

Pendulum Phases

Meditation for solo double bass

Technical instruction

- Every repetition mark is an open repetition.
Repeat as many times as desired,
but limit the use of 2, 4 and 8 repetitions.
- In F to H, transition gradually between cells, so that
it is impossible to hear where one cell ends and another begins
- Let unplayed strings resonate at all times
- Multiphonics are very welcome to the piece at all times,
and are executed by fast bow movements, low bow pressure
and bow placement close to bridge.
- Instructions in parentheses () are clarifications of notation techniques,
and should be utilised whenever said notation technique is used.

Artistic instruction:

*Listen. Don't look.
The score is only an outline.
Listen to the sound of your bass.
The crackling of it's wood
The friction of the bow
The resonance of the room
Listen -
to the sound of your breath.*

*There are no wrong notes here.
Every overtone is beautiful.*

Thomas Aurlund Lossius

Pendulum Phases

A

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Remove left hand occasionally to tune the bass.
Keep harmonics using just the bow.

Sounding

(dotted notes are fretted harmonics)

Fingering

sim. sim.

B

So.

Fin.

pp Accelerando/crescendo poco al poco

10

So.

Fin.

15

So.

Fin.

...al **ff** (slightly sharp)

C

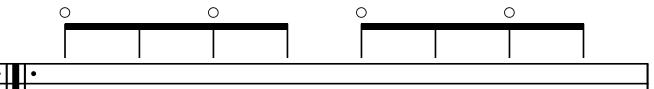
20

So. 

Fin. 

D Gradually introduce multiphonics

So. 

Fin. 

p

E

Gradually introduce multiphonics

23

So. 

Fin. 

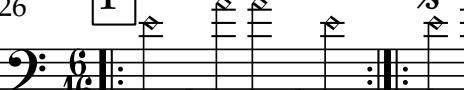
E Gradually introduce multiphonics

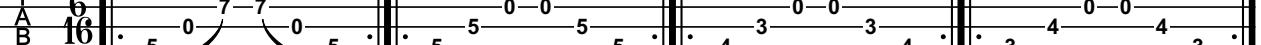
So. 

Fin. 

F

26

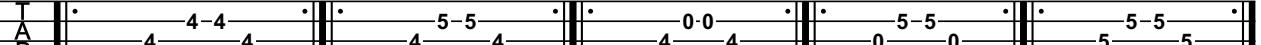
So. 

Fin. 

D.S. once **G**

30

So. 

Fin. 

D.S. once

35

So.

Fin.

T A
B . 0 7 5 5 0 8 7 8 7 9 0 0 9 7 .

38

So.

Fin.

T A
B . 7 5 5 5 0 7 5 5 8 7 0 7 8 5 0 0 5 5 .

42

H

So.

Fin.

T A
B . 5 0 5 5 5 0 4 0 4 5 4 3 0 3 4 .

p Accelerando/crescendo poco al poco

45

So.

Fin.

T A
B . 0 3 3 0 7 7 7 0 7 7 0 .

ff

(let sustain)

48

So.

Fin.

sim.

(gliss.)

sim.

With viking feel

53

So.

Fin.

v

v

(gliss.)

57

So.

Fin.

v

v

(gliss.)

60

So.

spiccato

let all open strings resonate