




adagio

doublebass quartet

João Pedro Oliveira
2001






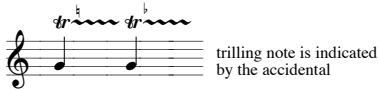
very high pitch (indeterminate).

Tremolos ( (or , or ) are always played as fast as possible (not measured).

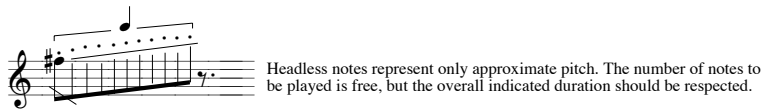
Glissandi are always played proportionally to the notation.



Harmonics (, , or ) are written as they should be performed. It is possible to change the note to be played, as long as the resulting harmonic is the same.

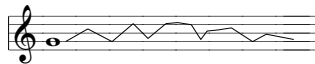



ord \longrightarrow s. pont move progressively from ordinario to sul pont

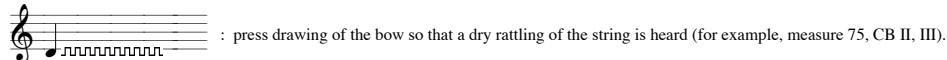


Headless notes represent only approximate pitch. The number of notes to be played is free, but the overall indicated duration should be respected.

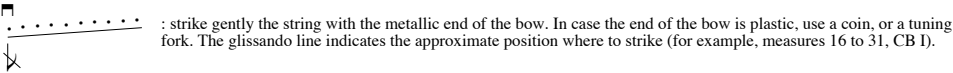
Indeterminate glissando (approximate pitch indicated by the lines)




 : play between the bridge and the tailpiece. The string or strings to be played are indicated in the score (for example, measure 66, CB IV).





: press drawing of the bow so that a dry rattling of the string is heard (for example, measure 75, CB II, III).

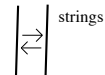



: strike gently the string with the metallic end of the bow. In case the end of the bow is plastic, use a coin, or a tuning fork. The glissando line indicates the approximate position where to strike (for example, measures 16 to 31, CB I).


 : circular bowing (for example, measures 18, CB IV).

 : vertical tremolo (for example, measures 79, 80, CB I).

 : insert the tip of the bow between two strings and strike them alternating, like a tremolo (for example, measure 33, CB III).



 : body of instrument (for example, measure 42, CB IV).

 : press the bow against the fourth string, so that it bends and touches the third string, making a metallic rattling sound (for example, measure 113, CB I).

Harmonic glissandos with trills or tremolos are not to be heard as normal glissandos. The result should be somewhat indeterminate, vaguely resembling pink noise.

all other indications are written in the score.

duration: approx. 10 minutes.

adagio

♩ = 50 (tempo rubato)

1

1

IV

3

II

molto sul pont

p < *f* *fp* *f* *p* < *mf*

III

I

8va

3

p < *f* *p* *fp* *mf* < *p*

III

IV

fp < *f* *p* *f* *p* < *f* *p* < *f* *p*

III

IV pizz

arco

molto sul pont

mf *p*

ord

5

5

ord

II

molto sul pont

mf *p* *p* *mf* *p* *mf* *p* < *mf*

molto sul pont

mf *p* *f*

ord

I

8va

p *mf* *mf* *ord*

molto sul pont

mf *ord*

ord

p *mf*

molto sul pont

p *mf*

9

9

ord

ord → molto sul pont → ord

mf *p* *f* *p*

molto sul pont

mf *f* *p*

ord I

p

III

(harm gliss)

f *p* *mf*

ord

molto sul pont → ord

ord

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

8va.....

(not too fast)

13

I *p* *f* *p* *sf* *p*

II *p* *f* *p* *f* *mf* *ff* *p* *f* > *p*

III *mf* *ff* *sf* *f* *p*

IV *p* *ff* *sf* *f* *mf*

II pizz

arco I

IV pizz

molto sul pont arco

18

I *p* *p*

II *p* *fp* *f* > *p* *fp* *mf* *f*

III *p* *fp* *f* *mf* *f*

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

(harm gliss)

III

6

ord

tr

II pizz

arco

jeté

II

22

I *p*

II *f* *p* *mf* *fp* *mf*

III *f* *p* *f* (harm gliss)

IV *fp* *f* *mf* *f* (harm gliss)

molto sul pont

ord

II

26

Musical score for measures 26-30, four staves (I-IV).
 Staff I: *p*
 Staff II: *mf*, *f*, *fp*, *mf*, *p*, *mf*, *f*
 Staff III: *p*, *f*, *p*, *f*, *fp*
 Staff IV: *f*, *p*, *mf*, *mf*

Annotations: *8va*, *tr*, *jeté*, *(harm gliss with tremolo)*, *pizz*, *arco jeté*, *sul pont*, *6*, *3*

31

Musical score for measures 31-35, four staves (I-IV).
 Staff I: *p*, *f*, *p*, *fp*, *p*
 Staff II: *fp*, *f*, *f*, *p*
 Staff III: *p*, *p*, *mf*, *pp*, *f*
 Staff IV: *pp*, *mf*, *p*, *f*, *fp*

Annotations: *piú mosso*, *jeté*, *I*, *(legno batt) approx. same speed as measures 16-31*, *pizz*, *arco*, *ord*, *molto sul pont*, *3*, *5*

