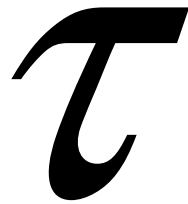


andrea sarto

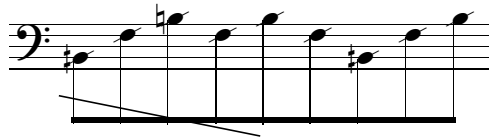


(tau)

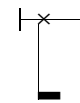
per contrabbasso

Pièce écrite dans le cadre du programme Voix Nouvelles de la Fondation Royaumont (2008)

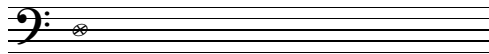
Legenda



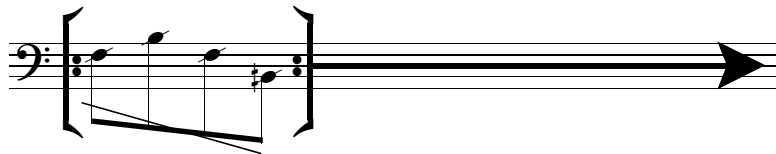
Tapping
(Fingerkuppe)



Tap the wood with a fingertip

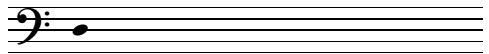


Stop the string with one or more fingers and draw the bow;
a sort of *white noise* is produced

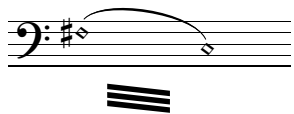


Repeat the figure written in the parenthesis till the end of the arrow

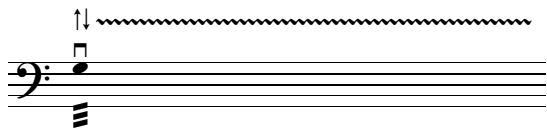
(grate)



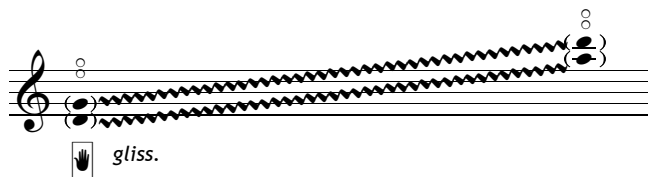
Increase (and ev. decrease) the pressure of the bow on the strings
in order to obtain a *scratch-sound*



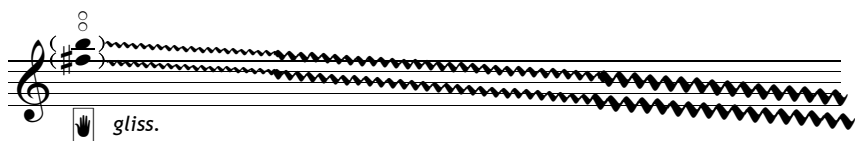
Tremolo d'arco alternating the bow on two strings:
try to get the most uniform quality of the sound texture



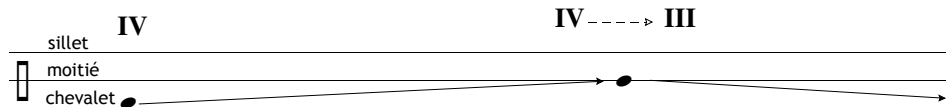
"sweep" the string, quickly moving the bow lengthwise;
the movement must be fast and little; again, try to get
the most homogeneous sound texture as possible



"Rub" the string quickly with the left hand fingers
(like a tremolo), and gliss towards the indicated pitches.



The same, but enlarging the range of the rubbing.



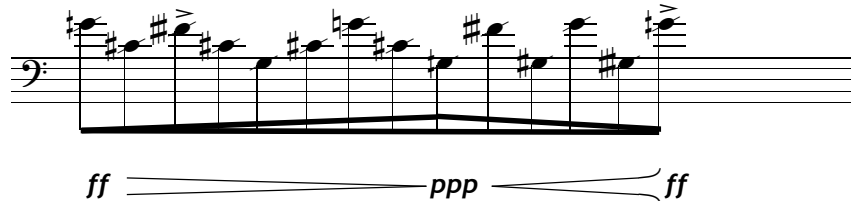
Drag the bow lengthwise following the path drawn in the
3-line staff, which represents the entire length of the string
(from the bridge [lowest line] to the nut [upper line]). The kind
of string is specified above the staff, and the transition
between two strings must be as smooth as possible.

