(HARMONY)

contrabass 1 part

(2019)

TREVOR BAČA

Forces:

- Narator
- Bass flute
- Percussion I & II (identical setup for each):
  - triangle, slate, glockenspiel
  - planks of purpleheart (3 planks each, all relatively close in pitch)
  - brake drum, bass drum (large mallet, sponge, superball)
  - tam-tam (large)
- Harp
- Viola
- Cello I & II
- Contrabass I & II

Accidentals. Accidentals govern only one note. This is true even for successive noteheads at the same staff position. The sequence of G♯4 followed by G4 (without accidental) is to be understood as G♯4 followed by G♮4.

Appoggiaturas. Play runs of small-note appoggiaturas as fast as possible starting directly on the beat; land immediately on the full-size note shown below and sustain to the end of the duration indicated.

Flat glissandi. Flat glissandi are sometimes used as a typographical variant of ties.

Metric modulations. One hundred three of the metric modulations in the music are indicated with spanners (marked "MM"). These are included as a signal to the conductor that a given part may be used aurally to check a modulation.

Bass flute. The bass flute sounds an octave lower than written. Play passages marked "covered" (or "cov.") by covering the opening of the flute with the lips; such passages sound an octave plus a minor seventh lower than written. The two multiphonics ("L.5" and "L.42") are bass flute multiphonics 5 and 42 in Carin Levine's book *Die Spieltechnik der Flöte*, volume II. Trills without secondary pitches are color trills. Transitions between tone (T) and air (A) are shown with arrows.

Percussion. Pieces of slate may be found at a hardware or flooring store; select pieces that are both about a foot square; select pieces with slightly different surface irregularities (and resulting timbre); the two piece should sound slightly detuned from one another. The score gives two different ways of playing the slate. Scrape the slate in a semicircular motion that traverses the width of the slate in the duration indicated: "scrape" written above a quarter note takes twice as long to travel the same distance as "scrape" written above an eighth note (and sounds correspondingly faster). Brush the slate with a toothbrush or other stiff-bristled brush. **Purpleheart.** Planks of purpleheart may be found at hardware and flooring stores. Each percussion part requires three pieces of purpleheart (high, middle, low) corresponding to the three-line staff in the score. The three high, middle, low pitches should all be relatively close to each other (within about a major third). Additionally, *the two 3-piece sets of purpleheart should be mircotonally detuned from each another.* Thus the two "high" planks must almost (but not quite) match each other in pitch; likewise the two "middle" planks must almost (but not quite) match each other, and the two "low" planks must almost (but not quite) match each other. The goal is a six-note swarm of pitches that loose some of their distinctiveness when sounded together. **Tam-tam.** The two tam-tams should match in pitch. Play with an attackless roll that privileges the fundamental and suppresses the upper partials. Move the place of attack slowly from the rim to within a few inches of the center (and back) *ad lib* throughout the piece, even though these transitions are not yet shown in the score. **Brake drum.** Play passages marked "brake drum (papertowel)" by drawing a dry papertowel in a continuous course over the rough metallic surface of the drum; the resulting sound is a strikingly disembodied white noise.

Harp. Play passages marked "whisk" by running the fingernail (or a coin or plastic guitar pic) laterally up one of the harp's strings to create a whisking sound. The sound is usually paired with the percussionists' scraped pieces of slate. **Bowing the harp.** Rehearsal marks J and BB feature passages for the harpist to bow the instrument with a pair of cello (or violin) bows. Use a single bow (RH) where only a single pitch is notated; use a pair of bows (RH and LH together) where two pitches are notated. Bow the first string at a string contact point that brings out the seventh partial; bow the second string with changes in speed that effect the beating patterns

given in the score ("8 pul. / beat" meaning 8 pulses per slow quarter-note beat, for example, accomplished as slight differences in speed at which each string is bowed). Both such passages in the piece should be beautiful; treat the music as slow-moving color cadenzas in acknowledgement of Éliane Radigue's work on the technique.

Strings. No scordatura. The viola and cellos sound as written. The contrabass sounds an octave lower than written in the bass clef; *the contrabass sounds as written in the trble clef*. **LH damping.** Passages marked with a damp symbol should be played with the left hand damping the string at the position indicated: lightly lay three fingers on the string to produce a beautiful grey sound with perceptible (but muted) sense of pitch. **XFB.** Passages marked "XFB" ("extremely fast bow") should be played with a fast, extremly light, desynchronized type of tremolo flautando: use generous amounts of bow and change the bow irregularly (while noting that the technique is decidedly less hectic than it might first appear because the bow only skims the surface of the string throughout: do not play "into" the string at all). Most XFB passages seem to be helped by playing somewhat tasto on the string. The aural result of the technique is a "fluorescent" type of flautando that brings out the middle partials of the string's sound. **Rimbalzandi.** Triple-staccati indicate rimbalzandi: aim for three bounces of the bow per note head. **Playing directly on the wood of the bridge.** Play passages notated on the 1-line staff directly on the wood of the bridge: white noise results with almost no sense of pitch. **String contact point (SCP) transitions.** Transitions between ponticello (P), ordinario (O) and tasto (T) string contact points are shown with arrows; P1, P2, P3, P4 indicate string contact points progressively closer to the bridge (and brighter and more acidic in timbre); T1, T2, T3, T4 indicate string contact points progressively closer to the nut (and mellower and smoother in timbre). **Quasi bisbigliandi.** Passages marked "quasi bisb." in the strings are to be played in imitation of harp bisbigliandi: cycle through the pitches indicated as quickly as possible; note that these passages are an effect of the left hand (and **not** a type of right-hand tremolo, even though the technique is marked with three hash signs). **Harmonics and half-harmonics.** White diamond noteheads indicate natural harmonics in the usual way; black diamond noteheads indicate half harmonic pressure. **Half col legno tratto.** Play passages marked "1/2 clt" with the bow rotated to allow both hair and wood to travel across the string. The goal is to introduce a healthy amount of whisking into the sound, especially when combined with full up-bow and full down-bow strokes. **Full-bow strokes.** Up-bow and down-bow symbols equipped with dangling tails indicate complete bow strokes in the direction given. The symbols provide for very fast movements of the bow, usually played half col legno tratto.

