for Thomas Peters

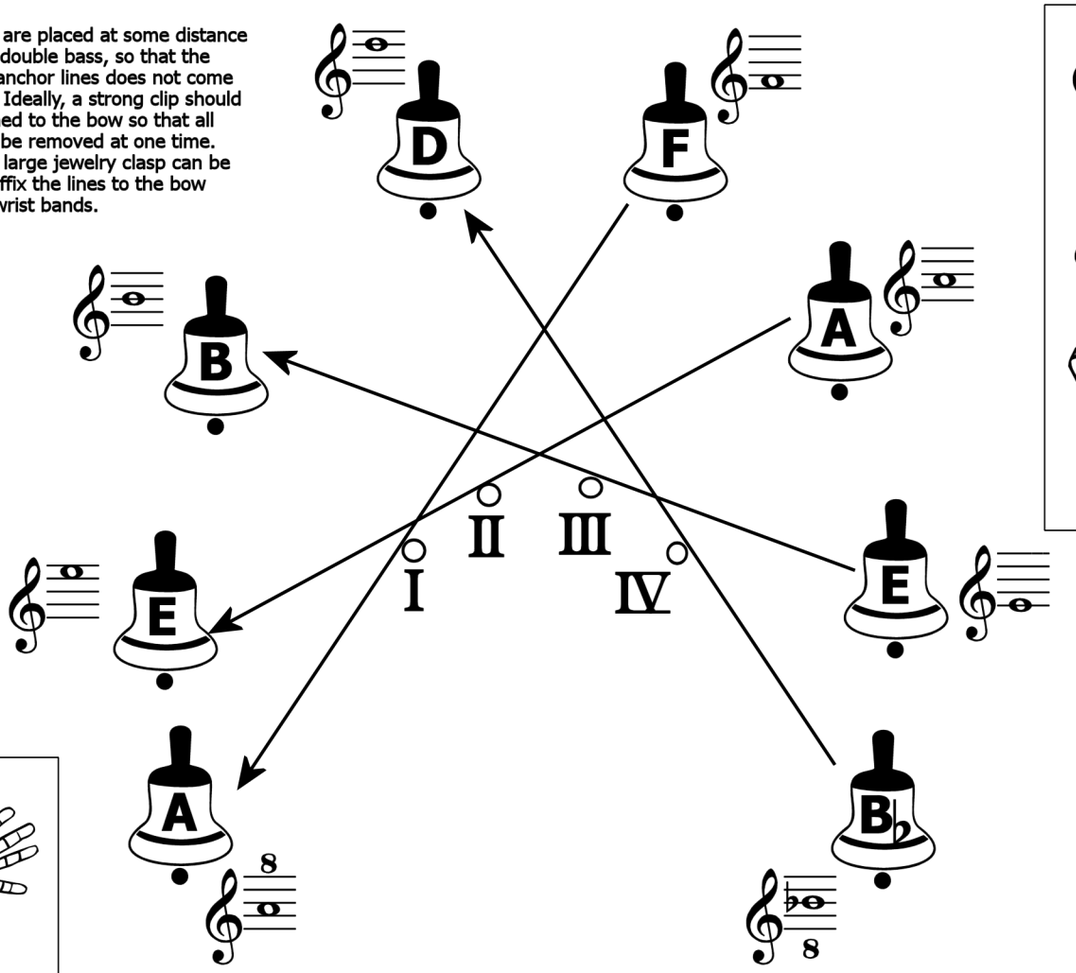
Morning in Nodar

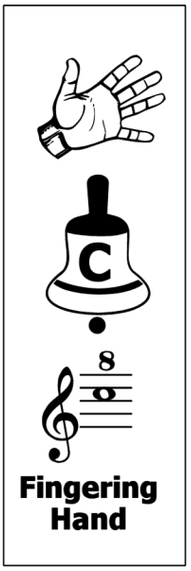
Dennis Báthory-Kitsz

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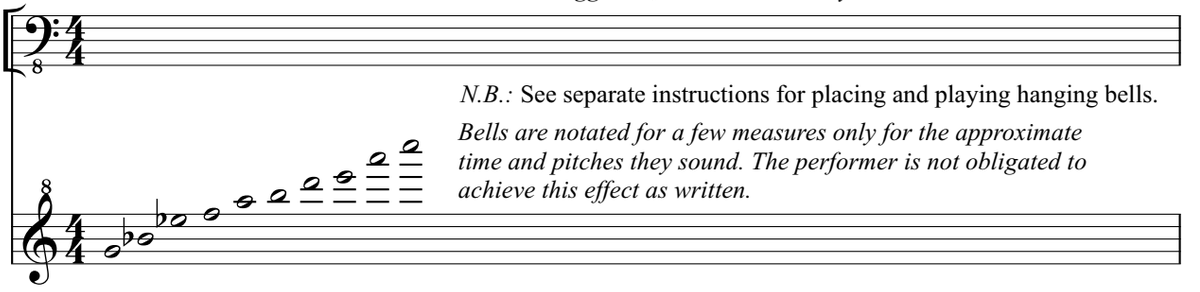
