

AGNES IDA PETTERSEN

SITUASJONER

SITUATIONS



*The composition was supported by Komponistenes Vederlagsfond.
Composed year 2019-2020
World premiere, October 29, 2020 Bodø, Norway.*

Situasjoner

For kontrabasskvartett og sang

/ eller

Situasjoner A: For kontrabasskvartett (5 satser)

Situasjoner B: For kontrabasskvartett og sang (4 satser)

Total durata ca 30 minutter.

Situations

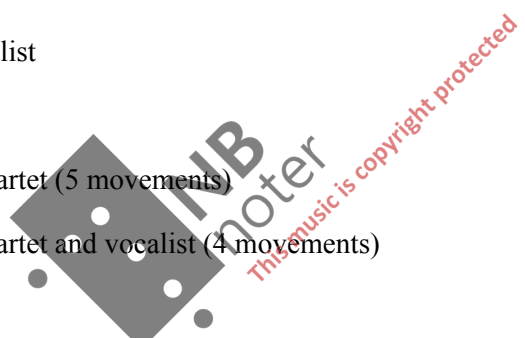
For double bass quartet and vocalist

/ or

Situations A: For double bass quartet (5 movements)

Situations B: For double bass quartet and vocalist (4 movements)

Total durata ca 30 minutes.



Situasjoner

Situations

Five short independent pieces for double bass quartet, and 3 arrangements of songs by Eline Hellerud Åsbakk are combined in this compilation.

One of the pieces are in two versions; as instrumental (After), or including the vocal part (After - lament).

The sheet music is sorted in two sections, Situations A and Situation B.

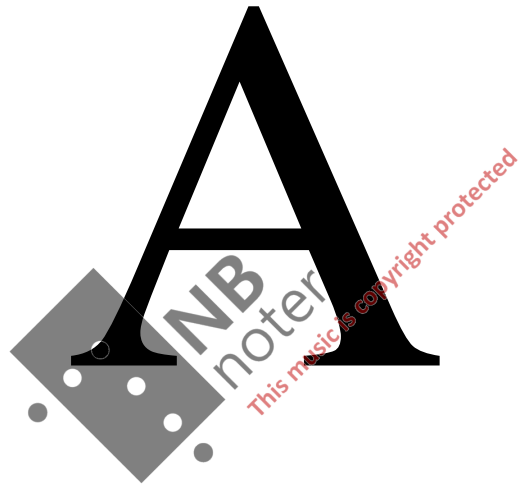
Situations A contains 5 instrumental etudes dealing with particular «extended techniques», situations B presents vocal music with double bass arrangements where the same techniques are used freely.

Situasjoner A (Basskvartetter)	Situations A (Double bass quartets):	ca min	Etude thème:
Under overflaten	Below surface	3	Presents an entry to multiphonics.
Etterpå	After	2,5	Noise/air/flautando.
På den andre siden	On the other side	6,5	hammer-on sounding bi-tones
Ordrett beskrivelse.	Verbatim Account	1-2	Combined techniques.
Under press	Under pressure	5	Bow pressure. Double natural flageolets.
Situasjoner B	Situations B		
Etterpå - klagesang	After - lament	2,5	
Seil	Seil	3,5	Arrangement of original song by Eline Hellerud Åsbakk
Ingenting	Ingenting	1,5	Arrangement of original song by Eline Hellerud Åsbakk
På vei	På vei	4	Arrangement of original song by Eline Hellerud Åsbakk

Suggested (original) set-list if all is performed in one concert.

Under overflaten / Below surface
Seil (Eline Hellerud Åsbakk)
Etterpå / After
På den andre siden / On the other side
Ingenting (Eline Hellerud Åsbakk)
Under press / Under pressure
Etterpå - Klagesang / After - lament
Ordrett beskrivelse / Verbatim account
På vei (Eline Hellerud Åsbakk)

SITUASJONER



UNDER OVERFLATEN / BELOW SURFACE

This piece mainly deals with multiphonics. Reference literature is Thelin, Håkon: Multiphonics on the double bass (2011). <http://www.haakonthelein.com/multiphonics/multiphonics-on-the-double-bass/introduction-to-multiphonics-on-the-double-bass>

All used multiphonics in this piece are classified as «easy». In the referenced literature there are more information about how to produce the accurate sounds.

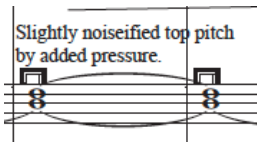
Notation:



Only one multiphonic has indicated which pitches to expect, that is the one that produces a rather clear major chord (used on multiple strings). For the rest, the aim to get as clear a multiphonic as possible, several of the chosen ones should have a kind of rattling result.

«Bow-above-finger multiphonics» are only used in a very free section (hence the not existing notation), all strings possible. Should result in narrow cluster sounds. Listen.

OTHER EFFECTS:



D.B. III: Only top note to have added pressure.

Norm. - cancelling any effect.

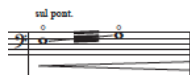
Ad lib. - it is indicated what to work freely with.



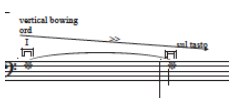
Heavy bow pressure sign.

In loud dynamics: Loud rattling sound.

In soft dynamics: granulation/texturization. Slower bow speed.



Rapid glissando tremolo sul ponticello on flageolet grip.



Vertical bowing - creates a rattling sound, the intention is to get a shift in frequency specter, creating a downwards falling granulated timbre. Perform as clear / loud as possible. Drag bow vertically with force/pressure.

Under overflaten

Below surface

Agnes Ida Pettersen

Somehere dark ♩ = 98

IV
M pont/ord.

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

f

ord.

sul pont.

Slightly noiseified top pitch by added pressure.

norm. sul pont.

A **B**

D.B. I

D.B. II

D.B. III

D.B. IV

f

III M pont/ord.

III M

II M pont/ord

II M pont/ord.

(some bow pressure)

II M pont/ord.