(HARMONY) was composed for Echoi Ensemble on a text written for the project by Paul Griffiths. The world premiere is to be given by Echoi Ensemble under the direction of Jonathan Hepfer in Zipper Concert Hall during the 2019/20 season of the Monday Evening Concerts in Los Angeles, California. The work is dedicated, with warmth and appreciation, to Jonathan Hepfer for more than a decade of exacting artistic collaboration and profoundly meaningful friendship.

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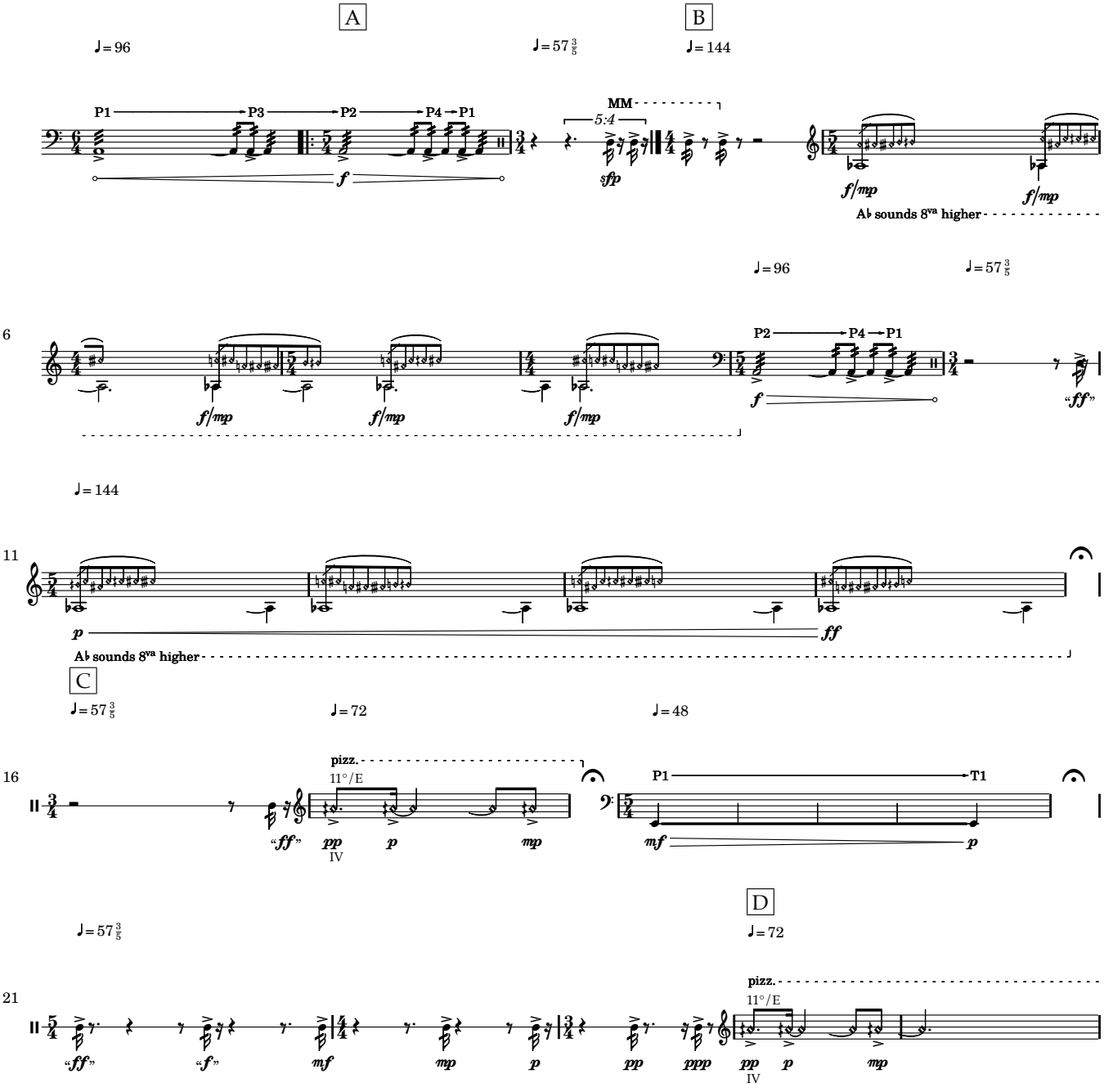
to Jonathan Hepfer

