

### 3 instances

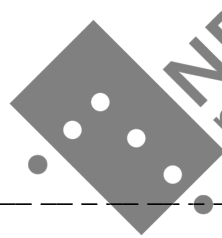
for bass

# Jan Martin Smørdal

for Håkon Thelin, 2021

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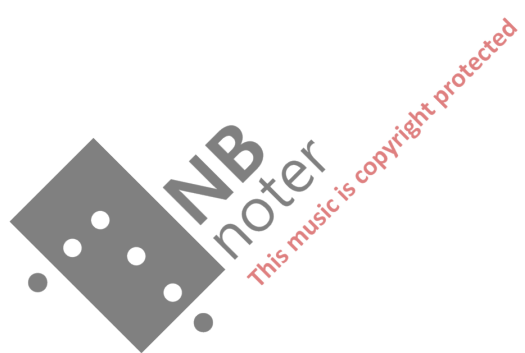
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**NB**  
noter  
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In the 2 first parts the G string is prepared with an alligator clip (metal) on the 5th partial, 3rd node (counted from the nut down). This node is situated (usually) near fingerboards end.

Even though the imagined stopped note would be ca. B $\flat$ , it should result in a low and rather clear bell-like sound, with B $\flat$  as th most prominent pitch.

The 2 hand tapping, in the first part's second page, must be performed with the right forearm resting on the strings, muting them. To get the percussive short (random) notes in these 4 bars, one must use quite a lot of strength, hitting the strings on the fingerboard very hard and articulated.

**N**  
**M** = No Meter

IV:5./11.  
(m.ph.) = In the 2nd part: Aim for a multiphonic consisting of the 5th and the 11th partials on the E-string: These nodes are very close to each other, stop finger just in between. Placement of the bow at the 8th partial node might help.

The third part is an adaption of a miniature, originally for clarinet ("SHO(r)TS 1", 2015).

Special thanks to Håkon Thelin, and Inga Margrete Aas for good advices.

NB  
noter  
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= playing on top-side of string /super-tasto.	= playing on below/ past bridge.	= stopped position, natural harmonic. L. hand: stopped w/1st or 4th finger R. hand: stopped w/thumb.	= no pitch, noise/airy.	" <b>f</b> " = effort, not audible/real dynamics.
2:1 node	1	1		
= play (arco/pizz.) exactly at the octave (2. part.) between <u>metal clip</u> and <u>bridge</u> . Should produce hollow/"poor" sound.	= unmeasured trem., fast as poss. with 1 finger (index). Finger should be "aligned" w/string, as if pointing down-wards; a lot of soft friction/airy sounds.	= unmeasured trem., fast as poss. with 1 finger (index), only down-strokes.	= dampen clip at end with index finger, sounding apx. as a B (l:10.)	= "open" clip/release index finger, sounding as a multiphonic of ca. B (l:10.) and C# (l:11. +). Down-bow works best.

## 3 instances

With alligator  
clip on I:5.



No bow / pizz. sempre

Left hand

Contrabass

Right hand

8" 8" 8" 2"

I:5.

*f* poss.

2:1 node

on bridge

1 (no pitch)

near bridge

near clip

1

*poco* *f* *mf* *pp*

♩ = 150-160

6" 4" (w/4th finger) gliss.

I:5.

*f* poss.

1 (= ♩ ♩ / pulse)

*f*

*f* poss. (no buzzing)

*f* poss.

Above nut

gliss.

x6 (sounds descending)

*f* poss.

Above nut

IV:6.

*f* poss.

10" 8" 5"

I:5.

*f* poss.

2:1 node

on bridge

1

*poco* *f* *mp* *f*

♩ = 150-160

8" 5"

I:5.

*f* poss.

near bridge

near clip

1

*poco* *f* poss. (no buzzing) *f* poss.

Above nut

x9

10" 3"

I:5.

*f* poss.

2:1 node

on bridge

1

*pp* *f*

**Fast as poss.**

2 hand tapping (stopped notation)

L.h.

(♩ = 150–170)

L.h.

L.h.

♩ = 160–170

L.h.

Rhythmic ♩ = 108–112

L.h.

(Pick up bow)

## 3 instances



(Still w/ alligator clip on I:5.)

With bow / arco sempre

*Sounding:*

6-8" > 20" etc.

IV:5./11. (m.ph.)

2:1 node → near clip → 2:1 node → near bridge → 2:1 node

*hollow airy hollow rndm. pitches hollow*

*p* → *ff* *ppp* (tilted bow)

(Appr. pitches) > 15" 5"

near bridge → 2:1 node → near bridge → near clip

IV:5./11. (as before)

*pp* *p* → *mp*

10" 5" ca 1,5'

2:1 node IV:11. ord. ad lib: 2:1 node/towards clip I:open II:6.

*p* *mp* → *ff* *p / pp*

(Clip off)

## III

### Steady tempo throughout

[illegible]

Cb. 
 Musical score for Cb. 1st instance. Treble clef, 3/4 time. Measures 1-11. Dynamics: *pp*, *mf*, *p*, *mf*, *p*, *mf*, *ppp*. Performance markings: *grad. softer*, *mf*, *mf*, *mf*. Rehearsal marks: I:6.

Cb. 
 Musical score for Cb. 2nd instance. Treble clef, 3/4 time. Measures 12-22. Dynamics: *f*, *pp*, *mf*, *pp*, *mp*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*. Performance markings: *poco sul pont.*, *sim.*. Rehearsal marks: I:6., II:8., II:8., III:11.

Cb. 
 Musical score for Cb. 3rd instance. Treble clef, 3/4 time. Measures 23-32. Dynamics: *ppp*, *f*. Performance markings: *grad. softer*, *grad. louder*.

Cb. 
 Musical score for Cb. 4th instance. Treble clef, 3/4 time. Measures 33-42. Dynamics: *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*. Rehearsal marks: I:5., II:8., III:11.

Cb. 
 Musical score for Cb. 5th instance. Treble clef, 3/4 time. Measures 43-52. Dynamics: *pp*, *mf*, *pp*, *mf*, *pp*, *ppp*. Rehearsal marks: III:9., II:8., II:7.

Cb. 
 Musical score for Cb. 6th instance. Treble clef, 3/4 time. Measures 53-62. Dynamics: *mp*, *ppp*.

Cb. 
 Musical score for Cb. 7th instance. Treble clef, 3/4 time. Measures 63-72. Dynamics: *ppp*, *p*, *ppp*.



