

Juraj Kojs

To Where He Waited

for cello and electronics

©2006, rev. 2013

San Juan de la Cruz: *Noche Oscura*

Saint John of Cross: *Dark Night*

(fourth verse)

4. Aquésta me guiaba
más cierto que la luz de mediodía,
adonde me esperaba
quien yo bien me sabía,
en parte donde nadie parecía.

4. This light guided me
more surely than the light of noonday
to the place where he
(well I knew who!) was awaiting me—
a place where none appeared.

Translated by E. Allison Peers public domain.

To Where He Waited belongs to a series of pieces inspired by poetry of St. John of Cross. These compositions explore instrumental sonorities that lie on the border of hearing. In *To Where He Waited*, cello predominantly produces colored noise. The concealed pitch becomes heard as the color of timbre. The cello signal excites two string models from Ableton Live's Corpus and Stefania Serafin's MAX/MSP implementation of a singing bowl model.

Technical requirements

1 microphone

1 Apple computer running Ableton Live 9 and MAX for Live

Firewire interface

1 stereo audio system

MAX/MSP Physical model of a singing bowl designed by Stefania Serafin can be provided upon request.

Duration: ca. 7'

0' 10'' 20'' 30''

Computer
Sustained bowed sound.
Tuned to
+Eb4 +G4 +G5 +G6

Tail

Bridge
sul C and *G*; *sul C* only when off bridge
□ ^ simile > v v
Change bow on every note.

Fingerboard
ppp *sempre ppp*

Nut
Apply a large amount of rosin on the bow.
Cover all strings lightly close to nut.
Allow harmonics and squeaks to sound.

30'' 40'' 50'' 1'

Computer
Plucking sounds accumulate.

Tail

Bridge
Position the bow *col legno* close to the bridge. Hold still.
Let the bow vibrate after plucking the string.
Uncover the strings.

Fingerboard
sempre ppp *f* *pp*
piz. sul C
pluck at Ab3

Nut
ff

1' 1'10" 1'20" 1'30"

Computer

Tail

Bridge

Fingerboard

Nut

Remain the static bow position.

Bow regularly and sideways.

Static bow. Move the bow to articulate harmonics.

C — G — E — C — G — E

φ φ \square mf pp

piz. sul C pluck at Ab3

piz. sul A pluck at F5

piz. sul A pluck at A5

piz. sul C pluck at Ab3

ff *f*

1'30" 1'40" 1'50" 2'

Computer

Tail

Bridge

Fingerboard

Nut

Slide the bow *sul C*.

Slide the bow and bow.

Bow *sul C* continuously *col legno* in circular motion.

C

piz. sul C pluck at Ab3

piz. sul C pluck at Ab3

simile

p pp

Let the harmonics sound.

mf *p*

2'

2'10"

2'20"

2'30"

