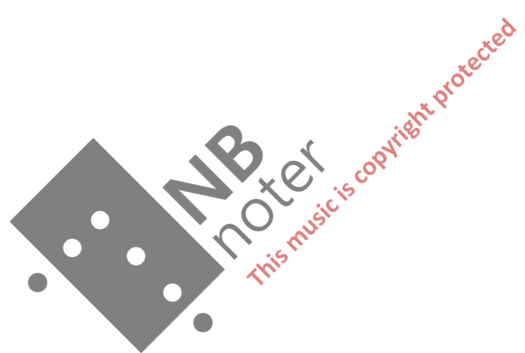


AGNES IDA PETTERSEN

# Celebration

Solo double bass and surround tape (5.0)



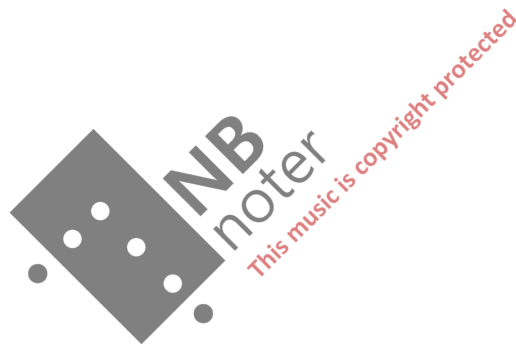


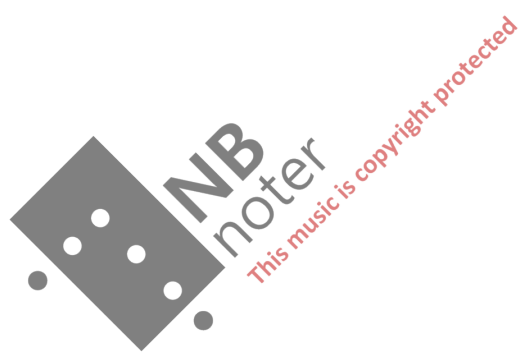
Agnes Ida Pettersen

# CELEBRATION

solo double bass and surround tape (5.0)

Originally written for Ingvild Maria Mehus  
(featured in the electronic part)





## **COMPOSERS NOTES**

### **DOUBLE BASS**

The bass part is written for SOLO TUNED double bass.

The pitches behind the bridge vary on different instruments, and may differ from the ones on the tape. Be pragmatic.

Read the symbol explanations.

### **VOICE**

The bassist is expected to sing and make breathing sounds. Sing in dialogue with the tape, adapted to your voice. Be slightly theatrical in performing breathing effects.

(For the perfect pitched ear: The voice part is also written two semitones below the sounding pitch - to match the notation in the bass part. A visual unison between bass and voice shall sound as a unison.)

### **NOTATION**

Tape: The notation of the tape-part is a pragmatic reduction of the actual sound file. Only the structurally important sounds, not all sounds, are notated. This notation style makes it necessary to learn the music, as opposed to reading it.

Time is often loosely indicated in the score. The coordination of different events are of importance, and time indications are inserted as orientation points where the music should be coordinated with the tape. Sections needing more accurate timing or speed are indicated as such in the score.

### **TECHNICAL SET-UP**

The electronics are in 5:0 surround sound. The files are available in .wav format and must be performed through a DAW with multiple outlet options. The electronics are in two chapters with an acoustic solo between. Use a sound engineer, or set up a pedal system to trigger the chapters at the right time. Route channels according to the speaker set-up shown on the next page.

### **EXTRA MATERIAL FOR REHEARSING**

The world premiere by Ingild Maria Mehus was documented and is a good reference video for rehearsing. You can find it [here](#) on youtube.

There are 2 additional MP3 files in stereo to be used during rehearsing without full speaker set-up.

They are also uploaded as private tracks to soundcloud.

