

abstractions

for double bass and piano

by

Jon Christopher Nelson

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abstractions for double bass, piano, and optional electronic processor was written during the summer of 1993 at the request of Luis Gomez-Imbert and Juan Francisco Sans. This composition marks a turn back to a more lyrical style after a series of works that experiment with disjunct and somewhat schizophrenic figuration. The musical material is drawn from a group of five-note and seven-note chords that share similar features. The musical surface is lyric, contemplative, and at times ethereal. The electronic processor functions to color the bass, enhancing the musical atmosphere. As the composition unfolds, the musical gestures flow from one to another, creating fluid and organic musical links.

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dur.=14 minutes

Lento $\bullet = 40$
Set effects to reverb
with 10 second delay.

double bass
with solo D tuning

piano

Musical score for measures 1-4. The double bass part is in 2/4 time with a solo D tuning. The piano part is in 2/4 time. The piano part starts with a *mp* dynamic and a *Misterioso* marking. The first measure has a '+' above the first note. The second measure has a '+' above the first note. The third measure has a 5:4 interval bracket above the first two notes. The fourth measure has a 3-measure triplet bracket above the first three notes and a *simile** marking.

1 *ped.*

*Continue holding the damper pedal and stopping all of the notes with a felt strip through m. 21. Remove the strip quickly at the end of m. 21.

Musical score for measures 5-8. The double bass part has a *pizz.* marking above the first note of measure 8. The piano part has a *mp* dynamic. The piano part has triplet markings (3) above the first three notes of measures 6, 7, and 8.

5

Musical score for measures 9-12. The double bass part has a 5:4 interval bracket above the first two notes of measure 9. The piano part has a *mf* dynamic. The piano part has triplet markings (3) above the first three notes of measures 9, 10, and 12.

9

14

14

3

3

3

3

18

18

6

3

5:4

3

3

5:4

Remove felt quickly.

22

22

arco

Set effects to bypass/off.

open

Increase the pressure and slow the bow down in conjunction with the crescendo to get a rude, scratchy sound.

p

f

p

f

f

Red.

Red.

26

26

Adagietto

Δ

$\bullet = 60$

sfz

p

Tranquillo

Preciso

Scrape string with credit card (pedal remains down).

Red.

Cantabile
Molto Espresso

31 *pp* *mp* *mf*

31

35 *f* *mf* *p* *mf* pizz.

35 Red.

39 *mp* *f* *mp* *mf* arco

39 Red. Red. Red.

43 *f* *mf*

43 Red.

Risoluto

Musical score for measures 45-49. The score is written for bass, treble, and bass staves. Measure 45 features a triplet in the bass line. Dynamics include *mf*, *p*, and *mf*. The tempo is marked *Risoluto*. There are two asterisks with *Red.* below the bass staff at measures 46 and 48.

Cantabile
Molto Espressivo

Musical score for measures 50-53. The score is written for bass, treble, and bass staves. Measure 50 features a triplet in the bass line. Dynamics include *pp* and *mp*. The tempo is marked *Cantabile Molto Espressivo*. There is one asterisk with *Red.* below the bass staff at measure 51.

Musical score for measures 54-57. The score is written for bass, treble, and bass staves. Measure 54 features a triplet in the bass line. Dynamics include *mf* and *f*. The tempo is marked *Cantabile Molto Espressivo*. There are two asterisks with *Red.* below the bass staff at measures 56 and 57.

Musical score for measures 58-61. The score is written for bass, treble, and bass staves. Measure 58 features a triplet in the bass line. Dynamics include *ff*, *mf*, and *mp*. The tempo is marked *Cantabile Molto Espressivo*. There are two asterisks with *Red.* below the bass staff at measures 59 and 60.

62 *mf* *mf*

66 *Risoluto* *Cantabile*
f *mf* *f*

70 *mp* *mf*

74 *mp* *mp* *mf*
Risoluto *Cantabile*

78 *p* *pp*

78 *Red.*

Rubato poco ad libitum
Molto Espressivo

Set effects to stereo echo with .66 second delay.

82 *mf* *f* *ff* *p* *mf* *mp*

82 *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Circular Bowing: bow vertically to produce a sighing sound.

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

86 *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

90 *mp* *sfz* *mf* *p* *pp* *f*

90 *Red.* *Red.* *Red.* *Red.*

0

93

93

sfz *mp* *mf* *mp* *p* *mf* *mp*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

0

96

96

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

Red. *Red.* *Red.* *Red.* *Red.*

0

poco rit.

100

100

mp *p* *mp* *p* *pp* *ppp*

Red. *Red.* *Red.* *Red.* *Red.*

Lento ♩ = 40

Set effects to slow phase shift
(set cycle at 10 seconds or more).

Musical score for measures 104-106. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 104 with a dynamic of *mp* and features a long, rising melodic line with a phase shift effect. The piano accompaniment has a dynamic of *pp* and includes instructions: "Firmly press fingers on any string nodes near the dampers. Strike and hold keys. Quickly remove fingers to draw out harmonic." The system ends at measure 106 with a dynamic of *pp*.

104 *mp*
8th *sfz*
Red.

sfz

sfz

pp

Musical score for measures 107-110. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 107 with a dynamic of *mp* and features a melodic line with a glissando effect. The piano accompaniment has a dynamic of *mp* and includes instructions: "Pluck string in this register while placing a smooth glass bottle edge on the string. Slide the bottle slowly after plucking to get a harmonic glissando. Keep the damper pedal down throughout this section." The system ends at measure 110 with a dynamic of *p*.

