

Agnes Ida Pettersen

# Object of discourse

Gjenstand for samtale



Object of discourse

composed by Agnes Ida Pettersen

For string orchestra (6/5/4/4/2)

Duration c. 12 minutes

Commissioned by the Norwegian Arctic  
Philharmonic Orchestra, 2022

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Gjenstand for samtale

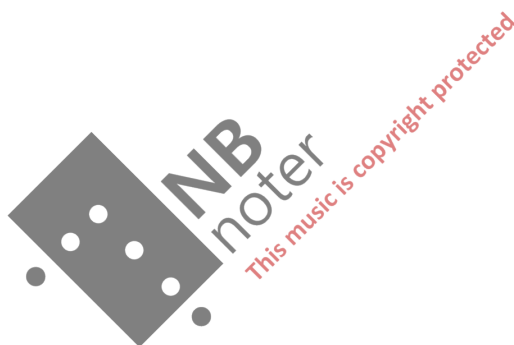
Av Agnes Ida Pettersen

For Strykeorkester (6/5/4/4/2)

Durata ca 12 minutt

Bestilt av Arktisk Filharmoni AS, 2022

Støttet av Norsk Kulturråd.



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The title refers to a quote from «On Humanity» by Hannah Arendt

*The world is not humane just because it is made by human beings, and it does not become humane just because the human voice sounds in it, but only when it has become the object of discourse. However much we are affected by the things of the world, however deeply they may stir and stimulate us, they become human for us only when we can discuss them with our fellows... We humanize what is going on in the world and in ourselves only by speaking of it, and in the course of speaking of it we learn to be human.*





# Comments to notation and techniques used.

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## General comments:

### Accidentals

apply through the bar, but are repeated for ease of reading.

### Divisi notation

Cello and contrabass parts explodes to separate staves in the middle of the piece.

### «Free» part

Bars 140 - 156 is a quite free place. It is more important what happens in succession than how much time it takes, so verbal cues are written in to hopefully help everyone orient, perhaps someone marking each “measure”.

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## Extended techniques

Cellos and contrabass have some unusual bowing techniques / timbres.

*In parts where these are present, the total dynamics must be balanced to the unconventional sounds.*

### Bridge clef:



«The bridge clef disables the traditional clefs. It schematically represents the surface of a string instrument between the middle of the fingerboard (bottom) and the bridge (top). (...) It is used to show where on the string the bow should be applied and/or in which direction it should be moved.» (Lachenmann)

In this piece the bridge clef is used as an aid to illustrate position, direction, technique and freedom perform as needed to get the intended result.

### Rotating Bow Pressure:



**Action:** Press bow. al tallone. firmly to the string. You may use any string you find provides a better result. The string and neighbor string(s) should be dampened. Rotate the bow around the contact point. NO vertical movement. Option: Use two hands on bow to increase pressure.

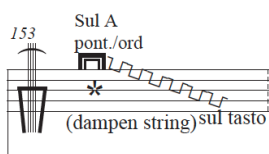
**sound:** granulated unpitched sound that decreases in intensity/flux. If indicated a longer duration, perform slowly and keep as long as possible through one bow movement.

Link to sound example: <https://on.soundcloud.com/N9eey>

### Seagull Effect:

Artificial harmonic glissando downwards from a high position. Keep the thumb and the other grip finger in parallel distance all the way.

## Vertical bow glissando



Pressed bowing with (almost) vertical shift of bow position. Press down the bow as close to the heel as possible. The bow is pulled towards the player almost vertically. «Almost» means that the steep angle of the bow should be softened through a very slight amount of down-bow - no more than necessary in order to produce a clear pitch glissando. Dampened string and neighbor strings. Resultant in a clear rattling glissando. Try another string then suggested, if it doesn't sound optimal. Usually most

effective on lower strings.

Description extracted from Extended techniques in the music of Helmut Lachenmann, Beritkopf & Härtel. Dvd with video example).

Link to sound example: <https://on.soundcloud.com/ZzQ5j>

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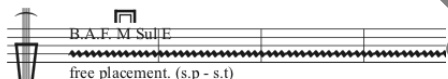
## BOW ABOVE FINGER TECHNIQUES (B.A.F.)

All cello B.A.F techniques used are demonstrated in this video, see chapters on youtube. Contrabass can also use this as a guide of how to. <https://youtu.be/geHbWjIGQ9k>

Sound examples of double bass: <https://on.soundcloud.com/J8WHQ>

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## B.A.F MULTIPHONICS with or without glissando.