About *Tau*

Tau is a short study about the instrumentalist's movements and their relationships with sound. In particular the kind of movement explored throughout the work is represented by the immobility.

The music is written on three staves. The upper refers to the resultant pitches obtained by the harmonics; the middle is the traditional double bass staff; the lowest staff deal with some different uses of the left hand, that is tapping, scraping, or pizzicandi.

Durations for bowed notes (in seconds) are notated above the staves. They are quite flexible, but you should respect the proportions between them. Durations of tapping are referred to the speed of the articulation and to its dynamic; in general if dynamics is ppp, the articulation is fast (if it's ff, tapping is a bit slower). Changes of speed are indicated as:



It is very important to pay attention to the movements you do when you pass among different positions of the bow or fingerings of the left hand, especially if they are inserted in long spaces of time. Try to keep the tension avoiding useless movement that could disturb the sense of the work.

pour Jocelyne
à Silvia et Dario

τ

Andrea Sarto
(2008)

(tau)

SENZA MISURA. Molto Meditativo e con Tenerezza

each bar is long as a bowing (if no different indications occur)

A □ as long as possible

pont.
IV V

Contrabass

less long than before □

immobile, absolute silence

ppp

use the entire length of the bow;
do not change direction of bow;
get the most stable sound as possible;
if you get any kind of overtone or multiphonic keep it till the end

Left Hand
(Tapping)

II I ,

ff **p**

(but always flexible, according to music)

B 10"-12"

III pont.
IV □

Cb.

7"- 9"

immobile, absolute silence
as before

ppp

constant bowing as before,
always with the entire bow

C

10" - 12"

pont.

4"

4" - 5"

poco pont.

I II

Cb.

PPPP white noise
partially damping the string with a finger

always immobile

ppp

resultant pitches

L.H. (Tap.)

I

ff

IV III

f

D

molto pont.

2"

1"

9"

molto pont.

pont.

Cb.

f

ppp

III V

(l.h.)

III II I

ff pp subito

III II I

ff (pp)

molto rit

II I IV

p ff

E

res. pitches

3" - 4" 7" - 8" 2" - 3"

pont. II ord. I II III

(tremolo d'arco, alternating II e I) * strettissimo alla punta

sff ppp subito!! **ppp** **ff**

(l.h.) **sff**

F

res. pitches

4" - 5" 7" - 8" (grate)

poco pont. III II I V molto pont. poco pont.

sff ppp subito!! **ppp** **sff** **(ppp)**

L.H. (Tap.) **ff ppp** (attacca subito)

* per il tremolo d'arco compiere un'oscillazione rapida e piccola della sola mano destra a partire dall'articolazione del polso; il braccio va tenuto fermo.

G

res. pitches

3'' - 4'' 2'' - 3'' 4'' - 5'' 1'' - 2''

poco pont.

II I II III V

ppp *f* ppp *sff p subito* *sff*

H

res. pitches

3'' - 4'' 3'' - 4'' 4'' - 5''

molto pont. tast. tr. ord. stretto

I II II

sff *ppp flautato* *f* *sff* *ppp flautato* *mp*

L.H. (Tap.)

III IV II

ff

* (per realizzare il crescendo lo strumentista deve allargare il gesto del tremolo d'arco, muovendo il braccio; per ottenere il diminuendo farà il contrario)

res. pitches

2" - 3" accel. 3" accel.

ord. pont. tr

Cb. I II III IV III II I

mp sff f sff ff sff ppp sff

accel. 3" 7"

pont. molto pont. tast.

Cb. II III IV II I II I

f sff mf ff f sff ppp

L.H. (Tap.)

II III IV

ppp
come sfiorando



K 4" - 5"

Cb. *immobile!*

(l.h.) *ff ppp* *sff*

molto rit.

IV III II III IV II III

L

res. pitches 4" - 5" 6" - 7"

tast. *pp* *pont.*

Cb. *pp* *sff*

I II III *rit.*

L.H. (Tap.) *pp* *sff*



res. pitches

M

1" - 2" 1" - 2"

pont. I

p flautato

L.H. (Tap.) I II

ff > *p*

ppp *ff* *ppp* *sff*

molto rit.-----

N

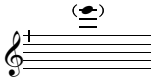
res. pitches

2" 2" 2" 2"

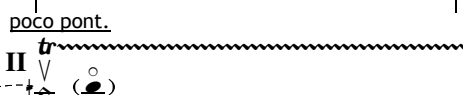
pont. molto pont. pont. poco pont.