C

D.B. I

D.B. II

D.B. III

D.B. IV

f

IV M pont/ord.

II M pont/ord.

(some bow pressure)

I M pont/ord

III M pont/ord.

III Adlib gliss on very high partials.

Under overflaten

D

III M pont./ord.

D.B. I

D.B. II

III M pont./ord.

D.B. III

III M pont./ord.

D.B. IV

p

E

39

D.B. I

D.B. II

III M pont./ord.

D.B. III

III M pont./ord.

D.B. IV

seagull effect

seagull effect

seagull effect

sul pont.

sul pont.

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F

45

a piacere

D.B. I

D.B. II

D.B. III

D.B. IV

Bow-above-finger multiphonics (class 1)
explore freely approx 3-6 different timbres.

Bow-above-finger multiphonics (class 1)
explore freely approx 3-6 different timbres.

Bow-above-finger multiphonics (class 1)
explore freely approx 3-6 different timbres.

Bow-above-finger multiphonics (class 1)
explore freely approx 2-3 different timbres.

a tempo (follow D.B. IV)

p

G

accel.

D.B. I *f* *ff*

D.B. II *f* *ff*

D.B. III *f* *ff*

D.B. IV *f* *ff*

H

a tempo

vertical bowing
ord

vertical bowing
ord

D.B. I *vertical bowing ord* *sul tastq*

D.B. II *vertical bowing ord* *sul tastq*

D.B. III *mp* *pp* *mp*

D.B. IV *mp* *pp* *mp*

I
M
pont/ord.

II
M
pont/ord.

(some bow pressure)

(some bow pressure)

IB noter
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I

D.B. I *norm.* *sul pont* *ord.* *ff*

D.B. II *sul pont* *ord.* *ff*

D.B. III *sul pont* *ord.* *ff*

D.B. IV *sul pont* *ord.* *ff*

63

IB noter
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ETTERPÅ / AFTER

A piece exploring quiet noise/air/flautando techniques. A high pitched melody is performed in duos.



Square noteheads, often in high registres, indicates noise/air/flautando. Use harmonic grip, and add extra finger(s) to dampen natural harmonic. Resulting in as much of a white noise as possible. This effect can have tremolo, and glissando.



Noise with friction sounds. The bow and the grip position is close to each other, almost in touch. Some added bow pressure releases a more complex sound than the white noise above.



Start by bowing on body, in c-bout. Make one continuous bow movement to the other c-bout, whilst dampened strings (Pitches not important) makes a noise-glissando following the indicated directions. Mainly noise with notable frequency shifts, but some harmonics and other timbres may occur.



Etterpå

After

Agnes Ida Pettersen

Airy, in time ♩ = 76

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

senza vib.

p

mp ppp mp

p

p

p

p

mp ppp

12

D.B. I

D.B. II

D.B. III

D.B. IV

ppp mp ppp mp ppp

mp ppp mp

p

mp ppp mp ppp mp

p mp ppp

19

D.B. I

D.B. II

D.B. III

D.B. IV

mp *ppp* *mp* *ppp* *mf*

S.t. m.s.p. s.t. *f* *f*

26

D.B. I

D.B. II

D.B. III

D.B. IV

pp *pp*

m.s.t. + some bow pressure

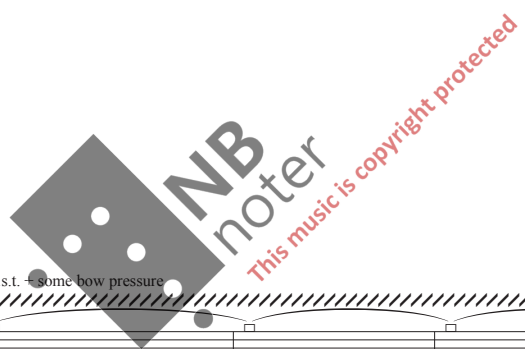
m.s.t. + some bow pressure

m.s.t. + some bow pressure

m.s.t. + some bow pressure

fast bow air

fast bow air



32 poco vib.

D.B. I

D.B. II

D.B. III

D.B. IV

p poco vib.

37

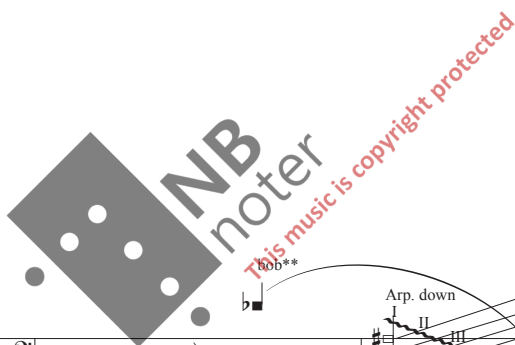
D.B. I

D.B. II

D.B. III

D.B. IV

* Bow on body: right C-bout
**Bow on body: left C-bout



41

Arp. down

D.B. I

D.B. II

D.B. III

D.B. IV

mp

mp *ppp*

mp *ppp*

mp *ppp*

air norm. air norm. air norm. air

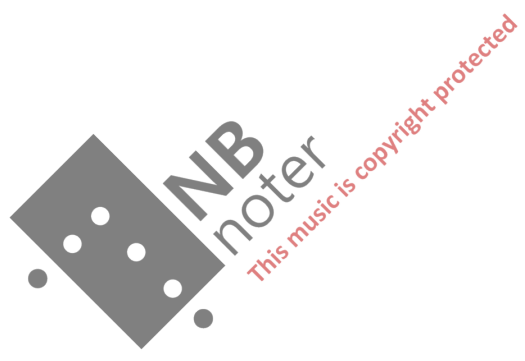
air norm. air norm. air norm. air

air norm. air norm. air norm. air

air norm. air norm. air norm. air

mp *ppp*

mp *ppp*

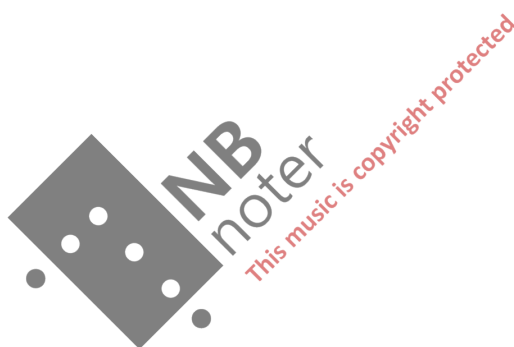


PÅ DEN ANDRE SIDEN / ON THE OTHER SIDE

Extensive use of hammer-on pizzicatos, where both the tone and the bi-tone (produced on the other side of the grip finger) sounds together, and creates smacks and softer microtonal duo-chords.

