

Ragnhild Berstad

tēla

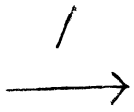
*for guitar
and string quartet*

2011

*Commissioned by Thomas Kjekstad
with financial assistance from
the Norwegian Composers Fund*

Explanation of signs

General:



- subito



- gradual transition



- pitch to be raised by 1/4 of a second

- pitch to be lowered by 1/4 of a second



- notes in bracket can be omitted



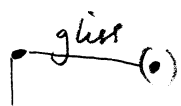
- the bracket indicates that the pause might be shorter than notated, depending on previous section



- tenuto: sustained and slightly accentuated



- bending beam indicates rhythmic flexibility inside the figure

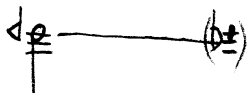


- glissando, note in bracket indicates the end note of glissando, not to be played as a separate note

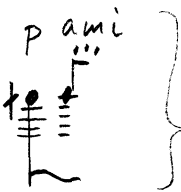
Guitar:



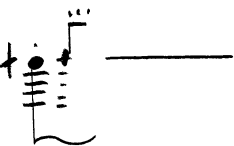
- thimble: to be used on 1st, 2nd and 4th finger on left hand, touch the string lightly with the fleshy part of the finger (inside thimble)



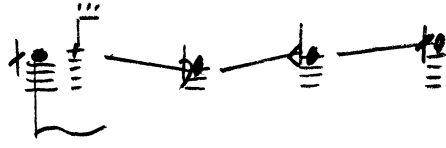
- play initial note, then move the thimble (finger) to produce a glissando, initial note to be established before the glissando movement



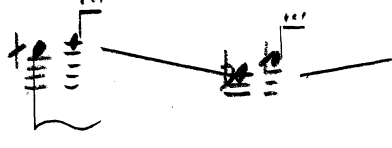
- make a tremolo, notation shows the first note as the main note, played by thumb, and the following three notes as grace notes, played by the fingering ami



- as above, make continuous repetitions according to the prolongation line



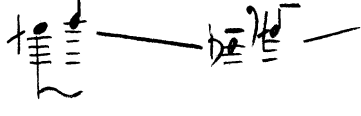
- prolongation line is also glissando line; play the initial tremolo group, then move the thimble (finger) to produce a glissando during the following tremolos
- the pitches notated along the glissando line have to be audible; make a short rest in left hand movements on the pitches notated, i.e. a short stop in the glissando movement



- stop glissando/left hand movement on the notated pitch, rest until the whole tremolo group, pami, is finished



- tenuto on main notes; make a slight prolongation of/ rest after the main note before playing the following grace notes



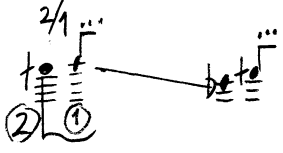
- as above, but make a longer prolongation/ rest



- as above



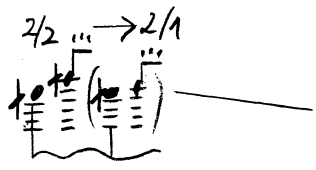
- strong accent on main note



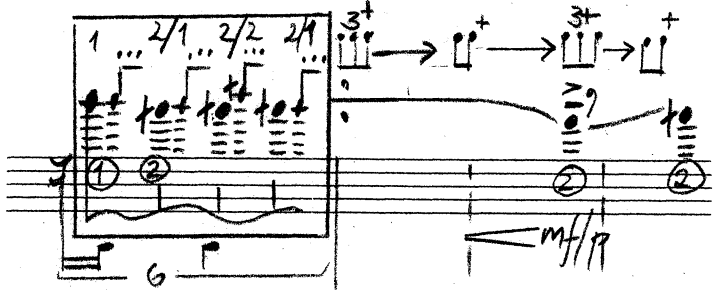
- touch 1st and 2nd string with 1st and 2nd finger/ thimble. Keep the fingers/ thimbles in close position to produce a small interval, here $\frac{3}{4}$ a of a second. The actual interval between the two strings will vary; the higher pitch the smaller interval.
NB: keep the same 2/1 position throughout all the glissando movements



