Malcolm Hill
(1944 -)

Kadenzs

for

Solo DoubleBass

mj185 composed 1992

www.malcolm-hill.co.uk

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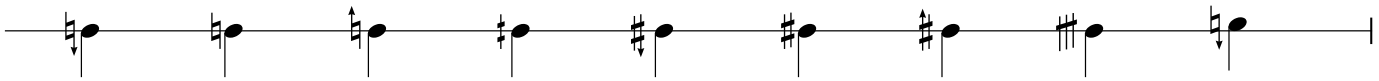
Kadenzs

Using the precise ratio of 3:2 to denote a perfect 5th, "perfect semitones" divide the interval of a 5th by seven; they in turn are divided by four to give "perfect eighth-tones" (in an ideal world!).

[In a way, this is to get away from the 2:1 ratio of the octave
which is then divided by 12 in some tuning systems.]

Accidentals used to mark eighth-tone steps:



Accidentals apply throughout a system, but are cancelled at the beginning of subsequent line.

Harmonics should not be adjusted as their pitch from open strings is being exploited.

accel. *means accel during the bracket, but go back to previous tempo after the bracket.*

Accel *means a general accel until a new speed indication.*

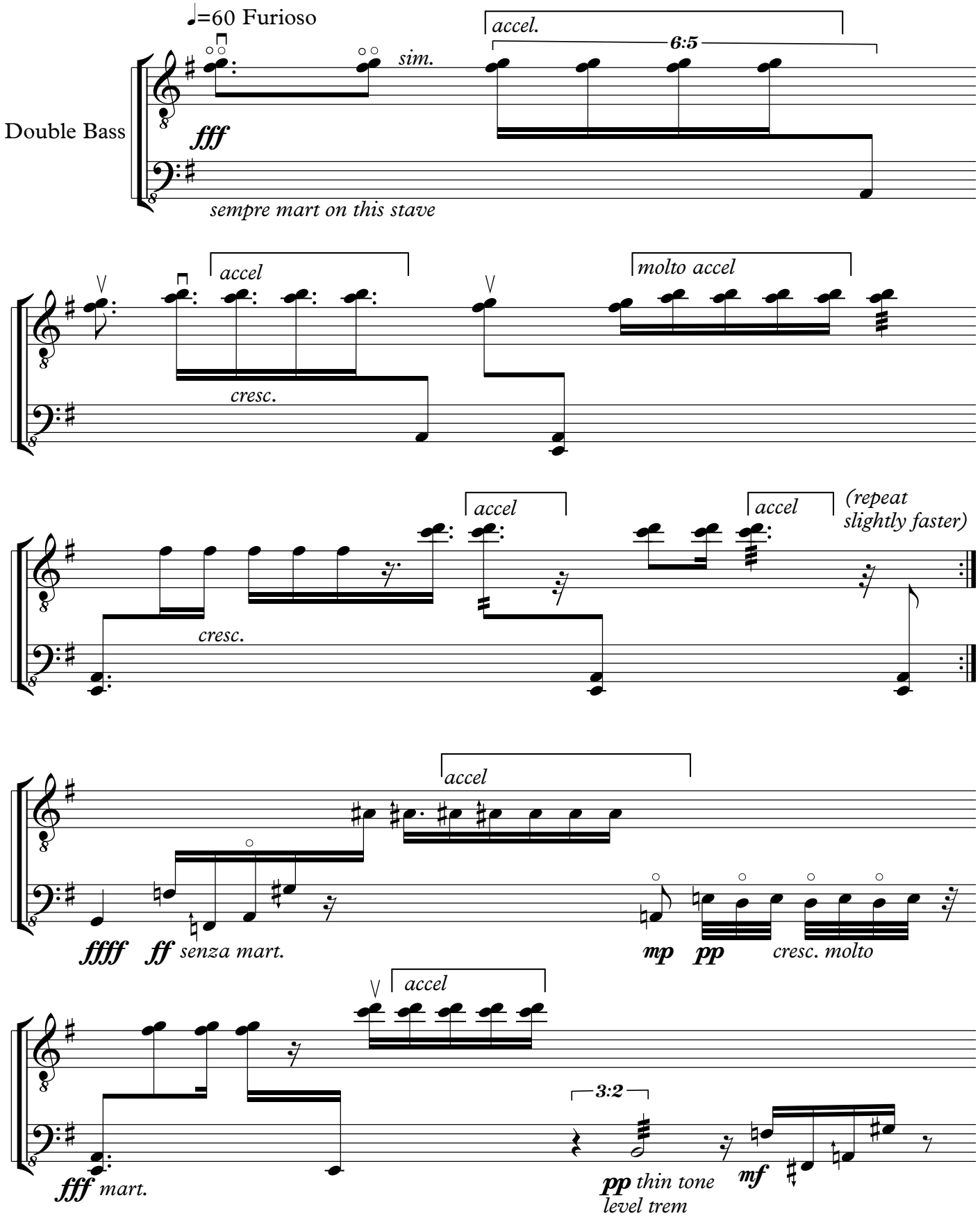
Composed for the Cambridge New Music Players
who gave the first performance
in St. George's Church, Bloomsbury Way, London
on Friday 21st February 1992

KADENZS

for Solo DoubleBass

Accidentals continue throughout a line, but are
cancelled automatically at the beginning of the next line.

