

**ANNA THORVALDSDOTTIR**

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**FIELD**

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Bass, Drumset, Percussion, Piano, Electric Guitar,  
Violin, Viola, Cello, Double Bass & Live-recorded Files

Commissioned by the State Foundation Villa Music Rheinland-Pfalz  
for the Bang on a Can All-Stars

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**DEMO**

**ANNA THORVALDSDOTTIR**

**O**

**DEMO**

**FIELDS**

**FOR BASS CLARINET, PERCUSSION, PIANO, ELECTRIC GUITAR, CELLO, DOUBLE BASS & PRE-RECORDED FILES**

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**THE WORK WAS COMMISSIONED BY THE STATE FOUNDATION VILLA MUSICA RHEINLAND-PFALZ  
FOR THE BANG ON A CAN ALL-STARS**

**SCORE IN C**

**2016**

# FIELDS

## PERFORMANCE NOTES

*With expression and tranquility*

Instruments need to be played with a certain performance

There are 2 pre-recorded files that are played for parts of the work as indicated in the score. The recordings should *not* be played through speakers as “electronics” but rather be a part of the instrumental texture, coming from an amplified instrumental source or a small device on stage. There are a few different options to play the recordings: The audio output/playing device (basic playing device, such as a mini player or even a phone) can be heard and played through the pickup of the guitar; A vibration speaker (such as Epishock or Rock-It 3.0 from OrigAudio) can be attached to a surface, such as a table, the bass drum or the gong to turn the surface into a speaker where the audio from the playing device plays through; Or played through a radio placed on stage.

There may be other ways to play the recordings – the desired outcome of the sound should feel as though coming from the overall instrumental performance

performers decide together who is in charge of managing and performing the recordings

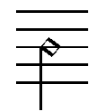
Lyrical material is generally played as much by sounds, gestures and nuances as by pitched material. Please approach effect sounds and the inclusion of “white noise” as lyrical material, both with respect to sounds and performance

## TECHNIQUE

→ Former, technique/note etc., gradually becomes the following as indicated.

## BASS CLARINET

When notes are slurred throughout extended period of time - with slurs over a few measures - breathe when necessary, preferably not breathing before the first beat of the measures.

 Air sounds, no pitch - written on the center line of the staff, indicates 'no pitch'. When indicated with a slur above, articulates through the mouthpiece to get a sound imitating white noise.

*mp* (*relative*) The *relative* in brackets is indicated with airy effects and refers to the dynamics relative to the overall texture.

### Abbreviations:

- wh. - white noise
- ord. - ordinary, taking back the indication of previous technique

## PERCUSSION

### Instruments:

Large Bass Drum, placed horizontally  
A large Gong (bossed) - deep

Percussion is written on a five-line staff, as follows:

Edge of Bass Drum
Gong
Bass Drum, skin

### Dynamics for sustained values:

*p* = relatively slow/short strokes  
*f* = relatively fast/longer strokes  
*crescendo* = gradually faster strokes  
*decrescendo* = gradually slower strokes

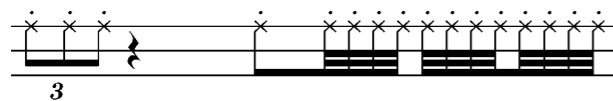
### Abbreviations:

sust. - sustained  
sim. - similar to previous technique

Do not dampen sound of instruments

Attacks, mallets hitting surface, are indicated with x note heads, sustained note values are indicated with ordinary note heads

When indicated to play at the center of Gong it refers to hitting the rounded boss at the center of the instrument for a soft deep resonating attack. Let the resonance live from the attacks on center of gong.



Performing on edge of bass drum refers to the metal rim surrounding the head – these phrases should result in a sharp attack with a hint of deep resonance. The effect is written with hard yarn mallets, but please search for the best means to portray the desired sound.

**Mallets:**

-  2 big soft mallets (gong/bass drum mallet)
-  2 wire brushes
-  1 super ball
-  hard yarn mallets
-  hand/-s

When mallets such as wire brush and super ball are written to sustained note-values, move the mallets/hands over the instrument in sustained back and forth/circular strokes.