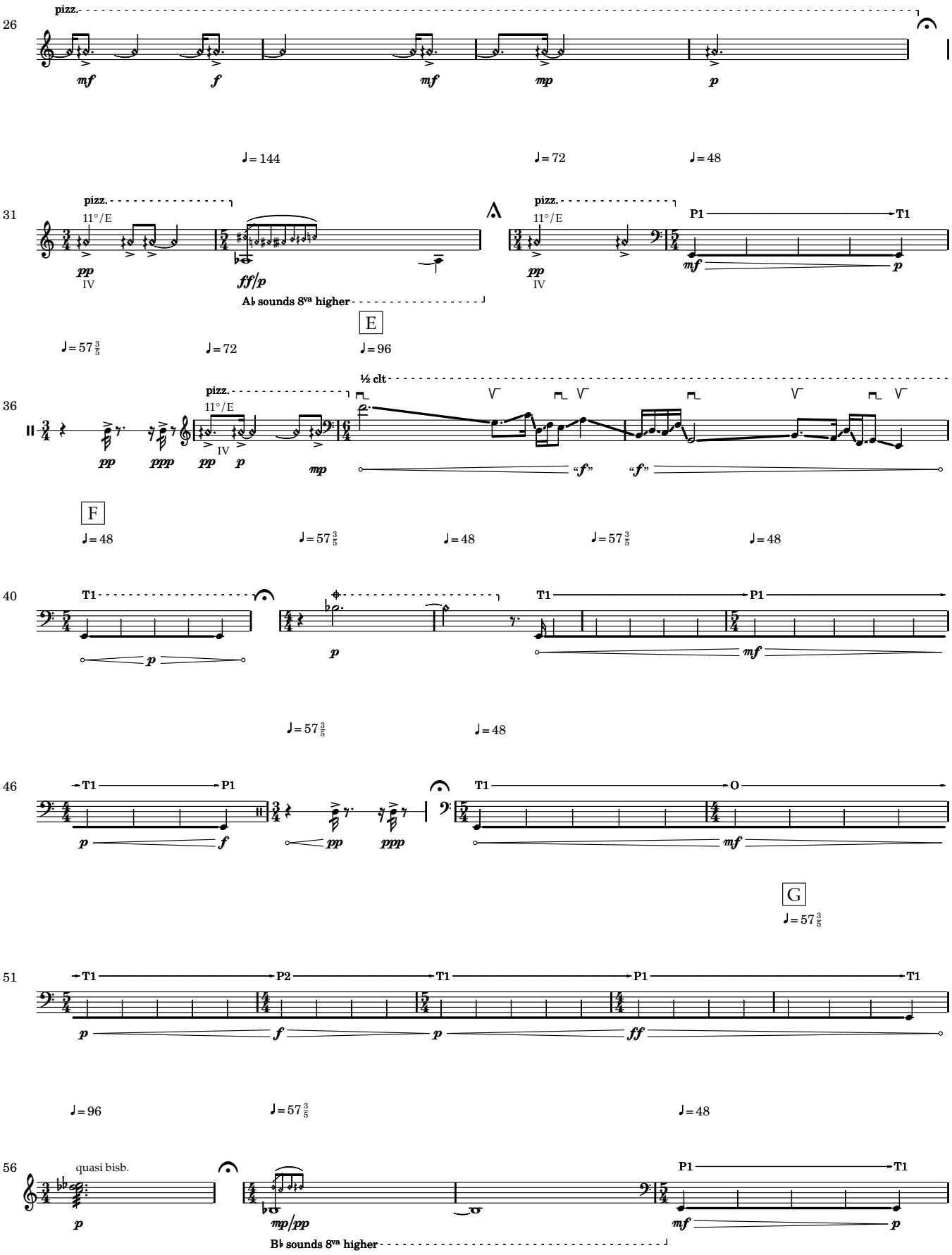
(HARMONY)

