

Belma Bešlić-Gál

VATNAJÖKULSPJÓÐGARÐUR

for violoncello and sound projection

2012



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In autumn of 2011 I was invited to present my music at a festival in Reykjavík. The unique beauty of the Icelandic landscapes left a deep impression on me (actually, this was quite expected, since I am fond of deserts of all kinds, be it made of sand, ice, stone, etc). In the middle of the Icelandic nowhere, I came to think of the ancient supercontinent Gondwana, and felt a strong impulse to elaborate on this association with a new composition. Such an approach may seem a bit impressionistic, yet in a sense any impression can trigger creative activity, and at the same time lead to rather abstract artistic implementations.

Vatnajökulspjóðgarður* (for violoncello and sound projection) is a search for higher and more complex modes while dealing with the subject of amorphousness. So are the chosen musical building blocks capable of abandoning their autochthonous, archaic being in order to unfold a new life of a higher, more refurbished structure?

The discovered options are only partially useful to aid the respective inordinate (i.e. anarchic) components into developing a more complex structural existence. Therefore, ultimately, the described search is discontinued, being an unsuccessful endeavour: what is essential may only be transformed temporarily, yet a 'genomic' metamorphosis cannot be carried out.

The electro-acoustic part of **Vatnajökulspjóðgarður** is based on audio recordings of Icelandic landscapes, among others including the waterfalls Skógafoss and Gullfoss, Vatnajökull Glacier, and Lake Jökulsárlón. Those untreated elementary sounds are omnipresent throughout the sound projection and displayed statically; yet transformed sounds can be perceived as movements within the stereo field. The violoncello is understood as a natural phenomenon as well, and treated accordingly.

*) Name of Vatnajökull National Park, Iceland. Vatnajökull [ˈvahtna.jœ.kytʰ] (engl. ‚water glacier‘) is the largest glacier in Iceland.

*Of old was the age when Ymir lived;
Sea nor cool waves nor sand there were;
Earth had not been, nor heaven above,
But a yawning gap, and grass nowhere.*