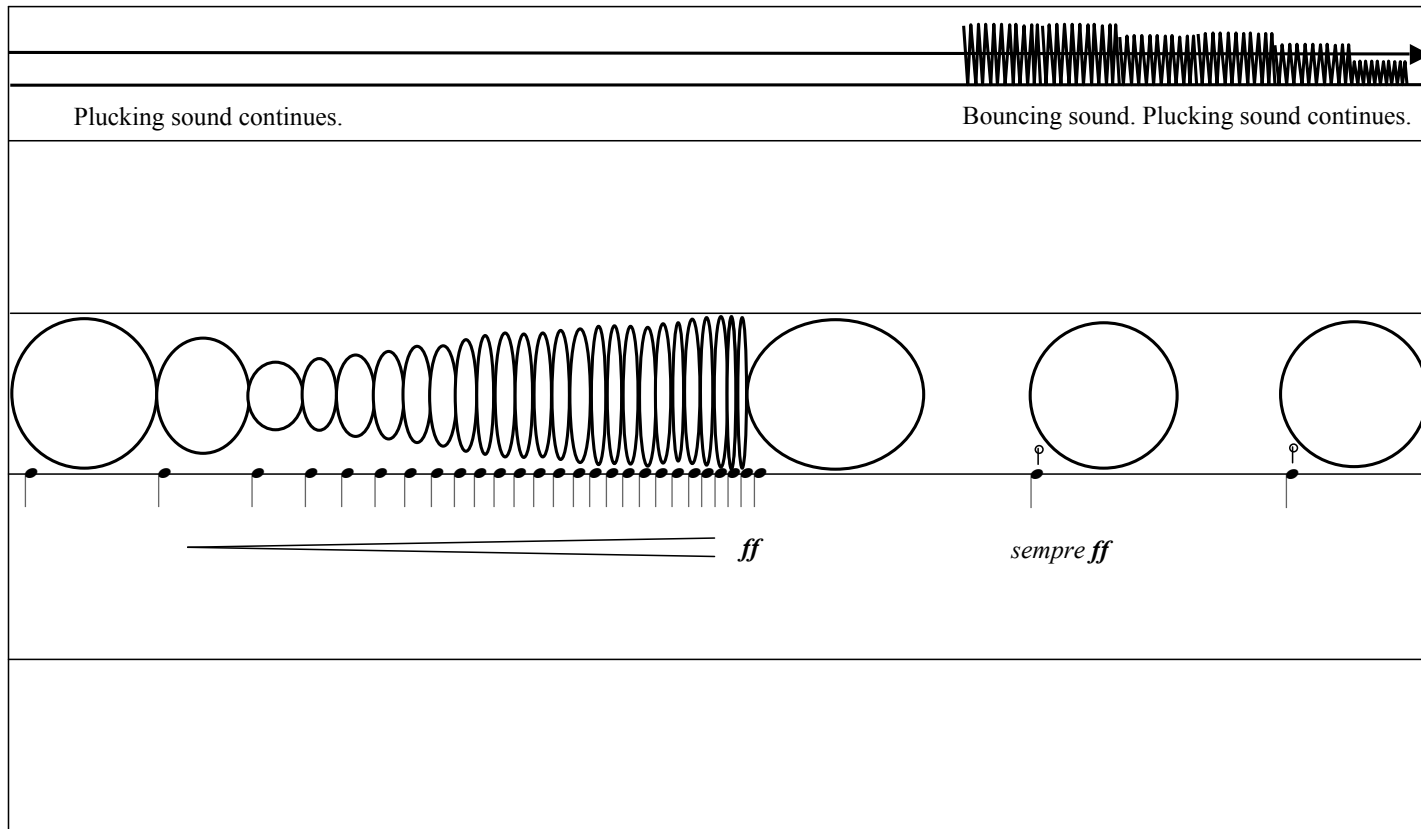
Computer

Tail

Bridge

Fingerboard

Nut



2'30"

2'40"

2'50"

3'