When indication of wire brush is written with tremolo on sustained note-values on bass drum: Quick tremolo back-and-forth strokes over the instrument, varying in location on the instrument for subtle variations in color of the sound.

When sustained tremolo is indicated with larger mallets (such as big soft mallet), play ordinary tremolo with two mallets.

**PIANO**

Please note that accidental for certain pitches appear in brackets – there is not a musical reason for this, it is merely caused by an issue in the computer program. The pitches should be performed with the accidentals applied.

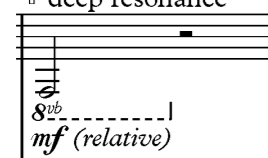
**Two staff systems for the piano**

*One staff line:*  Material written on the designated staff should be performed on the inside of the instrument. When a specific texture should be performed, rather than pitches on particular strings, the note head is placed at the center of the staff with an indication of the desired effect and register.

*Ordinary staff – keyboard:* Material written on the ordinary staff lines (in treble and bass clef) should be performed on the keyboard.

**Notation:**

draw superball  
mallet over string  
deep resonance

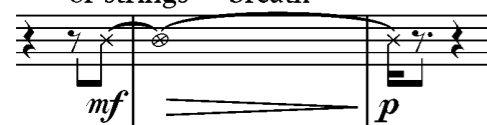


8<sup>vb</sup>-----|  
*mf* (relative)

Draw superball mallet over string inside the piano, the mallet should be pressed down on the string resulting in a deep resonating droning sound.

Where indicated to "lightly" draw mallet over wood or string (without a pitch specification) and with the indication of "white noise", draw the mallet without pressing it into the wood/string, the resulting sound should be similar to white noise. Please search for the best means to portray the white noise sound for this effect.

draw fingers over  
surface of wood  
or strings - "breath"



*mf* | *p*

Draw fingers over surface of wood or strings resulting in an airy sound, similar to the expression/imitation of breath without pitch. Please search for the best means to portray the sound of breath for this effect.

