
Henrik Denerin

seals IV

contrabass solo

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(part 11 of cycle III from synthetic fragments)

(2016 - 18)

version for
contrabass solo

first performance: 31 october 2020, Malmö — Johannes Nastesjo

Duration: approximately 3 minutes



Notation:

----- ➔ = change very gradually from one sound or one way of playing to another

No vibrato unless indicated.

All **transitions** including glissandi as smooth as possible.

A **glissando** begins immediately after the entry and should last for the entire notated duration.

Staccato is always short regardless of the note value above or below which it stands. Notes without staccato *should never* be shortened.

A **tenuto mark** (–) indicates an articulated attack (i.e. tongued) without particular emphasis unless accentuated.

An **accented** attack should only briefly be one degree louder than the dynamic level notated.

All **trills, tremoli and grace-notes** as fast as possible (unless otherwise specified). Trills are ½ tone (semi-tone) up from the notated pitch, if not an auxiliary note or other indication is present.

Quartertones: (♭) ♮ ♯ ♭ ♮ ♯ ♯ ♯ (♭) Smaller intervals are notated using an arrow pointing up or down from one of these accidentals; the precise intonation of such pitches may be inferred from the notated fingering.



= different degrees of length of fermata: long, even longer, very long respectively.

⌋ is an indication to damp all sound, implying stopping the bow audibly on the string. ⌈ indicates (re)starting with the bow already on the string (these two symbols are usually found in conjunction).

◊ ♦ ● = degrees of left-hand finger pressure: “harmonic”, half harmonic and “normal” – a sound notated as a “harmonic” will **not** always have a clear or single resultant pitch, e.g. in the case of glissandi. Transitions between finger pressures are indicated by an arrow; finger pressure trills are indicated with tr. above the degrees to trill between.

∞ ♯ = a small, improvised turn or mordent above the given note. + = left hand pizzicato



= “finger percussion”: the onset of the pitch should be accompanied by a noise from the striking of the fingerboard by the left hand. When used in square brackets, the noise should be slight but still audible.

1, 2, 3, or 4 over/under a note indicates fingering; 12343432123... = rapid exchange of fingers on a single pitch or glissando.

In the score all pitches are written as **fingered** and not as sounding which will be inflected by the scordatura of strings III and IV. Anytime it is intended that a section should be played on strings III or IV, this is indicated in the score. If there is no indication of string, it is understood that it should be played on string I or II.

Over the normal staff is a secondary staff which is dedicated to bowing techniques. The 3 lines in the staff is a graphically represents bow positions; **P** = *molto sul ponticello*; **N** = *normal/ordinary*; **T** = *molto sul tasto*. Any line in between any of these should be interpreted as different degrees of these positions. Transitions between positions are of course also used.



= start / stop circular bowing

In text over this staff there are also indications of:

clb = col legno battuto, ½**clt** = ½ col legno tratto (i.e. bow with wood and hair). **clt** = col legno tratto. **arco** = normal bow



= ascending degrees of bow pressure: *flautando*; “normal”; *exaggerated and distorted (pitch only just discernible)*. The exact timbral result will arise from the combination of bow pressure with bow position and dynamic level, any or all of which might be simultaneously changing.

and

lentissimo, lento, poco lento, poco veloce and veloce.
These represents 5 different degrees of **bowing speed**.

Alterations (“distortions”) of the traditional sound-quality of the instruments play a central and integrated role in the sound-world. It should however be emphasised that this feature is in no way intended to imply that these sounds are to be regarded as “ugly”, or as “special effects”, or as a denial of the traditional expressive range of the instruments, but rather as an expansion of this range into the specific theatre of action.

seals IV
for contrabass

Henrik Denerin
2016-19

♩ = 71

10
8

clb.

(senza arco)

1/2 clt.

arco

lento

poco veloce

scordatura

(N.B. in this part, all scordatura string pitches are written AS FINGERED)

(gett. in gliss.)

III

3:2

tr^(h)

tr^(h)

tr^(b)

mfz-p

mpz-ppp

mpz-ppp

mfz-p

pp

pp

mfz-ppp

2

13
32

arco

sub.