- touch 1st and 2nd string with the same thimble, produces a fourth



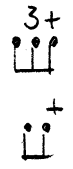
- change gradually from large interval, fourth, and left hand position 2/2 to small interval and left hand position 2/1
 - start the glissando movement after finishing the first tremolo group
 - notes in bracket to indicate that the actual pitches will be different from notated, dependent on the glissando movement



- change between the different pitch- (and finger-) combinations indicated inside the box, prolongation-/ glissando line shows the movement on 2nd string, all the pitches notated during the following long glissando movement has to be played by on 2nd string
 - as a consequence of this the first note group in the box can occur only between the pitches notated



- the rhythmic figure above, $\frac{3}{\text{trill}}$, refers to the tempo of main note, i.e. right hand thumb, within a quaver



- as above, but faster $\frac{3+}{\text{trill}}$ \approx $\frac{7}{\text{trill}}$



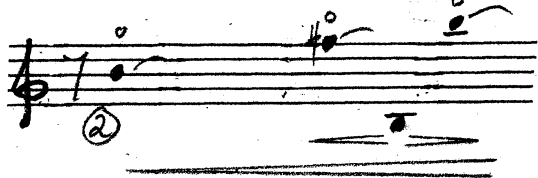
- faster than $\frac{3+}{\text{trill}}$, $\frac{5+}{\text{trill}}$ \approx $\frac{5}{\text{trill}}$

- crossed strings, cross 4th and 5th string on 3rd fret, resultant pitches may differ from notated

EB

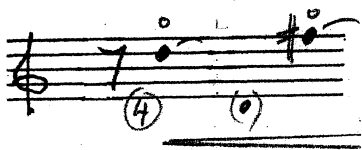
- EBow

EB: XIV/XV



- place the EB between 14th and 15th fret, on 2nd string, use the "harmonic" switch position to get multiple harmonics as notated
 - move the EB carefully towards string to let the harmonics grow gradually out, as notated
 - a slight movement of EB on string can be necessary to get an optimal result
 - keep the EB in close position to the string according to the prolongation line, then gradually remove EB from string according to the dotted line

EB: XIX → XX



- move the EB from 19th to 20th fret to obtain the notated harmonics

EB: XX+

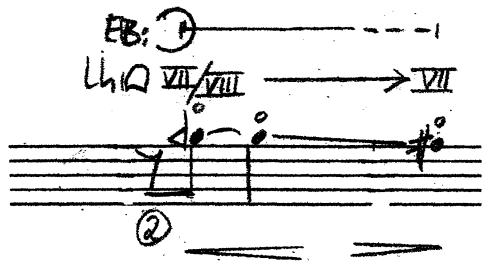
- place the EB close to 20th fret, on right side of fret

EB: D

- place the EB over the sound hole

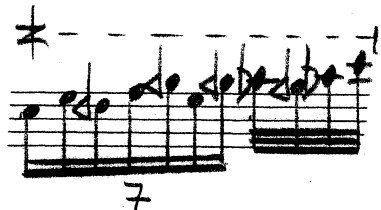
EB: $\text{D}^{(2cm)}$

- place EB over the sound hole, approximately 2 cm from edge on right side



- thimble on left hand finger, place thimble between 7th and 8th fret and move it gradually towards 7th fret as notated, to make a glissando

Strings:



- rhythmic variations in right hand are to be coordinated with quick tremolos in left hand (to avoid unwanted legato)



- half harmonic, between light harmonic touch and ordinary pressure (left hand)

- no ordinary pitch is to be heard

- alto sul ponticello

- quasi sul ponticello

Bowing speed:

- fast bow (F.B)
- normal bow (N.B)
- slow bow (SL.B)
- very slow bow (V.SL.B)

- full bow, a glass like sound
- the resulting sound has to contain noise elements in addition to notated pitch
- almost no ordinary pitch is to be heard

Pressure:



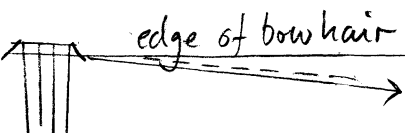
- crushed tone; exaggerated bowing pressure, no pitch is to be heard

- gradual transition from exaggerated pressure to normal pressure

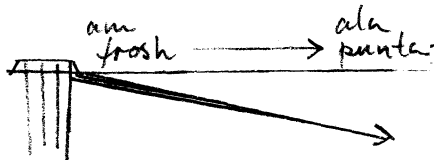
Other playing techniques:



- place the bow on string, then draw the entire bow up towards the tuning pegs, keeping it at 90 degrees to the instrument (avoid pitch sounds), direction of bow is according to notation, degree of pressure on string is according to thickness of line



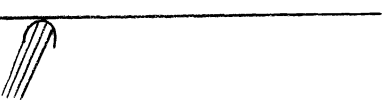
- as above, use edge of bow hair, a light pressure and very slow motion causing a soft grainy sound



- as first example, but use an oblique bow position, about 60 - 75 degrees on string, make in addition a down bow motion as indicated (no pitch is to be heard)



- Increasing pressure causing "croaking" (frog!)



- play on top of the bridge

Extra equipments and other considerations (guitar only):

Three thimbles made of glass or similar material, to be used on 1st, 2nd and 4th finger on left hand. Thimbles can be borrowed from composer.

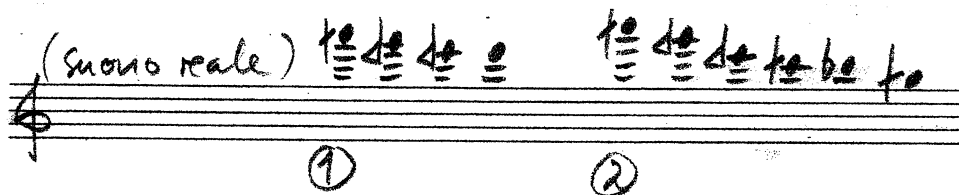
Small piece of foam rubber to be placed between fingerboard and 1st and 2nd strings, in order to damp the occurring vibrations on the string part behind the thimble contact point, while playing fortissimo attacks

Steel guitar placed on a table in front of musician, to be played with:

Electronic Bow for guitar, model PlusEBow

Recommended:

Put marks on following pitch points on 1st and 2nd string on nylon guitar, use a multi media-marker:



Steel guitar to be tuned:

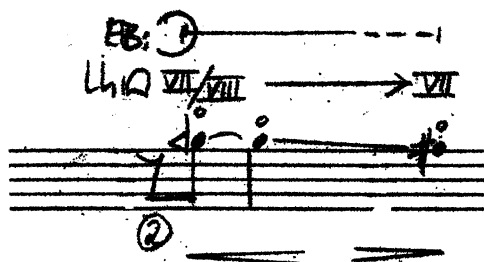


Sound engineering:

six microphones are needed:
preferably five contact microphones and one on stand for the steel guitar on table

routing to the reverb units is pre-fader,
return on separate channels for individual control

the guitar is to be partly high pass filtered



- thimble on left hand finger, place thimble between 7th and 8th fret and move it gradually towards 7th fret as notated, to make a glissando

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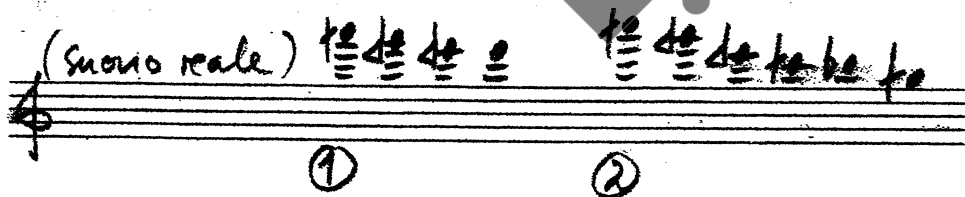
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A $\text{♩} = 48$ *liberamente*

1) $\text{A}^{\flat} \frac{9}{8}$

Guitar

amp, HP filt, slightly rev

slightly amplified

slightly amplified

slightly amplified

slightly amplified add reverberation

colla parte

fast bow

fast bow

flautato, fast bow

ppp

ppp

pp > ppp

IV ppp

mp

p

mp

p

mp

p

mp

pp > ppp

ppp

ppp

cancel reverb

con sord.

ppp

1) thimble on 4th finger to play the quarter tones; touch string lightly with the fleshy part of the finger as to make new frets between the ordinary frets

2) pinch string between two fingers and lift slightly, approx. pitch area notated, change bowing imperceptibly