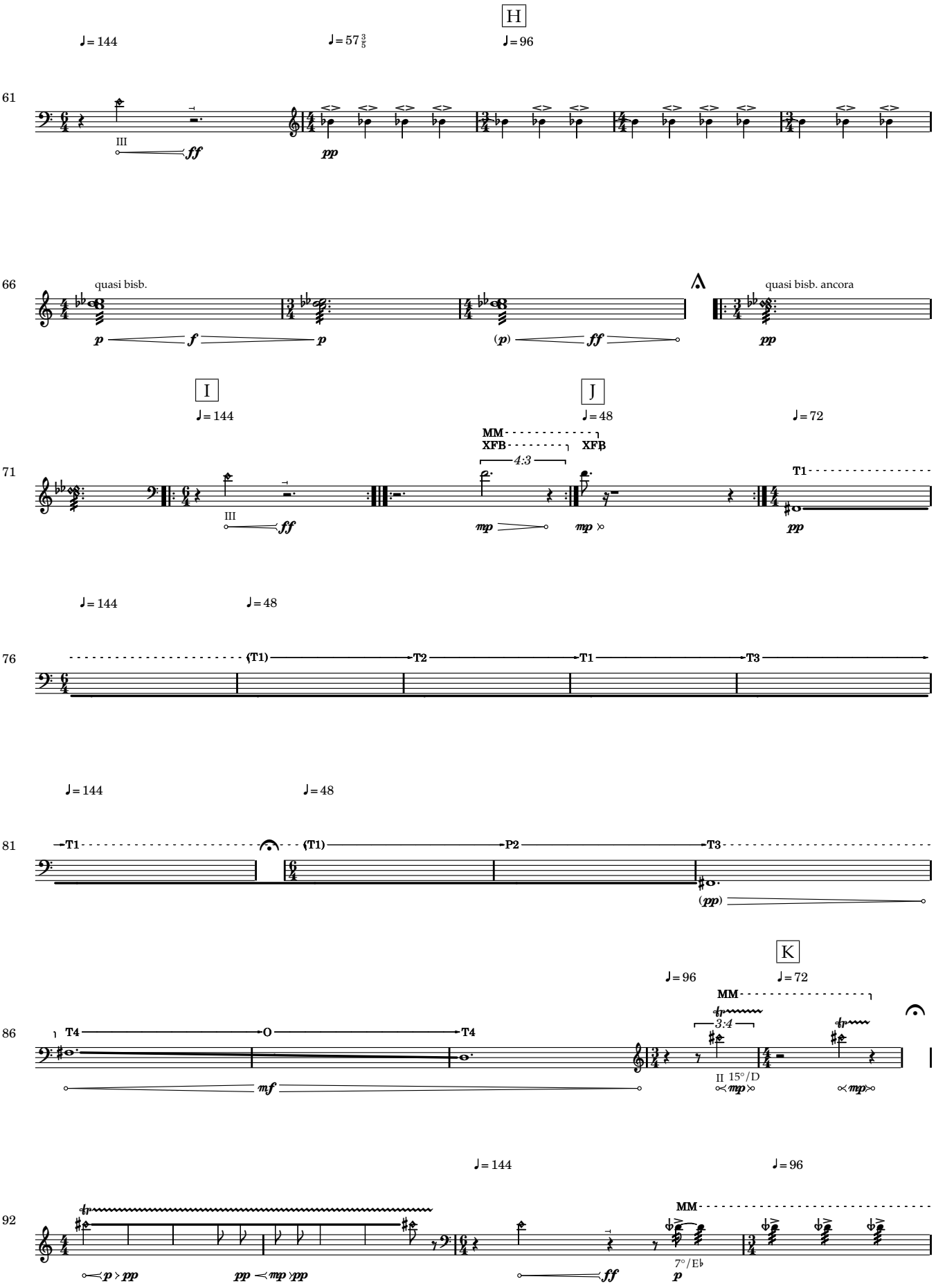
for narrator & nine players

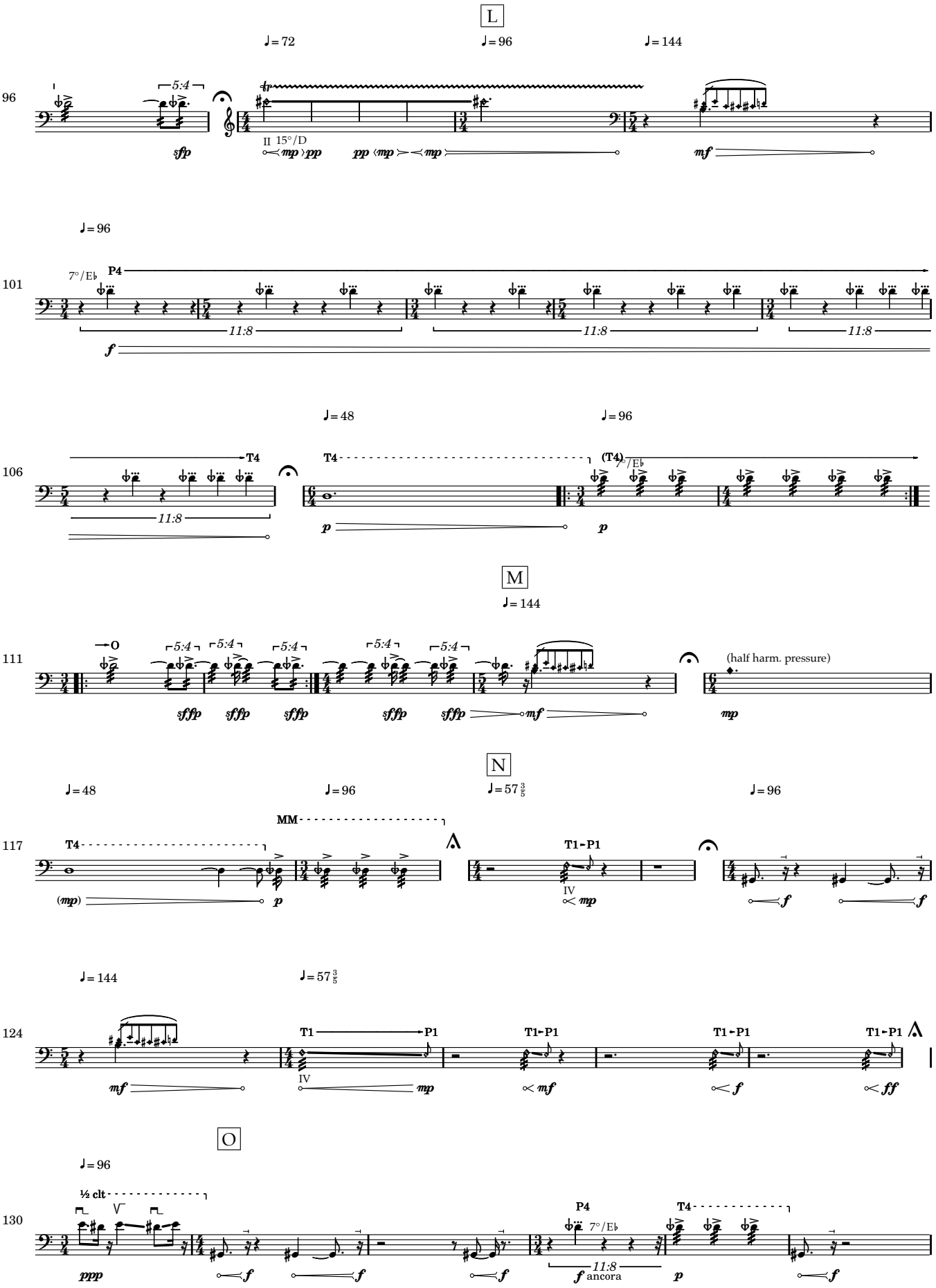
(contrabass 1 part)