Malcolm Hill
1992 mj185



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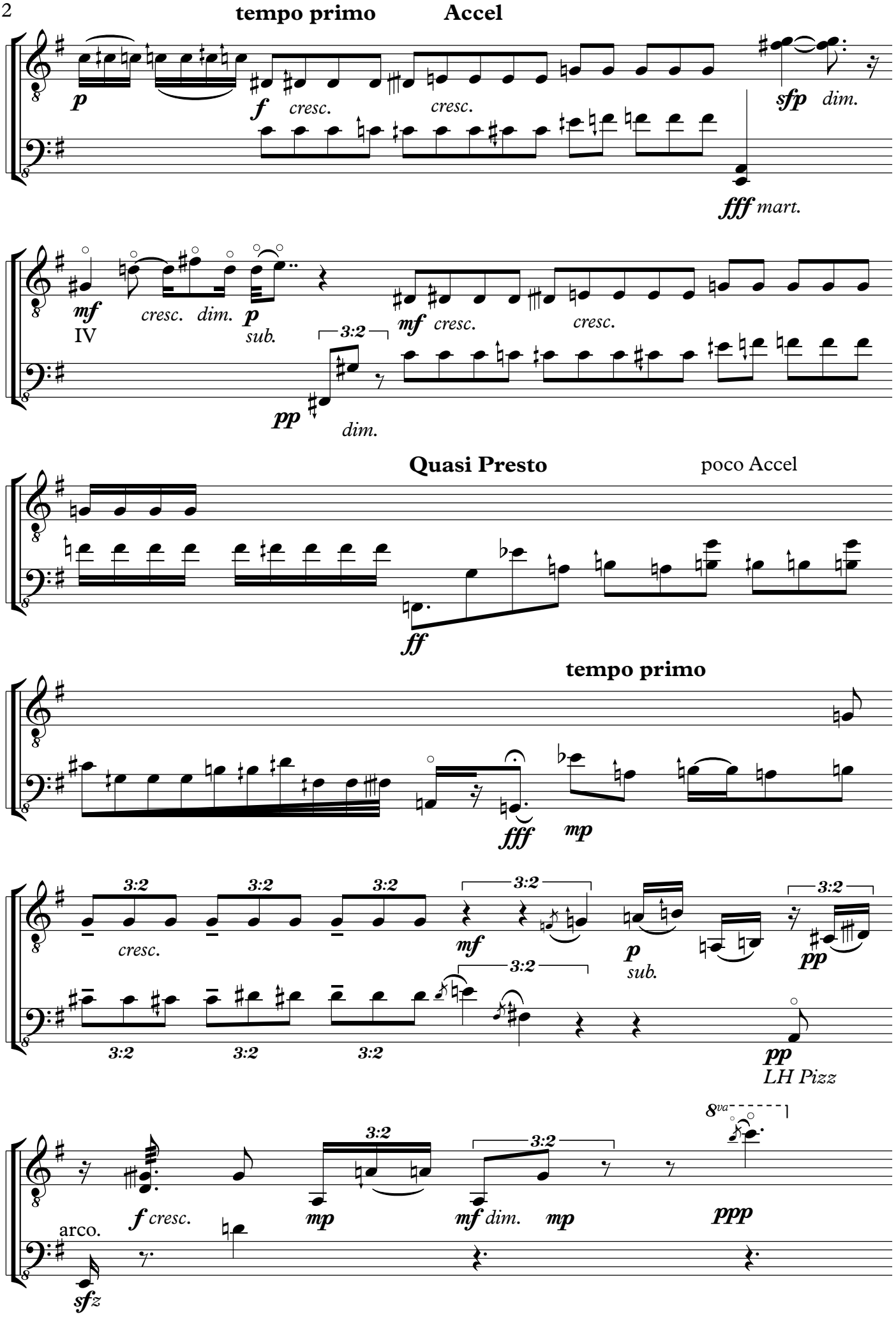