press base of string, hold  
and release on played note  
on keyboard



8<sup>vb</sup>-----|  
*f*

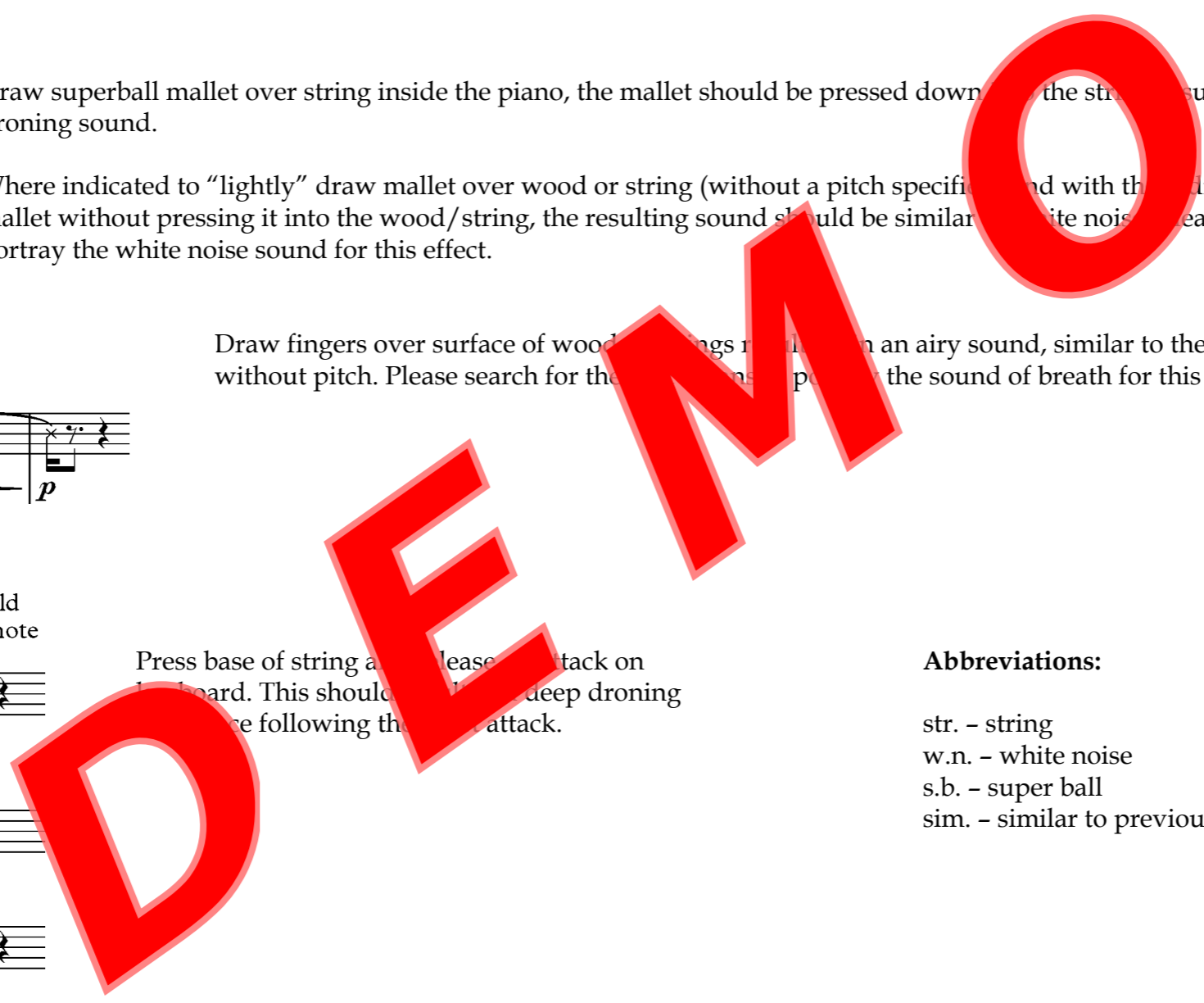
Press base of string and release attack on keyboard. This should result in a deep droning sound following the attack.

**Abbreviations:**

- str. - string
- w.n. - white noise
- s.b. - super ball
- sim. - similar to previous technique

*mp* (relative)

The *relative* in brackets is indicated for some effects and refers to the dynamics relative to the overall texture.

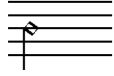


## GUITAR

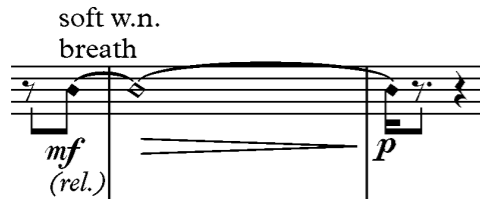
A sustain pedal, or means to sustain pitches, is needed for performance

Means to generate a sound of subtle "white noise" is needed for performance – this can be, but does not need to be, done with pedals

white  
noise



When "white noise" is indicated the sound should be played for the duration of the note value and should resemble the sound of white noise as best possible. Please search for the best means to portray the white noise sound with this effect. The desired sound should be as "clean" and subtle as possible and not have a dominating pitch.



When "soft white noise" is indicated, it refers to an airy sound, or a breathing sound. The effect should portray a rather actual sound of breath indicated with "breath". The effect can perhaps also be achieved by sliding the hand over the strings with the fingers for an artificial sound of air. It may be possible to achieve the airy sound by other means, but the desired effect should feel as close to breath/air as possible and not have a dominating pitch.

White noise is always written on the center line of the staff and should not have a pitch

**mp (relative)** The relative intensity is indicated with white noise effects and refers to the dynamics relative to the overall texture.

### Abbreviations:

w.n. – white noise sounds  
ord. – ordinary



## CELLO & DOUBLE BASS

When there are long legato slurs for phrases and harmony progression – with slurs over a few measures – inconspicuously change bow when necessary, preferably not for the first beat of the slurred measure.