The Elder Edda/Völuspá

Vatnajökulsþjóðgarður

für Violoncello und Klangprojektion

Belma Beslic-Gál

Sound Projection



0'21 - 0'40

(sanftes Rauschen)
auf dem Stachel streichen

am Steg
flautando

sehr leise

ppp

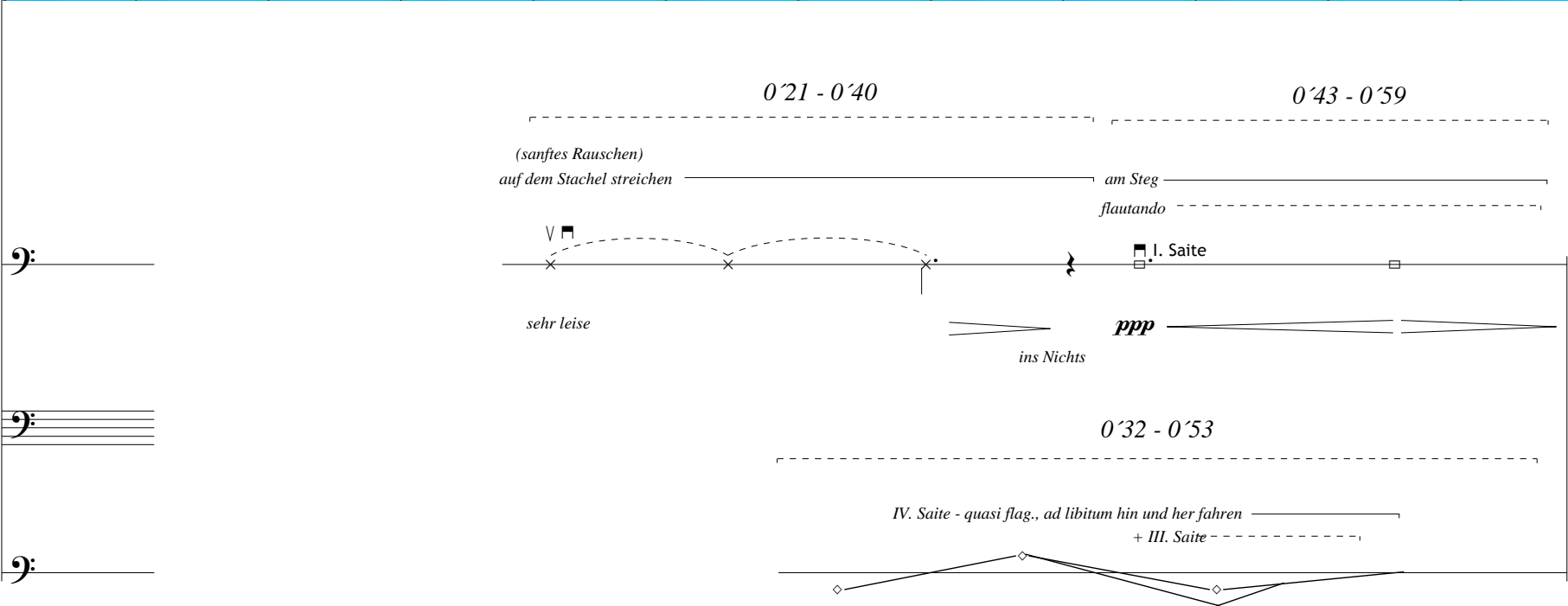
ins Nichts

I. Saite

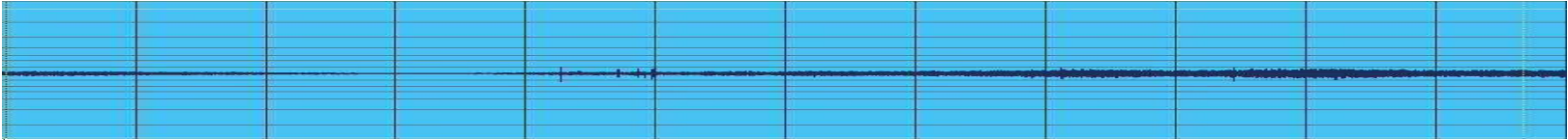
0'32 - 0'53

IV. Saite - quasi flag., ad libitum hin und her fahren
+ III. Saite

Violoncello



S. P.



1'00 - 1'59

Air-Noise
molto flautando
(Bogen ord.)

langsam übergehen in...

"Rauch und Klang"
col legno

langsam übergehen in Klang

Air-Noise

sul tasto

2
IV

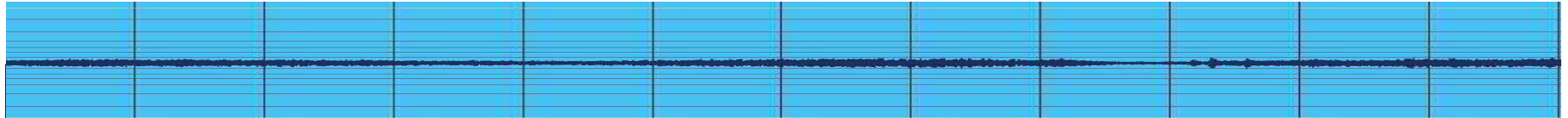
Vc.

p

trem. unregelmässig,
ad lib.

ins Nichts

S. P.



2'07 2'14 2'21 2'28 2'33 2'35 - 2'47 2'49 - 2'59 -----

col legno, sul pont., punta d' arco

I
II

trem. unregelmässig beschleunigen - zurück

ord.
III
IV

pppp *ff* *sffz sfz* < *sffz pp sfz* *sffz* > *p* < >

pizz.

Der Übergang vom Scratch-tone zum flag. so organisch wie möglich

S. P.



4
4
4

pp

3'21 - 3'56

am Steg
I. Saite

3'00 → 3'07
sul pont., col legno

Vc.

4
4

pp

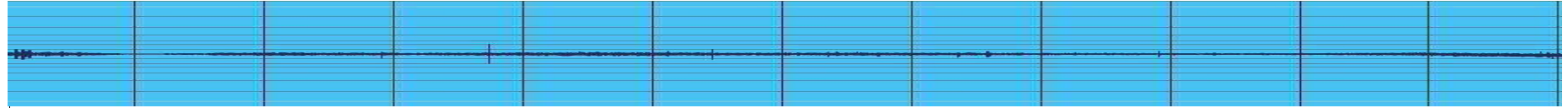
4
4

pp

3'28 - 3'56

I. Saite - quasi flag., ad libitum hin und her fahren
+ II. Saite
+ III. Saite

S. P.



4'00 4'07 4'14 4'21 4'25 4'27 4'32 4'38 4'41 4'46

Doppelgriffe - Orientierungspunkte, kein hörbares anhalten.

ord. → *sul pont., col legno*

ord., punta d' arco

→ *molto sul tasto, Bogen ord.*

Vc.