$\text{♩} = \text{♩}$, $\text{♩} = 64$ a tempo

7 → cancel reverb [B] amp off

16 mp

flautato, fast bow

pp = ppp

pp = ppp

pp = ppp

pp = ppp

pp = ppp

pp = ppp

pp = ppp

$\text{♩} = 72$

[5]

pp = ppp

pp = ppp

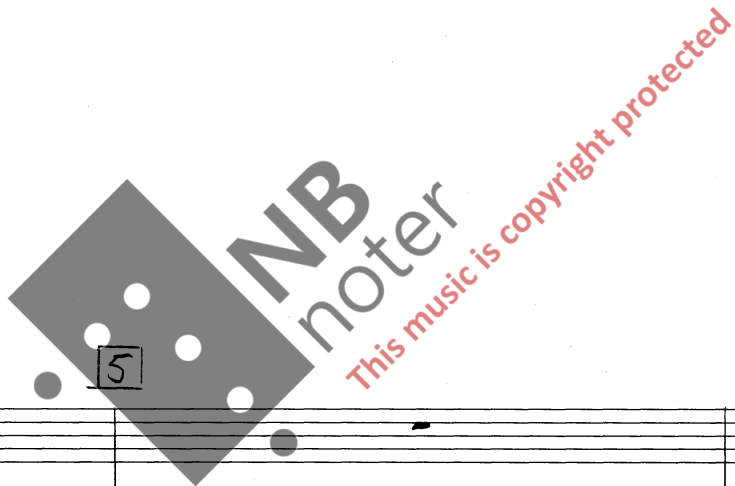
pp = ppp

pp = ppp

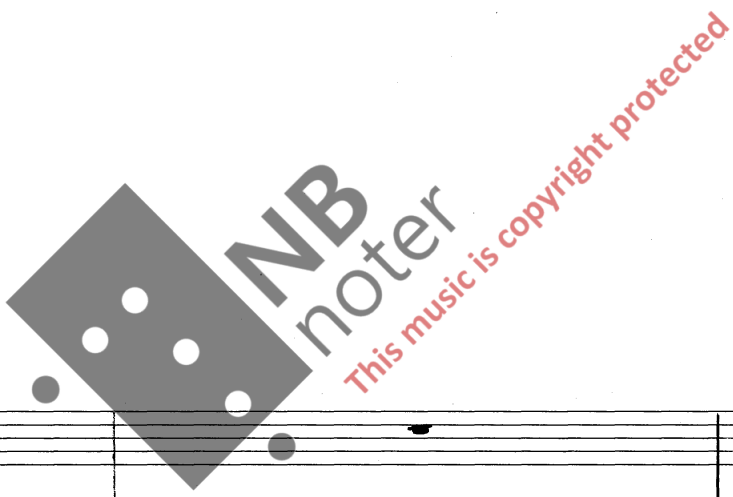
pp = ppp

pp = ppp

pp = ppp



Handwritten musical score for the first system, measures 8-10. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together in groups of five. Dynamic markings include *pp*, *ppp*, *mp*, and *p*. There are also some slurs and accents. The second and third staves continue the melodic lines, while the fourth staff provides a bass line. The system concludes with a double bar line.



5 6
3 4 = 60
4

Handwritten musical score for the second system, measures 10-13. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat. The music continues with eighth and sixteenth notes. Dynamic markings include *p*, *pp*, *mf*, *mp*, *f*, and *ppp*. There are also slurs and accents. The second and third staves continue the melodic lines, while the fourth staff provides a bass line. The system concludes with a double bar line.

flaut. fast bow

flaut. fast b

p.a.p. cresc. - - - - p / mf / mp - / mf - mp / f - f

C $3/4 = 60$ amp, HP filt, slightly reverb $7/8$ ²⁾

15 $4/4$ ³⁾ *Suono reale* 4

slightly reverb

(ppp) /pp/ppp /pp/ppp pp/ppp slightly reverb sim.

