

*for Thomas Peters*

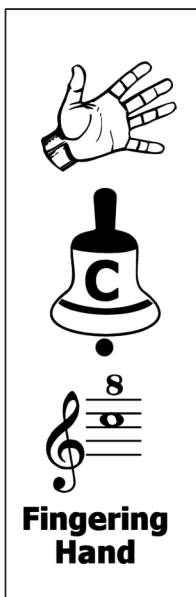
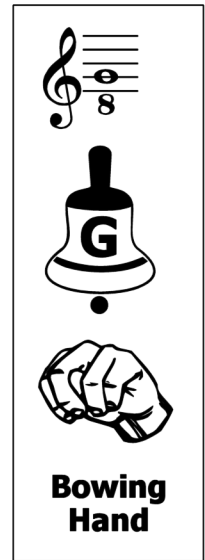
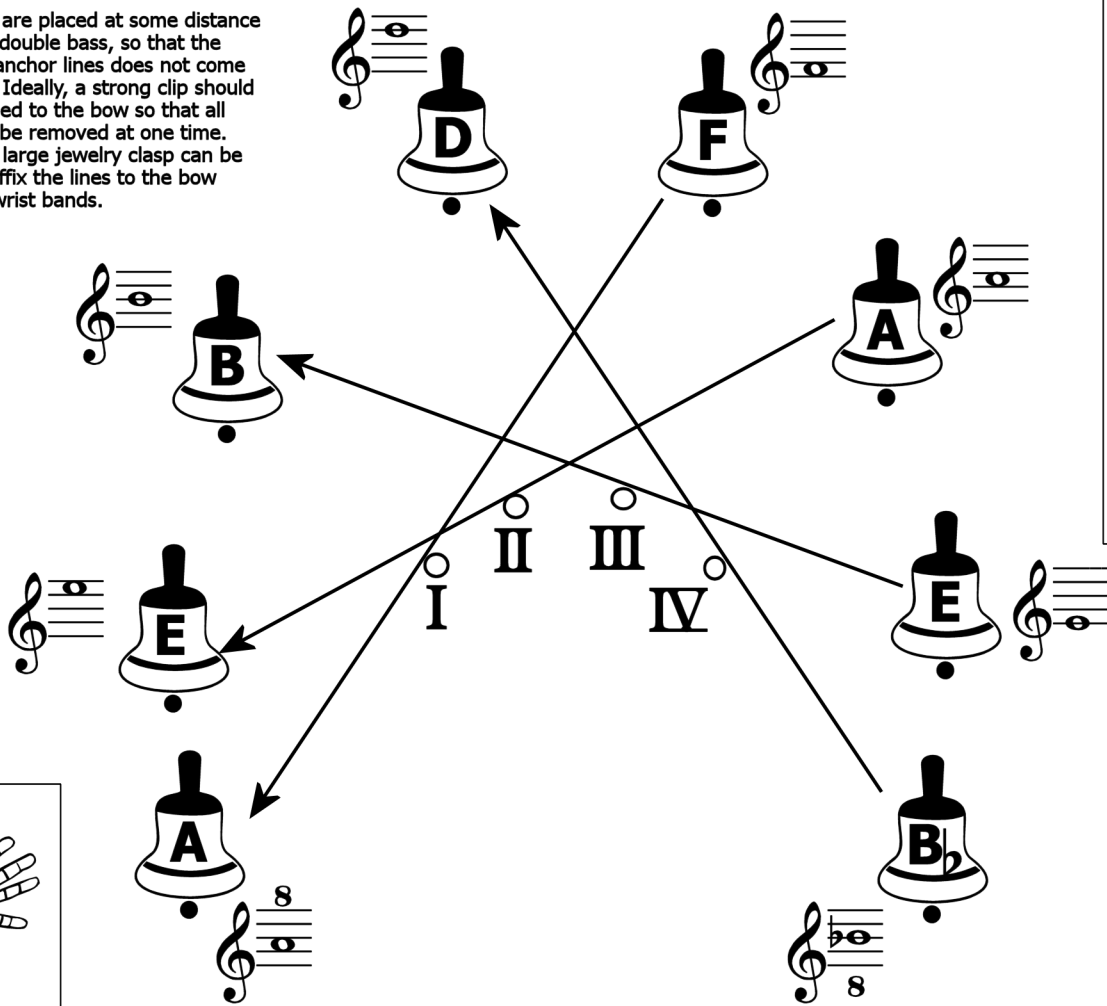
# Morning in Nodar

Dennis Báthory-Kitsz

Westleaf Edition W762

## Morning in Nodar — Dennis Báthory-Kitsz — Bell Instructions

The bells are placed at some distance from the double bass, so that the angle of anchor lines does not come into play. Ideally, a strong clip should be attached to the bow so that all lines can be removed at one time. A type of large jewelry clasp can be used to affix the lines to the bow clip and wrist bands.



Bell pitches should be close to those specified; if that is not possible, then bells that ring well and are openly tuned (fifths, fourths, seconds) are best.

