

Høstslått (Autumn tune)

4 double basses in microtonal tunings and
4 prepared mini harmonicas

Work commissioned by 60. International
Festival of Contemporary Music 'Warsaw
Autumn'.

First performed by Lukasz Owczynn timer, Xawery Wojcinski, Tomasz Januchta and Piotr Domagalski.

Premiered on the 21.September 2017 in Warsaw, Poland.

Høstlåt (Autumn tune) – for 4 double basses in microtonal tunings and 4 prepared mini harmonicas

Høstlåt belongs to a series of works I am writing for double bass in microtonal tunings.

The basses are tuned according to a microtonal system, and basses two, three and four are tuned respectively 25, 50 and 75 cents lower than the first bass. The players need 1 mini harmonica in Major C each.

The piece is inspired by traditional fiddle tunes from Norway with asymmetrical triple meter ($\frac{3}{4}$ or $\frac{9}{8}$), like *springar* and *rørspols*. The stressed (long) beat is here on the 2. beat of the $\frac{9}{8}$, and the relation of the beats are approximately 5:7:6. The foot is normally stamped on the first and third beat of the bar.

The main musical elements in *Høstlåt* are an improvisation on the rhythm of the *springar* (using tapping of the strings, harmonics and multiphonics), improvisation on music inspired by Stefano Scodanibbio's piece *Alisei*, an ascending 16-step microtonal scale (which jumps back and forth in octaves), and variations on timbre and sound of the double basses using unconventional playing techniques.

The harmonicas are prepared like this:

Player 1/Bass 1 covers all holes except number 4 (the hole at the far right)

Player 2/Bass 2 covers all holes except number 3

Player 3/Bass 3 covers all holes except number 2

Player 4/Bass 4 covers all holes except number 1 (the hole to the left)

Scordatura Tunings:

Bass 1:

G minus 29 cents (7. partial tuned to the 6. partial on the A-string)

D normal tuning

A plus 28 cents

D-sharp (Diss) plus 43 cents (7. partial tuned to the 5. partial on the A-string)

Bass 2:

G minus 54 cents (7. partial tuned to the 6. partial on the A-string)

D minus 25 cents

A plus 3 cents

D-sharp (Diss) plus 18 cents (7. partial tuned to the 5. partial on the A-string)

Bass 3:

F-sharp (Fiss) plus 21 cents (7. partial tuned to the 6. partial on the A-string)

D minus 50 cents

A minus 22 cents

D-sharp (Diss) minus 7 cents (7. partial tuned to the 5. partial on the A-string)

Bass 4:

F-sharp (Fiss) minus 4 cents (7. partial tuned to the 6. partial on the A-string)