Celebration Stereo Practice file Chapter 1

Celebration Stereo Practice file Chapter 2

## SYMBOL EXPLANATIONS

### DOUBLE BASS:

Stroke in C-bout

Stroke with hand (on front)  
Sign only valid for the note below.

Cb.

The first staff shows a double bass clef with a single eighth note on the C line. A vertical line with a small square at the bottom indicates a stroke in the C-bout. The second staff shows a similar note, but with a hand icon above it, indicating a stroke with the hand on the front of the instrument.

Stroke on lower bout

Stroke on tailpiece.  
apply lots of rosin on tailpiece beforehand

Cb.

The first staff shows a double bass clef with a single eighth note on the C line. A vertical line with a small square at the bottom indicates a stroke on the lower bout. The second staff shows a similar note, but with a vertical line and a small square at the bottom indicating a stroke on the tailpiece.

Knock on bass (knuckles)  
hit upper bout or as marked in score

tap with fingertips on upper bout

Cb.

The first staff shows a double bass clef with a single eighth note on the C line. A small 'x' above the note indicates a knock on the bass. The second staff shows a similar note, but with a small 'x' above the note indicating a tap with fingertips on the upper bout.

Play behind bridge  
Only pizz. throughout piece.  
Strings marked with roman numerals  
(Pitch behind bridge varies from bass to bass)

stroke vertically over strings with hand,  
upwards and downwards as indicated.

Cb.

The first staff shows a double bass clef with a single eighth note on the C line. A small 'x' above the note indicates play behind the bridge. The second staff shows a similar note, but with a small 'x' above the note indicating a stroke vertically over the strings.

brusquely dampen all strings simultaneously  
with hand (on fingerboard)

arpeggio from high to low pitch  
behind the bridge.

Cb.

The first staff shows a double bass clef with a single eighth note on the C line. A small 'x' above the note indicates brusquely dampen all strings. The second staff shows a similar note, but with a small 'x' above the note indicating an arpeggio from high to low pitch.

### VOICE:

Inbreath

Outbreath

V.

The first staff shows a vocal clef with a single eighth note on the C line. A small 'x' above the note indicates inbreath. The second staff shows a similar note, but with a small 'x' above the note indicating outbreath.

sustained and dynamically controlled outbreath/blow

Deepest possible pitch to sing  
(on limit pitch/noise, labil.)

V.

The first staff shows a vocal clef with a single eighth note on the C line. A small 'x' above the note indicates sustained and dynamically controlled outbreath/blow. The second staff shows a similar note, but with a small 'x' above the note indicating the deepest possible pitch to sing.

Speaker set-up and channel routing:

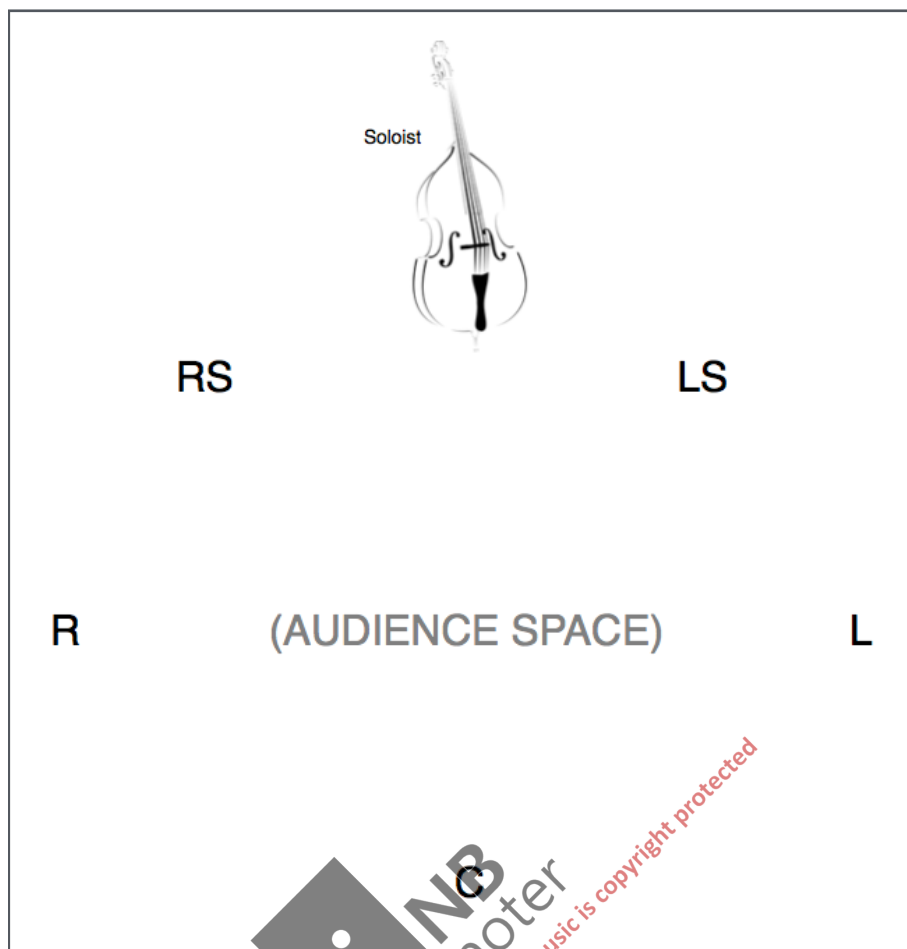
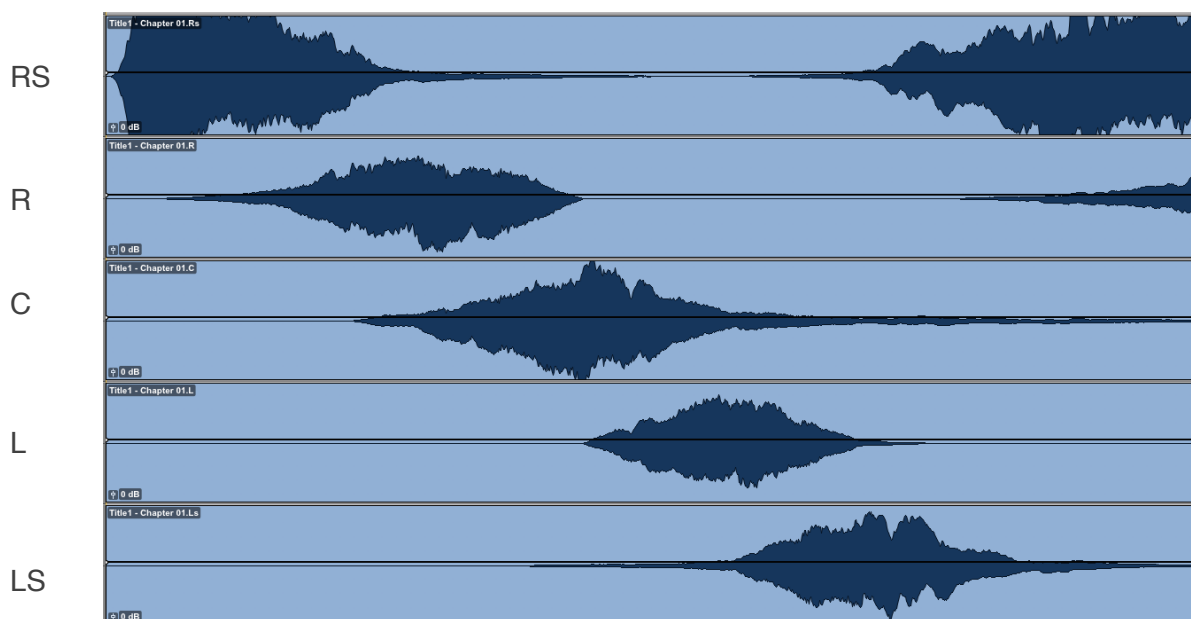
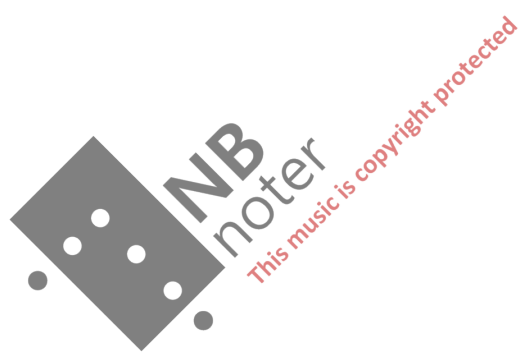