Sounding bi-tones are only notated on page one, however they shall sound on all hammered-on tones.

- + Hammer-on pitches is marked with + above the pitch. Must be performed on the designated string. If combined with glissando, make sure both pitches sound in the glissando as well.
- B** Pizzicato on bi-tone only (between grip finger and nut).



På den andre siden

On the other side

Agnes Ida Pettersen

Andante ♩ = 72

I sempre
Hammer-on

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

Musical score for Double Bass I-IV, measures 1-7. The score is in 4/4 time and features a tempo of Andante (♩ = 72). The key signature has one sharp (F#). The music is marked with a forte dynamic (**f**) and includes the instruction *I sempre* Hammer-on. The notation shows various rhythmic patterns and accidentals across the four staves.

Musical score for Double Bass I-IV, measures 8-11. The score continues from the previous system. It features a change in dynamics to mezzo-forte (**mf**) and includes the instruction *pizz. (ord)*. The notation shows a mix of eighth and sixteenth notes with various accidentals.

Musical score for Double Bass I-IV, measures 12-15. The score continues from the previous system. It features a change in dynamics to mezzo-forte (**mf**) and includes the instruction *pizz. (ord)*. The notation shows a mix of eighth and sixteenth notes with various accidentals.

17

l.h. I *sempre*

D.B. I *f* r.h. II *sempre*

D.B. II *f*

D.B. III III *sempre* *f*

D.B. IV *arco* *mp* *tr*

22

D.B. I

D.B. II

D.B. III

D.B. IV

28

accel.

D.B. I *pizz. (ord)*

D.B. II *pizz. (ord)*

D.B. III *pizz. (ord)*

D.B. IV *pizz. (ord)*

Allegro (♩ = ca. 120)

32

D.B. I

I +

II +

II +

arco

"f"

pp

D.B. II

I sempre +

II sempre +

"f"

"f"

D.B. III

"f"

D.B. IV

II +

arco

"f"

pp

"f"

45

D.B. I

II +

I +

II sempre +

pp

(I sempre) +

D.B. II

(II sempre) +

I +

arco

"f"

mp

D.B. III

II sempre +

D.B. IV

II sempre +

52

D.B. I

rit. (b) +

D.B. II

D.B. III

D.B. IV

III +

II sempre +

61

a tempo
pizz.

D.B. I *mp*
col legno battuto riccoché, sempre

D.B. II *mp*
col legno battuto riccoché, sempre

D.B. III *mp*

D.B. IV *pizz.*
mp

73

a tempo

69 *rit.*
col legno battuto riccoché, sempre *ord.* *m.s.p.* *II sempre*

D.B. I (c.l.b. cont.) *f*

D.B. II *ord.* *m.s.p.* *arco*
(c.l.b. cont.) *mp*

D.B. III *ord.* *m.s.p.* *II sempre*
(c.l.b. cont.) *f*

D.B. IV *col legno battuto riccoché, sempre* *ord.* *m.s.p.* *I sempre*
(c.l.b. cont.) *f*

77

D.B. I *I* *II*

D.B. II *ord.* *m.s.p.*

D.B. III *b⁺* *b⁺* *e⁺* *e⁺* *#⁺* *#⁺* *#⁺* *e⁺*

D.B. IV *e⁺* *e⁺* *e⁺* *e⁺* *e⁺* *e⁺* *e⁺* *e⁺*

85

arco

D.B. I

D.B. II

D.B. III

D.B. IV

I sempre

pizz.

I sempre

92

tr

Andante ♩ = 72

D.B. I

D.B. II

D.B. III

D.B. IV

I sempre

r.h II sempre

II sempre

pizz. (ord)

arco

mf

99

D.B. I

D.B. II

D.B. III

D.B. IV

tr

3

3

accelerando

I sempre

103

D.B. I

D.B. II

D.B. III

D.B. IV

stringendo

108

D.B. I

D.B. II

D.B. III

D.B. IV

a tempo

pizz on

bi-tone

I sempre

D.B. I

D.B. II

D.B. III

D.B. IV

II sempre

pizz on bi-tone

I sempre

II sempre

I sempre

pizz on bi-tone

119 ord. pizz.

D.B. I

D.B. II

D.B. III

D.B. IV

I sempre
B B B B B B B B B B B B B B B B B B B B

II sempre
B B B B B B B B

127

D.B. I

D.B. II

D.B. III

D.B. IV

I sempre

II sempre

III sempre

Dancing ♩ = c. 200

arco

mp Swing Eighths

D.B. I

D.B. II

D.B. III

D.B. IV

I sempre

I sempre

II sempre

140 (slow) ord. pizz. mf ord. pizz. mf ord. pizz. mf arco mf Swing Eighths

146 "f" "f" II sempre "f"

153 pizz. pizz.

159 *I sempre*

D.B. I *"f"*

D.B. II *"f"*

D.B. III *I sempre*
"f"

D.B. IV *"f"*

165 *Allegro* (♩ = ca. 120) *I sempre pizz.*

D.B. I

D.B. II (I sempre)

D.B. III II sempre

D.B. IV I sempre

III III I

stem down: pizz.

stem down: pizz.