IV V III II III

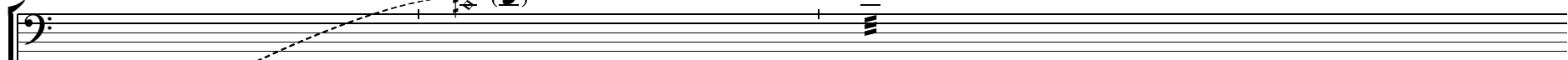
p flautato

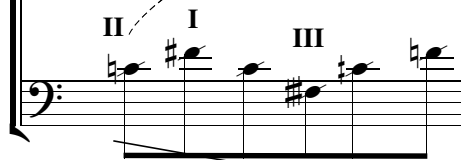
res. pitches 

3" - 4" 8" - 9"

poco pont. 

I V 

Cb. 


(l.h.) 

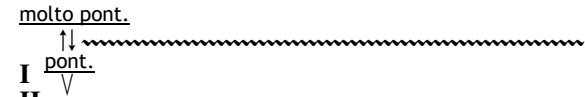
p *strettissimo alla punta*

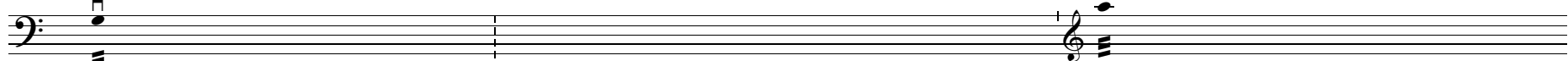
p

per legare bene il tremolo allo spazzolato lo strumentista deve mantenere ad un livello costante il rumore bianco che producono i crini quando sfregano le corde

0 4" - 5" 7" - 8"

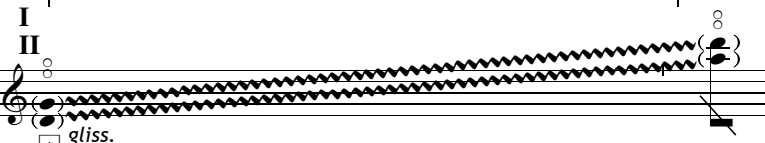
poco pont. 

(I) ord. 

Cb. 

pp *pp*

"sweep" the string, quickly moving the bow lengthwise; the movement must be fast and little; again, try to get the most homogeneous sound texture as possible

L.H. 

scraping *gliss.*

p "Rub" the string quickly with the left hand fingers (like a tremolo), and gliss towards the indicated pitches.

Cb. **P** *molto pont.* 2" 2" 4" - 5" *molto pont.* *pont.* *ampiamente*

pp mp pp

l.h. pizz. **I** *rall* **II** **III** **IV** **p** *cantabile*

Detailed description: This block contains two staves. The top staff is for the Cb. (contrabass) and the bottom staff is for the left hand pizzicato (l.h. pizz.). The Cb. staff starts with a dynamic marking of **pp** and a tempo marking of *molto pont.*. It features three measures with fingerings II, III, III, IV, III, and II. Above the staff, there are three time intervals: 2", 2", and 4" - 5". A box labeled **P** covers the first two measures. A wavy line above the staff indicates a tremolo or similar effect. The l.h. pizz. staff starts with a dynamic marking of **p** and a tempo marking of *cantabile*. It features a series of notes with fingerings I, II, III, IV, and a *rall* marking. A dashed line above the staff indicates a slur or breath mark.

Cb. **Q** 2" - 3" *poco pont.* *pont.* **III** **II** **I** 18"-19" *fff* *unexpected!!* *bow as fast as possible*

p f

(l.h.) **I** **II** *gliss.* **pp** *enlarging the range of the rubbing* **sff**

Detailed description: This block contains two staves. The top staff is for the Cb. (contrabass) and the bottom staff is for the left hand (l.h.). The Cb. staff starts with a dynamic marking of **p** and a tempo marking of *poco pont.*. It features a measure with fingering IV and a box labeled **Q**. A time interval of 2" - 3" is marked above the staff. The dynamic then changes to **f** and the tempo to *pont.*. The l.h. staff starts with a dynamic marking of **pp** and a tempo marking of *gliss.*. It features a series of notes with fingerings I and II. A wavy line above the staff indicates a tremolo or similar effect. A large arrow points from the Cb. staff to the l.h. staff, with a time interval of 18"-19" marked above it. The l.h. staff ends with a dynamic marking of **sff**. A box labeled **fff** is placed above the l.h. staff, with the text *unexpected!!* and *bow as fast as possible* below it.