Image of sound waves in chapter one 00.00 - 00.45. Sound is circling anti-clockwise from an audience perspective:







# Celebration

Agnes Ida Pettersen, 2009

0.16 0.18 0.25 0.27 0.32 0.34 (etc.) 0.39 0.43 0.45

pizz.

Bass

*mf*

Voice

Tape

0.47

Cb.

T.

1.02 1.08 1.12 1.15

Cb.

T.

This music is copyright protected

The musical score is presented in three systems. The first system, spanning measures 0.16 to 0.45, includes staves for Bass, Voice, and Tape. The Bass staff begins with a 'pizz.' marking and contains a series of notes with time markers above them. The Voice staff starts with a dynamic marking of '*mf*'. The Tape staff features complex, overlapping waveforms. The second system, from 0.47 to 1.00, shows the Cb. and T. staves. The Cb. staff includes a hand icon and a 'pizz.' marking. The T. staff continues the waveform patterns. The third system, from 1.02 to 1.15, also features Cb. and T. staves with various musical notations and time markers. A large, semi-transparent watermark reading 'NB noter This music is copyright protected' is overlaid across the middle of the score.

1.23 *ad lib.*  
arco

1.32 c. 1. bat.

Cb.

T.

1.41

arco

knock (up and down bass body)

Cb.

T.

1.51 *arco espress.*

repeat,  
vary pitches  
rit & fade out

tape end

Cb.

T.

Acoustic solo part

pizz. arco pizz. arco

*f* *mf* *mp*

Ding

Cb.

V.

Cb. *mf* *f* *mp* *p* *f* *mf*

V. *A* *m* *o*

I II III IV

Cb. *col legno* *ricoché* *pizz.* *arco* *sul D* *pizz.*

V. *O* *A*

II III

Cb. *with tape* *playback part 2* *mf* *arco*

V. *3*

T. *3*

Cb. *pizz.* *arco* *pizz.*  
 V.  
 T. 3 *ding*

Cb. *pizz.* II III *col legno ricoché* 01.10  
 V. O A  
 T.

**Rubato espressivo**  
 ♩ = c.60  
*searching pizz.*  
 Cb. *mp* 01.15 *arco* *longing* *mf*  
 T. *harm. gliss*

Cb. *pizz.* *assertive accel.* *arco* *rit.* *a tempo*

T. *f* *mf*

Cb. *Sul pont* *ord.* *3* *ricoché* *repeat until Ding (tape)*

T. *3*

Cb. *harm. gliss* *15"* *I* *II*

V. *mp* *mf* *mouth closed* *stop singing!*

T. *ding* *ding*

Cb. *02.14* *♩ = c.76* *02.18* *pizz.* *arco* *ricoché* *ord.* *Sul pont* *ord.* *2.25* *akkord*

T. *queue tempo* *p* *mp* *p*

harm. gliss pizz. sul tasto ord. ricoché ord.

Cb.

T.

*mf*

02.40

(poco vib.)

Cb.

T.

*p*

3

Cb.

T.

3.04

Cb.

T.

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

3.23

ultra grazioso  
riccoché pizz.

Cb.

T.

poco rit.

03.44

arco

m

a a a a

Cb.

V.

T.

pizz.

arco

pizz.

arco (poco vib.)

A - a - a - a

Cb.

V.

T.