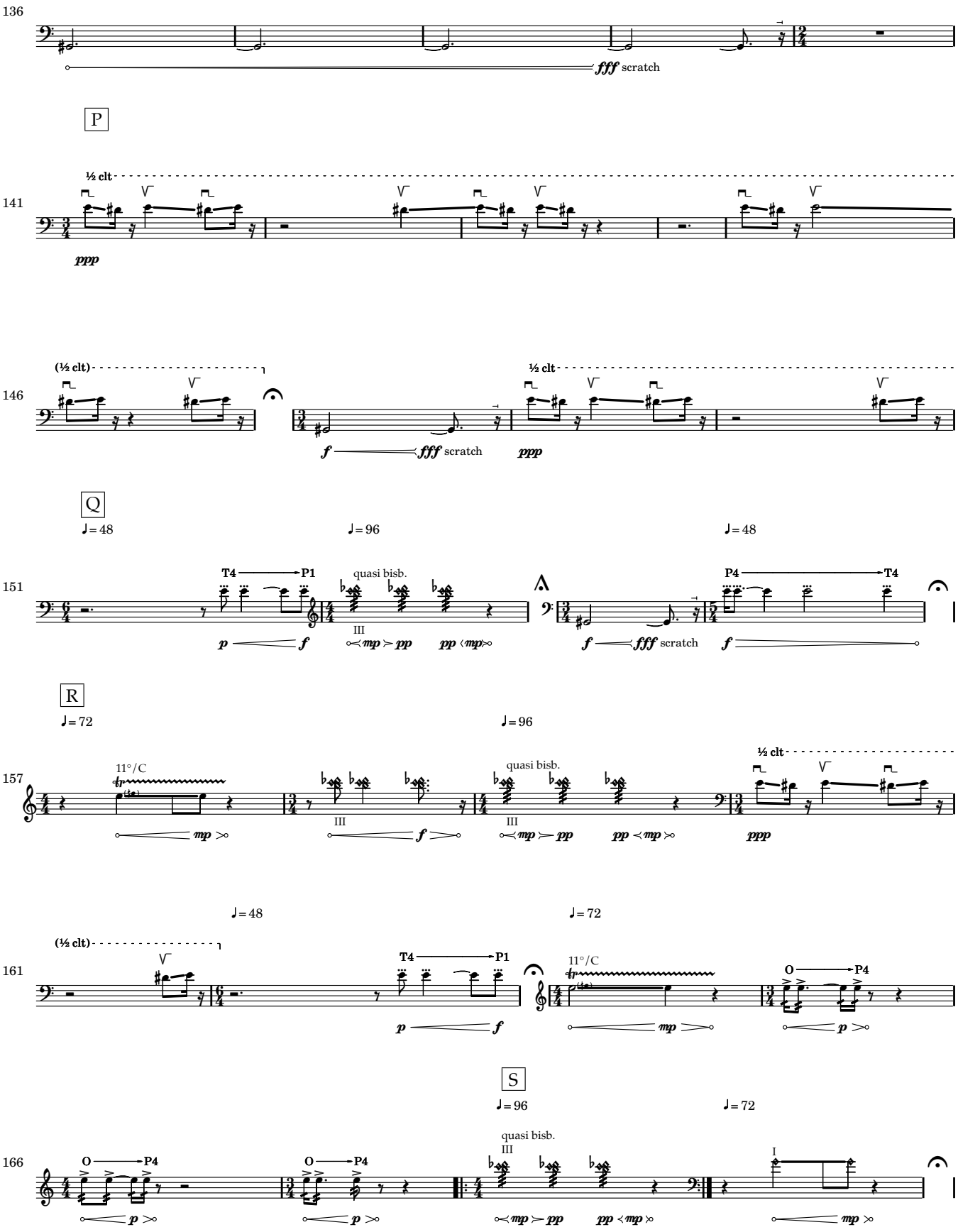
Paul Griffiths (*1947) Trevor Bača (*1975)