D minus 75 cents

A minus 47 cents

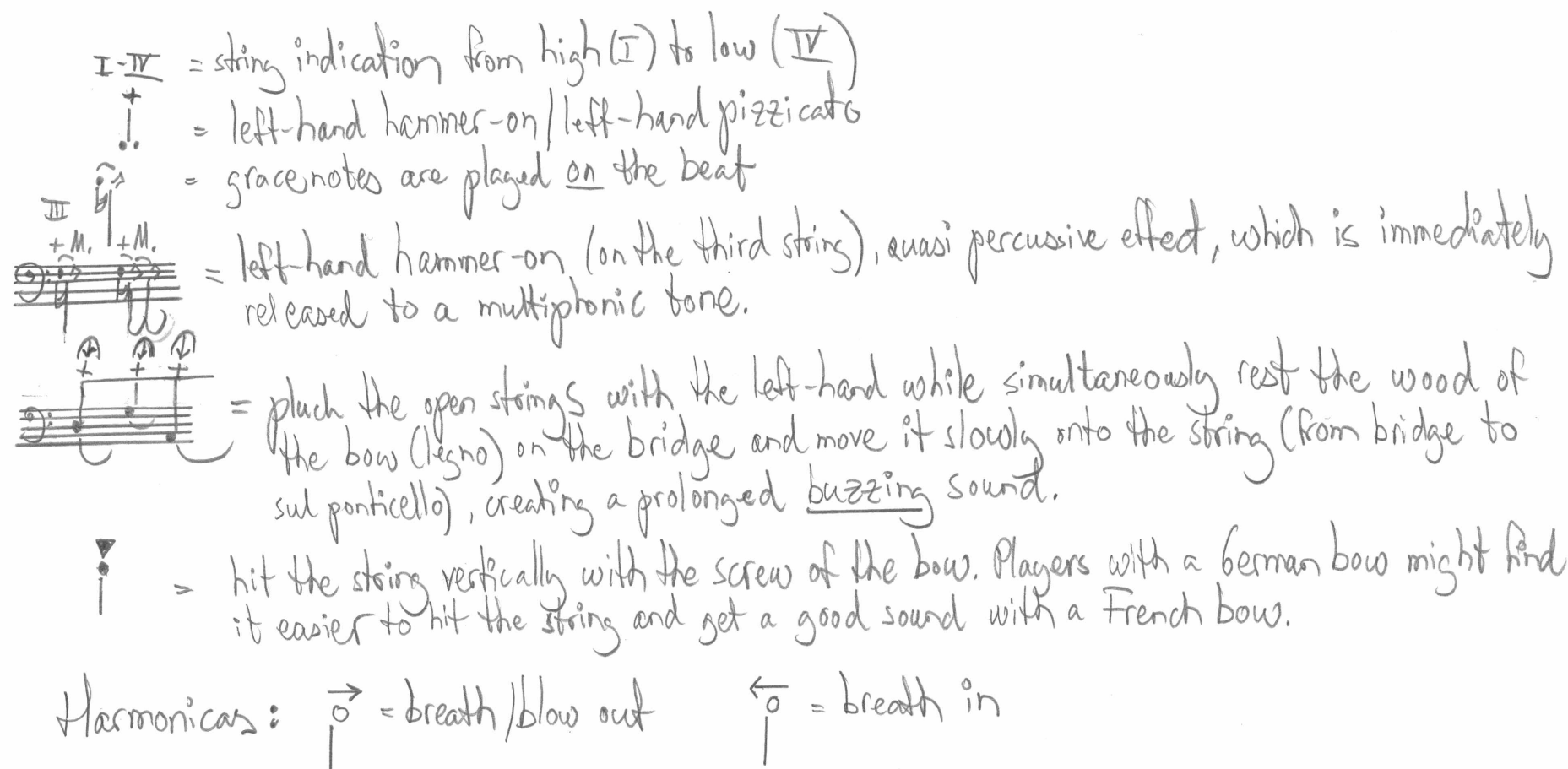
D-sharp (Diss) minus 32 cents (7. partial tuned to the 5. partial on the A-string)

I use this internet-tuner when tuning in cents:

<https://www.seventhstring.com/tuningfork/tuningfork.html>

Explanation of signs:

The score is written in scordatura notation (the finger position as if played in regular tuning), not sounding pitch.

Handwritten musical notation examples with explanations:

- $I-IV$ = string indication from high (I) to low (IV)
- \uparrow = left-hand hammer-on / left-hand pizzicato
- \uparrow = grace notes are played on the beat
- \uparrow = left-hand hammer-on (on the third string), quasi percussive effect, which is immediately released to a multiphonic tone.
- \uparrow = pluck the open strings with the left-hand while simultaneously rest the wood of the bow (legno) on the bridge and move it slowly onto the string (from bridge to sul ponticello), creating a prolonged buzzing sound.
- \uparrow = hit the string vertically with the screw of the bow. Players with a German bow might find it easier to hit the string and get a good sound with a French bow.