36

Musical score for measures 36-40, four staves (I-IV).
 Staff I: *p*, *mf*, *p*, *pp*, *mp*
 Staff II: *p*, *mf*, *p*, *mf*, *f*, *fp*
 Staff III: *p*, *fp*, *loco*, *mf*, *p*, *f*, *p*
 Staff IV: *loco*, *p*, *mf*, *p*, *p*

Annotations: *8va*, *ord I*, *3*, *6*, *3*, *(play under the strings) legno I*

41

8va

I

f

p

II

p *f*

8va

f

p

molto sul pont

mp

6

ord

jeté

f

f *p*

III

p *f* *p*

f

p

f

p

f *mf*

IV

p

f

p

mf

batt between strings and body of instrument

legno batt fast

p

p *mf*

46

8va

(harm gliss)

p *p* *mf*

legno batt fast

p

(rall. il batt)

p

(not too fast)

pp

II

(harm gliss)

p *p* *mf*

8va

p *mf* *p*

III

(harm gliss)

mf

p

pp *mf* *p*

IV

p

mf

ord

IV

p

50

tempo I

ord IV

p *f* *fp*

III

fp

f

II

8va

p *fp*

IV

fp

f

III

p *mf* *p* *fp*

f

p

mf

IV

III

IV

p *mf* *fp* *f* *p*

molto sul pont

ord

mf

5

55

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

II *f* *p* *f* *p* *f* *p* *f*

III *mf* *p*

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

Annotations: pizz, arco, sul pont, molto sul pont, piú mosso, ord, 3, 5, I, II, jeté, pizz, arco.

60

I *f* *sf* *fp* *f* *fp* *f* *p* *mf*

II *f* *sf* *fp* *f* *fp* *f* *p* *mf*

III *p* *f* *fp* *f* *f* *f*

IV *f* *p* *p* *f* *fp* *f* *mf*

Annotations: ord, I, (harm gliss), loco, jeté, III, (harm gliss), sul pont, ord, IV, jeté.

64

I *mf* *f* *p* *mf* *p* *p*

II *mf* *p* *mf* *p* *mf* *p*

III *mf* *fp* *fp*

IV *mf* *mp* *pp*

Annotations: 8va, I, IV, III, jeté, (play between the bridge and the tailpiece).

(legno batt)
approx. same speed
as measures 16-31

(accell. il batt.)

69

ord *p*

p

(harm gliss) I

mf

mf

f

ff

p

ff

p

f

ff

III pizz

molto sul pont arco

legno

(keep same pattern and make a gliss up)

ord

pp

mf

p

mf

p

f

mf

ff

ff

74

tempo I

p

ff

ff

mf

p

p

ff

p

mf

p

ff

ff

p

mf

p

molto sul pont

ord

ord

jeté

ord

III

80

molto sul pont

ord

p

p

p

mf

f

f

p

mf

mf

p

f

f

molto sul pont arco

molto sul pont

molto sul pont

ord

ord

legno

pizz

pizz

arco

molto sul pont

molto sul pont

molto sul pont

ord

ord

p

mf

p

mf

p

(slowly detune the string)

87

I *p* *mf* *p*

II ord I *mf* *p* sul pont (play between the bridge and the tailpiece) *pp* *mp* ord I *pp* *f*

III ord II *mf* *p* sul pont *pp* *mp* ord II *pp* *f*

IV *p* *pp* *mp* sul pont *pp* *f*

molto sul pont

ord

92

I *p* *mf* *p*

II *fp* *mf* 6 *p* 6 *mf* (harm gliss)

III *fp* *mf* 7 *p* 7 *mf* (harm gliss)

IV *fp* *mf* 5 *p* 5 *mf* (harm gliss) *p* alternate the order of the notes freely

pp

p

mf

ord

97

II 8va- alternate the order of the notes freely *mf* *p* *p* *f* sul tasto *pp* *p*

III 8va- alternate the order of the notes freely *mf* *p* *p* *f* sul tasto *p*

IV *mf* *p* *fp* *f* sul tasto *pp* *p*

101

mf *f* *p*

p *p*

p

p

mf *mf* *mf*

piú mosso

molto sul pont

molto sul pont

molto sul pont

105

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

mf *pp*

mf *pp*

mf *pp*

p *mf* *p*

p *mf* *p*

(rall. the attacks)

ord

sul pont

ord

sul tasto

ord I *8va*

ord II

111

p *p* *p* *mf* *p* *mf*

pp *pp* *mp* *p*

p *mp* *p*

p *mp*

p *mp*

p *mp*

(slowly detune the string)

tempo I

115

Musical score for measures 115-119, parts I-IV. Part I (Bass) has dynamics *p*, *mf*, *p*, *mf*, *p*. Part II (Bass) has dynamics *p*, *mf*, *p*, *mf*, *p*. Part III (Bass) has dynamics *p*, *p*, *f*, *p*. Part IV (Treble) has dynamics *p*, *f*, *p*. Includes performance instructions: "(slowly detune the string)", "8va", and "I".

120

Musical score for measures 120-124, parts I-IV. Part I (Treble) has dynamics *pp*, *mp*, *pp*. Part II (Treble) has dynamics *pp*, *mp*, *pp*. Part III (Treble) has dynamics *pp*, *mf*, *p*. Part IV (Treble) has dynamics *pp*, *mf*, *p*. Includes performance instructions: "jeté", "pizz 8va", and "II".