

Bryn Harrison

sábdavidyā

for double bass quartet

Preview File Only

Performance Notes

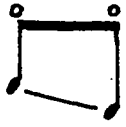
sábdavidyā is a Sanskrit word meaning 'the science of words and sounds' (i.e. grammar and phonology). The generic name for Japanese Buddhist chant is *shōmyō* from a Chinese translation of *sábdavidyā*.

Total duration of piece – c. 7 mins 15 secs

Score and parts sound 1 octave lower than written

Bass 4 requires a low extension to play the C[#] indicated in the final bars

Scordiaturo – all basses require the second string to be re-tuned to D^b



slow glissando between 2 natural harmonics allowing any intervening harmonics to sound



as above with the glissando played tremelando

Sounding pitches for artificial harmonics:



$\text{♩} = 48$ throughout

bass 1
($\text{II} = \text{D}^\flat$)

legato throughout

p

mp pp mp

bass 2
($\text{II} = \text{D}^\flat$)

legato throughout

bass 3
($\text{II} = \text{D}^\flat$)

bass 4
($\text{II} = \text{D}^\flat$)

3:2

bass 1

p mp mf p mp p mf p mp

bass 2

p pp p mp mf

bass 3

legato throughout

bass 4

5:4

3:2

5:4

3:2

5:4

13

bass 1

bass 2

bass 3

bass 4

legato throughout

pp mp pp mp pp mp mf p

mp mf p mp p mp

p <mp >p >pp mp mf

mp pp mp pp p pp

3:2 5:4

3:2 5:4

5:4 3:2

(non harmonic)

5:4

19

bass 1

bass 2

bass 3

bass 4

mp p pp mp pp mp mf p mp

3:2 5:4 5:4

5:4 5:4

pp mp pp

pp mf p mp p mp p

5:4

8 (non harmonic)

5:4

mp p mp p

25 \sharp

bass 1

bass 2

bass 3

bass 4

mf p mp > p mp

mf p mp p f mp pp mf < f mf

mf p mp p mp f mp

< mf mf f > mp f > mp mf

31

bass 1

bass 2

bass 3

bass 4

mf mp f mf f mp mf p f > p

p mf f p mf p mf p

f mp p f mp mf f

p mp mf p mf f > p

37

bass 1

bass 2

bass 3

bass 4

43

bass 1

bass 2

bass 3

bass 4

Handwritten musical score for four bass parts (bass 1, bass 2, bass 3, bass 4). The score includes dynamic markings (p, mf, mp, f, pp), articulation (accents), and time signature changes (5:4, 3:2). The notation is in bass clef with a key signature of one flat. The piece concludes with the instruction "SUL PONT." at the bottom right.

Handwritten musical score for four bass parts (bass 1, bass 2, bass 3, bass 4), starting at measure 55. The score includes dynamic markings (mf, p, SUL PONT.), articulation (accents), and time signature changes (5:4, 3:2). The notation is in bass clef with a key signature of one flat. The piece concludes with the instruction "SUL PONT." at the bottom right.

61

bass 1

bass 2

bass 3

bass 4

mf

p

5:4

3:2

8

67

bass 1

bass 2

bass 3

bass 4

mf

p

5:4

3:2

8

ORD*

(6) * resume an ordinary bowing position

73

bass 1

bass 2

bass 3

bass 4

mf > p ORD*

ppp

ppp

ppp

ppp

* resume an ordinary bowing position

79

bass 1

bass 2

bass 3

bass 4

p

ppp

ppp

85

bass 1

bass 2

bass 3

bass 4

5:4

5:4

5:4

3:2

ppp

p

ppp

91

bass 1

bass 2

bass 3

bass 4

5:4

5:4

5:4

5:4

5:4

3:2

3:2

3:2

3:2

3:2

ppp

97

bass 1

bass 2

bass 3

bass 4

Handwritten musical score for bass parts 1-4, measures 97-102. Bass 1 has dynamics *p*, *mp*, *p*. Bass 2 has dynamics *ppp*, *p*. Bass 3 has dynamics *ppp*, *p*. Bass 4 has dynamics *ppp*, *p*. Fingerings and slurs are indicated throughout.