174

D.B. I arco

D.B. II *I sempre*

D.B. III stem down: pizz. stem up: II sempre

D.B. IV Stem down: III sempre (hammer-on) arco

pp *p* *pp* *p* Swing Eighths

181

D.B. I

D.B. II

D.B. III

D.B. IV

188

D.B. I

D.B. II

D.B. III

D.B. IV

(Il sempre)

194

D.B. I

D.B. II

D.B. III

D.B. IV

200

D.B. I
l.h. I *sempre*
"f" r.h II *sempre*

D.B. II
arco
mp

D.B. III
pizz. (ord)
mf

D.B. IV
III *sempre*
"f"

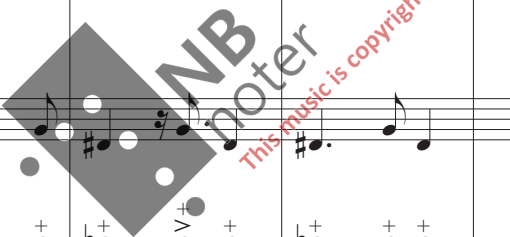
206

D.B. I
I

D.B. II
II

D.B. III
II

D.B. IV
III



ORDRETT BESKRIVELSE / VERBATIM ACCOUNT

Heavy bow pressure sign.

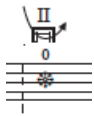


In loud dynamics: Loud rattling sound.

In soft dynamics: granulation/texturization. Slower bow speed.



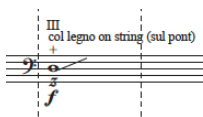
Multiphonics (see «Below surface»)



Rotating bow pressure: press the bow very heavily on to the string, and rotate around the point where bow and string intersect.

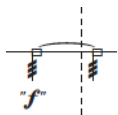
Unless marked with open string «0», the string should be dampened.

One movement for full duration of tied and bracketed pitches.



Hammer-on glass + col legno buzz.

Place the bow lightly col legno (at tip) on string sul pont (near bridge). When hammering on the bow creates a complementary buzz.



Iterated noise, on bass body, below the strings: Lasting ricoché.



Noise with friction sounds. The bow and the grip position is close to each other, almost in touch. Some added bow pressure releases a more complex sound than the white noise above.



Careful vertical bowing from molto sul tasto - sul tasto. Unlike regular vertical bowing (see «Under pressure») this uses little force, and produces a soft, texturized sound that also has a hidden frequency gliss/shift.

Ordrett beskrivelse

Verbatim account

Agnes Ida Pettersen

Free/floating time.
The order of events is in focus.

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

p



D.B. I

D.B. II

D.B. III

D.B. IV

19

D.B. I

D.B. II

D.B. III

D.B. IV

IV III IV III I II I II I II I II

f

III col legno on string (sul pont)

26

D.B. I

D.B. II

D.B. III

D.B. IV

IV III IV I

m.s.t. >> s.t.
II.
p

pizz.

pizz.

35

D.B. I

D.B. II

D.B. III

D.B. IV

IV III I II IV III I II IV III I II IV III I II

II (♯)

M pont/ord.

(some bow pressure)

Noise ricoché
On body, below strings.

Noise ricoché
On body, below strings.

solo to the end.

UNDER PRESS / UNDER PRESSURE

This piece starts with dealing with various pressed sounds, and ends with a double natural harmonics choral like section.

Heavy bow pressure sign.



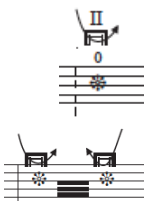
In loud dynamics: Loud rattling sound.

In soft dynamics: granulation/texturization. Slower bow speed.



Applies only to the note it's placed above.

The heavy bow pressure followed by ordinary forte tone.



Rotating bow pressure: press the bow very heavily on to the string, and rotate around the point where bow and string intersect.

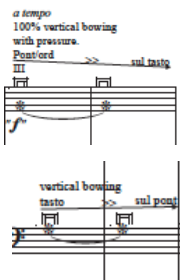
Unless marked with open string «0», the string should be dampened.

Full duration of tied and bracketed pitches = one movement.

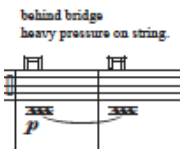
Mirrored symbol: shift the rotating direction.

"f"

Action dynamics, use forte force, sound may still be weak

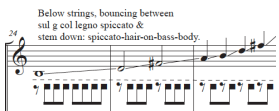


Vertical bowing - creates a rattling sound, the intention is to get a shift in frequency specter, creating a downwards falling granulated timbre. Perform as clear / loud as possible. Drag bow vertically with force/pressure in the direction indicated above entry.



Behind the bridge

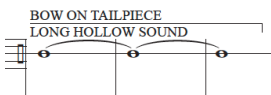
Heavy bow pressures on string behind the bridge. Choose the best string.



Below the strings:

Stem up to be performed with bow col legno

Stem down to be performed with the bow hair, ricoché on to the bass body below strings.



As described. Applying raisin to the tailpiece may improve the result.

Under press

Under pressure

Agnes Ida Pettersen

(♩ = 120)

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

p (dampen string)

p (dampen string)

p (dampen string)

p (dampen string)

f

f

f

f

f

accel. ord. >>>> sul pont

100% vertical bowing with pressure. Pont/ord III >>> sul tasto

100% vertical bowing with pressure. Pont/ord >>> sul tasto

100% vertical bowing with pressure. Pont/ord II >>> sul tasto

100% vertical bowing with pressure. Pont/ord IV >>> sul tasto

f

10

D.B. I

D.B. II

D.B. III

D.B. IV

p *f* *p* *p* *f*

vertical bowing tasto >> sul pont

vertical bowing ord >> sul tasto

vertical bowing tasto >> sul pont

vertical bowing ord >> sul tasto

behind bridge heavy pressure on string.

behind bridge heavy pressure on string.

behind bridge heavy pressure on string.

behind bridge heavy pressure on string.

sul pont.

sul pont.

sul pont.

sul pont.