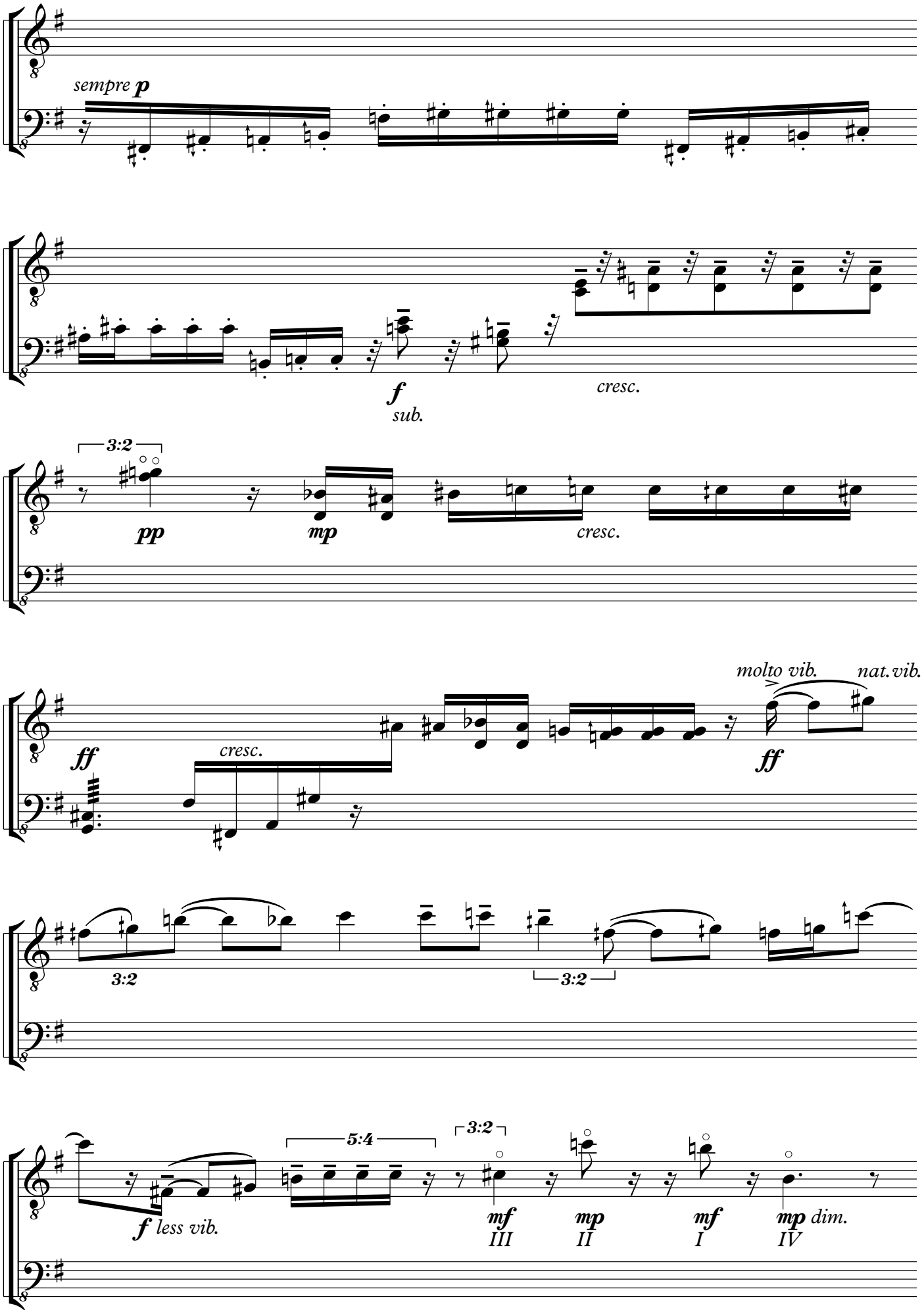
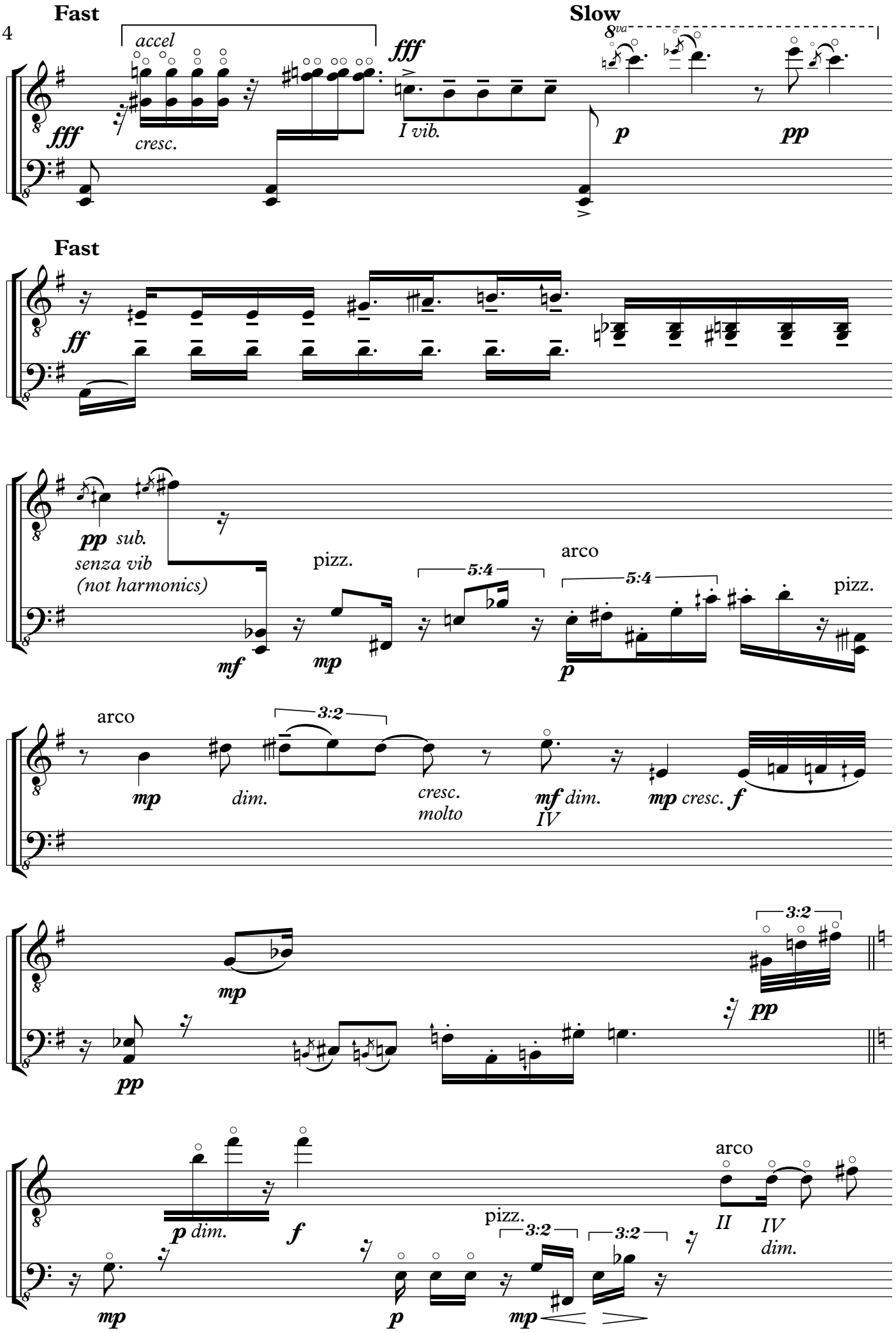
