

(HARMONY)

contrabass 2 part

(2019)

16-point staff

TREVOR BAČA

Forces:

- Narrator
- 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 \sharp 4 followed by G4 (without accidental) is to be understood as G \sharp 4 followed by G \natural 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 pieces 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 microtonally 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 lose 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 pick) 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, extremely 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 2 part)

Paul Griffiths (*1947)

Trevor Bača (*1975)

A **B**

$\text{♩} = 96$ $\text{♩} = 57 \frac{3}{5}$ $\text{♩} = 144$

11° / A P1 P1

mp *mf* *mf* 4:5

6

$\text{♩} = 96$ $\text{♩} = 57 \frac{3}{5}$

11° / A P1

f/mp *f/mp* *f/mp* *mp* *mf*

A♭ sounds 8^{va} higher

$\text{♩} = 144$

11

p *ff*

A♭ sounds 8^{va} higher

The musical score is written for a contrabass 2 part. It consists of three systems of music. The first system starts with a key signature of one sharp (F#) and a time signature of 6/4. It includes a tempo marking of 96 beats per minute and a dynamic of mezzo-piano (mp). The second system starts with a key signature of one sharp and a time signature of 5/4, followed by a tempo marking of 57 3/5 beats per minute and a dynamic of mezzo-forte (mf). The third system starts with a key signature of one sharp and a time signature of 4/4, followed by a tempo marking of 144 beats per minute and a dynamic of mezzo-forte (mf). The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like dynamics and articulation marks.

C

$\text{♩} = 57 \frac{3}{5}$

$\text{♩} = 72$

$\text{♩} = 48$

16

P1 ----- pizz. ----- T1 ----- P2 ----- O

mf *pp* *p* *p* *f*

IV

$\text{♩} = 57 \frac{3}{5}$

D

$\text{♩} = 72$

21

P1 ----- P1 ----- pizz. -----

mf *mf* *pp* *p* *mp*

IV

26

pizz. -----

mf *f* *mf* *mp* *p* *pp*

$\text{♩} = 144$

$\text{♩} = 72$

$\text{♩} = 48$

31

T1 ----- 4:5 ----- T1 ----- (T1) ----- P2 ----- O

mf *mf* *mf* *f* *f*

E

$\text{♩} = 57 \frac{3}{5}$

$\text{♩} = 72$

$\text{♩} = 96$

36

P1 ----- pizz. ----- ½ clt -----

mf *pp* *p* *f* *f*

IV

F

$\text{♩} = 48$

$\text{♩} = 57 \frac{3}{5}$

$\text{♩} = 48$

$\text{♩} = 57 \frac{3}{5}$

$\text{♩} = 48$

40

T1 ----- T1 ----- P1 ----- O ----- T1 ----- P2 -----

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

$\text{♩} = 57 \frac{3}{5}$

$\text{♩} = 48$

46

→ O P1 T1

f *mf*

G

$\text{♩} = 57 \frac{3}{5}$

51

→ P2 T1 P1 T1

f *p* *ff* *p*

$\text{♩} = 96$ $\text{♩} = 57 \frac{3}{5}$ $\text{♩} = 48$

56

(φ) T1 P2 O

p ancora *p* *f*

H

$\text{♩} = 144$ $\text{♩} = 57 \frac{3}{5}$ $\text{♩} = 96$

61

III *ff* *p*

66

(φ) quasi bisb. quasi bisb. ancora

(*p*) *p* (*p*) *ff* *pp*

I J

$\text{♩} = 144$ $\text{♩} = 48$ $\text{♩} = 72$

71

pizz. 13°/A 14°/A

III *ff* III *ff* III *mp*

♩ = 144

$\text{♩} = 48$

♩ = 144

76

$\text{J} = 48$

T4.

83

K

$\text{♩} = 96$

$\text{♩} = 72$

→ P1

→ T4

– 7:6 –

86

♩ = 144

♩ = 96

92

The musical score for 'The Wind' by Gustav Mahler, showing a piano part. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various dynamics: *p*, *pp*, *ppp*, *mp*, *ff*, and *p*. A wavy line above the first staff indicates tremolo. The score is divided into measures by vertical bar lines. The tempo is marked 'MM' (Moderato) with a dashed line.

L

$\text{♩} = 72$

♩ = 96

♩ = 144

96

♩ = 96

101

P4.

The first system of the musical score is for the bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'P4' (Piano). The time signature is 3/4. The score consists of five measures. The first measure is a whole note chord of B-flat and D. The second measure is a whole note chord of B-flat and D. The third measure is a whole note chord of B-flat and D. The fourth measure is a whole note chord of B-flat and D. The fifth measure is a whole note chord of B-flat and D. The score is marked with a forte 'f' dynamic. The measures are grouped by a brace labeled '12:8'.