Below strings, bouncing between sul g col legno spiccato & stem down: spiccato-hair-on-bass-body.

norm. col legno spiccato

D.B. I

D.B. II

below the strings

p

D.B. III

below the strings

p

Below strings, bouncing between sul g col legno spiccato & stem down: spiccato-hair-on-bass-body.

norm. col legno spiccato

D.B. IV

norm. col legno spiccato

norm. col legno spiccato

norm. col legno spiccato

arco

ff

vertical bowing ord

sul tasto norm.

"motorbike" II III

D.B. I

arco

ff

vertical bowing ord

sul tasto norm.

"motorbike" II III

D.B. II

arco

ff

vertical bowing ord

sul tasto norm.

"motorbike" II III

D.B. III

arco

ff

vertical bowing ord

sul tasto norm.

"motorbike" II III

D.B. IV

arco

ff

vertical bowing ord

sul tasto norm.

"motorbike" II III

norm.

norm. slow bow

pp

slow bow

slow bow

"motorbike" II III

ff

f

D.B. I

norm. slow bow

slow bow

behind bridge heavy pressure on string.

pp

p

ff

f

D.B. II

norm. slow bow

slow bow

behind bridge heavy pressure on string.

pp

p

ff

f

D.B. III

norm. slow bow

slow bow

behind bridge heavy pressure on string.

pp

p

ff

f

D.B. IV

norm. slow bow

slow bow

behind bridge heavy pressure on string.

pp sub.

ff

f

56

D.B. I

D.B. II

D.B. III

D.B. IV

ff *sub. p* *pp*

pizz. arco

slow bow

70

D.B. I

D.B. II

D.B. III

D.B. IV

p *p* *p* *p* *p* *p* *mp* *mp* *mp*

slow bow

p (dampen string)

p (dampen string)

p (dampen string)

p (dampen string)

p (dampen string)

mp

83

D.B. I

D.B. II

D.B. III

D.B. IV

95

D.B. I

D.B. II

D.B. III

D.B. IV

II I

III II

IV III

I II

II III

I

II I

behind bridge heavy pressure on string

p

behind bridge heavy pressure on string

p

107

D.B. I

D.B. II

D.B. III

D.B. IV

I II

II I

IV III

II III

BOW ON TAILPIECE LONG HOLLOW SOUND

BOW ON TAILPIECE LONG HOLLOW SOUND

BOW ON TAILPIECE LONG HOLLOW SOUND

III II

IV

II

119

D.B. I

D.B. II

D.B. III

D.B. IV

fp

fp

fp

fp

fp

fp

fp

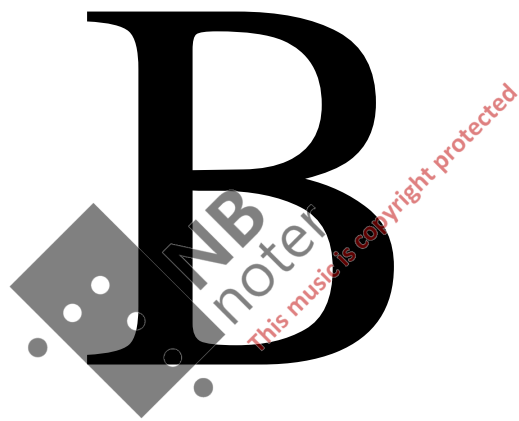
fp

BOW ON TAILPIECE LONG HOLLOW SOUND

fp

fp

SITUASJONER



ETTERPÅ - KLAGESANG / AFTER - LAMENT

A piece exploring quiet noise/air/flautando techniques. A lament obligat to the instrumental piece. A high pitched melody is performed in duos among DB I & IV and II & 3.

Compared to «After» the instrumental part is the same, except for the dynamics which has slightly added volume. Any performers must anyways work on balancing the instrumental and vocal part.



Square noteheads, often in high registres, indicates noise/air/flautando.

Use harmonic grip, and add extra finger(s) to dampen natural harmonic. Resulting in as much of a white noise as possible. This effect can have tremolo, and glissando.



Noise with friction sounds. The bow and the grip position is close to each other, almost in touch. Some added bow pressure releases a more complex sound than the white noise above.



Start by bowing on body, in c-bout. Make one continuous bow movement to the other c-bout, whilst dampened strings (Pitches not important) makes a noise-glissando following the indicated directions. Mainly noise with notable frequency shifts, but some harmonics and other timbres may occur.



Etterpå - klagesang

After - lament

spaceous ♩ = 76

Vocals

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

senza vib.

p

mf ppp mf

p

p

p

p

mf ppp

Vox.

12 *mf con dolore*

Oo _____ aæ _____

D.B. I

D.B. II

D.B. III

D.B. IV

ppp mf ppp mf ppp

mf ppp mf

p

mf ppp mf ppp mf

p

mf ppp

19

Vox. *mf* *ppp* *mf* *ppp* *f* *f*

air pitch air pitch M M air *f*

aa Aa

D.B. I *mf* *ppp* *f*

D.B. II S.t. m.s.p. s.t. *f*

D.B. III S.t. m.s.p. s.t. *f*

D.B. IV *mf* *ppp* *mf* *ppp* *f*

26

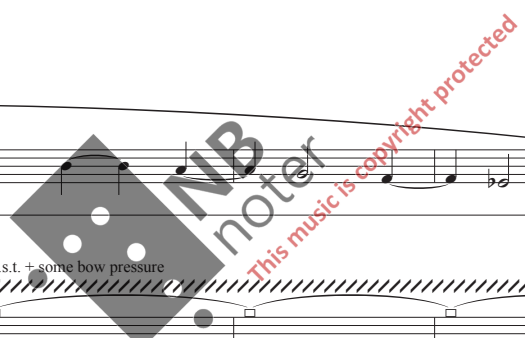
Vox. *pp* air

D.B. I *p*

D.B. II *p* m.s.t. + some bow pressure fast bow air

D.B. III *p* m.s.t. + some bow pressure fast bow air

D.B. IV *p* m.s.t. + some bow pressure



hold until out of air.
ppp **p**

Vox.