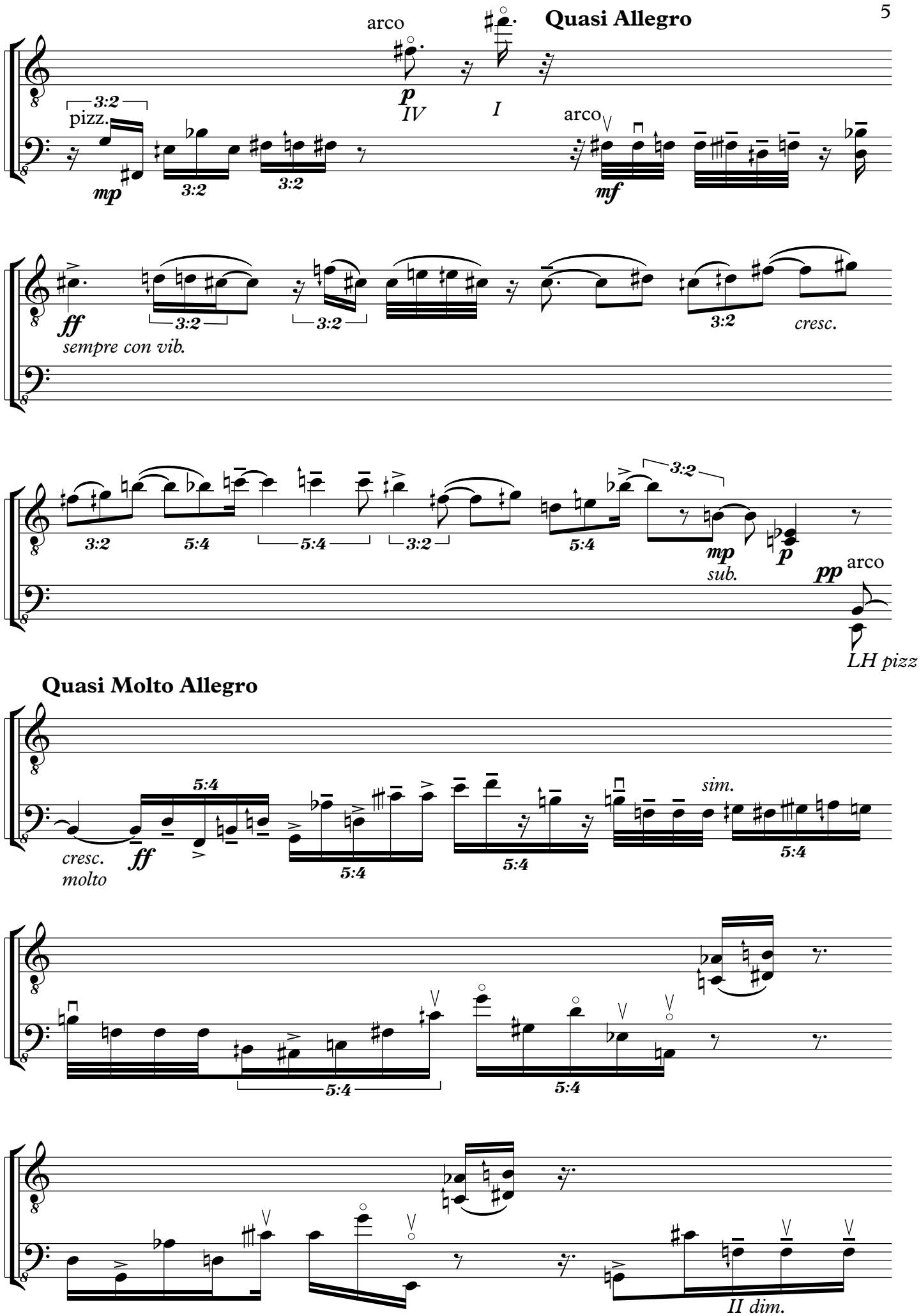
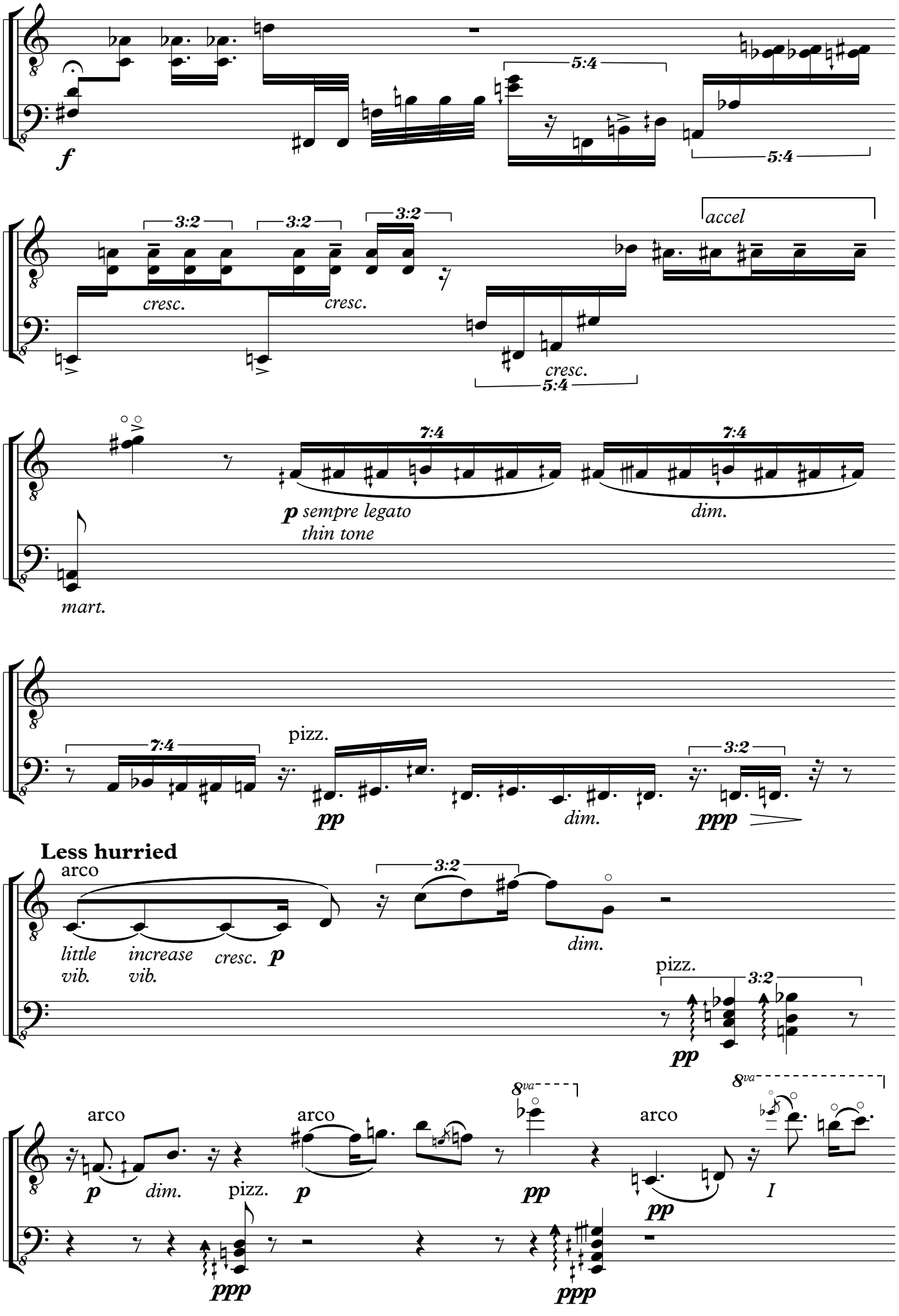
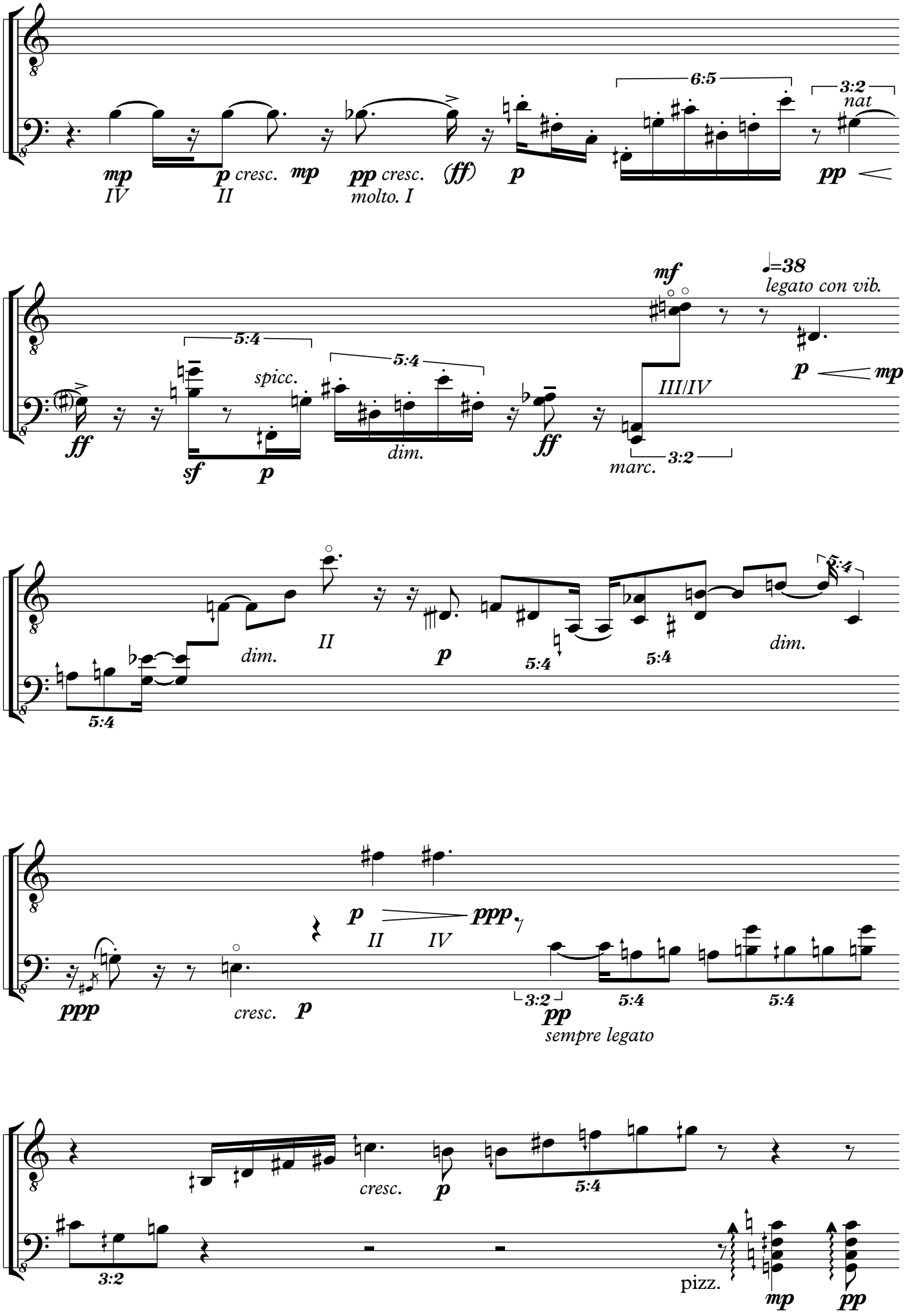