*mp* (*relative*) The *relative* in brackets is indicated with airy effects and refers to the dynamics relative to the airy sounds.

### Abbreviations:

- b.pr. – much bow pressure
- l.b.pr. – ordinary bow pressure
- sul pont
- relative

### NOTE HEADS



Place left hand (not only one finger) lightly on the string, *around* given pitch area, not on harmonic. Fingers are not to be placed on exact pitches. This produces an un-pitched airy sound. The lower small note head indicates the open string, the upper note head indicates the approximate position of the hand. When indicated to play with much bow pressure on air – apply a bit more (than ordinary) bow pressure to the string for a subtle atmospheric sustained vibration sound.

# Fields

Anna Thorvaldsdottir

♩ = 60

Recording I on  
20 seconds

**Bass Clarinet in B $\flat$**  (4/4):  
- 20 seconds  
- on air no pitch  
- *mf* (relative)  
- on air - on "s" - white noise

**Percussion** (4/4):  
- sustained stroke on skin  
- *mf*  
- sim.

**Inside Piano** (4/4):  
- draw superball mallet over string deep resonance  
- press base of string, hold and release on attack on keyboard  
- *mf* (relative)  
- 8<sup>vb</sup>

**Piano** (4/4):  
- 8<sup>vb</sup>  
- *f*

**Electric Guitar** (4/4):  
- white noise  
- *mp* (relative)

**Violoncello** (4/4):  
- on air no pitch  
- *mf* (relative)

**Double Bass** (4/4):  
- on air no pitch  
- *mf* (relative)

6 Recording I faded out

B. Cl. on air  
no pitch on air - on "s"  
w.n.

Perc. slow sust.  
strokes sust.  
strokes  
on skin  
*mf*

Ins. Pno. sim. press base of str.  
and release on attack draw s.b. lig  
of w... is... ngs draw s.b. over str.  
deep resonance press base  
of str. and  
release on  
attack

Pno. *8<sup>vb</sup>* *mp* relative *8<sup>vb</sup>* *mp*  
(rel.)

E. Gtr. on air  
m.b.pr on air  
ord.b.pr. sim. sim.  
w.n. sim.

Vc. *mp* (relative) *mf* (relative) *mf*  
(relative)

Db. sim. on air  
m.b.pr  
*mf* (relative) *mp* (relative)

11

B. Cl.

on air  
no pitch

mf p

sim.

ord.

p mp

mf (rel.)

Perc.

center of gong  
let resonance live

one continuous sust.  
stroke on skin - "breath"

mf p mf p

sim.

mf

3 mp

mf

center

Ins. Pno.

draw fingers over  
surface of wood  
or strings - "breath"

mf p

Pno.

f

E. Gtr.

ord.

6

5 6

soft w.n.  
"breath"

p (rel.)

Vc.

ord. pitch

p mp mf

ord.b.pr. - pitch

p mf

Db.

p mp mf



18

B. Cl. *ord.* *on air*

Perc. *one continuous sust. stroke on skin - "breath"*

Ins. Pno. *sim.*

Pno.

E. Gtr. *soft w.n. breath* *ord. 5 6*

Vc.

Db.

*p* *mp* *mf (rel.)* *p*

*mp* *p* *mf* *mp*

*mf* *p*

*mf* *mf (rel.)* *p*

*p* *ord. 5 6*

*mp*

25

B. Cl.

Perc.

Pno.

ord.

*p* 6 *Red. ad lib. →* 7 7

E. Gtr.

Vc.

*mp* *mf*

Db.

29 ord.

B. Cl. *mf* *mf* *mp*

Perc. center *mf* *mp* 3 3

Pno. *p* 7 7 5 5

E. Gtr. *p* 5 w.n. *mp (relative)* w.n.

Vc. *mf*

Db.

33

B. Cl. *mf* *< f* *> mf* *> mp* *mp*

Perc. *mf mp* *mf mp*

Pno. *p*

E. Gtr. *p*

Vc. *mf*

Db.