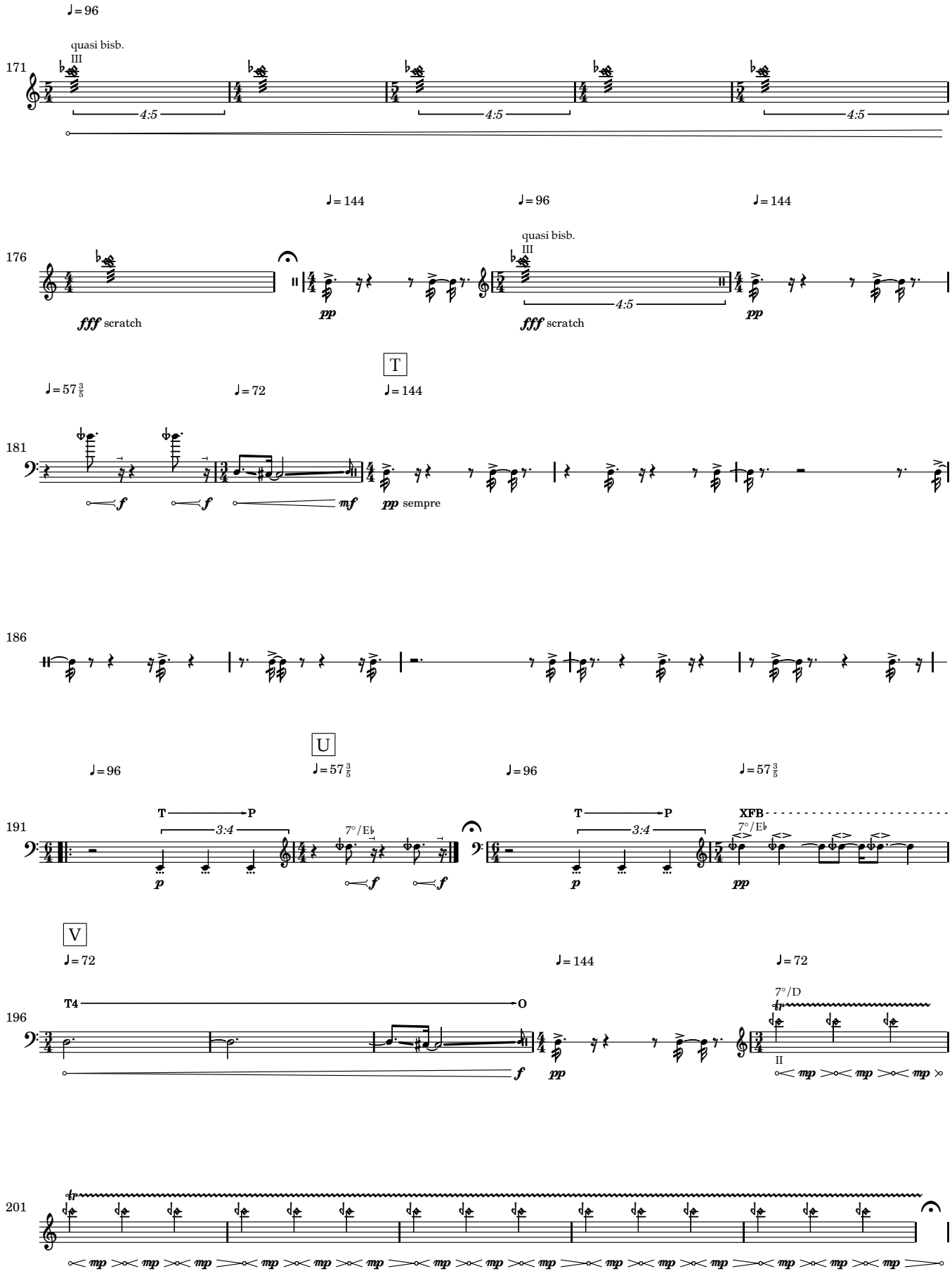


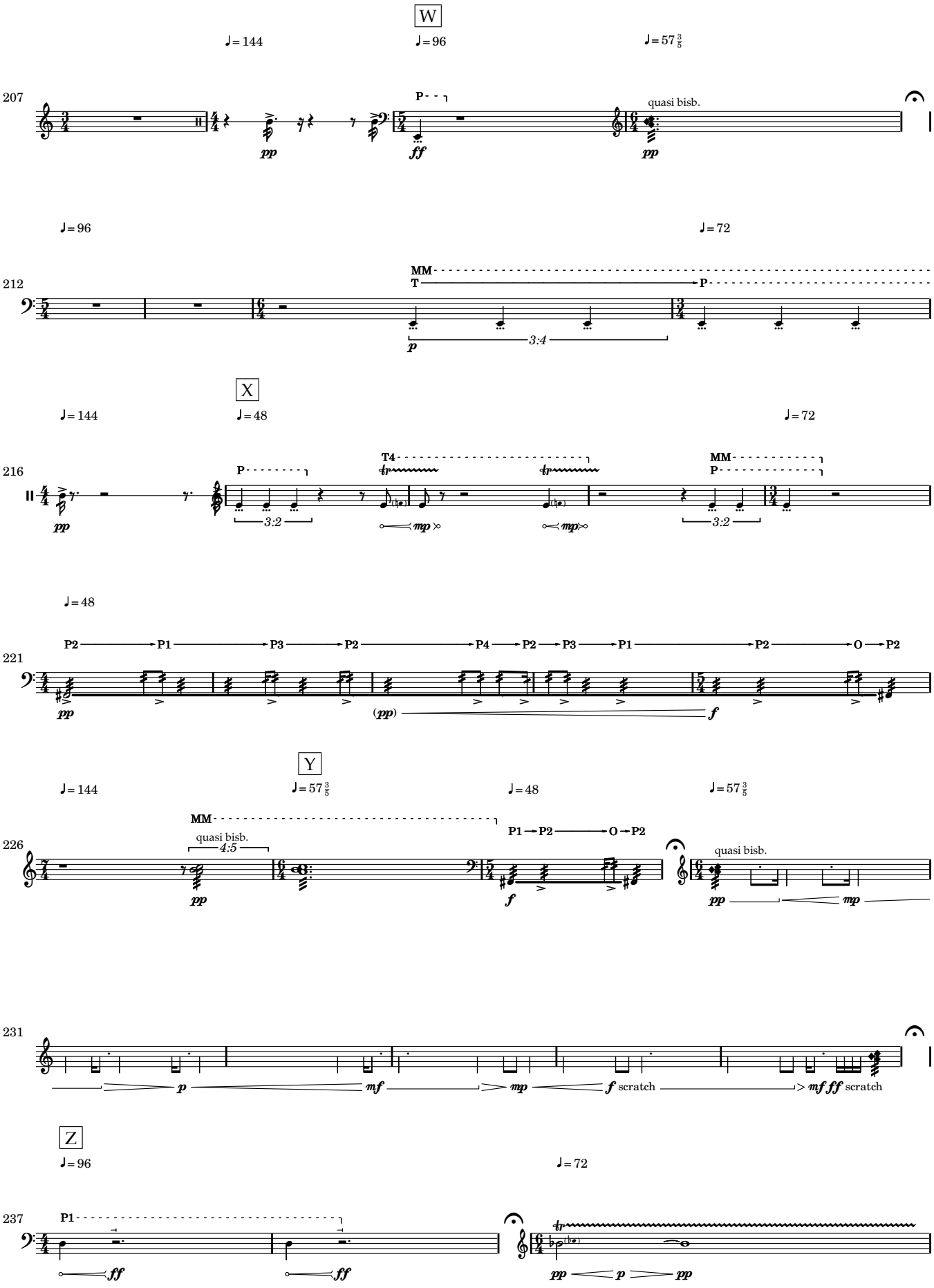

26
pizz.
mf
f
mf
mp
p
♩= 144
♩= 72
♩= 48
31
pizz.
11°/E
pp
IV
ff/p
A♭ sounds 8va higher
pizz.
11°/E
pp
IV
P1
T1
mf
p
E
♩= 57 3/5
♩= 72
♩= 96
36
½ clt
pizz.
11°/E
IV
pp
ppp
pp
p
mp
"f"
"f"
F
♩= 48
♩= 57 3/5
♩= 48
♩= 57 3/5
♩= 48
40
T1
p
p
T1
P1
mf
♩= 57 3/5
♩= 48
46
T1
P1
p
f
pp
ppp
T1
O
mf
G
♩= 57 3/5
51
T1
P2
T1
P1
T1
p
f
p
ff
♩= 96
♩= 57 3/5
♩= 48
56
quasi bisb.
p
mp/pp
B♭ sounds 8va higher
P1
T1
mf
p