tempo primo
Accel
p
f
cresc.
cresc.
sfp
dim.
fff
mart.
mf
cresc.
dim.
p
sub.
IV
3:2
mf
cresc.
cresc.
pp
dim.
Quasi Presto
poco Accel
ff
tempo primo
fff
mp
3:2
cresc.
mf
p
sub.
pp
LH Pizz
f
cresc.
mp
mf
dim.
mp
ppp
8va
arco.
sfz

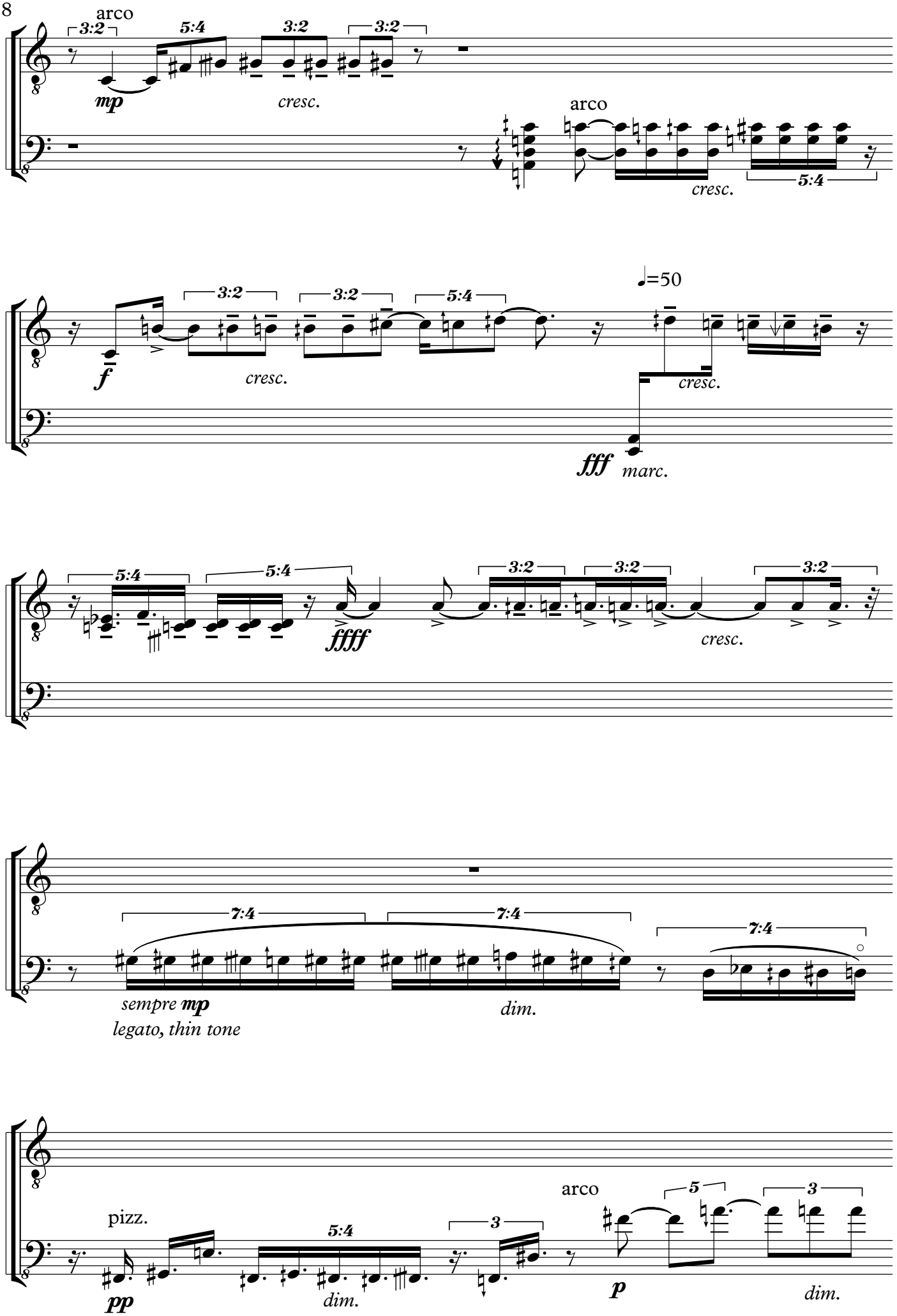

sempre p
f
sub.
cresc.
3:2
pp
mp
cresc.
ff
cresc.
molto vib.
nat. vib.
ff
3:2
3:2
5:4
3:2
f less vib.
mf
III
mp
II
mf
I
mp dim.
IV