107

Pluck string in this register while placing a smooth glass bottle edge on the string. Slide the bottle slowly after plucking to get a harmonic glissando. Keep the damper pedal down throughout this section.

Musical score for measures 111-114. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 111 with a dynamic of *pp* and features a melodic line with triplets. The piano accompaniment has dynamics of *p*, *mp*, *f*, and *mp*. The system ends at measure 114 with a dynamic of *mp*.

111

mf

*

Red.

Musical score for measures 115-118. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 115 with a dynamic of *mf* and features a melodic line with triplets. The piano accompaniment has dynamics of *mf*, *mp*, *mf*, and *pp*. The system ends at measure 118 with a dynamic of *mp*.

115

pp

119 *piu mosso* ♩ = 60
Set effects to bypass/off.
pizz. arco sul pont. *ppp*
Misterioso

122 *mp* (8va) *mf* *f* *p* arco sul pont. move to ord.

126 *mf* (8va) *ppp* *pp* *p* *mf* *mp* *mf* *Lento* ♩ = 40 *cadenza con poco rubato*

130 *Con Fuoco* *Ardura* *f* *mp* *f* *mp* *f* *mf* *sfz* *p* *ppp* (8va) *Lento*

133 *Leggiero* *Risoluto* *f* *ff* *mf* *pp*

136 *arco* *pizz.* *(arco)* *f* *mf*

140 *mf* *fp* *f* *mf* *sfz* *mf* *f*

Cantabile *Con Fuoco*

144 *mf* *f* *fp* *sfz* *ff*

Cantabile

148 *mf* *ff* *mp* *pizz.* *sfz* *ff*

Cantabile *Con Fuoco*

Doppio Movimento
Andante ♩ = 80

151 *f* *sfz* *fp* *pizz.* *arco* *p* *mf* *pizz.* *mp*

151 *sfz* *mp*

151 *pp*

155 *arco* *mp* *sul pont. arco* *pizz.* *ord. #* *sfz* *f* *mp* *pizz.*

155 *ff* *mf* *sfz* *f* *mp*

155 *p* *p* *p*

159 *arco* *mf* *ff* *arco* *mp* *arco* *pizz.* *pizz.* *mp*

159 *sfz* *sfz* *ff* *mp* *f* *mf* *mp*

159 *p* *p*

164

3 pizz. arco 5:4 3 3

f *fp* *f* *fp* *ff*

pizz. arco sul pont. 3

fp *ff*

164 *sfz*

164

mp

p

164

164

p

164

p

167

ord. 3 5:4

f *sfz* *f* *ff*

poco accel.

167

mp

mp *mf* *sfz* *mp* *f*

167

mp

mp *mf* *sfz* *mp* *f*

Allegretto ♩ = 96

Set effects to echo with one second delay.

171

sfz

171

mp

Secco

171

mf *f* *sfz*

ped.

176 *pizz.*
mp
Secco
mf
mp

182 *f* *sfz*
mp
f
mf
mf

Stop string by slapping it with the right hand.

187 *p* *pp*
f *mp*
f *sfz*
sfz *p*

8^{va}

192 *mf*
f
f
f

mp
pp
mf
mp
Red.

196

196

f *mp* *sfz* *mf* *p*

200

200

mf *f* *mp* *mf* *sfz* *f* *mf* *ff*

meno mosso
Andantino ♩ = 72

Set effects to either bypass/off or a subtle reverse gate (or foot-controlled fuzz box) to add a slight edge to the notes

Maestoso
Molto Espressivo
arco

204

204

f *fff* *Maestoso* *Sva* *p* *mf*

207

207

mf *f*

209 *mf*

(S^{wa})

f *mp* *p* *f*

Red. *Red.*

5:4 5:4

3

211 *f*

(S^{wa})

mf *mf* *f*

Red. *mp* *f* *Red.* *mf* *f* *Red.*

3

215 *mp* *f*

(S^{wa})

f *mf*

mf *Red.* *Red.*

218 *ff* *mp* *mf*

mf *f* *ff* *Red.* *Red.*

3 5:4 3

222 *p* *mf* *f*

mp *p* *sfz*

Red. *Red.*

226 *mf* *f* *mf* *mp*

mf *mf* *f* *mp*

f *f* *sfz* *mf* *f* *mp*

Red. *Red.* *Red.* *Red.*

Sva *Sva*

230 *mp* *mf* *mp* *mf*

ff *mp* *mp* *mf*

mp *mf* *f*

Red. *Red.* *Red.*

233 *f* *mp* *mf*

mf *f* *mp*

mp *mf*

Red. *Red.* *Red.*

236 *f* *mp* *mf*

236 *mf* *f* *p* *mp* *p*

Red. * *Red.* * *Red.* * *sfz* * *Red.* * *Red.* *

239 *f* *f* *f*

239 *mf* *f* *mf* *f*

Red. * *Red.* * *Red.* * *sfz* * *Red.* * *Red.* * *sfz* *

242 *ff* *mp* *f*

242 *mp* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

245 *fff* *ff* *f* *mf*

245 *ff* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

248 *mf* *mp* *p*

248 *ped.* *ped.* *ped.*

251 *mp* *pp* *p* *sul pont.*

251 *ped.* *ped.* *ped.*

254 *ord.* *pp* *ppp* *pizz. sul tasto*

254 *ped.*

258 *ppp* *pppp*

258 *Keep pedal down until the sound dies out completely.*