32

D.B. I

poco vib.

D.B. II

Arpeggio up I II III IV bob** V

D.B. III

Arpeggio up I II III IV bob** V

Arp. down I II III IV

D.B. IV

p poco vib.

Vox.

37

D.B. I

Arp. down I II III IV bob**

D.B. II

Arp. down I II III IV bob**

D.B. III

Arp. down I II III IV bob**

D.B. IV

Arp. down I II III IV bob**

* Bow on body: right C-bout
**Bow on body: left C-bout

41

Vox.

D.B. I

D.B. II

D.B. III

D.B. IV

Arp. down

mf

ppp

air

norm. air

p



SEIL

Lyrics (written in Northern Norwegian dialect) by Eline Hellerud Åsbakk:

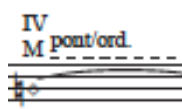
*Æ har seila lenge no,
seile av gårde og vente og vente.
Tåke æ ser ingenting,
tåke i hodet og øyan og øran.*

*Det går så sakte,
Det går altfor fort,
Når du e fremme ser du enda en fjord.*

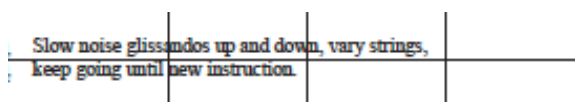
Heavy bow pressure sign.



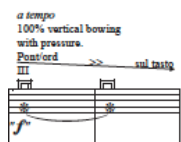
In loud dynamics: Loud rattling sound. In soft dynamics: granulation/texturization. Slower bow speed. Applies only to the entry it's attached to.



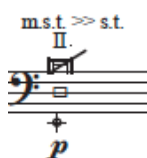
Multiphonics (see «Below surface»)



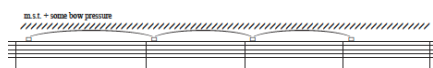
Blank single lines with written instructions: Perform ad lib. as indicated until new instruction. Wind-inspired sounds.



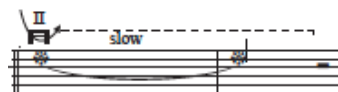
Vertical bowing - creates a rattling sound, the intention is to get a shift in frequency specter, creating a downwards falling granulated timbre. Perform as clear / loud as possible. Drag bow vertically with force/pressure in the direction indicated above entry.



Careful vertical bowing from molto sul tasto - sul tasto. Unlike regular vertical bowing (see «Under pressure») this uses little force, and produces a soft, texturized sound that also has a hidden frequency gliss/shift.



Noise with friction sounds. The bow and the grip position is close to each other, almost in touch. Some added bow pressure releases a more complex sound than the white noise above.



Rotating bow pressure: press the bow very heavily on to the string, and rotate around the point where bow and string intersect.

Unless marked with open string «0», the string should be dampened.

Full duration of tied and bracketed pitches = one movement.

Seil

Åsbakk/Mørk

Arr: Agnes Ida Pettersen

not to slow $\text{♩} = c.120$

p

Alto

Double Bass I

Double Bass II

Double Bass III

Double Bass IV

IV sul tasto

Slow bow. soft distorted sound.

IV M pont/ord.

pp

Slow noise glissandos up and down, vary strings, keep going until new instruction.

IV sul tasto

Slow bow. soft distorted sound.

IV M pont/ord.

pp

A

D.B. I

D.B. II

D.B. III

D.B. IV

III M pont/ord.

Arpeggiated noise glissando up and down on all strings keep going until new instruction

vertical bowing ord

sul tasto

vertical bowing ord

sul tasto

vertical bowing ord

m.s.t. >> s.t.

II

II

III M pont/ord.

IV M pont/ord.

p

A

D.B. I

D.B. II

D.B. III

D.B. IV

III M pont/ord.

Slow noise glissandos up and down, vary strings, keep going until new instruction.

vertical bowing ord

sul tasto

vertical bowing ord

sul tasto

II

slow

II

slow

II

slow

II

slow

II

slow

III M pont/ord.

IV M

mp

Seil

2
23

A
det går alt for fort når du e frem - me ser du en - da en fjord.

D.B. I
m.s.t. + some bow pressure
p norm.

D.B. II
p norm.

D.B. III
p norm.

D.B. IV
p m.s.t. + some bow pressure II slow norm.

29

A
f
Æ har sei - la lan - ge no, sei - le av går - de og ven - te

D.B. I
f

D.B. II
f

D.B. III
f II slow

D.B. IV
f II slow

38 trad. jazzfeel

A
vocalist: improvise over the melody (in blank measures).

D.B. I
p

D.B. II
p

D.B. III
p

D.B. IV
p

46

A

D.B. I *mp*

D.B. II *mp*

D.B. III *mp*

D.B. IV *mp*

54

A

D.B. I *mf*

D.B. II *mf*

D.B. III *mf*

D.B. IV *mf*

62

A

D.B. I *mp*

D.B. II *mp*

D.B. III *mp*

D.B. IV *mp*

Seil

4
70

A

D.B. I

D.B. II

D.B. III

D.B. IV

vertical bowing ord >> sul tastq

vertical bowing ord >> sul tastq

vertical bowing ord >> sul tastq

f

74

A

E har sei - la len - ge no

D.B. I

D.B. II

D.B. III

D.B. IV

vertical bowing ord >> sul tastq

vertical bowing ord >> sul tastq

vertical bowing ord >> sul tastq

f

79

A

sei - le av gâr - de og ven - te og ven - te

D.B. I

D.B. II

D.B. III

D.B. IV

vertical bowing ord >> sul tastq

vertical bowing ord >> sul tastq

vertical bowing ord >> sul tastq

84

A

Tå - ke æ ser in - gen - ting

vertical bowing ord I >> sul tasto

D.B. I

vertical bowing ord II >> sul tasto

D.B. II

vertical bowing ord III >> sul tasto

D.B. III

vertical bowing ord IV >> sul tasto

D.B. IV

89

A

tå - ke i ho - det og øy - an og ør - an.