5
IV III
IV

pp *pppp* *ppp* *ppp* *pppp*

S. P.



Erläuterung:

- l.b.:** col legno battuto - mit der Bogenstange auf die Saiten schlagen
- p. fluid:** pizz. fluido - Pizzicato mit der linken Hand, danach Bogenspannschraube gegen die entsprechende Saite drücken
- l.t.:** col legno tratto
- b-p:** Buzz-pizz. - summendes pizzicato Flageolettöne: die Saite beim Nachklingen an den Fingernagel des zupfenden Fingers der rechten Hand schlagen
- corp. schlagen:** mit der flachen Hand den Corpus schlagen
- p.b.:** pizz. bisbigliando
- unregelm.:** unregelmässig
- ***: trem. mit der Bogenstange fast auf dem Steg und Bogenhaare hinter dem Steg
- S-C.:** zwischen den Saiten und dem Corpus. Saiten col legno.

Spieltechniken: col legno battuto, pizz. fluido, mit der flachen Hand den Corpus schlagen, col legno tratto, Bartók pizz., Pizz. bisbigliando, Buzz-pizz., Trem. mit der Bogenstange fast auf dem Steg und Bogenhaare hinter dem Steg*, zwischen den Saiten und dem Corpus, auf die Decke klopfen. Siehe Erläuterungen.
Spielweise: Improvisierend.

5'18 - 5'59

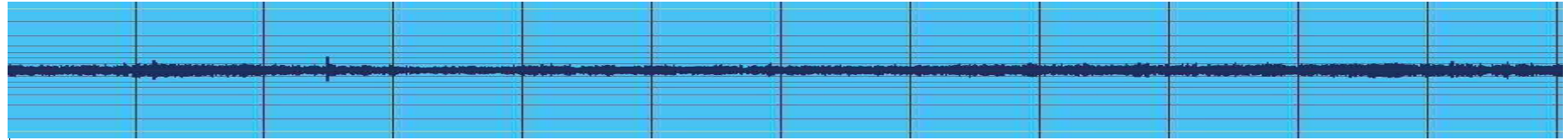
The musical score for Violoncello (Vc.) spans from 5:00 to 5:59. It begins with a measure at 5:00 and 5:07. The notation includes various techniques and dynamics:

- 5:00:** *l.b.* (col legno battuto), *p. fluid.* (pizz. fluido), *sfz* (sforzando), *p* (piano), *fz* (forzando), *p* (piano).
- 5:07:** *l.t.* (col legno tratto), *Bartók pizz.* (Bartók pizzicato), *b-p.* (buzz-pizzicato), *p.b.* (pizz. bisbigliando).
- 5:18:** *S-C.* (Saiten col legno), *unregelm.* (unregelmässig), *Scratch - tone*, *p* (piano), *fff* (fortississimo), *mp* (mezzo piano).
- 5:25:** *l.b.* (col legno battuto), *l.t.* (col legno tratto).
- 5:35:** *gliss., schnell* (glissando, schnell), *IV* (quarte), *** (tremolo).
- 5:45:** *sf* (sforzando), *p* (piano).

The diagram below the score shows the cello body with arrows indicating where to perform specific techniques:

- Corp. schlagen:** Indicated by an arrow pointing to the body of the cello.
- auf die Decke klopfen:** Indicated by an arrow pointing to the top plate of the cello.
- Dynamics *sfz* and *fff* are also indicated for these actions.

S. P.



6'00 - 6'59

sul ponticello → *sul tasto* → *sul ponticello* → *ord.* → *sul tasto*
col legno → *col legno, con crini* → *ord., punta d'arco* → *col legno, con crini* → *col legno* → *Bogen ord.*

Vc.

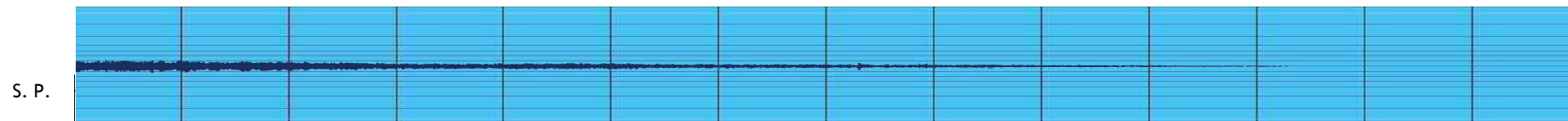
7 III
IV

IV

III
IV

ppp

ENDE : 8'20



Vc.

8

7'00 - 7'14

pppp

Musical notation for the Violoncello (Vc.) part. It features a single note on the bass clef staff, starting at 7'00 and ending at 7'14. The note is marked with a hairpin indicating a *pppp* (pianissimo) dynamic. A dashed line above the staff indicates the duration of the note.