All harmonics are notated as natural and sounding pitch, with the player to select the fingering that best projects the sound. Some are suggested, but not mandatory.

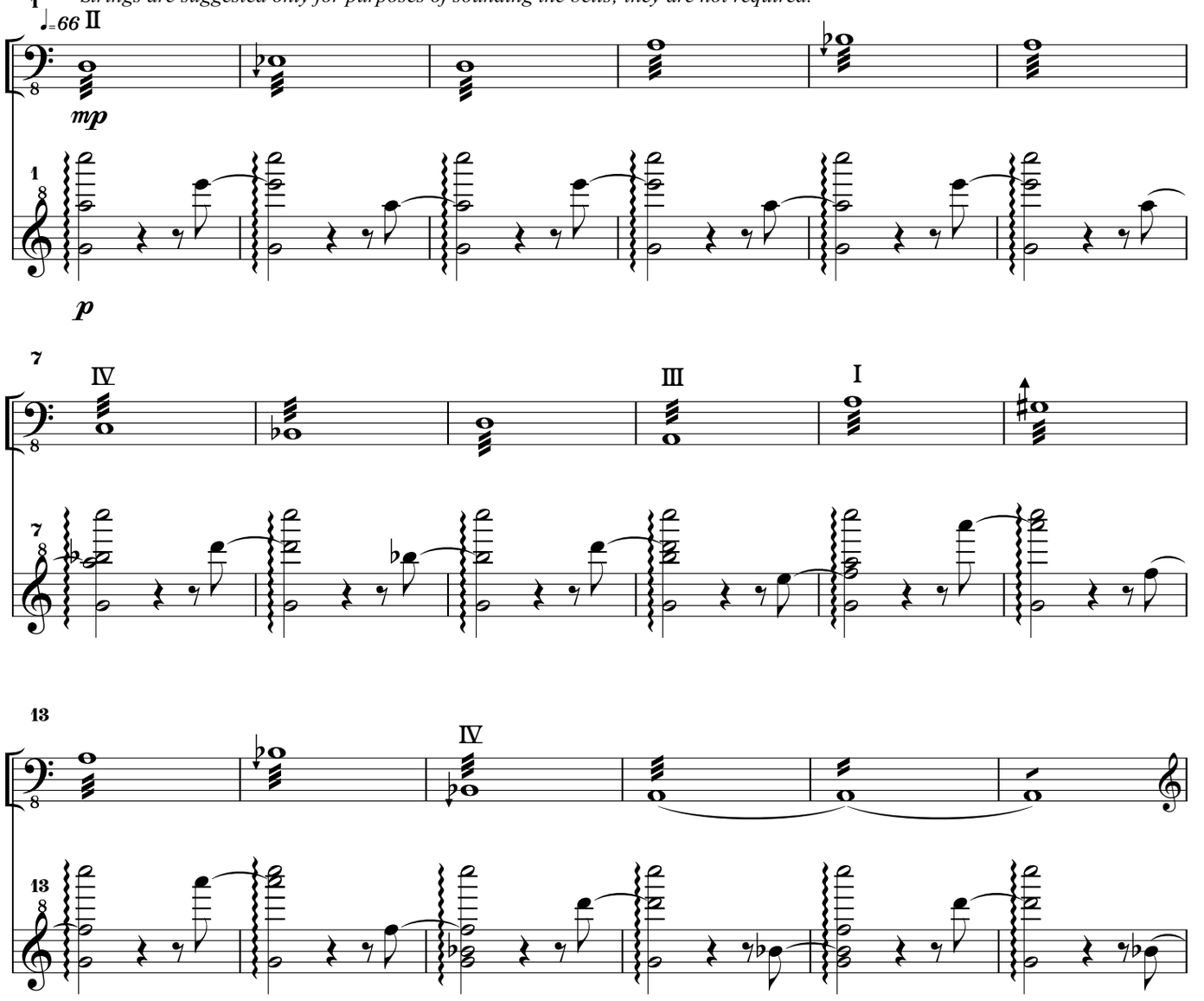
N.B.: See separate instructions for placing and playing hanging bells.