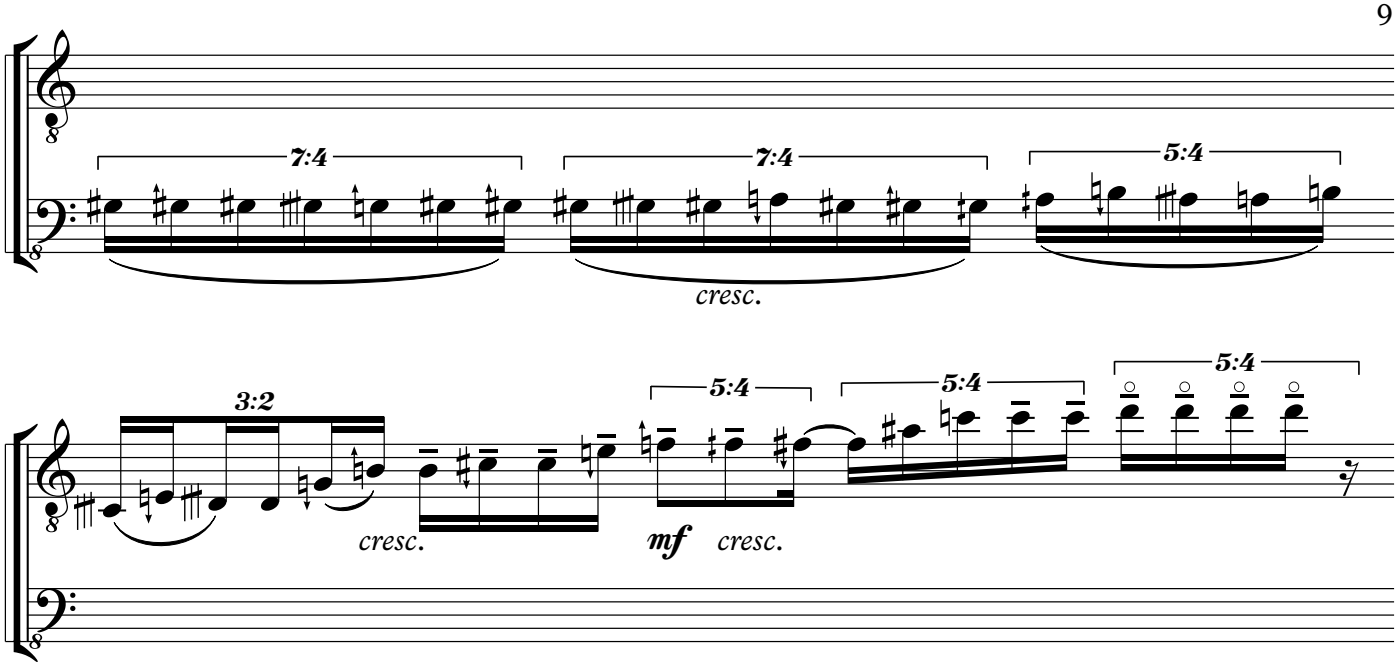

Fast
accel
fff
cresc.
I vib.
Slow
8va
p
pp
Fast
ff
pp sub.
senza vib
(not harmonics)
mf
pizz.
mp
5:4
arco
5:4
p
pizz.
arco
mp
dim.
3:2
cresc.
molto
mf dim.
IV
mp cresc.
f
mp
3:2
pp
pp
p dim.
f
arco
II
IV
dim.
mp
p
pizz.
3:2
3:2
mp

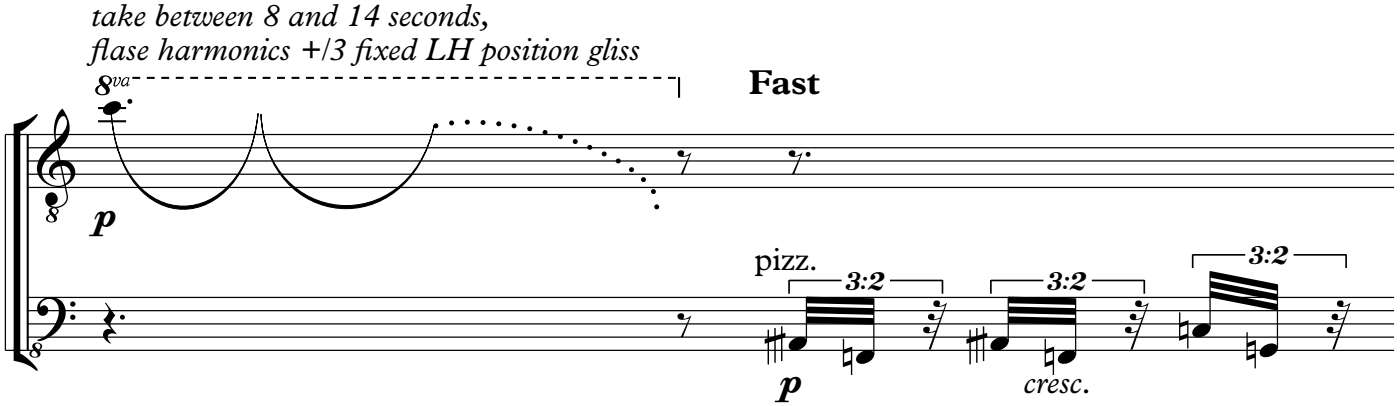

Quasi Allegro
arco
p
IV
I
3:2
pizz.
mp
3:2
3:2
arco
mf
ff
sempre con vib.
3:2
3:2
3:2
cresc.
3:2
5:4
5:4
3:2
5:4
3:2
mp
sub.
p
pp
arco
LH pizz
Quasi Molto Allegro
5:4
cresc.
molto
ff
5:4
5:4
sim.
5:4
5:4
5:4
II dim.