103

bass 1

bass 2

bass 3

bass 4

Handwritten musical score for bass parts 1-4, measures 103-108. Bass 1 has dynamics *ppp*. Bass 2 has dynamics *pp*, *mp*, *mp*, *ppmp*, *p*. Bass 3 has dynamics *p*, *ppp*, *mp*, *ppp*, *mp*, *ppp*. Bass 4 has dynamics *p*, *p*, *p*, *p*, *ppp*, *p*, *mp*, *p*.

109

bass 1

bass 2

bass 3

bass 4

SEMPRE PONT.

mp f mp mf p

mp pp

SEMPRE PONT.

mf mp mf pp

pp mp pp

3:2

5:4

115

bass 1

bass 2

bass 3

bass 4

mf f p f

f mp f mp mf f mp f

SEMPRE PONT.

mf f mp ff mf p f f

mf mp mf pp

5:4

3:2

121

bass 1

bass 2

bass 3

bass 4

SEMPRE PONT.

Detailed description of the first system: This system contains measures 121 through 126. Bass 1 (treble clef) starts with a quarter note G2, followed by a series of eighth notes with accents and dynamic markings (mf, f, mp, ff, mf). Bass 2, 3, and 4 (bass clef) play similar rhythmic patterns with various dynamics (mf, f, mp, ff, p). Bass 3 includes specific rhythmic markings of 5:14 and 3:2. The instruction 'SEMPRE PONT.' is written below the staves.

127

bass 1

bass 2

bass 3

bass 4

Detailed description of the second system: This system contains measures 127 through 132. Bass 1 (bass clef) continues the rhythmic pattern with dynamics (ff, mf). Bass 2, 3, and 4 (bass clef) also continue with similar dynamics and rhythmic markings (5:14, 3:2). The dynamic markings are primarily ff and mf.

133

Four bass staves (bass 1, bass 2, bass 3, bass 4) in bass clef. The music consists of a series of chords, primarily triads and dyads, with dynamic markings *ff* and *mf* and hairpins. Measure 133 starts with *ff* and *mf* markings. Measures 134-138 continue with similar patterns. Above the staves, there are time signature changes: 3:2, 5:4, and 5:4.

139

Four bass staves (bass 1, bass 2, bass 3, bass 4) in bass clef. The music continues with chords and dynamic markings. At the end of measure 144, there are markings for *mp*, TASTO, and (TASTO). Above the staves, there are time signature changes: 3:2, 5:4, and 5:4.

145

bass 1

bass 2

bass 3

bass 4

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

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

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

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

TASTO

TASTO

3:2 5:4 3:2 5:4 5:4

151

bass 1

bass 2

bass 3

bass 4

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

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

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

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

5:4 3:2 5:4 3:2 5:4

157

bass 1

bass 2

bass 3

bass 4

Handwritten musical score for bass parts 1-4, measures 157-162. The score is written in treble clef with a key signature of two flats. Bass 1 and 3 have melodic lines with slurs and dynamics (mp, pp). Bass 2 and 4 have rhythmic accompaniment with slurs and dynamics (pp, mp). There are also some handwritten notes like '5:4' above certain notes.

163

bass 1

bass 2

bass 3

bass 4

Handwritten musical score for bass parts 1-4, measures 163-167. Bass 1 has a melodic line with dynamics (pp, pppp, pp ORD.). Bass 2 has a melodic line with dynamics (>pp ORD.). Bass 3 has a melodic line with dynamics (pppp, pp ORD.). Bass 4 has a melodic line with dynamics (pppp) and a 3:2 ratio indicated.

169

bass 1

bass 2

bass 3

bass 4

3:2

3:2

pp

ORD.

CRAGG VALE, SPRING 1999

bass 1

bass 2

bass 3

bass 4