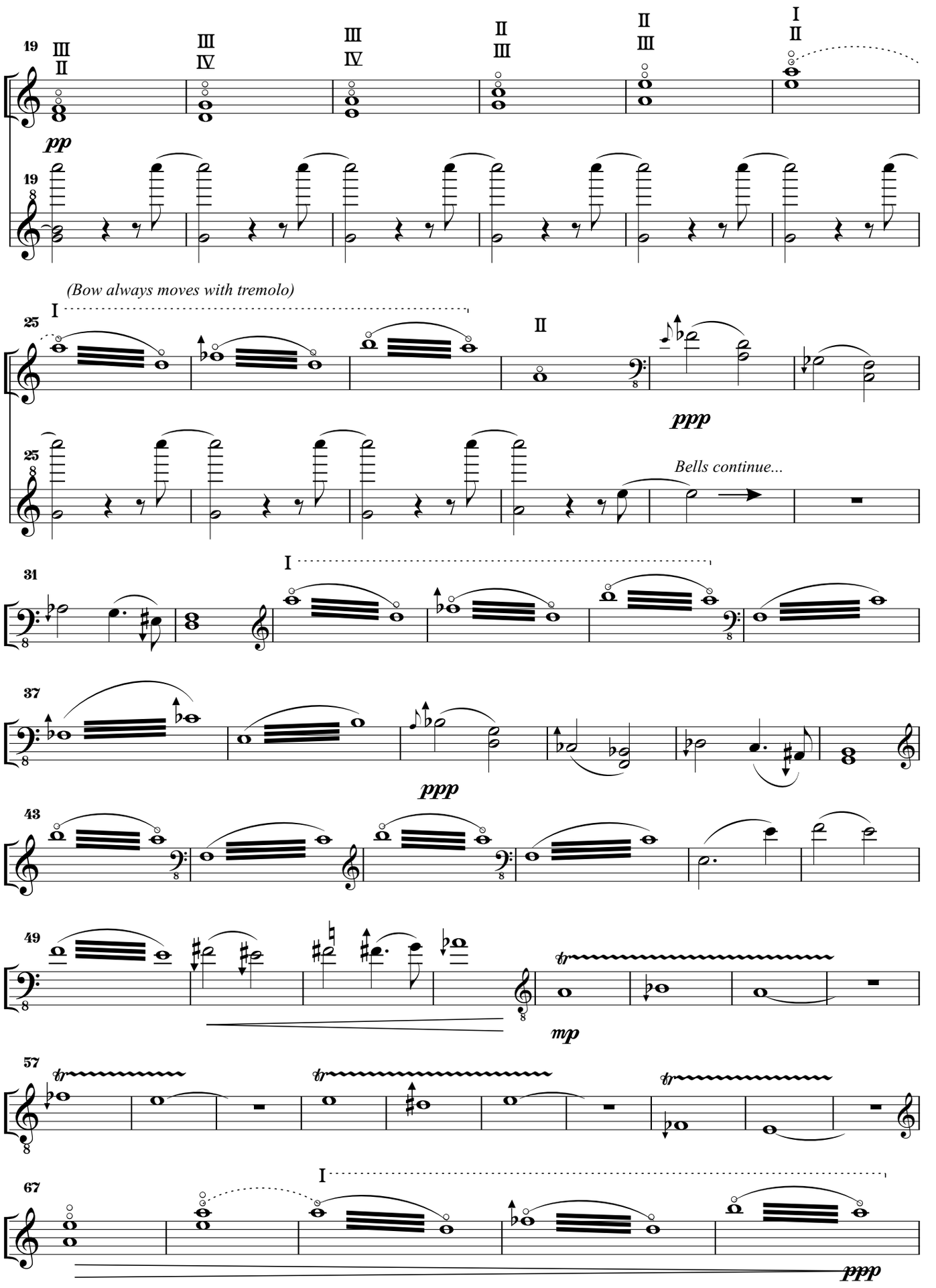
Bells are notated for a few measures only for the approximate time and pitches they sound. The performer is not obligated to achieve this effect as written.