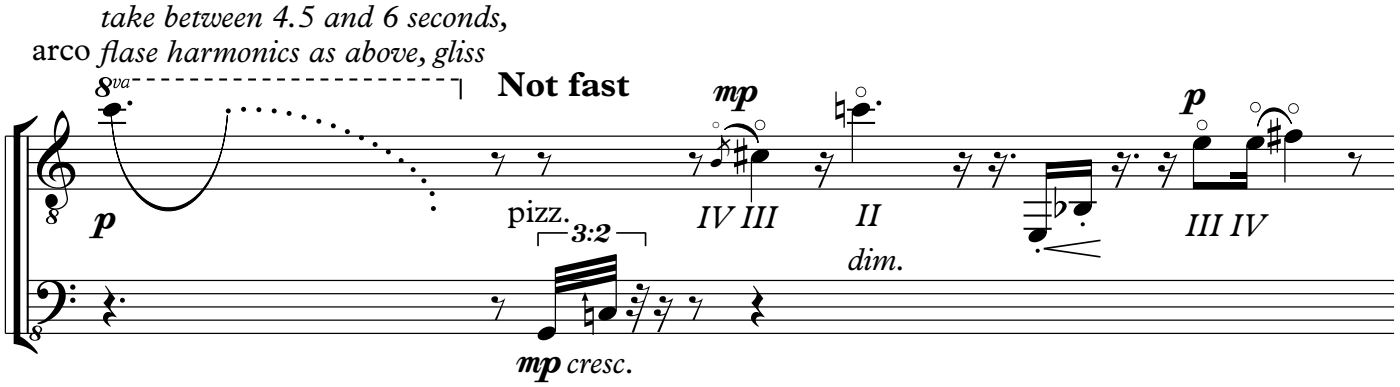

f
5:4
5:4
3:2
3:2
3:2
cresc.
cresc.
accel
cresc.
5:4
7:4
7:4
p sempre legato
thin tone
dim.
mart.
7:4
pizz.
pp
dim.
3:2
ppp
Less hurried
arco
little vib.
increase vib.
cresc.
p
3:2
dim.
pizz.
3:2
pp
arco
p
dim.
pizz.
arco
p
8va
pp
arco
pp
8va
I
ppp
ppp

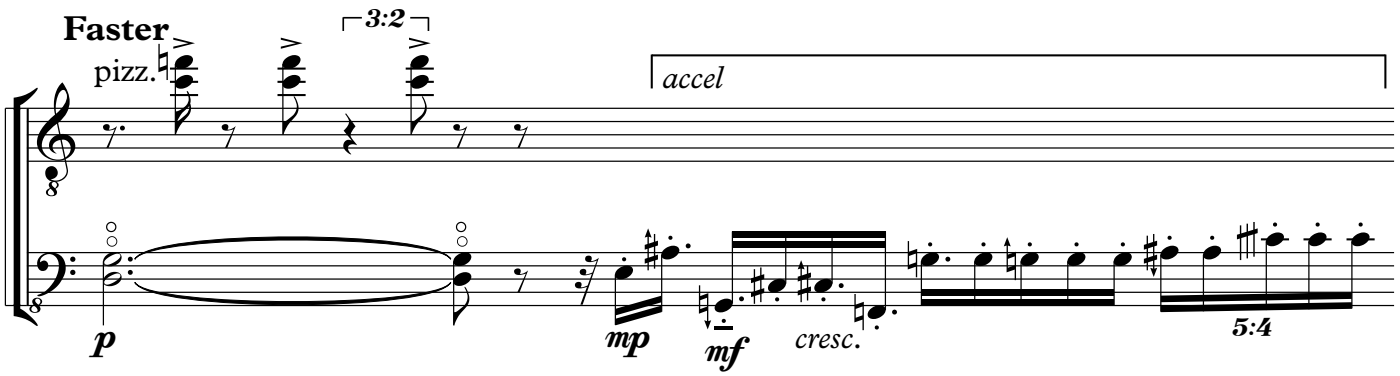

mp
IV
p cresc.
II
mp
pp cresc.
molto. I
(ff)
p
6:5
3:2
nat
pp
mf
♩=38
legato con vib.
5:4
spicc.
5:4
III/IV
ff
sf
p
dim.
ff
marc.
3:2
p
mp
dim.
II
p
5:4
5:4
dim.
5:4
ppp
p
II
IV
ppp
cresc.
p
3:2
pp
5:4
5:4
sempre legato
cresc.
p
5:4
3:2
pizz.
mp
pp

