



Malcolm Hill

(1944 -)

Kadenzs

for

Solo

DoubleBass

mj185 composed 1992

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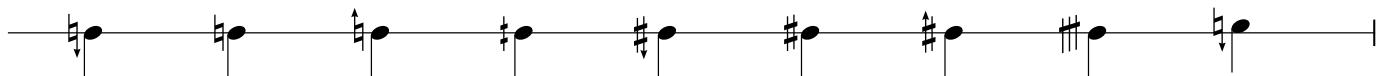
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Kadenzs

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

Double Bass

=60 Furioso

fff

sim.

accel.

6:5

sempre mart on this stave

cresc.

molto accel

accel

(repeat slightly faster)

cresc.

fffff ff senza mart.

mp pp cresc. molto

accel

3:2

pp thin tone mf level trem

tempo primo**Accel**

Musical score for piano showing two staves. The top staff starts with a dynamic **p**, followed by eighth-note patterns with dynamics **f cresc.**, **cresc.**, and **sfp dim.**. The bottom staff begins with **mf**, **cresc. dim.**, and **p sub.** Measure 2 concludes with **fff mart.**

Continuation of the musical score. The top staff shows a transition to **IV** with **3:2** time signature changes. Dynamics include **pp dim.** and **cresc.**. The bottom staff shows **pp dim.** and **cresc.**

Quasi Presto**poco Accel**

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff shows **ff** dynamics.

tempo primo

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff shows **fff mp** dynamics.

Continuation of the musical score. The top staff shows **3:2** time signature changes. The bottom staff shows **cresc.**, **mf**, **p sub.**, and **pp LH Pizz** dynamics.

Continuation of the musical score. The top staff shows **3:2** time signature changes. The bottom staff shows **arco.**, **f cresc.**, **mp**, **mf dim.**, **mp**, and **ppp** dynamics.

sempre p

3:2

pp *mp* *cresc.*

molto vib. *nat.vib.*

ff

cresc.

3:2

3:2

f less vib.

5:4

mf *mp* *mf* *mp dim.*

III *II* *I* *IV*

Fast

4

Slow

8va

Fast

pp sub.

senza vib
(not harmonics)

pizz.

arco

5:4

5:4

pizz.

arco

3:2

cresc.
molto

mf dim.
IV

mp cresc. f

pp

mp

3:2

pp

arco

p dim.

f

pizz.
3:2

3:2

II

IV

dim.

mp

Quasi Allegro

arco

p IV I arco **mf**

ff *sempre con vib.*

3:2 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

cresc. **ff** *molto*

5:4 5:4 5:4 5:4 sim.

5:4 5:4

5:4 5:4 II dim.

5:4
5:4

3:2
3:2
3:2
accel
cresc.
cresc.
cresc.
5:4

7:4
7:4
p semper legato
thin tone
dim.
mart.

7:4
pizz.
pp
dim.
ppp

Less hurried

arco
little vib.
increase vib.
cresc. **p**
dim.
pizz.
3:2

arco
p
dim.
pizz. **p**
pp
arco
pp
8va
arco
pp
I
8va

Musical score page 7, measures 1-6. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic of *mp*. Measures 2 and 3 show a crescendo from *p* to *pp*, with the instruction "cresc." between them. Measure 4 starts with *pp* and "molto. I". Measures 5 and 6 show a crescendo from *p* to *ff*, with the instruction "cresc." between them. Measure 7 begins with *ff*. Measure 8 ends with *pp*. Measure 9 starts with *mf* and "legato con vib.". Measure 10 ends with *p*.

Musical score page 7, measures 7-10. The score continues with two staves. Measure 7 starts with *ff*. Measures 8 and 9 show a crescendo from *p* to *ff*, with the instruction "spicc." between them. Measure 10 starts with *ff*. Measure 11 ends with *p*.

Musical score page 7, measures 11-14. The score continues with two staves. Measure 11 starts with *dim.*. Measures 12 and 13 show a crescendo from *p* to *5:4*, with the instruction "II" between them. Measure 14 ends with *dim.*

Musical score page 7, measures 15-18. The score continues with two staves. Measure 15 starts with *ppp*. Measures 16 and 17 show a crescendo from *p* to *ppp*, with the instruction "cresc. II IV" between them. Measure 18 ends with *pp* and the instruction "sempre legato".

Musical score page 7, measures 19-22. The score continues with two staves. Measure 19 starts with *cresc.* Measure 20 starts with *p*. Measures 21 and 22 show a crescendo from *p* to *5:4*, with the instruction "3:2" between them. Measure 22 ends with *pizz.*, *mp*, and *pp*.

8

arco

mp

cresc.

arco

cresc.

5:4

J=50

f

cresc.

cresc.

fff marc.

5:4

5:4

ffff

cresc.

7:4

7:4

7:4

sempre mp

legato, thin tone

dim.

pizz.

pp

5:4

dim.

arco

p

5

3

dim.

7:4 7:4 5:4

cresc.

3:2 5:4 5:4 5:4

cresc. mf cresc. cresc.

*take between 8 and 14 seconds,
flageolet harmonics +/3 fixed LH position gliss*

Fast

8va

p

pizz. 3:2 3:2 3:2

p cresc.

*take between 4.5 and 6 seconds,
arco flageolet harmonics as above, gliss*

Not fast

8va

p

pizz. 3:2 IV III II III IV

dim.

mp cresc.

Faster

pizz. 3:2 accel

p mp mf cresc. 5:4

10 Faster

3:2
 3:2
mp cresc. mf
thin-tone legato
7:4
ff
cresc.
sempre p

rit.

♩=38 Lento

7:4
ppp
sub.
pp dim.
p
pp
p cresc. dim.

II
II
pp
mp dim. p
5:4
3:2
dim. molto

I
sf
arco
mp
pizz.
mp
3:2
dim

3
pizz.
arco
mp
pizz.
mp
5:4
p
p
mp cresc.
pp

4

$\text{♩} = 54$

11

pizz. arco

f

pp $\overbrace{\text{mp}}^{5:4}$ *fffff*

accel

$\overbrace{\text{V}}^{3:2} \overbrace{\text{V}}^{3:2} \overbrace{\text{V}}^{3:2} \overbrace{\text{V}}^{3:2}$

cresc.

5

Tempo Primo

$\text{♩} = 54$

fffff

$\overbrace{\text{oo}}^{6:5}$

mart.

cresc.

6

quasi accel

$\overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2}$

7

accel

$\overbrace{\text{5:4}}^{5:4} \overbrace{\text{5:4}}^{5:4} \overbrace{\text{3:2}}^{3:2}$

cresc.

mf

8

rall.

$\overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2} \overbrace{\text{3:2}}^{3:2}$

fffff

cresc.

non arp.

9

mp sub.

tr.