1/2 clt.

lentissimo

clt.

legato possibile

IV

ppppp

ppp

(as high as possible)

7:4

3:2

III

4

(,) (cesuras always as short as possible)

3

4
8

1/2 clt.

veloce

9:10

4:3

fff

ppp

pp

ppp

4

13
16

(1/2 clt.)

lentissimo

poco veloce

lento

legato possibile

IV 1

3:2

pppp

ppp

poco

ppp

3:2

III

ppp

(,)

5 $\frac{8}{8}$ *a tempo*

arco
(gett. in gliss.)

P
N
T

4:3

5:4

5:4

$\frac{1}{2}$ clt.

f mp pp mf pp f $mfz-p$ pp mp

tr. ()

6 $\frac{19}{16}$ *più lento, leggermente flessibile*

$\frac{1}{2}$ clt.
lento

P
N
T

clt.

$\frac{1}{2}$ clt.
sub.

arco

5:4

legato possibile

II 4

3:2

3:2

5:4

4 3 2 3 2

pp ppp p ppp mp

$pppp$ ppp $pppp$ pp ppp

7 $\frac{7}{8}$ *a tempo*

$\frac{1}{2}$ clt.
sub.

P
N
T

clb.

6:7

5:4

IV V

II

IV

$sffz-mf$ mp $sffz-mf$ p $sffz$ f'

8 $\frac{16}{8}$ *più lento, leggermente flessibile*

clb.

$\frac{1}{2}$ clt.
poco lento

P
N
T

3:2

5:4

II V

III

gett.

mp $poco$ p mp

12 **83**
16 *tempo poco oscillando*

P N T *poco lento* *lento*

III *pp* *legatissimo* (let ring) *pp* *poco*

IV *p* *ppp* *poco*

pressure gliss.
without moving the finger on fingerboard

P N T *poco lento* sub. $\frac{1}{2}$ clt.

pp *p* *mp* *p*

pressure gliss.
without moving the finger on fingerboard

arco *lentissimo* *poco veloce* *lento* sub. $\frac{1}{2}$ clt. arco *lentissimo*

fermata on down bow, hold "chord".
start gliss on up bow

II *mp* *ppp, stabile* *f* (tallone)

13 **2**
8 *a tempo*

(bounce bow, turning gradually into sustained tone)
clb. -----> clt.

P N T *sffz* *sffz*

The musical score for "The Wind" by John Cage is presented in two systems. The first system includes a piano part (P, N, T) and a violin part (P, N, T). The piano part features a series of chords and single notes with dynamic markings of *mf* and *f*. The violin part includes a series of notes with dynamic markings of *ppp* and *p*. The second system continues the piano part with a series of notes and dynamic markings of *mp* and *f*. The violin part includes a series of notes with dynamic markings of *p* and *mp*. The score is marked with various performance instructions, including "Bowing:", "arco", "lento", "poco lento", "veloce", and "7:6".

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line with a melody of quarter and eighth notes, and a piano accompaniment in the bass clef. The piano part includes a triplet of eighth notes and a series of chords. The second system continues the vocal melody and piano accompaniment, with dynamic markings of *mp*, *f*, and *p*. The third system concludes the piece with a final vocal note and piano accompaniment, including a *ff* dynamic marking. The score is written in a single key and 4/4 time.

The musical score is for 'The Great Wall of China' by John Adams. It features a bassoon part and a piano accompaniment. The bassoon part includes various performance instructions such as 'long! at least 15"', 'freeze!', 'sub. *ppp*, stabile', 'take A# with chin', and 'legato possibile'. The piano accompaniment includes instructions like 'veloce', 'lentissimo', 'lento', and 'sub. *pp*'. The score is divided into three systems, each with a piano part (P), a bassoon part (N), and a tuba part (T). The first system includes a 'freeze!' instruction and a 'long! at least 15"' instruction. The second system includes a 'sub. *ppp*, stabile' instruction and a 'take A# with chin' instruction. The third system includes a 'legato possibile' instruction and a 'sub. *pp*' instruction. The score is written in bass clef and includes various musical notations such as notes, rests, and dynamic markings.