

KRISTOFER SVENSSON

att sjunka i doftande klöver

for violin, cello and piano

SCORE

Notes

The piece is written in Just Intonation. The open strings of the violin and cello should be tuned in pure fifths (3/2's). Pitches without accidentals or with conventional accidentals are Pythagorean (3-limit Just Intonation). A simple arrow attached to a conventional accidental means an additional lowering/raising of the (Pythagorean) pitch with the ratio 81/80 (a syntonic comma, circa 21.5 cents) - thus making it a 5-limit interval, e.g.:

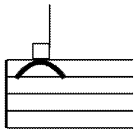
♭ = lowers the pitch 21.5 cents from Pythagorean tuning


Violin and Cello:

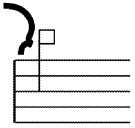


"Minor second half-harmonics": Create a rich tone with a high degree of noise in it by playing what may look like a "touch-minor-second artificial harmonic," but with the second finger pressed down firmer than harmonic pressure. It is the lightly touched pitch that is the audible core of this sound. The bow should be close to the bridge when playing this sound, in basically the same position as if playing a harmonic.


Although noisy, it is very important that this pitch is tuned pure and without barren intonation. Since the intonation of the lower of these two pitches is irrelevant, and does not have to be tuned to any system in Just Intonation, it is notated with a set of conventional accidentals with a horizontal lines on top:

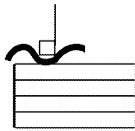



Toneless bowing directly on the bridge. This is notated with a square note head on top of a curved line , symbolizing the bridge. In order to obtain an intensive result, the bow pressure and the speed of the bowing must be sensitively balanced. It should produce a soft, dark, toneless white noise.

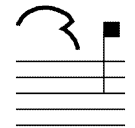



Toneless bowing on the side of the body:

Bowing on the upper side, represented by the curve  in front of a square note head symbolizing the upper bout of the body, produces a higher sound.



Playing close to the F-hole, in the C-bout or waist of the body, is symbolized by the curve  under a square note, and produces a lower, and louder, sound.



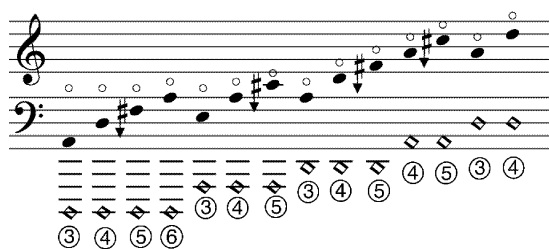
Toneless bowing on the right-side edge of the bridge (only cello): Draw the bow at a right angle to the edge of the bridge, and do not press the bow down into the bridge. It is notated with the symbol  in front of the note.

The entire piece is notated in 'sounding' dynamics and does not make use of 'action dynamics'. The action associated with producing the toneless sounds described below will, however, be performed with a force and intensity that in the classical repertoire would be associated with louder dynamics. In other words, the action might be "louder" than the resulting sound. The entire piece is to be played senza vibrato.

Grand Piano:

Pitches marked with the symbol "+" are to be slightly muted at the end of the string (by the "bridge"). The muting is done so as to change the timbre of the pitch, making it less rich in overtones. This is not to alter the length of its long decay.

Att sjunka i doftande klöver was written to be performed on a grand piano tuned to Equal Temperament. Because of the inharmonicity of the piano strings, which leads to a stretched tuning (Railsback curve) and sharp harmonics, the string players will constantly have to adjust their intonation to the sound of the piano, which is always a couple of cents on or off from Just Intonation. The piece is in D, and the string players should tune their instruments to the pianos D rather than A. The piano only uses strings tuned to the pitch classes D and A (even though the fundamental of A is slightly false, e.g. Equal Temperament, this difference is obscured because of the use of harmonics, and the stretched tuning of the octaves).



The following 14 harmonic nodes need to be marked and studied in advance, in order to produce natural harmonics. In some models of pianos, all of these harmonics might not be possible. When such is the case, replace the harmonic primarily with another enharmonic one from these 14 pitches. If the harmonic is a 3rd harmonic and this procedure does not work, replace it with a 6th partial harmonic on a string one octave lower. If the harmonic is a 4th partial harmonic and this does not work, replace it with a regular pitch, and, if possible, mute it by the end of the string ("+") (In the much more unlikely event that a fifth partial harmonic is unavailable, omit the pitch completely from the score, and announce to the audience that an unauthentic version of the score will be performed.)

