

# **3 instances** for bass

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for Håkon Thelin, 2021

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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 imaged stopped note would be ca. B<sub>1</sub>, it should result in a low and rather clear bell-like sound, with B<sub>1</sub> 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.



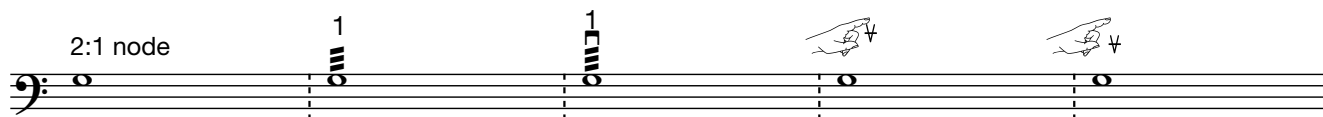
= playing on top-side of string /super-tasto.

= 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.

" **f** " = effort, not audible/real dynamics.



= play (arco/pizz.) exactly at the octave (2. part.) between metal clip and bridge. 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 (I:10.)

= "open" clip/release index finger, sounding as a multiphonic of ca. B (I:10.) and C# (I: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"

*f* poss. *f* poss.

2:1 node on bridge near bridge near clip

1 (no pitch) 1 1

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

♩ = 150-160

L.h.

R.h.

6" 4" (w/4th finger) gliss. 1:5. x6 (sounds descending)

*f* " *f* poss. (no buzzing) *f* poss. *f* poss. IV:6.

Above nut Above nut

L.h.

R.h.

10" 8" 5"

*f* poss. *f* poss.

2:1 node on bridge

1 1 1 1 1 1 1 1

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

♩ = 150-160

L.h.

R.h.

8" 5" x9

*f* poss. near bridge near clip

1 1

Above nut

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

L.h.

R.h.

10" 3"

*f* poss. *f* poss.

2:1 node on bridge

1 1

*pp* " *f* "

Fast as poss.

2 hand tapping (stopped notation)

L.h.  $\phi$   $\text{f poss.}$  3" 5" (sounds descending)

R.h.  $\text{f poss.}$  (sounds descending)

(♩ = 150-170)

L.h.  $gl.$  I:5. 3

R.h. III Above nut IV:6.  $\text{f poss.}$

L.h.  $\text{f poss.}$  10" 6"

R.h. 2:1 node 1 on bridge 1  $\text{f}$

poco

♩ = 160-170

L.h.

R.h. II Above nut III sim.  $mp$

Rhythmic ♩ = 108-112

L.h. x9 I:5. + x6

R.h.  $p$   $mf$  IV:6.  $mp$

(Pick up bow)

3 instances



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

With bow / arco sempre

Sounding:

Cb.

Cb.

Cb.

(Clip off)



Cb. *pp* *mf* *p* *mf* *p* *mf* *ppp*

5 5 5 5 5 5 5 5

grad. softer *mf* *mf* *mf* *mf*

I:6. 3 3

Cb. *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

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

poco sul pont. I:6. II:8. sim. II:8. III:11.

Cb. *ppp* *f*

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

grad. softer *p* *ppp* grad. louder

Cb. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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

I:5. II:8. III:11.

Cb. *pp* *mf* *pp* *mf* *pp* *ppp*

5 5 5 5 5 5 5 5 5 5 5 5 5 5

III:9. II:8. II:7. 30

Cb. *mp* *ppp*

5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cb. *ppp* *p* *ppp*

5 5 5 5 5 5 5 5 5 5 5 5 5 5