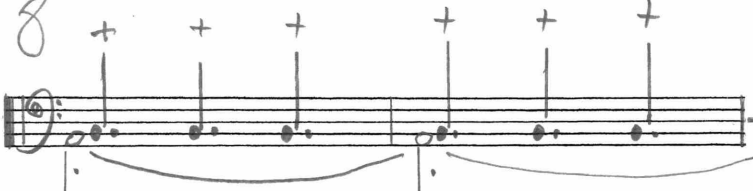
Harmonicas: \rightarrow = breath / blow out \leftarrow = breath in

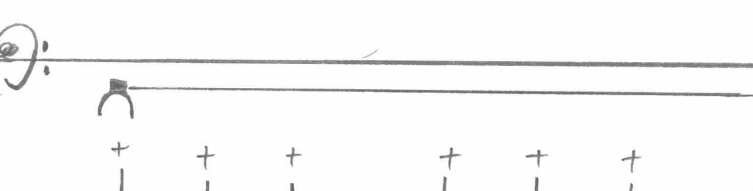
$\text{♩} = \text{ca. } 135$
5 : 7 : 6


Høstlåt

Håkon Thelin 2017

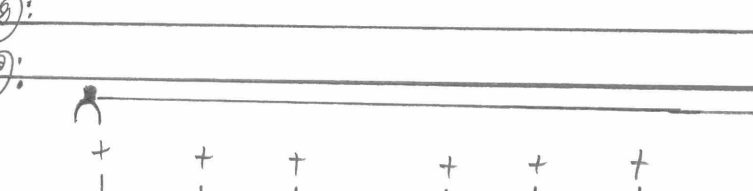
9 (Bow on bridge) → move bow gradually towards sul ponticello and ordinario


8 + + + + +
Bass 1  Sim. Improvise rhythmical figures around the basic rhythm. Use glissandi, percussive attacks, sul ponticello etc. Vary dynamics.

7  → move bow gradually towards sul ponticello and ordinario

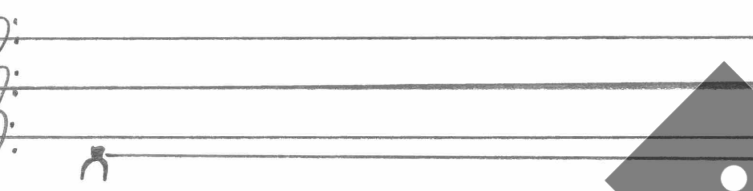
2  Sim. Improvise rhythmical figures around the basic rhythm. Use glissandi, percussive attacks, sul ponticello etc. Vary dynamics.

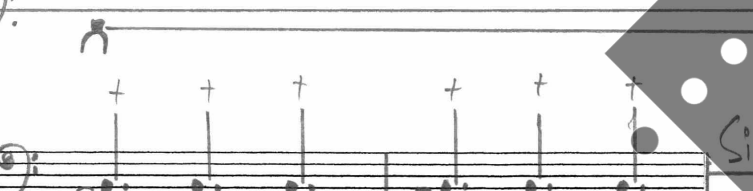
pppp p.a.p. crescendo


7  → move bow gradually towards sul ponticello and ordinario

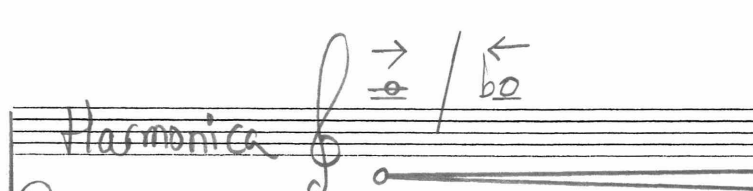
2  Sim. Improvise rhythmical figures around the basic rhythm. Use glissandi, percussive attacks, sul ponticello etc. Vary dynamics.