(ppp) slightly reverb PP/ppp

slantato, fast bow slightly reverb

Senza sord PPP slightly reverb slantato, fast bow PP/ppp

PP/ppp PP/ppp sim

20

st. $4)$ mp P mp P P mp P pp

gsp → ord gsp → ord

PP/PPP Sim sim sim -ppp

PP/PPP sim sim

ppp PP/PPP Sim

sim ←ppp 3 ←ppp PP/PPP

- 1) subito accento: make accents by sudden increasing of bowing speed combined with bowing shifts
- 2) thimble on 4th finger, all notes in this section are to be played with thimble
- 3) put marks on following pitch points on 1st and 2nd string, use a multi media marker
- 4) higher pitch means tighter string and shorter reverberation; faster movement, larger intervals and higher pressure on string are needed to produce a glissando

Handwritten musical score for five staves, measures 1-4. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *p*, *mf*, and *pp*. There are also performance instructions like *ord* and *sim*.

25

Handwritten musical score for five staves, measures 5-8. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, and *pp*. There are also performance instructions like *ord*, *pp sempre*, and *cresc.*. A tempo marking "no reverb (tutti)" and a time signature "4/4 = 48" are present.

D

4/4 ♩ = ♩⁵, ♩ = 48

amplification off

30

poco accel

2/4 = 54

3/4 = 72

35

E

♩=60

1)

Handwritten musical score for the first system, featuring four staves. The music is in treble clef and includes various dynamic markings such as *p*, *mp*, *mf*, *mp*, *pp*, *ppp*, *p/PPP*, and *p/PPP/p/PPP*. There are also performance instructions like *cresc.* and *mp*. The notation includes triplets, slurs, and accents.

amp, HP filt

suono reale

40

NB noter

music is copyright protected

no HP

♩=72

Handwritten musical score for the second system, continuing the piece. It features four staves with dynamic markings including *mp*, *mf*, *pp*, *ppp*, and *sim*. A box labeled *p.a.p. cresc.* is present. The notation includes triplets, slurs, and accents. The system concludes with a double bar line and a final chord.

- 1) put foam rubber or similar material between fingerboard and 1st and 2nd string in order to damp strings behind thimble touching point (to prepare the fortissimo section on next page)
- 2) put thimbles on both 1st and 4th finger in order to prepare the section on next page

Handwritten musical score for the first system, measures 1-4. The score is written on five staves. The tempo is marked as $\text{♩} = 72$ for measures 1-2 and $\text{♩} = 60$ for measures 3-4. The key signature changes from A_1 to A_2 between measures 2 and 3. The time signature is $\frac{3}{4}$ for measures 1-2 and $\frac{2}{4}$ for measures 3-4. The first staff contains a melodic line with dynamics *mp* and *ff* (possible). The second staff has dynamics *mp*, *pp*, and *ppp*. The third staff has dynamics *mp*, *mf*, *pp*, and *ppp*. The fourth staff has dynamics *p*, *mf*, and *pp*. The fifth staff has dynamics *pp*, *mf*, and *pp*. A box with the number 45 is present in the upper right corner.

Handwritten musical score for the second system, measures 5-8. The tempo is marked as $\text{♩} = 72$ for measures 5-6 and $\text{♩} = 60$ for measures 7-8. The key signature is A_2 . The time signature is $\frac{3}{4}$ for measures 5-6 and $\frac{2}{4}$ for measures 7-8. The first staff has dynamics *pp*, *mp*, *ff*, and *ppp*. The second staff has dynamics *mp*, *mf*, and *pp*. The third staff has dynamics *pp*, *mp*, and *pp*. The fourth staff has dynamics *pp*, *mf*, and *pp*. The fifth staff has dynamics *pp*, *mf*, and *pp*. The instruction "(remove foam rubber)" is written above measure 7. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the page.

50

F

3
4 (suono reale)

$\text{♩} = 56$

amp, HP

4
4

1) A

3+ 3 3+ 3
P ami
1 2/1...