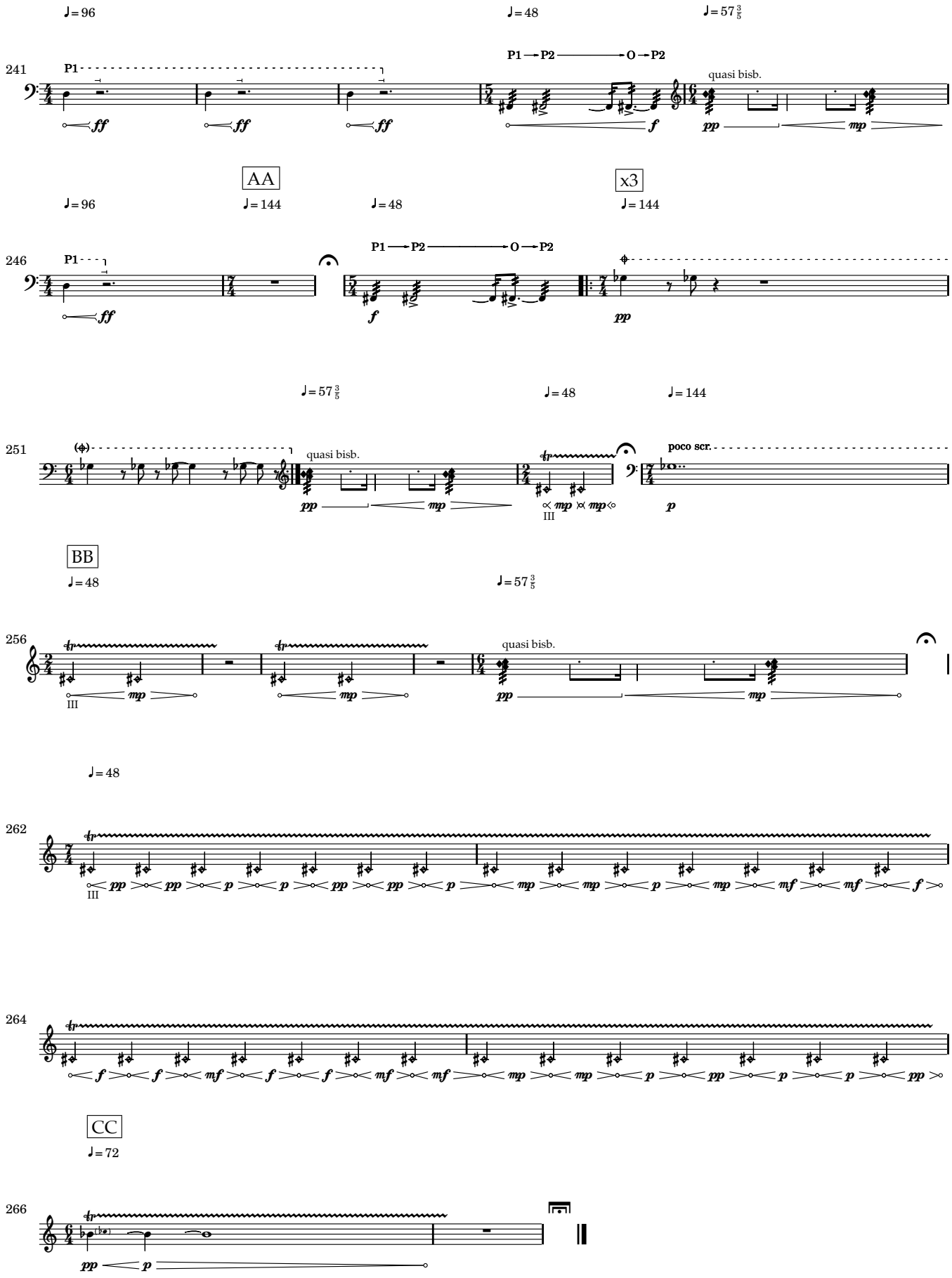

H
♩= 144
♩= 57 3/5
♩= 96
61
III
ff
pp
66
quasi bisb.
p
f
p
(p)
ff
quasi bisb. ancora
pp
I
J
♩= 144
♩= 48
♩= 72
MM
XFB
XFB
4:3
71
III
ff
mp
mp
T1
pp
♩= 144
♩= 48
76
(T1)
T2
T1
T3
♩= 144
♩= 48
81
T1
(T1)
P2
T3
(pp)
K
♩= 96
♩= 72
MM
3:4
86
T4
O
T4
mf
II 15°/D
mp
mp
♩= 144
♩= 96
92
MM
p pp
pp mp pp
ff
7°/E♭
p


L
♩= 72
♩= 96
♩= 144
96
5:4
sfp
II 15°/D
mp pp
pp mp mp
mf
♩= 96
101
7°/Eb
P4
11:8
11:8
11:8
f
♩= 48
♩= 96
106
T4
T4
(T4)
7°/Eb
11:8
p
p
M
♩= 144
111
O
5:4
5:4
5:4
5:4
5:4
sffp
sffp
sffp
sffp
sffp
mf
(half harm. pressure)
mp
N
♩= 48
♩= 96
♩= 57 3/5
♩= 96
117
T4
MM
T1-P1
(mp)
p
IV
mp
f
f
♩= 144
♩= 57 3/5
124
T1
P1
T1-P1
T1-P1
T1-P1
mf
IV
mp
mf
f
ff
O
♩= 96
130
½ clt
P4
7°/Eb
T4
ppp
f
f
f
f ancora
11:8
p
f


136
fff scratch
P
141
½ clt
ppp
146
(½ clt)
½ clt
f
fff scratch
ppp
Q
♩= 48
♩= 96
♩= 48
151
T4 P1
quasi bisb.
III
p f
mp pp
pp mp
P4 T4
f fff scratch f
R
♩= 72
♩= 96
157
11°/C
mp
III
f
quasi bisb.
III
mp pp
pp mp
½ clt
ppp
♩= 48
♩= 72
161
(½ clt)
T4 P1
p f
11°/C
mp
O P4
p
S
♩= 96
♩= 72
166
O P4
O P4
quasi bisb.
III
p p
mp pp
pp mp
I
mp


♩= 96
quasi bisb.
III
171
4:5
4:5
4:5
♩= 144
♩= 96
♩= 144
176
quasi bisb.
III
fff scratch
pp
4:5
fff scratch
pp
T
♩= 57 3/5
♩= 72
♩= 144
181
f
f
mf
pp sempre
186
U
♩= 96
♩= 57 3/5
♩= 96
♩= 57 3/5
191
T
P
3:4
7°/E♭
p
f
f
T
P
3:4
XFB
7°/E♭
p
pp
V
♩= 72
♩= 144
♩= 72
196
T4
O
f
pp
7°/D
II
mp
mp
mp
201
mp


W
♩= 144
♩= 96
♩= 57 3/5
207
P
quasi bisb.
pp
ff
pp
♩= 96
♩= 72
212
MM
T
P
p
3:4
X
♩= 144
♩= 48
♩= 72
216
P
T4
MM
P
pp
3:2
mp
mp
3:2
♩= 48
221
P2 P1 P3 P2 P4 P2 P3 P1 P2 O P2
pp
(pp)
f
Y
♩= 144
♩= 57 3/5
♩= 48
♩= 57 3/5
226
MM
quasi bisb.
4:5
P1 P2 O P2
pp
f
quasi bisb.
pp
mp
231
p
mf
mp
f scratch
mf ff scratch
Z
♩= 96
♩= 72
237
P1
ff
ff
pp
p
pp


♩= 96
♩= 48
♩= 57 3/5
241
P1
P1 → P2 → O → P2
quasi bisb.
ff
f
pp
mp
AA
x3
♩= 96
♩= 144
♩= 48
♩= 144
246
P1
P1 → P2 → O → P2
ff
f
pp
♩= 57 3/5
♩= 48
♩= 144
251
quasi bisb.
poco scr.
pp
mp
p
III
BB
♩= 48
♩= 57 3/5
256
quasi bisb.
mp
pp
III
♩= 48
262
III
264
CC
♩= 72
266