3

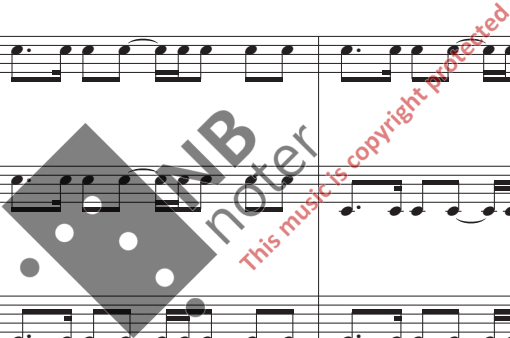
3

D.B. I

D.B. II

D.B. III

D.B. IV



INGENTING

Lyrics (written in Northern Norwegian dialect) by Eline Hellerud Åsbakk:

*Det e 'kje luft her, ingenting.
E 'kje håp her heller.
Ingen plana, ingenting.
Ingen spor her heller.*

*Ingen drømme, ingenting.
Ingen tanka bak panna.*

*Det e 'kje luft her, ingenting.
E 'kje håp her heller.
Ingen plana, ingenting.
Ingen spor her heller.*

Square noteheads, often in high registres, indicates noise/air/flautando.



Use harmonic grip, and add extra finger(s) to dampen natural harmonic. Resulting in as much of a white noise as possible. This effect can have tremolo, and glissando.

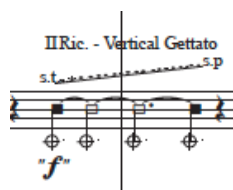


Noise with friction sounds. The bow and the grip position is close to each other, almost in touch. Some added bow pressure releases a more complex sound than the white noise above.



Heavy bow pressure sign.

In loud dynamics: Loud rattling sound. In soft dynamics: granulation/texturization. Slower bow speed. Applies only to the entry it's attached to.



Drop bow unto string and allow/help it to reiterate itself to create a lasting fluttering sound. This is a slightly fusion of timbral ideas as described by Håkon Thelin in this section:

[...] the rimbalzo verticale, where the bow, with or without a ricochet attack, uses the gravity and the spring of the stick to bounce slowly down the string towards the bridge. The effect is a very soft, but intensely animated bouncing sound. When the string is left open, a faint sound of the open string or stopped note is perceptible. If the string is damped, only the fluttering sound of the hair of the bow is heard. A number of other bouncing sounds also occur; either tight rolls which produces an effect close to the roll of percussion instruments – like the arco gettato technique [...] (<http://www.haakonthelin.com/multiphonics/new-techniques-new-works>)



Multiphonics (see «Below surface»)

Ingenting

Eline Hellerud Åsbakk
arr: Agnes Ida Pettersen

Vocals

Det e kje luft her in-gen - ting,

air II molto sul tasto m.s.t. + some bow pressure

Double Bass I *f* pizz. two hand flageolett LH I L.V. sim. two hands I L.V.

Double Bass II *f* air molto sul tasto m.s.t. + some bow pressure III RH *mp* IV

Double Bass III *f* air molto sul tasto m.s.t. + some bow pressure air II Ric. - Vertical Gettato s.t. *f* s.p.

Double Bass IV *f* air molto sul tasto m.s.t. + some bow pressure air II Ric. - Vertical Gettato s.t. *f* s.p.

Vox.

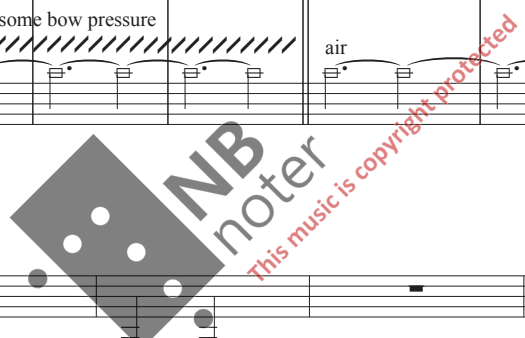
det e kje håp her hel - ler. In - gen pla - na,

D.B. I I L.V. II L.V. I L.V. I

D.B. II IV pizz. I LH L.V. II RH II L.V. arco air *pp* 3:5J

D.B. III pizz. I L.V. II L.V. arco air *f* 3:5J

D.B. IV sul tasto con vib slow bow *ppp* *p* *pp*



Ingenting

2
15

Vox.

in - gen - ting, — in - gen spor her hel - ler.

D.B. I

D.B. II

D.B. III

D.B. IV

ppp

I
IV
II Ric - Vertical Gettato s.t. s.p arco air IV norm.

III
II Ric - Vertical Gettato s.t. s.p arco air norm.

M (ord/pont)

(some bow pressure)



Vox.

In - gen drøm-ma, in - gen - ting, in - gen tan - ka bak pan - na,

D.B. I

D.B. II

D.B. III

D.B. IV

air ord. air norm. flautando air norm. slow bow air norm.

air norm. air norm. I slow bow air norm.

pizz. arco air norm. slow bow air norm.

IV Ric - Vertical Gettato s.t. s.p

slow bow air norm.

pp

29

Vox. *3*
Det e - kje luft her, in - gen - ting, — det e - kje

D.B. I
pizz. I I L.V.
III IV II
mp

D.B. II
III Ric. - Vertical Gettato
s.t. *f* s.p. air

D.B. III
arco air

D.B. IV
IV Ric. - Vertical Gettato
s.t. *f* s.p. pizz. air

34

Vox.
håp her hel - ler.