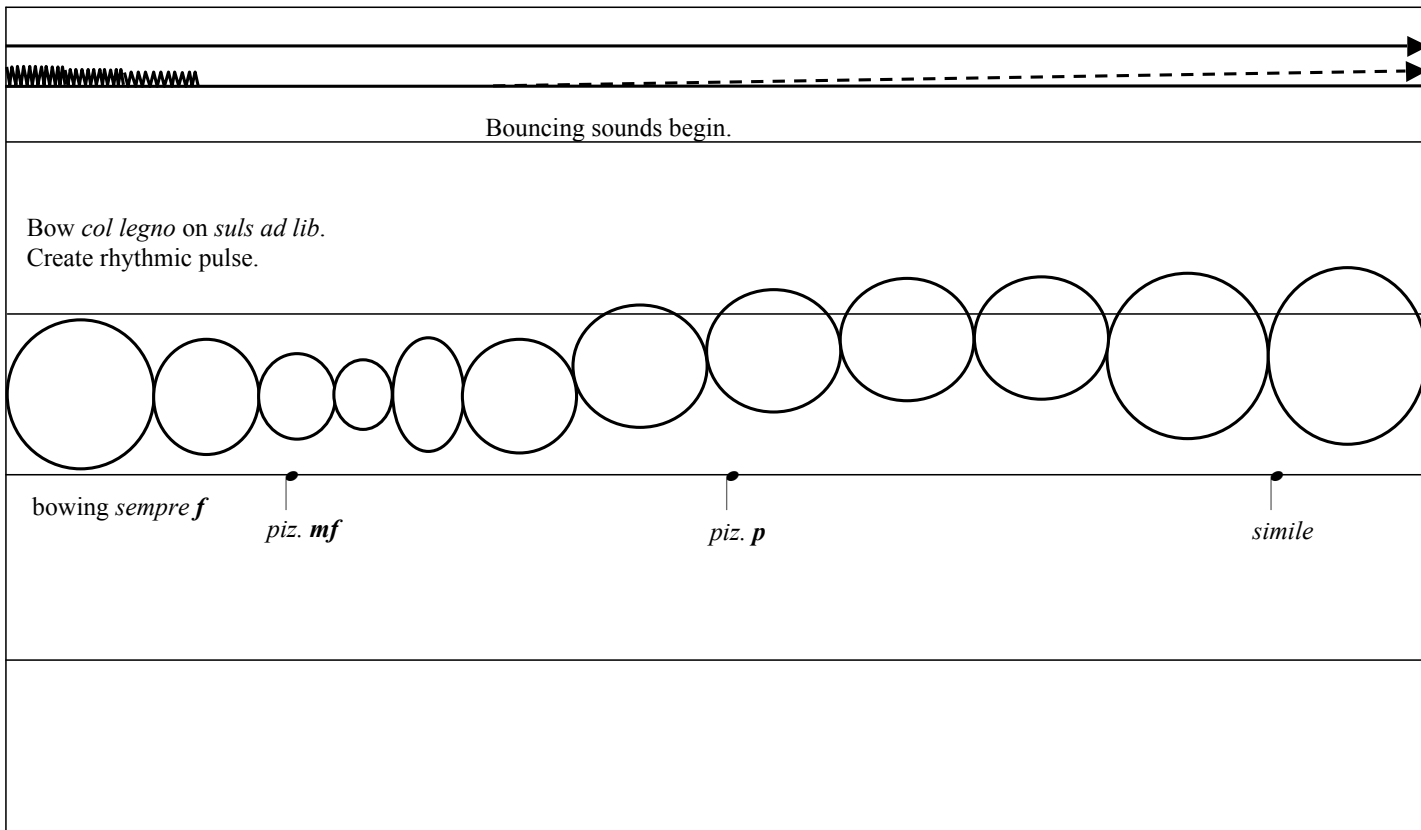
Computer

Tail

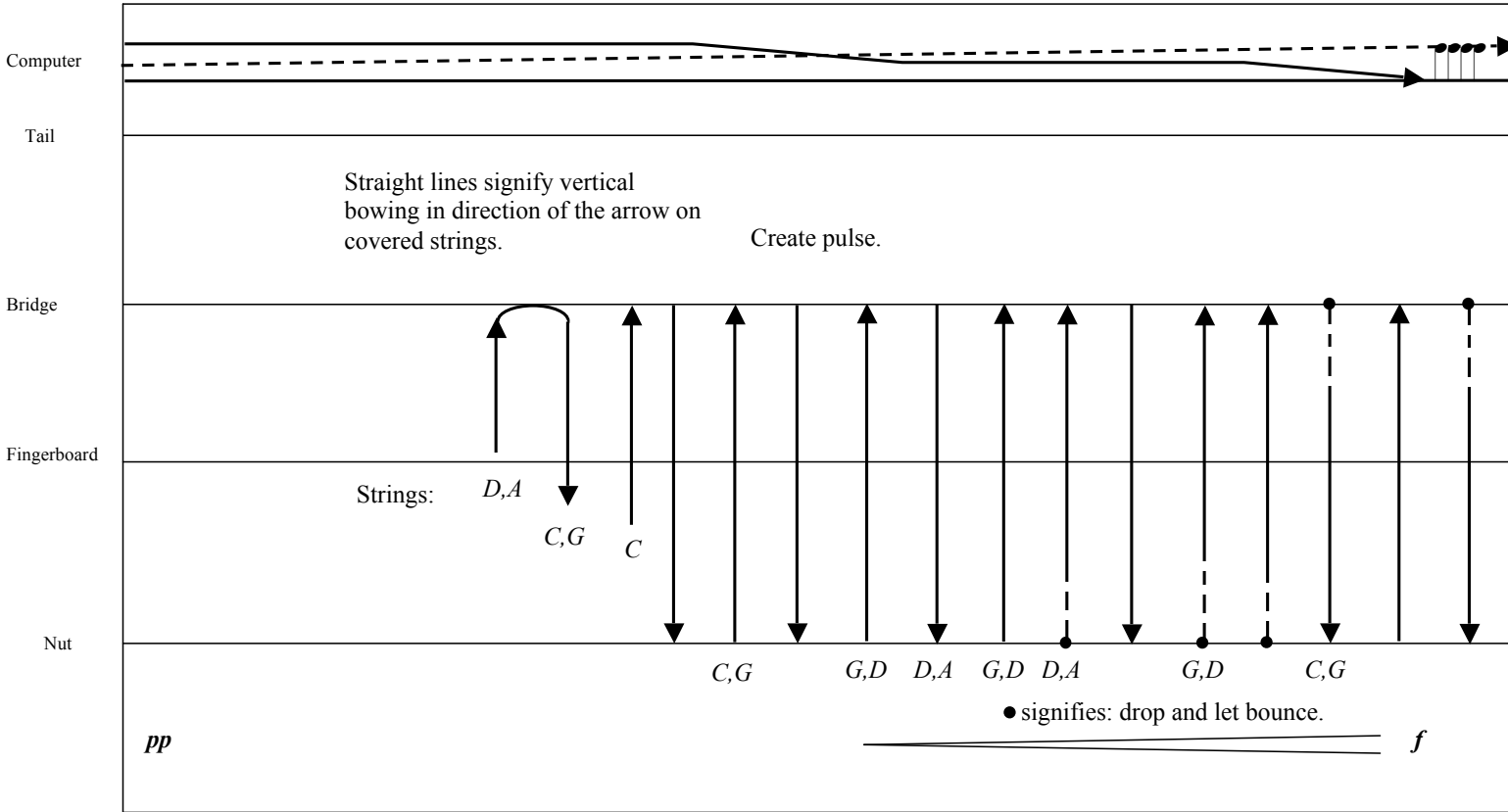
Bridge

Fingerboard

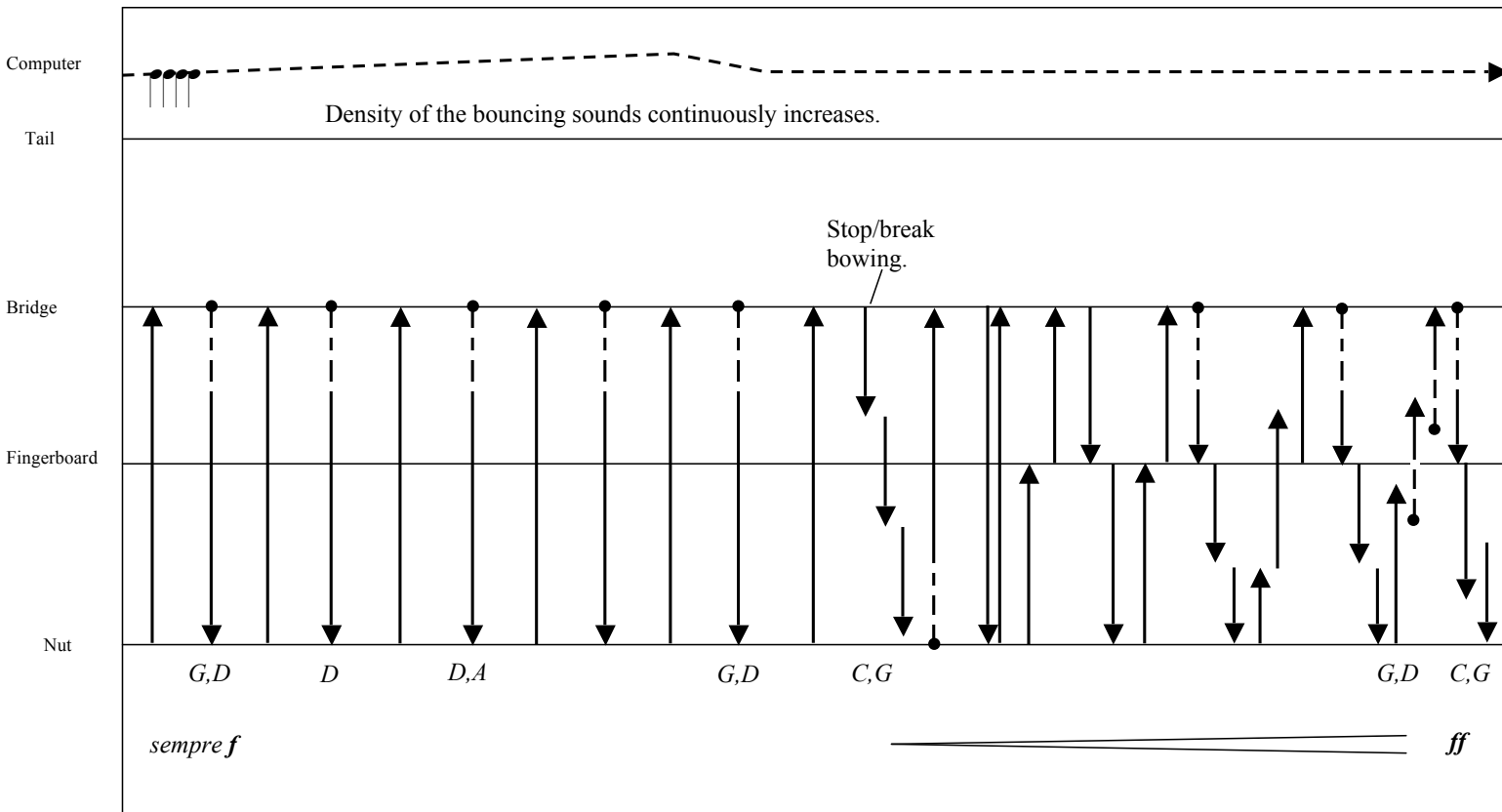
Nut



3' 3'10" 3'20" 3'30"



3'30" 3'40" 3'50" 4'



4'

4'10"

4'20"

4'30"

Computer

Tail

Bridge

Fingerboard

Nut

Cover the strings lightly with fingers close to the nut. *subito p*

Sul G,D

mf

p

mf

fff

p

Sul G G,D G G,D D Sul ad lib. C,G

$\bullet = 60$

4'30"

4'40"

4'50"

5'

Computer

Tail

Bridge

Fingerboard

Nut

sempre cresc.

sempre staccato

Either cover the strings with fully depressed (F) or lightly depressed (L) fingers or uncover them completely (U). Create pulse.

F L F L F L F L F L F L F L F L F

fff

5' 5'10" 5'20" 5'30"

Computer

Tail

Bridge

Fingerboard

Nut

Both density and dynamics keep continuously decreasing until the end.

Turn the bow to *arco*. Keep pulsating rhythm.

D,A -----> *G,D* -----> *G,C* -----> *C*

Allow the bow to hit the fingerboard. Violently.

L F L F L F L F U F U F U F U F U F F F F F F F

sempre fff Leave the strings uncovered.

5'30" 5'40" 5'50" 6'

Computer

Tail

Bridge

Fingerboard

Nut

Sul C

Bounce at the tip of the bow.

Bounce at the middle of the bow.

Bounce: tip -----> frog

Bounce: tip -----> frog

Keep pulsating rhythm.

ritard. al fine

fff -----> *p*

6'

6'20"

7'20"

Computer

Tail

Bridge

Fingerboard

Nut