Place grip finger at a harmonic node in the area between sul ponticello - sul tasto. Place bow above grip finger. Keep grip finger and bow close to each other (approx 0,5-1,5 cm), Use (some) heavy bow pressure and slow bow and the result is a multiphonic sound. Not entirely overpressure. Intended result is

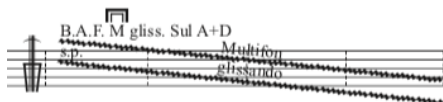
a clear and complex multiphone (not pure noise although its a little noisy, particularly on higher strings).

There are different «multiphones/chord complexities» depending on where you place the grip finger (sul tasto, ord, poco sul pont, etc.) Choose freely.

Single and double stop is used. Find your preferred interval to produce multiphonics simultaneously on two adjacent strings.

### «Bow position for bow-above-finger multiphonics

I find the best bow position for bow-above-finger multiphonics to be around a fourth or a fifth above the fingered note. Finger glissando is possible with the bow-above-finger multiphonics and the bow must be moved in proportion to the left hand.» (H. Thelin, *Multiphonics on the double bass*, 2011).



Glissando: both finger and bow shall slide. Keep bow and grip finger in parallel distance all the way.

Glissando: start as high as sensible (somewhere sul pont. - too high doesn't respond) and slide all the way down to natural stoppoint.







# Object of discourse

## Gjenstand for samtale

Agnes Ida Pettersen

Adagietto ♩ = c. 74

Violin I

Violin II

Viola

Cello

Contrabass

*fp ppp* *mp* *pp*

*fp ppp* *mp* *pp*

*pp* *fp ppp* *mp* *pp*

*p* *fp* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *p* *fp* *fp* *f fp*

*mp* *p* *fp* *fp*

*mp* *p*

*p*

*mp* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *mf*

*mf* *mf*

*mf* *mf*

*mf*

22

Vln. I *ppp* *mf* cont. fast (indiv.)

Vln. II *ppp* *mf* cont. fast (indiv.)

Vla. *ppp* *mf* cont. fast (indiv.)

Vc. *fp*

Cb. *fp*

24

Vln. I *ppp* *mf* *ppp* *mf* cont. fast (indiv.) Sul G.

Vln. II *ppp* *mf* *ppp* *mf* cont. fast (indiv.)

Vla. *ppp* *mf* *ppp* *mf* cont. fast (indiv.)

Vc. *mf* *ppp* *mf*

Cb. *mf* *ppp* *mf*

27

Vln. I *mf* Sul G.

Vln. II *mf* Sul G.

Vla. *mf*

Vc. *mf*

Cb. *mf*

32

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*

Detailed description: This system contains measures 32 through 36. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in a key with one sharp (F#) and a common time signature. Measures 32-35 show a melodic line in the strings with various dynamics. Measure 36 features a strong *f* dynamic across all parts.

37

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*fp*

Detailed description: This system contains measures 37 through 41. The music continues with melodic lines in the strings. Measures 37-40 show a dynamic range from *fp* to *f*. Measure 41 ends with a double bar line and repeat signs. A large watermark 'NB noter' is overlaid on the score.

42

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *fp* *p* *mf*  
*mf* *fp* *p* *mf*  
*f* *fp* *mf*  
*mf* *fp* *p* *mf* pizz.  
*mf*

Detailed description: This system contains measures 42 through 44. The music is in 6/8 time. Measures 42-43 feature a complex rhythmic pattern with dynamics *mf*, *fp*, and *p*. Measure 44 features a *mf* dynamic and includes a 'pizz.' (pizzicato) instruction for the Cb. part.

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

div.

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*  $\curvearrowright$  *mp*

*f*

*p*  $\curvearrowright$  *mp*

*f*

*p*  $\curvearrowright$

*f*

*f*

*p*

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

pizz.

unis. pizz.

*mp*

*mp*

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*arco*

*div.*

*arco*

*div.*

*cresc.*

*cresc.*

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*mp*

*mf*

*div.*

*mf*

*mp*

*unis.*

*unis. pizz.*

*unis.*

*unis. pizz.*

*mf*

*mp*

*mf*

*mp*

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

*tr*

*tr*

*tr*

Object of discourse

6

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

div.

unis.

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

ppp

div.

unis.

ppp

74

Vln. I *f*

Vln. II *f*

Vla. *f cantabile*

Vc. *f cantabile*

Cb. *f marcato*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Vla.

Vc. *div.*

Cb. *f arco*

*f*

89  $\text{♩} = \text{♩}$

88

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp legato* unis.

Cb. *mp legato*

93

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb.

98

Vln. I

Vln. II *unis.*

Vla.

Vc. *div.*

Cb.