D.B. I
arco III m.s.t. + some bow pressure norm.
ppp

D.B. II
m.s.t. + some bow pressure norm.
ppp

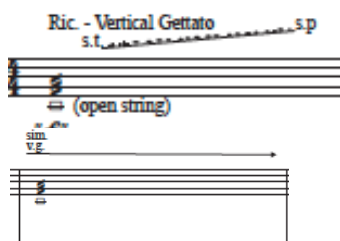
D.B. III
m.s.t. + some bow pressure norm.
ppp

D.B. IV
slow bow (texturized pitch) arco norm.
ppp

PÅ VEI

Lyrics (written in Northern Norwegian dialect) by Eline Hellerud Åsbakk:

*Vi e på vei,
En gang ned, og så opp igjen.
Har du gått dæ vill?
Vi e på vei.*

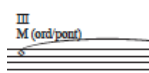


Drop bow unto string and allow/help it to reiterate itself to create a lasting fluttering sound. This is a slightly fusion of timbral ideas as described by Håkon Thelin in this section:

[...] the rimbalzo verticale, where the bow, with or without a ricochet attack, uses the gravity and the spring of the stick to bounce slowly down the string towards the bridge.

The effect is a very soft, but intensely animated bouncing sound. When the string is left open, a faint sound of the open string or stopped note is perceptible. If the string is damped, only the fluttering sound of the hair of the bow is heard. A number of other bouncing sounds

also occur; either tight rolls which produces an effect close to the roll of percussion instruments – like the arco gettato technique [...] (<http://www.haakonthelein.com/multiphonics/new-techniques-new-works>)



Multiphonics (see «Below surface»)

Heavy bow pressure sign.



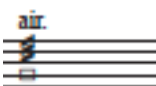
In loud dynamics: Loud rattling sound. In soft dynamics: granulation/texturization. Slower bow speed. Applies only to the entry it's attached to.



Rotating bow pressure: press the bow very heavily on to the string, and rotate around the point where bow and string intersect.

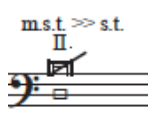
Unless marked with open string «0», the string should be damped.

One movement for full duration of tied and bracketed pitches.

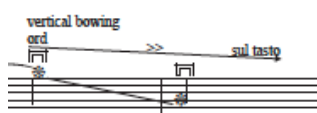


Square noteheads, often in high registres, indicates noise/air/flautando.

Use harmonic grip, and add extra finger(s) to dampen natural harmonic. Resulting in as much of a white noise as possible. This effect can have tremolo, and glissando.



Careful vertical bowing from molto sul tasto - sul tasto. Unlike regular vertical bowing (see «Under pressure») this uses little force, and produces a soft, texturized sound that also has a hidden frequency gliss/shift.



Vertical bowing - creates a rattling sound, the intention is to get a shift in frequency specter, creating a downwards falling granulated timbre. Perform as clear / loud as possible. Drag bow vertically with force/pressure in the direction indicated above entry.

improvised part: The lyrics poses the question «Are you lost?» Starting with (or exclusively using) the suggested techniques, create a «wild» quiet, possible uncertain environment with the vocalist. Feel free to find your interpretation.

På vei

Lyrics and music: Eline Hellerud Åsbakk
arrangement: Agnes Ida Pettersen

start carefully, and build slowly.

♩ = 78 *mp*

Score for the first system, measures 1-4. It includes a Voice part and four Double Bass parts (I-IV). The lyrics are: "Vi e på vei vi e på vei." The music features a 4/4 time signature and a tempo of 78. Performance instructions include *mp*, *f*, *Ric. - Vertical Gettato s.t.*, *sim. v.g.*, and *v.g.*. The Double Bass parts include notes for open strings and specific fingerings like "III M (ord/pont)".

Score for the second system, measures 5-8. It includes a Voice part and four Double Bass parts (I-IV). The lyrics are: "Vi e på vei vi e på vei." The music continues with a 4/4 time signature. Performance instructions include *p*, *(M cont.)*, *v.g.*, and *sul pont.*. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the page.

Score for the third system, measures 9-12. It includes a Voice part and four Double Bass parts (I-IV). The lyrics are: "Vi e på vei vi e på vei. En gang ned og så". The music changes to a 2/4 time signature at measure 11. Performance instructions include *p*, *pp*, and *ord.*. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the page.

15

opp i - gjen. opp i - gjen, opp i - gjen,

D.B. I

D.B. II

D.B. III

D.B. IV

mf

23

aa a a

D.B. I

D.B. II

D.B. III

D.B. IV

mp

p

Col legno battuto
Ad lib - Suggestion:
Ord. sul pont. ord.

air. norm.

mp

p

improvise "Are you lost?" approx 7-21 seconds.
Open landscape build on suggested techniques or
something else (If pitch: use egac)

29

a

D.B. I

D.B. II

D.B. III

D.B. IV

pp

Carefully: "Har du gått dæ vill?"
(listen)

air.

Col legno battuto
Ad lib - Suggestion:
Ord. III sul pont. ord. spicc. col legno

pp

pp

pp

35 *p* *cresc.*

har du gått dæ vill? Har du gått

D.B. I *p* *cresc.*

D.B. II *pizz.* *cresc.*

D.B. III *pizz.* *cresc.*

D.B. IV *p* *cresc.*

41 *mf cresc.*

dæ vill? har du gått dæ vill?

D.B. I *mf*

D.B. II *arco* *mf*

D.B. III *arco* *mf*

D.B. IV *III* *norm.* *mf*

47

har du gått dæ vill?

D.B. I *f* *ffp* vertical bowing ord >> sul tastq ordorm.

D.B. II *f* *ffp*

D.B. III *f* *ffp*

D.B. IV *f* *ffp*

53

f

Vi — e på vei vi — e på

D.B. I

D.B. II

D.B. III

D.B. IV

f

f

f

f

f

vertical bowing
ord >>> sul tasto

3 3 3 3 3 3 3 3 3 3 3 3 3 3

58

p

vei. Vi — e på vei vi — e på vei.

D.B. I

D.B. II

D.B. III

D.B. IV

p

p

p

p

63

En gang ned og så opp i - gen.

D.B. I

D.B. II

D.B. III

D.B. IV

pp

pp

pp

pp