♩ = 90 *In a simple and restrained manner, with perhaps a tender melancholy. Senza vibrato.*

Violin *ppp* *pp* s.t. (sul tasto) **A** n. (normale)

Cello *ppp* *pp* s.t. (sul tasto) n. (normale)

Piano *sost.* *pp*

Vln. *ppp* *ppp < pp* IV *ppp* *ppp*

Vc. s.t. n. *ppp* *pp* *ppp* *ppp*

Pno.

B

Vln. *pp*

Vc. *pp*

Pno. *pp*

Red.

C

Vln.

Vc. p.s.p. (poco sul pont) n. *ppp < pp* *ppp*

Pno.

31 **D**

Vln. *ppp* *ppp*

Vc. *pp* *s.t.* *> ppp* *ppp*

Pno. *Ped.* *sost.*

37 **E**

Vln. *ppp* *pp* *p.s.p.* *n.*

Vc. *pp*

Pno. *sost.* ③ ⑤

46 **F**

Vln. *s.t.* *ppp*

Vc. *s.t.* *ppp*

Pno. *Ped.* ④

54 **G**

Vln. *ppp* *pp* *s.t.*

Vc. *pp* *n.* *s.t.*

Pno. *p* *pp*

Ped. ③

62 **H**

Vln. *n.*

Vc. *n.*

Pno. *sost.*

70 **I**

Vln. *ppp* *pp* *s.t.*

Vc. *ppp* *pp* *s.t.*

Pno. *ppp* *pp* *s.t.*

79 **J**

Vln. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Pno. *p* *pp* *Ped.*

87 **K**

Vln. *ppp*

Vc. *ppp*

Pno. *ppp*

97 **L**

Vln. Vc. Pno.

106 **M**

Vln. Vc. Pno.

115

Vln. Vc. Pno.

123 **N**

Vln. Vc. Pno.

130 **O** -----> s.t. n.

Vln. *ppp* *pp* *ppp* *ppp*

Vc. *ppp* *pp* *ppp* *ppp*

Pno. *sost.* ③

138 **P** **Q**

Vln. *ppp*

Vc. *ppp*

Pno. *ppp* ③ *Ped.* ⑤ *Ped.* ③ *Ped.*

147 **R**

Vln. *pp* *pp*

Vc. *pp* *pp*

Pno. ③ *pp* ⑤ *Ped.*

155 s.t. -----> n. p.s.p. (poco sul pont)

Vln. *ppp* *n.*

Vc. *p.s.p.* *ppp* *n.*

Pno. ⑤ *Ped.*

163 **S** n. **T**

Vln. *ppp*

Vc. *ppp*

Pno.

p Ped.

172 **U**

Vln. *ppp* *pp*

Vc. *pp* *ppp* *pp*

Pno. *pp*

Ped.

179 **V**

Vln. *ppp* *p* *pp*

Vc. *ppp* *p* *pp* *ppp* *pp*

Pno. *ppp* *pp* *sost.*

187 **W**

Vln. *pp* *p.s.p.*

Vc. *ppp* *pp*

Pno. *ppp* *pp*

Ped.

195

Vln. *ppp*

Vc. *ppp*

Pno. *ppp*

Ped.

202 **X**

Vln. *pp*

Vc. *pp*

Pno. *pp*

Ped.

209 **Y**

Vln. *pp* *p* *ppp*

Vc. *ppp* *pp* *ppp* *p* *ppp*

Pno. *p*

Ped.

216 **Z**

Vln. *ppp*

Vc. *pp* *ppp*

Pno. *pp*

Ped.

223 **A1**

Vln. *pp* *> ppp* *ppp* *ppp*

Vc. *pp* *ppp* p.s.p. n.

Pno. *ppp*

230

Vln. *ppp < pp* *> ppp*

Vc. II *pp* *> ppp*

Pno. Ped. *pp*

238 **B1**

Vln. *ppp*

Vc. *pizz.* *arco* IV

Pno. *ppp*

246 **C1** **D1**

Vln. *pp* con sordino

Vc. *pp* con sordino

Pno. *pp*

E1

253

Vln.

Vc.

Pno.

F1

260

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

G1

271

Vln.

Vc.

Pno.