104

Vln. I *tutti* *cont. fast (indiv.)* *p* *div.* *mp*

Vln. II *tutti* *cont. fast (indiv.)* *p* *mp*

Vla. *mp*

Vc. *unis.* *mp* *-> div. a4 separate staves*

Cb. *div.* *mp*

110

Vln. I *unis.* *p*

Vln. II *div.* *p*

Vla. *div.* *p*

Vc. I *p*

Vc. II *p*

Vc. III *p*

Vc. IV *p*

Cb. *unis.* *p*

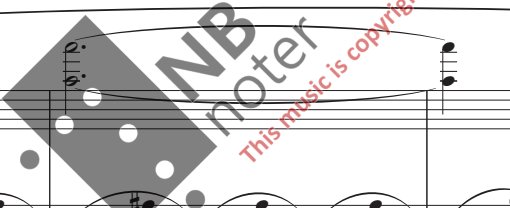
Object of discourse

10

114

Musical score for measures 114-116. The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, Vc. III, Vc. IV, and Cb. The key signature is one sharp (F#). The tempo is marked *mp*. Vln. II and Vla. play sixteenth-note patterns with fingerings of 6. Vc. II and Vc. IV play *B.A.F. M gliss. Sul G + D* with *s.p.* and *Multifon glissando* markings. Vc. III plays *B.A.F. M gliss. Sul G + D* with *s.p.* and *Multifon glissando* markings. Vln. I and Vc. I have long notes with *div.* markings. Vln. II and Vla. have *tr.* markings at the end of the section.

Musical score for measures 117-119. The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, Vc. III, Vc. IV, and Cb. The key signature is one sharp (F#). The tempo is marked *mp*. Vln. II and Vla. play sixteenth-note patterns with fingerings of 6. Vc. II and Vc. IV play *B.A.F. M gliss. Sul G + D* with *s.p.* and *Multifon glissando* markings. Vc. III plays *B.A.F. M gliss. Sul G + D* with *s.p.* and *Multifon glissando* markings. Vln. I and Vc. I have long notes with *div.* markings. Vln. II and Vla. have *unis.* markings. Vc. II and Vc. IV have *s.t.* markings at the end of the section.



120

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Vc. III

Vc. IV

Cb.

div. a3

div.

unis. 3

Multifon glissando

s.t.

B.A.F. M Sul E

B.A.F. M Sul A + E

free placement. (s.p - s.t)

123

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Vc. III

Vc. IV

Cb.

unis.

B.A.F. M gliss. Sul G + D

s.p.

Multifon glissando

s.t.

B.A.F. M Sul C

free placement. (between s.p & s.t)

B.A.F. M gliss. Sul G

s.p.

Multifon glissando

s.t.

B.A.F. M Sul C

free placement. (between s.p & s.t)

B.A.F. -M- gliss. Sul C + G

s.p.

Multifon glissando

s.t.

B.A.F. M gliss. Sul C

s.p.

Multifon glissando

s.t.

Object of discourse

12  
128

Vln. I

Vln. II unis. *mp* div. unis. *mp*

Vla. *mf* *mp*

Vc. I Seagull effect gliss. (slow) (Faster) *p* < 6 >

Vc. II Seagull effect gliss. (slow) *p* < 6 >

Vc. III Seagull effect gliss. (Faster) pizz. arco *p*

Vc. IV Seagull effect gliss. (Faster) pizz. arco *p*

Cb. *mf*

136

Vln. I *p* *fp* cont. fast (indiv.)

Vln. II *p* *fp* cont. fast (indiv.)

Vla. *p* *mp* *ppp*

Vc. I pizz. arco *p* *mp*

Vc. II pizz. arco *p* *mp*

Vc. III *mp*

Vc. IV *mp*

Cb. *mp*

Ad lib. looping pitches  
Each player individual tempo.

B.A.F.M Sul E  
free placement. (s.p - s.t)

-> div. a2  
(separate staves)

140 Floating quasi free time

Ad lib. looping pitches  
Each player individual tempo

continue individual time

continue individual time

continue individual time

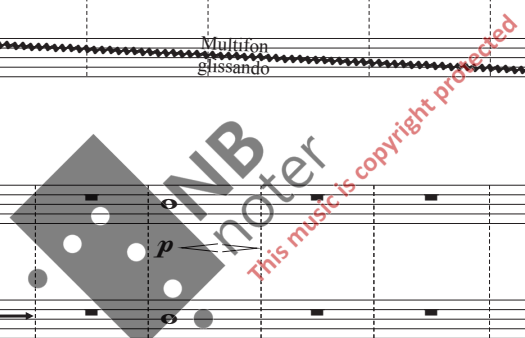
B.A.F. M gliss. Sul D+A  
Multifon glissando

B.A.F. M gliss. Sul D+A  
s.p. Multifon glissando

B.A.F. M Sul E  
free placement. (s.p - s.t)

B.A.F. M gliss. Sul E  
s.p. Multifon glissando

B.A.F. M Sul A + E  
s.t. free placement. (s.p - s.t)



148

continue individual time

continue individual time

continue individual time

p

f marcato

p

f marcato

continue individual time

Multifon glissando s.t.