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.




19
III
II
III
IV
III
IV
II
III
II
III
I
II
pp
19
(Bow always moves with tremolo)
I
25
II
ppp
25
Bells continue...
I
31
37
ppp
43
49
tr
mp
57
tr
tr
tr
I
67
ppp

(finger slide; may make several passes)

72

2 *pizz.*

76

p
ppp *bow over bridge* *(rhythms approximate; assumes untuned tailpiece)*

80

84

88

f *ppp*

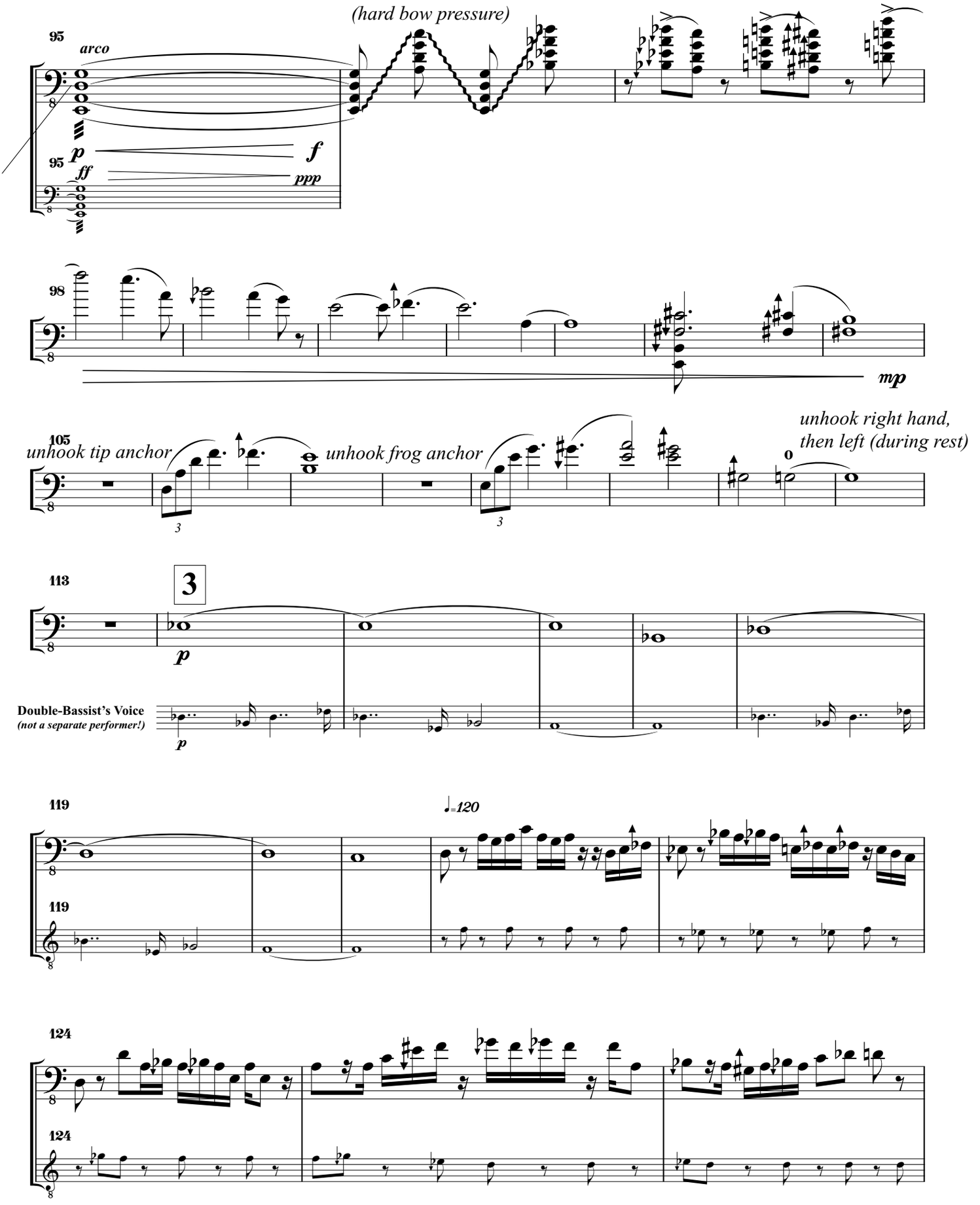
move to sul pont.