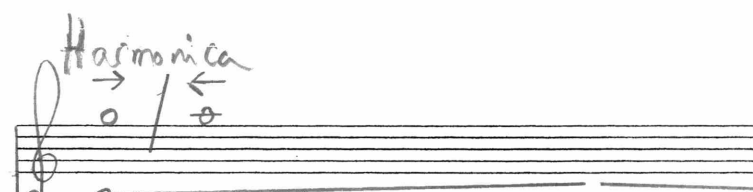
pppp p.a.p. crescendo

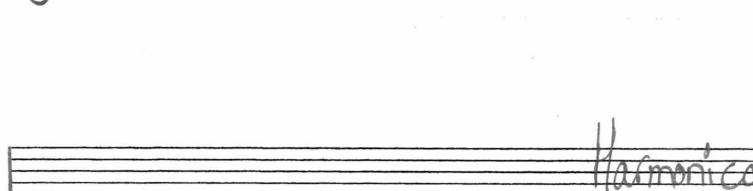
7  → move bow gradually towards sul ponticello and ordinario

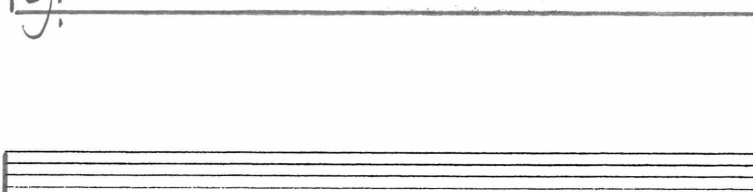
2  Sim. Improvise rhythmical figures around the basic rhythm. Use glissandi, percussive attacks, sul ponticello etc. Vary dynamics.

3  p.a.p. crescendo

7  → / ← Repeat ad lib. Sim.

2  → / ← Repeat ad lib. Sim.

3  → / ← Repeat ad lib. Sim.

4  → / ← Repeat ad lib. Sim.

Harmonica 7

p Lento (P)

Sounding:

Bass 2

Bass 3+4 $\frac{12}{8}$ *Continue improvising in $\frac{12}{8}$ as before*

Harmonica 7

Bass 2

Bass 3+4 $\frac{12}{8}$

Harmonica 7

Bass 2

Bass 3+4 $\frac{12}{8}$

NB *noter*

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Harmonica 7

Bass 2

Bass 3+4 $\frac{12}{8}$

Bass 7 *tacet*

Bass 2 *ad lib. sul ponticello*

ad lib. arco mobile

Bass 3+4 $\frac{12}{8}$ *Try to blend with bass 2*

Dim. p.a.p. al niente

Slow tempo. $\text{♩} = \text{ca. } 55$
 Play freely and "out of time". Dramatic!

Bass 7

$\frac{x}{4}$ III (Sounding unison!) III III I II I II IV II III II III I II III

p molto sfz p sf mp f

2 $\text{Improvise on the previous material (page 4). More fragmented and spacious after 7. bass enters.}$

3 Senza tempo

4 Senza tempo f

7 mf f molto Repeat 7 time

2

3

4 Sim.

7 (unison) p molto sfz pp II III IV II III I II III

2 $\text{Continue improvisation ff}$ pp Arco II III I II III

3 $\text{Continue improvisation mp}$ f

4 $\text{Continue improvisation mp}$

(f)

Handwritten musical score for four staves (7, 2, 3, 4). The score includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are handwritten notes: "V II", "I", "V II", and "V". The score is marked with "pp" (pianissimo) and "mf" (mezzo-forte) dynamics. The word "molto" is written above the staves. The score is divided into measures by vertical bar lines.

Handwritten musical score for four staves (7, 2, 3, 4). The score includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are handwritten notes: "ca. 20''". The score is marked with "dim. p.a.p. al niente" (diminuendo piano al niente) and "attacca". The score is divided into measures by vertical bar lines. A large watermark "AIB notet" is visible across the center of the page.

* Hit string rapidly with the screw of the bow.
Make a slow and even glissendo upwards the A-string.

Handwritten musical score for two staves (Bow and left-hand). The score includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are handwritten notes: "9 Tempo 7, sempre string III", "5:7:6", "5:7:6", and "Sim.". The score is marked with "Molto vibrato. Big hand-shake!" and "f sempre". The score is divided into measures by vertical bar lines.

Handwritten musical score for one staff. The score includes various musical notations such as notes, rests, and dynamic markings. Above the staff, there are handwritten notes: "ca. 60''". The score is marked with "Fine". The score is divided into measures by vertical bar lines.