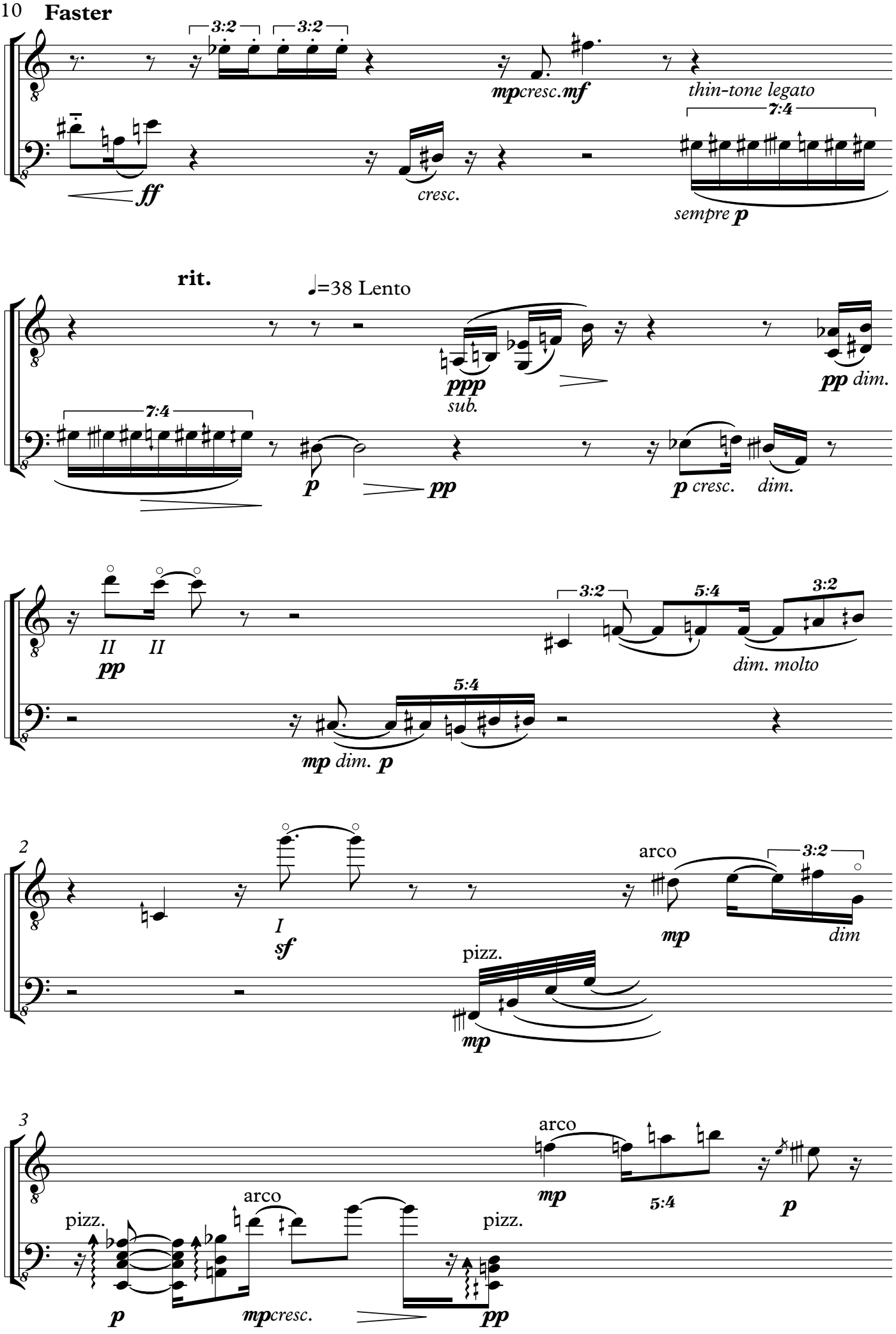

arco
3:2
5:4
3:2
3:2
mp
cresc.
arco
cresc.
5:4
f
3:2
3:2
5:4
cresc.
♩=50
cresc.
fff
marc.
5:4
5:4
ffff
3:2
3:2
3:2
cresc.
7:4
7:4
7:4
sempre mp
legato, thin tone
dim.
pizz.
pp
5:4
dim.
3
arco
5
3
p
dim.

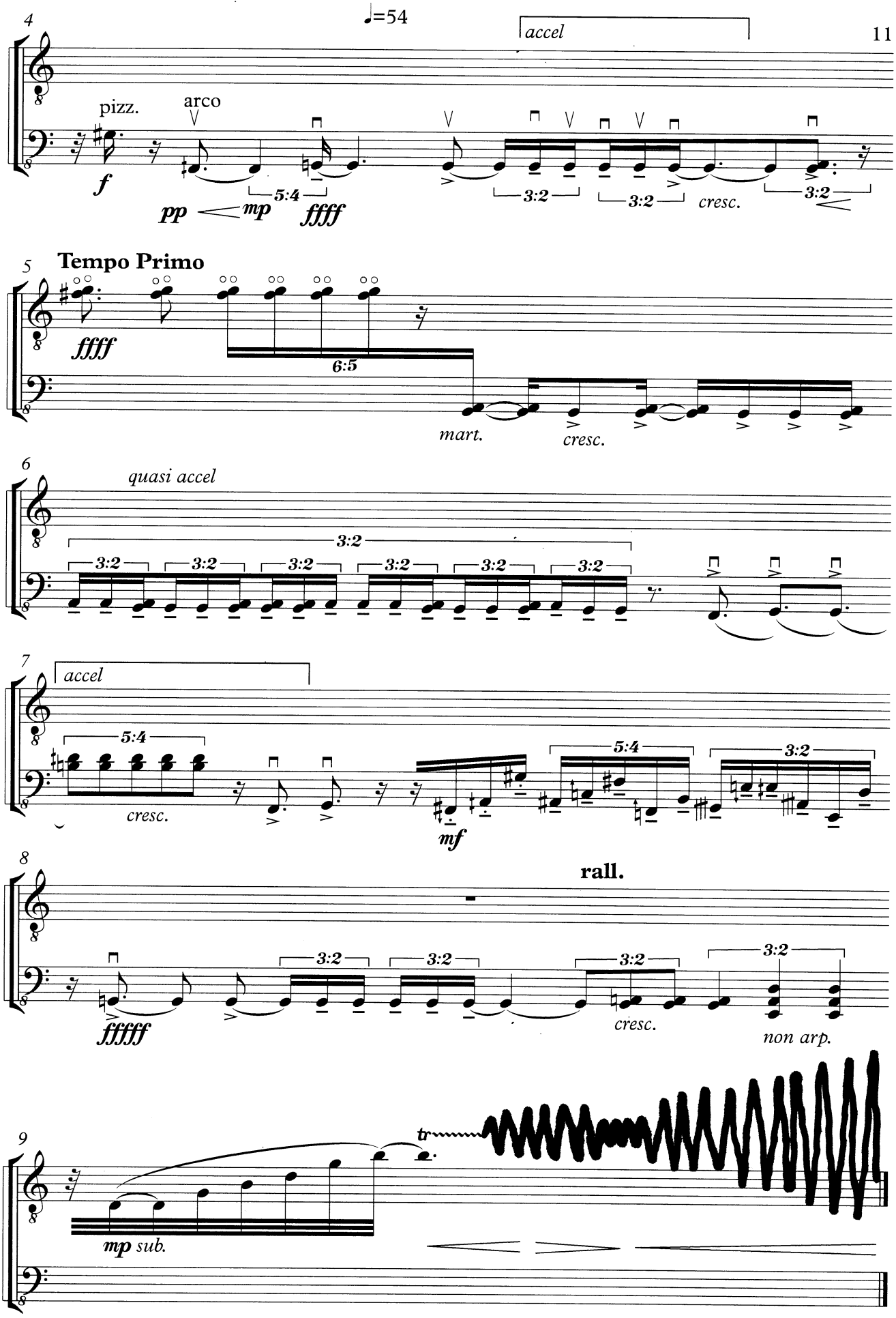

7:4
7:4
5:4
cresc.
3:2
5:4
5:4
5:4
cresc.
mf cresc.


take between 8 and 14 seconds,
flase harmonics +/3 fixed LH position gliss
8va
Fast
p
pizz.
3:2
3:2
3:2
p
cresc.


take between 4.5 and 6 seconds,
arco flase harmonics as above, gliss
8va
Not fast
mp
p
p
pizz.
3:2
IV III
II
III IV
dim.
mp cresc.


Faster
pizz.
3:2
accel
p
mp
mf
cresc.
5:4


Faster
3:2
3:2
mpcresc.mf
thin-tone legato
7:4
ff
cresc.
sempre p
rit.
♩=38 Lento
ppp
sub.
pp dim.
7:4
p
pp
p cresc.
dim.
II
II
pp
3:2
5:4
3:2
dim. molto
5:4
mp dim. p
2
I
sf
arco
3:2
mp
dim
pizz.
mp
3
arco
mp
5:4
p
pizz.
arco
pizz.
p
mpcresc.
pp


4
♩=54
accel
pizz.
arco
f
pp
mp
ffff
5:4
3:2
3:2
cresc.
3:2
5
Tempo Primo
ffff
6:5
mart.
cresc.
6
quasi accel
3:2
3:2
3:2
3:2
3:2
3:2
3:2
7
accel
5:4
cresc.
mf
5:4
3:2
8
rall.
fffff
3:2
3:2
3:2
3:2
cresc.
non arp.
9
tr
mp sub.