The best bells are quiet bells. Loud bells will overwhelm the harmonic quality of the double-bass. If quiet bells cannot be found, the double bass can be lightly amplified or the bells placed behind acoustic shields.

Each bell is hung so it can ring freely, and attached in such a way that it does not impede the motion of hands or bow (that is, low torque).

A wrist strap is hooked to the high C bell from the fingering hand.

A wrist strap is hooked to the low G bell from the bowing hand.

A loop near the frog of the bow holds strings to the B-flat, E, A and F bells.

A loop near the tip of the bow holds strings to the A, E, B and D bells.

When playing long tones, begin the bowing at far along the hair toward either end as possible.

When the bow is fully extended on a given string, it should ring the bell away from the direction of motion.

Bells on the other strings should not ring, although it is not forbidden.

Motion of either hand will ring the G and C bells entirely depending on the player's technique.

When playing short tones, there is no concern about which and how many bells ring.

Ultimately, if there is a choice between fluidity of pitch and expression and ringing the bells, the choice should be toward the former. The bells form their own world.

for Thomas Peters

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All harmonics are notated as natural and sounding pitch, with the player to select the fingering that best projects the sound. Some are suggested, but not mandatory.

N.B.: See separate instructions for placing and playing hanging bells. Bells are notated for a few measures only for the approximate time and pitches they sound. The performer is not obligated to achieve this effect as written.

1

Whole notes are sounded at the full length of the bow, not at a specific tempo. (Bow is moving end-to-end during tremolo.)  
Strings are suggested only for purposes of sounding the bells; they are not required.

1  
♩ = 66 II

7

13

19 III II III IV III IV II III II I II

*pp*

(Bow always moves with tremolo)

25 I II

*ppp*  
Bells continue...

31 I

37

43

49

*mp*

57

67 I

*ppp*

(finger slide; may make several passes)

Musical notation for measures 72-75. Measure 72 features a treble clef with a series of notes and a finger slide indicated by a curved line above the staff. The bass clef part continues from the previous page. A large brace spans across the bottom of the page, indicating a continuation of the piece.

**2** pizz.

Musical notation for measures 76-79. The bass clef part has a 'pizz.' (pizzicato) instruction. The treble clef part has a 'p ppp bow over bridge (rhythms approximate; assumes untuned tailpiece)' instruction. The notation includes rhythmic markings and dynamic changes.

Musical notation for measures 80-83. The bass clef part continues with rhythmic patterns and dynamic markings. The treble clef part has a 'p ppp' dynamic marking.

Musical notation for measures 84-87. The bass clef part continues with rhythmic patterns and dynamic markings. The treble clef part has a 'p ppp' dynamic marking.

Musical notation for measures 88-91. The bass clef part has a 'f ppp' dynamic marking. The treble clef part has a 'f ppp' dynamic marking. A 'move to sul pont.' instruction is present in the treble clef part.

Musical notation for measures 92-95. The bass clef part has a 'f ppp' dynamic marking. The treble clef part has a 'sul pont.' instruction. The notation includes rhythmic markings and dynamic changes.

95 *arco* *(hard bow pressure)*

95 *p* *ff* *f* *ppp*

98

*mp*

105 *unhook tip anchor* *unhook frog anchor* *unhook right hand, then left (during rest)*

3 3 0

*mp*

113

3

*p*

Double-Bassist's Voice  
(not a separate performer!)

*p*

119  $\text{♩} = 120$

119 *p*

124

124 *p*

127

Musical score for measures 127-130. The bass staff (labeled with an 8) contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The treble staff (labeled with a 3) contains a simpler melody with quarter and eighth notes.

131  $\text{♩} = 72$

Musical score for measures 131-135. The bass staff (labeled with an 8) features a long, sweeping slur over several measures, with a tempo marking of  $\text{♩} = 72$ . The treble staff (labeled with a 3) has a melody with dotted notes and rests.

$\text{♩} = 120$

136

Musical score for measures 136-141. The bass staff (labeled with an 8) has a dense, fast-moving line with many sixteenth notes and slurs. The treble staff (labeled with a 3) has a steady eighth-note accompaniment.

139

Musical score for measures 139-142. The bass staff (labeled with an 8) continues with a fast, intricate line. The treble staff (labeled with a 3) has a melody with eighth notes and rests.

142

Musical score for measures 142-145. The bass staff (labeled with an 8) has a fast line with slurs and a tempo marking of  $\text{♩} = 72$ . The treble staff (labeled with a 3) has a melody with dotted notes and rests.

145  $\text{♩} = 120$

8 145

149

8 149

152

8 152

155  $\text{♩} = 66$

8 155

159

8 159



166

173

4

178

183

187

192

(Bow always moves with tremolo)

197

197

*ppp*

203

203

*ppp*  
(again, breathe where needed, unobtrusively)

209

209

215

222

222

*ppp*

(finger slide; may make several passes)

226