poco cresc. (uneven)* 3

5 16 8

52

Cello

Gliss (irreg.) on D-string

Free bowing, yet with long strokes

55

Cello

(I) (irreg. gliss)

(gliss on the short notes)

(stop bow on string)

59

Voc.

Cello

stop bow with l.h.!

64

El.

Voc.

Cello

mf

mf

f

Vary the consonants

Ped. mf

P. _____

P. _____ P. _____

67

El.

Voc.

Cello

f

mf

mf

p

pp

ppp

[3]

v

m—

3 ho

u

71 Cello

IV

OFF IV

(pure)

pp *f* *sim.*

76 Voc.

p

ppp

ff

m

80 Voc.

molto accel.

m

fff

86 Cello

a tempo

(It is acceptable that it may take some time before the pitch (sounding F4) stabilizes. If it doesn't speak (neither at another position), the 3rd harmonic (F3) may be performed instead.)

89 Cello

pp *f* *sim.*

s.p.

ord.

s.p.

93 Voc.

molto accel.

f

a tempo

3

ord.

fff

$\text{♩} = 72$

97

Cello

fff

3

3

3

11

El.

Cello

p

pp

P. _____

P. _____

12

13

14

El.

Voc.

Cello

P. _____

P. _____

P. _____

109

15

El.

Voc.

Cello

mp

m

m

P. _____

P. _____

113

El.

Voc.

Cello

3 Φ

16

f

v

m

v

17

18

19

20

(The curve does not correspond to the speed of the sample's gliss.)

3

m

v

II

III

II

I

16

16

16

16

P.

121

El.

Cello

II

III

pp

(p.)

II

I

sim.

(Now and then, add a dotted rhythm (short rests after dotted notes)
Increase (irregularly) towards bar 143)

126

El.

Cello

(p.)

P.

III
IV

131

El.

Cello

(p.)

P.

136

El.

Cello

P.

P.

P.

140

El.

Cello

(p.)

P.

f P.

X times! (as many as needed to move the bag clip in place)

$\text{♩} = 60$ (21)

Follows the rhythm of the white notes (D's) below!

El.

Cello

Place the clip approx on the low D (a few cm from the bridge), with the bow placed above it. Stop bow with l.h. on the white notes (silence!) same time as pushing down the bag clip.

P.

P.

P.

P.

P.

P.

P.

P.

El. $\frac{5}{16}$

Cello $\frac{5}{16}$

P. $\frac{2}{4}$

fp

Make short sustained sounds (with rests in between) with these tones (samples) in a "random" order. Vary the durations of both sounds and the rather long rests.

El.

From bar 155, play also the white notes (D's), so do not stop the bow.
Gradually, vary the rhythms (impro), yet within a similar material

Cello

From bar 155, play also the white notes (D's), so do not stop the bow. Gradually, vary the rhythms (impro), yet within a similar material.

El.

Cello

Measures 1-5 of the musical score for El. and Cello. The key signature is one sharp (F#) and the time signature is 3/8. The Cello part features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The El. part is a single line of music.

163

El.

5/16

7/16

2/4

Cello

5/16

7/16

2/4

Sim. material, but on the G string.

fp

Sim. material,
but on the G string.

167  x 9

El. 

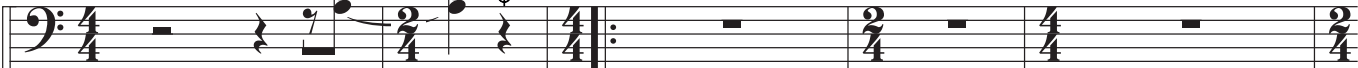
Cello 

Sim. material, but may be on other strings.

fff *ppp*



$\text{♩} = 72$

El. 

Voc. 

Cello 

pp *p* *pppp*

24

P. _____



177

El. 

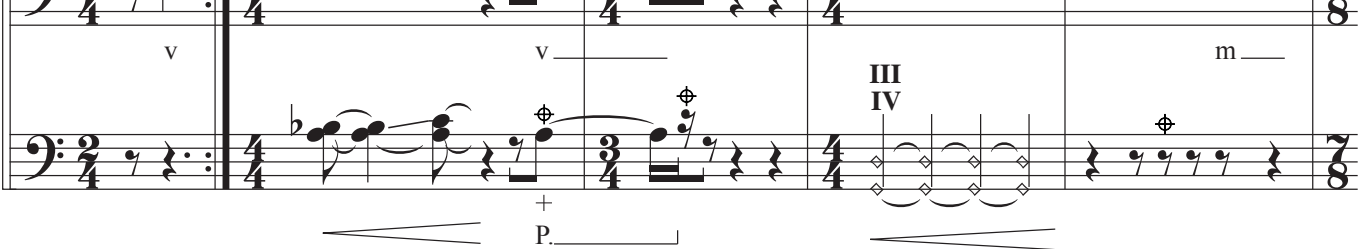
Voc. 

Cello 

v *v* *m*

III IV

P. _____



182

Voc. 

Cello 

m *m* *v* *m* *3* *v-* *vb*

III IV

ppp