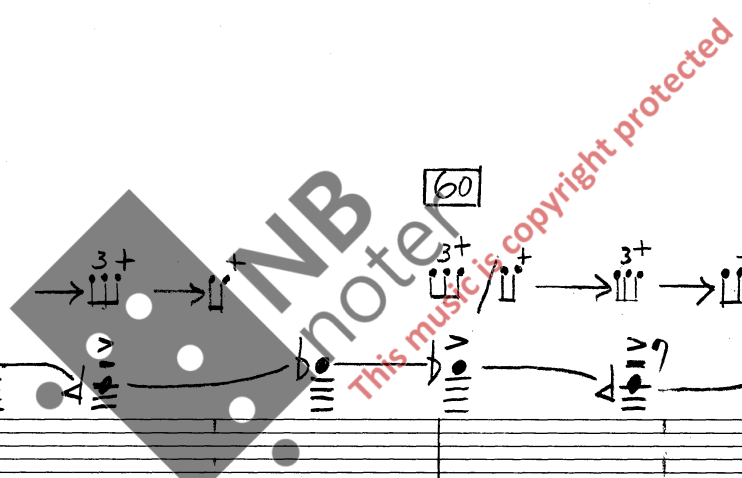
55

3 3+
2 2/1 2/2 → 2/1 2/2 → 2/1

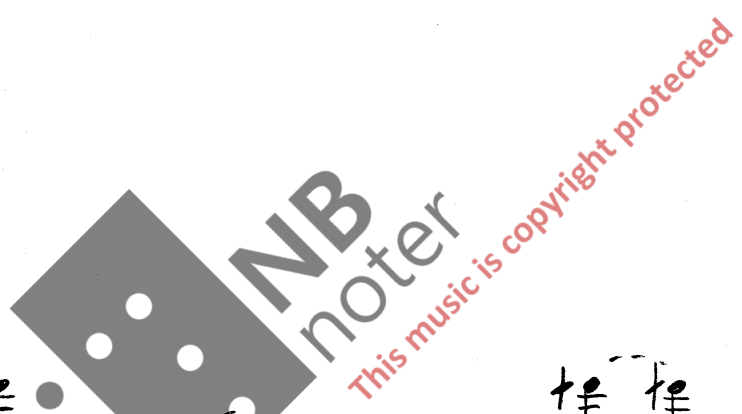
- 1) thimble on 1st and 2nd finger
- 2) make a tremolo, notation shows the first note as the main note, played by thumb, and the following three notes as grace notes played by the fingering ami (detailed information on notation and playing technique see "Explanation of signs")

Handwritten musical score for the first system, measures 1-6. The score is written on five staves. The first staff contains a melodic line with various ornaments and dynamics including *p*, *mf/p*, and *mp*. A boxed section in the first staff shows a sequence of notes with fingerings 1, 2/1, 2/2, and 2/1. The second staff has a bass line with dynamics *mp* and *pp*. The third staff has a bass line with dynamics *ppp* and *mp*. The fourth and fifth staves are mostly empty with some notes and dynamics like *pp*.

Handwritten musical score for the second system, measures 7-12. The score is written on five staves. The first staff contains a melodic line with dynamics *mp/p*, *mf/p*, *mp/p*, and *mp > p*. A box labeled '60' is present above the first staff. The second staff has a bass line with dynamics *mp*, *pp*, *mp*, and *pp*. The third staff has a bass line with dynamics *pp*, *mp*, and *pp*. The fourth staff has a bass line with dynamics *mp* and *pp*. The fifth staff has a bass line with dynamics *mp* and *pp*.



→ $\overset{3+}{\text{U}} \rightarrow \overset{+}{\text{U}} \quad / \quad \overset{3+}{\text{U}} / \overset{+}{\text{U}} \rightarrow \overset{3+}{\text{U}} \rightarrow \overset{+}{\text{U}} \quad \rightarrow \overset{3+}{\text{U}} \rightarrow \overset{+}{\text{U}} \quad \rightarrow \text{U} \quad \rightarrow \overset{3+}{\text{U}} \quad \rightarrow \text{U}$



6

pami

65

Handwritten musical score for five staves. The notation includes various dynamics such as *mf*, *mp*, *pp*, *p*, *sp*, and *ord.*. Performance instructions include *détaché* and *détaché ala punta*. Fingerings and articulation marks are present throughout the score.



Handwritten musical score for five staves, continuing from the previous page. It features dynamics like *mp*, *p*, *pp*, *ppp*, and *mf*. Performance instructions include *détaché*, *flaut. fast bow*, and *tr*. The notation includes complex rhythmic patterns and articulation.