Sustain each measure through m. 38.



37

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Db.

*mf*

*mf*  
(rel.)

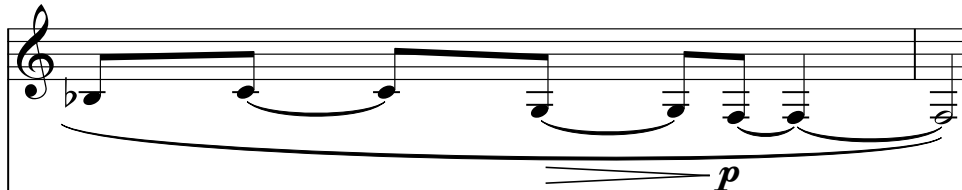
*p*

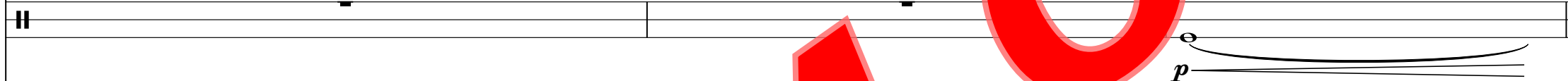
on "air"

on air - on "s"  
w.n.

*mf* (rel.)

one continuous sust.  
stroke on skin - "breath"

B. Cl. 

Perc. 

draw s.b. lightly over  
wood or strings  
- white noise sound

*mp* (relative)

Ins. Pno. 

Pno. 

*mp*  
no pedal

ord. 3

w.n.

*mp*

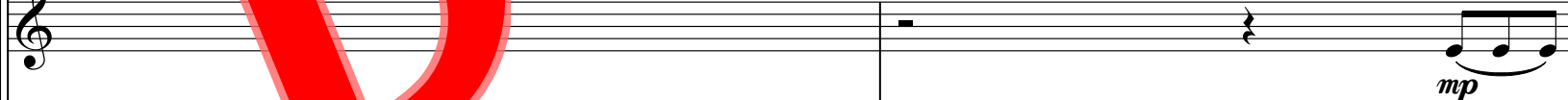
*mp* (relative)


*mf* (rel.)

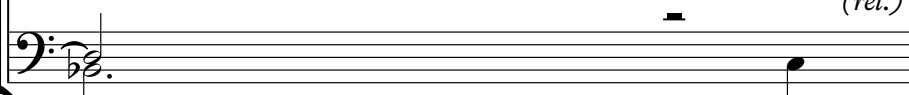
sim.

*p*

*mf*

E. Gtr. 

Vc. 

Db. 



Recording II on

43 ord.

B. Cl. *mf*

Perc. *mf* *mp* 3 *mf*

Ins. Pno. *mf* (rel.) *p*

Pno. *mf* *p*

E. Gtr. *p* ord. 5 5

Vc. *p* *mf* *p* ord.

Db. *mf*

*mp*  
*Ped. ad lib. →*

draw fingers over wood or strings - "breath"

The musical score is arranged in a standard orchestral layout. The B. Cl. part starts with a half note G2. The Percussion part features a series of rhythmic patterns, including a triplet of eighth notes. The Ins. Pno. part has a melodic line with a dynamic shift from *mf* to *p*. The Pno. part includes a section with five-measure phrases. The E. Gtr. part has a melodic line with a dynamic of *p*. The Vc. part has a melodic line with dynamics *p*, *mf*, and *p*. The Db. part has a half note G2. The score includes various performance instructions such as "draw fingers over wood or strings - 'breath'", "ord. 5", and "ord.". Dynamics range from *mf* to *p*. The Percussion part includes a triplet of eighth notes. The Pno. part includes a section with five-measure phrases. The E. Gtr. part has a melodic line with a dynamic of *p*. The Vc. part has a melodic line with dynamics *p*, *mf*, and *p*. The Db. part has a half note G2. The score includes various performance instructions such as "draw fingers over wood or strings - 'breath'", "ord. 5", and "ord.". Dynamics range from *mf* to *p*. The Percussion part includes a triplet of eighth notes. The Pno. part includes a section with five-measure phrases. The E. Gtr. part has a melodic line with a dynamic of *p*. The Vc. part has a melodic line with dynamics *p*, *mf*, and *p*. The Db. part has a half note G2. The score includes various performance instructions such as "draw fingers over wood or strings - 'breath'", "ord. 5", and "ord.". Dynamics range from *mf* to *p*.