♩ = 48

♩ = 96

106

112

117

124

130

136

P

141 $\frac{1}{2}$ clt-

The first system of the musical score is for measures 141-144. It is written on a single bass staff in 3/4 time. The key signature has one sharp (F#). Above the staff, there are dynamic markings: *ppp* at the beginning and *mf* above measure 143. Above the staff, there are also articulation markings: a half note with a 'clt-' (crescendo) marking above it, and various accents and slurs. The melody consists of eighth and quarter notes, with some rests. The first measure (141) has a half note F# and a quarter note G#. The second measure (142) has a half note A and a quarter note B. The third measure (143) has a half note C and a quarter note D. The fourth measure (144) has a half note E and a quarter note F#.

146

146

$\frac{1}{2}$ cilt -

$\frac{1}{2}$ cilt -

f *fff* scratch *ppp*

Q

$J = 48$

♩ = 96

$\text{♩} = 48$

151

T4 → P1 quasi bisb.

III

p ————— *f* *mp* *pp* *pp* *mp*

f *fff* scratch *f*

P4 → T4

R

$\text{♩} = 72$

♩ = 96

157

MM - - - - - 1

quasi bisb.

I

mp < 4:3 *mp* < *mp* < *mp* > *pp* *pp* < *mp* > *ppp*

III

1/2 clt

$\text{J} = 48$

$\text{♩} = 72$

161

($\frac{1}{2}$ clt) - - - - - γ

$\sqrt{\quad}$ T4 \longrightarrow P1

p \longrightarrow f

11°/C

I $\circ \triangleleft mp \circ$ $\circ \triangleleft p \times p \times p \triangleleft$

S

♩ = 96

♩ = 72

[illegible]

♩ = 96

171

quasi bisb.
III

4:5 4:5 4:5

♩ = 144

♩ = 96

♩ = 144

176

fff scratch *pp* T

♩ = 57 $\frac{3}{5}$ ♩ = 72 ♩ = 144

181

MM - - - - -

f *f* *pp* sempre

186

U

♩ = 96 ♩ = 57 $\frac{3}{5}$ ♩ = 96 ♩ = 57 $\frac{3}{5}$

191

P1 —————→ T1

mf *f* *f* *mf* *pp* V XFB

♩ = 72 ♩ = 144 ♩ = 72

196

MM - - - - - T4 —————→

pp ancora

202 $\xrightarrow{\text{O}}$ $\xrightarrow{\text{T4}}$

ff

W

♩ = 144 ♩ = 96 ♩ = 57 $\frac{3}{5}$

207 $\xrightarrow{\text{T2}} \xrightarrow{\text{T4}}$ *quasi bisb.*

pp *pp* *pp* ancora

♩ = 96 ♩ = 72

212 $\xrightarrow{\text{P3}} \xrightarrow{\text{T1}}$ $\xrightarrow{\text{T2}} \xrightarrow{\text{T4}}$

ff X *pp*

♩ = 144 ♩ = 48 ♩ = 72

216 $\xrightarrow{\text{T4}}$ $\xrightarrow{\text{T2}} \xrightarrow{\text{T4}}$

mp *mp* *mp* *mp* *pp*

♩ = 48

221 $\text{O} \rightarrow \text{P2} \rightarrow \text{P1} \rightarrow \text{P3} \rightarrow \text{P2} \rightarrow \text{P4} \rightarrow \text{P2} \rightarrow \text{P3} \rightarrow \text{P1} \rightarrow \text{P2-O}$

pp (pp) *f* Y

♩ = 144 ♩ = 57 $\frac{3}{5}$ ♩ = 48 ♩ = 57 $\frac{3}{5}$

226 $\text{MM} \xrightarrow{\text{quasi bisb. } 4:5}$ $\xrightarrow{\text{P1} \rightarrow \text{P2-O}}$ *quasi bisb.*

pp *f* *pp*

♩ = 57 $\frac{3}{5}$


231

Z

$\text{♩} = 96$

$\text{♩} = 72$

237



♩ = 96

$\mathcal{J} = 48$

$$\text{♩} = 57 \frac{3}{5}$$

241

 \preceq_{ff}

$\text{♩} = 96$

♩ = 144

$\text{♩} = 48$

♩ = 144

246

 $\circ \rhd ff$
$$\text{♩} = 57 \frac{3}{5}$$

$\text{♩} = 48$

♩ = 144

251

BB

$\text{♩} = 48$

$$J = 57 \frac{3}{5}$$

256

III

$$= ff$$

pp

♩ = 48

262 T4+ → O → T2 → P1 → T1 → P3 →



III

264 → O → P1 → O → P1 →

ff (*ff*)

CC

♩ = 72

266 → T4+  

T4+