Multifon glissando s.t.

SUL G Pont/ord  
(dampen string) sul tasto

SUL A Pont/ord  
(dampen string) sul tasto

B.A.F. M Sul A + E

B.A.F. M Sul E  
free placement. (s.p - s.t)

B.A.F. M Sul A + E

B.A.F. M Sul E  
free placement. (s.p - s.t)

157 a tempo

-> to single stave

-> to single stave



178

Vln. I *div.* *f* *unis.* *f*

Vln. II *div.a3* *f* *unis.* *f*

Vla. *div.* *f*

Vc. *unis.* *f* *tr.*

Cb. *f*

183

Vln. I

Vln. II

Vla. *unis.*

Vc. *pizz.*

Cb.

187

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb.

191

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

*ff*

*ff*

*ff*

arco

*ff*

194

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

cresc.

div.

*ff*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

A

A

A

5

5

5

5

5

5

198

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

unis.

div.

unis.

6

6

6

6

6

6

-> div. a4  
separate staves



200

div.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Vc. III

Vc. IV

Cb.

201

unis.  
super soft pizzicato

205

*ppp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

B.A.F Harmonics, ad lib. durations  
Sul A, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul D, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul G, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul C, poco sul pont.

B.A.F. M. Sul E  
free placement. (s.p - s.t.)

206

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Vc. III

Vc. IV

Cb.

B.A.F Harmonics, ad lib. durations  
Sul A, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul D, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul G, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul C, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul A+E, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul A+D, poco sul pont.

B.A.F Harmonics, ad lib. durations  
Sul G+C, poco sul pont.

B.A.F. M. gliss. Sul D+C  
s.p. glissando

213

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Vc. III

Vc. IV

Cb.

B.A.F. M gliss. Sul A+D  
s.p.

Multifon  
glissando

B.A.F. Harmonics, ad lib. durations  
Sul A+D, poco sul pont.

B.A.F. M gliss. Sul C  
s.p.

Multifon  
glissando

B.A.F. Harmonics, ad lib. durations  
Sul G+C, poco sul pont.

B.A.F. Harmonics, ad lib. durations  
Sul G+C, poco sul pont.

B.A.F. Harmonics, ad lib. durations  
Sul D+A, poco sul pont.

B.A.F. Harmonics  
Sul G+D, poco sul pont.

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

221

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Vc. III

Vc. IV

Cb.

B.A.F. M gliss. Sul A  
free placement (between s.p. & s.t.)

Multifon  
glissando

B.A.F. Harmonics, ad lib. durations  
Sul C, poco sul pont.

B.A.F. Harmonics, ad lib. durations  
Sul G+C, poco sul pont.

B.A.F. Harmonics, ad lib. durations  
Sul A+D, poco sul pont.

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

228

Vln. I

Vln. II

Vla.

Vc. I  
B.A.F Harmonics, ad lib. durations  
Sul A, sul tasto

Vc. II  
B.A.F Harmonics, ad lib. durations  
Sul D, sul tasto

Vc. III  
B.A.F Harmonics, ad lib. durations  
Sul G, sul tasto

Vc. IV  
B.A.F Harmonics, ad lib. durations  
Sul C, sul tasto

Cb.

musical score for measures 228-237, featuring various instruments and performance instructions such as "B.A.F Harmonics, ad lib. durations" and "sul pont".

238

arco div.

Vln. I

Vln. II

Vla.

Vc.  
tutti div.

Cb.  
*p* legato cantabile

musical score for measures 238-247, featuring various instruments and performance instructions such as "arco div.", "tutti div.", and "legato cantabile".

246

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

253

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

255

unis.  $\flat$  tr

unis. pizz. 3 3 3 3 3

pizz. 3

259

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

264

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

arco

269

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. a3

div.

unis.

*p*

*p*

*p*

*pizz.*

*p*

276

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

mf

mf

mf

mf

mf

div. arco

282 solo  
gli altri  
p  
pp  
tutti

Vln. I

unis.  
p  
pp

Vln. II

unis.  
p  
pp

Vla.

Vc.

Cb.

p  
pp

solo pizz.

Detailed description: This is a page of a musical score for a string quartet. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into two measures. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a pianissimo (*pp*) dynamic. The Vln. I part begins with a 'solo' marking and a slur over the first few notes. The Vln. II, Vla., and Vc. parts are marked 'unis.' (unison). The Cb. part has a 'solo pizz.' (solo pizzicato) marking in the second measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

