

Øyvind Mæland

KOMMEN du vid meg?

version for solo contrabass







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(2012/2020)

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Contrabass

Score based on the following scordatura (from low to high) : D-G#-D-A

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Double bass version written for Håkon Thelin

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NOTES (I) :

n.v. = non vib. m.v. = molto vib. $\text{vvvvv}\text{vib.}$ = a rather fast increase of vib. x.s.p. = extreme sul pont.

The *added bow pressure (soft)* is a slightly distorted, yet sustained and pitched sound played sul tasto.

The arrows indicate where the transformations (f.ex. from "x.s.p." to "ord") start.

Up-bow and down-bow signs are merely suggestions, and may be changed.

The ricochets might be slightly "stretched", but they generally just last until they naturally become sustained tones.

(I)

♩ = c. 60

Contrabass

n poco e poco cresc. *(pp)*

ord. *poco v.* *n.v. x.s.p.* *ord.* *continue arco!*

f *n poco e poco cresc.*

ord. *ff* *p* *added bow pressure (stop bow!)* *added bow pressure (but soft)* *ord.* *ricochet* *sffz.* *(x.s.p.)*

x.s.p. *ord.* *poco e poco cresc.* *(pp)*

ord. *poco v.* *n.v. ricochet* *sffz.* *(x.s.p.)*

added bow pressure (but soft) *mp* *III*

30

NOTES (II) :

The small hollow noteheads show where the 4 strings are stopped - always approx. a perfect 5th + a quartertone between each string/finger. Often only the movement of the lowest string is notated, though all the fingers follow on the other strings ("all gliss.").

The noteheads shaped as commas (indicating pizzicato in the area between the left hand and the nut) and black diamonds (regular pizzicato, "ord."), show which of the strings to be plucked.

Here, the nail sign indicates a quick arpeggio with the "nail side" of the finger tip, and it is recommended to use several fingers.

When the triangle-headed note appears in this piece, one should make a quick arpeggio behind (above) the nut.

(II)

pizz. between left hand and the nut!
♩ = 76-90 (ad lib.) *all gliss.*

61 *pp* *poco e poco cresc.*

64 *f* *(stop gl.)* *(cont. gl.)* *pizz. ord.!* *p* *ff*

68 *ff* *f* *all gliss.*

70 *f* *(stop gl.)*

73 *(cont. gl.)* *pizz. between left hand and the nut!* *p* *f*

76 *f* *(attacca!)*

NOTES (III) :

s.t. = sul tasto

In the "Tranquillo" part, almost all the notes are natural harmonics. The Roman numerals show which strings to use, and the diamond-shaped noteheads show where on the strings the harmonics should be found. In addition to this, the little "fan"-shaped sign indicates that the note first should be completely stopped by the finger (ord.) - almost staccato - before releasing the pressure (resulting in a harmonic).

(III)

78 $\text{♩} = \text{c. } 60$

ff p ff p ff p ff p ff p

m.v. n.v. m.v. n.v. m.v. n.v. n.v. (stop bow!) crush ord. m.v. n.v. m.v. n.v. n.v. m.v. I II n.v.

82 *(ppp) poco e poco cresc.*

86 *V*

89 **Tranquillo** $\text{♩} = \text{c. } 54$
s.t.

f 0 3 3 f 3 p pp

92 *I II V III II mp n mp*

95 *II III I II p 3 mp p 5*

98

mf 3 *mf* 3 *pp*

101

f 3 *mp* 3 3

104

ffp 3 *p* *pppp* + 3 + + +
pizz. above bow (sul IV)

107

p 3 *pp* 3 5 3

111

5 5 3 *f* 3 3

NB noter
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(avoid harm. gl.)

114

mp pp

Detailed description: This system contains measures 114, 115, and 116. Measure 114 is in 5/4 time with a key signature of one sharp (F#). It features a triplet of eighth notes on the first beat and a quarter note on the second. Measure 115 is in 4/4 time with a key signature of two sharps (F#, C#), containing a triplet of eighth notes on the first beat and a quarter note on the second. Measure 116 is in 3/4 time with a key signature of two sharps, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Dynamics range from mezzo-piano (mp) to pianissimo (pp).

117

p mp

I II III IV

Detailed description: This system contains measures 117, 118, 119, and 120. Measure 117 is in 3/4 time with a key signature of two sharps, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Measure 118 is in 4/4 time with a key signature of two sharps, featuring a quintuplet of eighth notes on the first beat and a quarter note on the second. Measure 119 is in 4/4 time with a key signature of two sharps, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Measure 120 is in 5/4 time with a key signature of two sharps, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Dynamics range from piano (p) to mezzo-piano (mp). Fingerings I, II, III, and IV are indicated above the notes in measures 118 and 119.

119

mp p ppp pp

Detailed description: This system contains measures 119, 120, 121, and 122. Measure 119 is in 5/4 time with a key signature of one sharp, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Measure 120 is in 4/4 time with a key signature of one sharp, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Measure 121 is in 4/4 time with a key signature of one sharp, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Measure 122 is in 4/4 time with a key signature of one sharp, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Dynamics range from mezzo-piano (mp) to pianissimo (ppp).