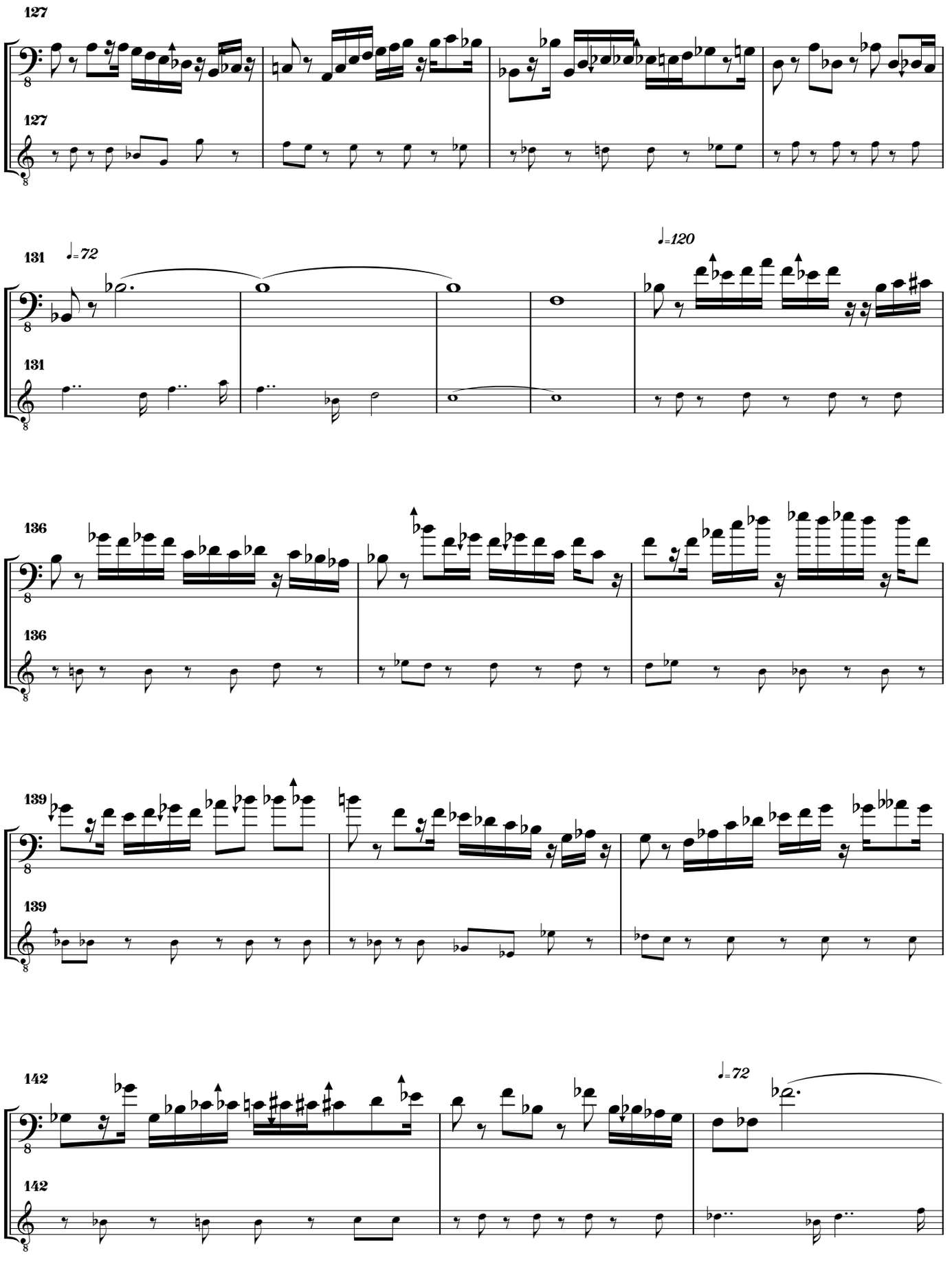
f *ppp*