70

1) normal bow (vs. fast bow)

3/4 = 60 4/4

Handwritten musical score for the first system, featuring five staves. The first staff has a tempo marking of 3/4 = 60. The second staff has a tempo marking of 4/4. The score includes various musical notations such as dynamics (mf, f, pp), articulation (accents, slurs), and performance instructions (NB1, reverb, fast bow). The notation is dense with notes, rests, and fingerings.

4/4 ♩ = 56

add reverb

Handwritten musical score for the second system, featuring five staves. The tempo marking is 4/4 ♩ = 56. The score includes various musical notations such as dynamics (pp, p), articulation (accents, slurs), and performance instructions (f.b., flaut. fast bow, fast bow). The notation is dense with notes, rests, and fingerings.

1) normal bow (vs. fast bow)

80

2/4

$\text{♩} = 60$

3 4 3

3 4 3

3 4 3

mp

flaut. fast bow

norm. bow

flaut. fast bow

norm. b. flaut. f. b.

pp

norm. bow

3 pp

IP

Slow bow

norm. bow

p

8va

81

2/4

3 3⁺ 3

2/1... 2/2... 2/1...

no rev

no rev

slow bow

NB¹⁾

mf

6p

very slow bow

2

4

4

normal bow

no rev

slow bow

NB¹⁾

SL.B.²⁾

mp

fast bow

mp

NB¹⁾

V.SL.B.³⁾

no rev

SLB²⁾ / NB¹⁾

fast bow

NB

SLB

fast bow

NB

pp

IP

5

mp

IP

mp

no rev

8va

no rev

SLB²⁾

mp

p

1) normal bow 2) slow bow 3) very slow bow (see "explanation of signs")

Handwritten musical score for a string quartet, measures 81-84. The score is in 4/4 time and features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *ff*. Performance instructions include "no HP filtering", "NB", "VSLB", and "VSLB/NB". The notation includes various articulations like accents and slurs.

J

90

♩ = 54

♩ = 60

♩ = 54

Handwritten musical score for a string quartet, measures 90-94. The score is in 4/4 time and features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *sfz* to *pp*. Performance instructions include "am frosh", "mid", and "ala punk". The notation includes various articulations like accents and slurs.

- 1) remove thimbles, the previous b1 in bracket can be omitted if necessary
- 2) no ordinary pitch is to be heard during the alteration of bowing position, damp string with left hand if necessary
- 3) emphasize the noisy part of the sound by putting the main weight of the attack on the crossed strings
- 4) keep finger on 1/4 tone lowered d, 3rd string, until the end of the sequence (bar 93)

2/4 $\text{♩} = 60$ 95 to steel guitar turn on EBow 2/4

K 100

2/4 slightly amp $\text{♩} = 54$ EB: XIV / XV EB: XIX → XX

steel guitar tuned: 4 suona reale

- 1) half harmonics, between light harmonic touch and ordinary pressure
- 2) pinch string between two fingers and lift slightly, approx. pitch area notated
- 3) play on top of the bridge, use a bowing angle approx. 45 degree on bridge/string length, no ordinary pitch is to be heard, bowing changes are to be clearly audible

(EB) ----- EB: XX+ EB: XI/XII

add rev 1) 45°
2) II pp
pp
pp

105 EB: VII EB: XVIII/XIX EB: VII

3) 60°-75° 45°
3) 60°-75° 50°
II pp
II pp1

- 1) play on top of the bridge, use a bowing angle approx. 45 degrees on bridge/string length, no ordinary pitch is to be heard, bowing changes are to be clearly audible
- 2) play simultaneously on bridge and indicated string, a complex sound with some definite pitch is to be heard (pitch as notated)
- 3) change bowing angle to 60 - 75 degrees on string length, a weak hoarse sound with a definite pitch is to be heard (pitch as notated)