47

B. Cl.

Bass clef staff with a whole note chord consisting of a G# and a B.

Perc.

Drum staff with two triplet eighth notes marked with 'x' and a dynamic marking of *mp*. The final measure contains a series of sixteenth notes with 'x' marks, ending with a *pp* dynamic marking.

Pno.

Piano grand staff with treble and bass clefs. The right hand features a melodic line with slurs and accidentals, while the left hand has a bass line with a five-finger pattern. Dynamic markings include *p*.

sustain the pi... for  
each measur...  
2nd beat of m...

E. Gtr.

Electric guitar staff with a treble clef, starting with a *p* dynamic marking and a slur over the first two measures.

Vc.

Violoncello staff with a bass clef, featuring a long slur across the first two measures and a *mp* dynamic marking in the third measure.

Db.

Double bass staff with a bass clef, featuring a long slur across the first two measures.





55

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Db.



59

B. Cl.

Perc.

Ins. Pno.

Pno.

E. Gtr.

Vc.

Db.

*mf* *p* *p* *mp* *p*

draw s.b. lightly over wood or strings - w.n.

*mf* (rel.)

sim.

ord. *pp* *mp*

7 3 3 5

62

on air - on "s"  
w.n.

B. Cl.

*mf* (relative)

Perc.

Pno.

E. Gtr.

Vc.

Db.





65 on air - on "s"  
w.n.

ord.

B. Cl.

Bass clef staff with notes and rests.

*mf* (rel.)

*mp*

Perc.

Drum staff with various rhythmic notations and dynamic markings.

mute w. hand center

center

*mp*

*mp*

*p* 3

3

*mp*

*p*

3

Ins. Pno.

Two staves for the Ins. Pno. section with notes and dynamic markings.

press base of str. and release on attack

draw s.b. lightly over wood or strings - w.n.

press b. rel. s.b. over str. drone

8<sup>vb</sup>

8<sup>vb</sup>

*mp* (rel.)

Pno.

Two staves for the Pno. section with notes and dynamic markings.

8<sup>vb</sup>

8<sup>vb</sup>

*f*

*f*

Ped.

E. Gtr.

Staff for the E. Gtr. section with notes and dynamic markings.

w.n.

*mp* (rel.)

ord. 5

7

*pp*

w.n.

*mp* (rel.)

Vc.

Staff for the Vc. section with notes and dynamic markings.

Db.

Staff for the Db. section with notes and dynamic markings.

3



Recording I on

70

on air - on "s"  
w.n.

B. Cl.

Bass clef staff with notes and a slur over the first two measures.

*mf* (rel.)

Perc.

*mp p*

center

*mp*

*p*

*mp p*

3

3

Ins. Pno.

sim.

8<sup>vb</sup>

Pno.

8<sup>vb</sup>

*mf*

E. Gtr.

*pp*

or

7

6

5

5

w.n.

*mp* (rel.)

Vc.

Db.



on air - on "s"  
w.n.

**Recording I faded out'**

B. Cl. *mf* (rel.)

Perc. *mp p* *p* 3 3 *mp* sust. tremolo strokes on skin

Ins. Pno. draw s.b. lightly over wood or strings - w.n. *mp* (rel.) *Red.*

E. Gtr. ord. 5 6 5 5 w.n. *mp* (rel.) *ppp* 5 5 w.n. *mp* (rel.)

Vc. *mp* *pp* on "air" *mf* (rel.) on air on "air"

Db. *p* *pp* *ppp* *mp* (rel.)