L

(EB) 3 4 $\text{♩} = 63$ amp off *to ordinary guitar*

110

1) make accents by sudden increasing of bowing speed combined with bowing shifts

amplified

Guit. 8

5

ff (possible)

amp off

tune 4th string down: (4 \flat)

mf/mp

mf/mp

f

mp < mf < mp < mf

mp

f

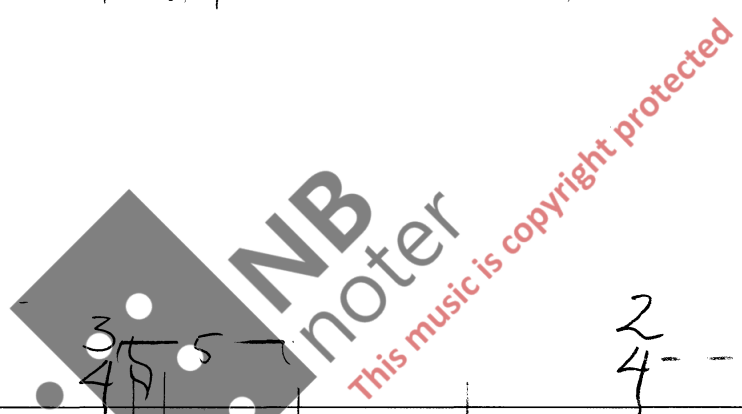
mp

f

mf/mp

f

mp



3 4 5

2 4

4 to steel guitar

slightly amp

5

5

5

5

5

6

3

6

6

f

mp

mf/mp

f

mp

f

mp

f

mp

f

mp

f

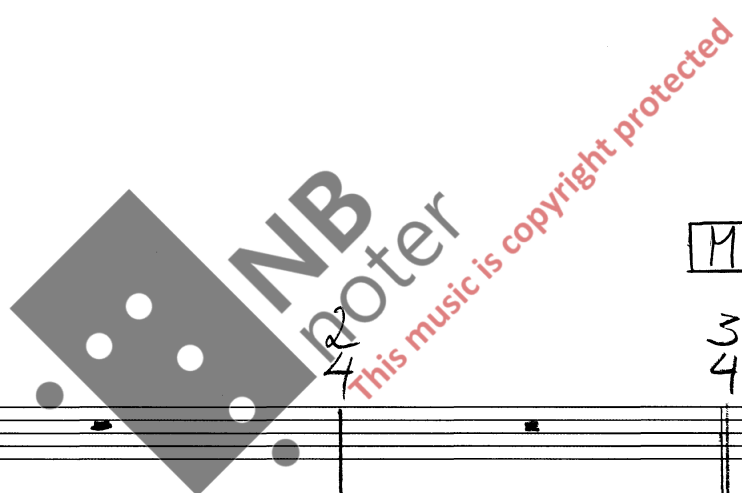
mp

4 slightly amp
4 steel guitar

EB: ————
Lh0 II ————> III/IV+ ———— EB: ———— EB: ————
IV/IV ————> V+ ———— VI/VI+ ————> VII

2
4

Handwritten musical score for the first system. It consists of five staves. The top staff is for steel guitar, with a 4/4 time signature and a 'slightly amp' instruction. Above it are fretboard diagrams for EB (Electric Bass) in various positions: Lh0 II, III/IV+, IV/IV, V+, VI/VI+, and VII. The music includes notes, rests, and dynamic markings such as *mp*, *mf*, *ppp*, *p*, and *cresc.*. There are also performance instructions like 'gliss' and 'trill'. The bottom staff has a 'cresc.' marking at the end.



M 1
♩ = 52
3 4 Liberamente
EB: D(2cm)
Lh0 VII/IV 4

Handwritten musical score for the second system. It consists of five staves. The top staff has a 2/4 time signature. Above it are fretboard diagrams for EB: D(2cm) and Lh0 VII/IV 4. The music includes notes, rests, and dynamic markings such as *f*, *mp*, *pp*, and *ppp*. There are also performance instructions like 'cresc.' and '1)'. The bottom staff has a '1)' marking at the end.

1) change bow imperceptibly

EB: XIV/XV XIX → XX

(a XI/XII) ———— Uh a XI/XII — 3 —

→ V.SLB → NB → V.SLB → NB → V.SLB

pp pp pp

130 EB: XI/XII

2 3 4

♩ = 60 a tempo

♩ = 52

→ flaut. fast bow → reverb

pp p → pp ppp

→ NB → fast bow → reverb → norm bow

pp p ppp

135

EB; -----

Liberalemente *Un A IV/II*

EB; ----- *A VI*

EB; ----- *A VII/IX*

→ asp

140

add rev

increasing amount and length of reverb

gliss

pp

(asp)

EB; -----

Un A XII

2/4 XIV

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Ragnhild Berstad