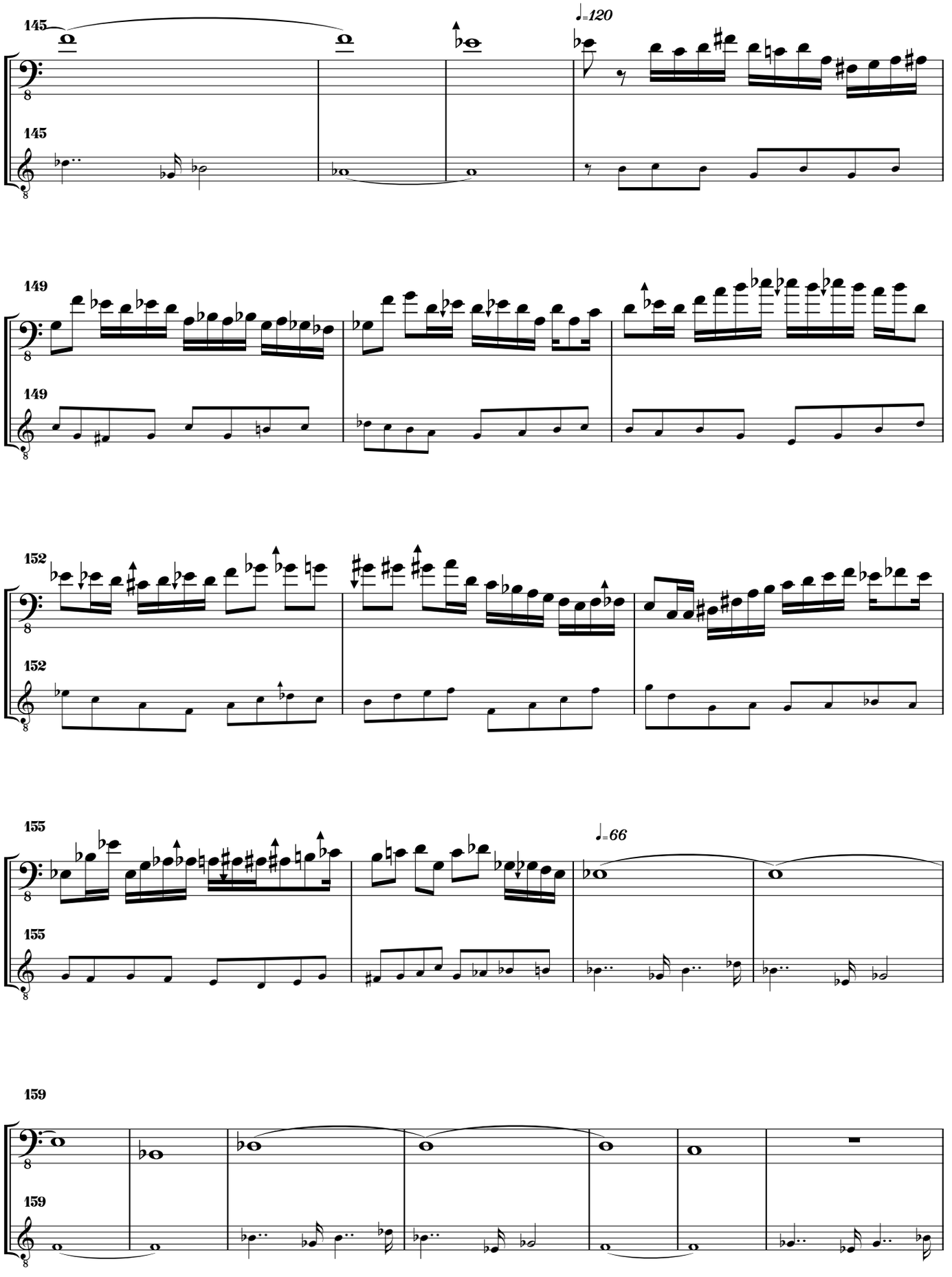
92

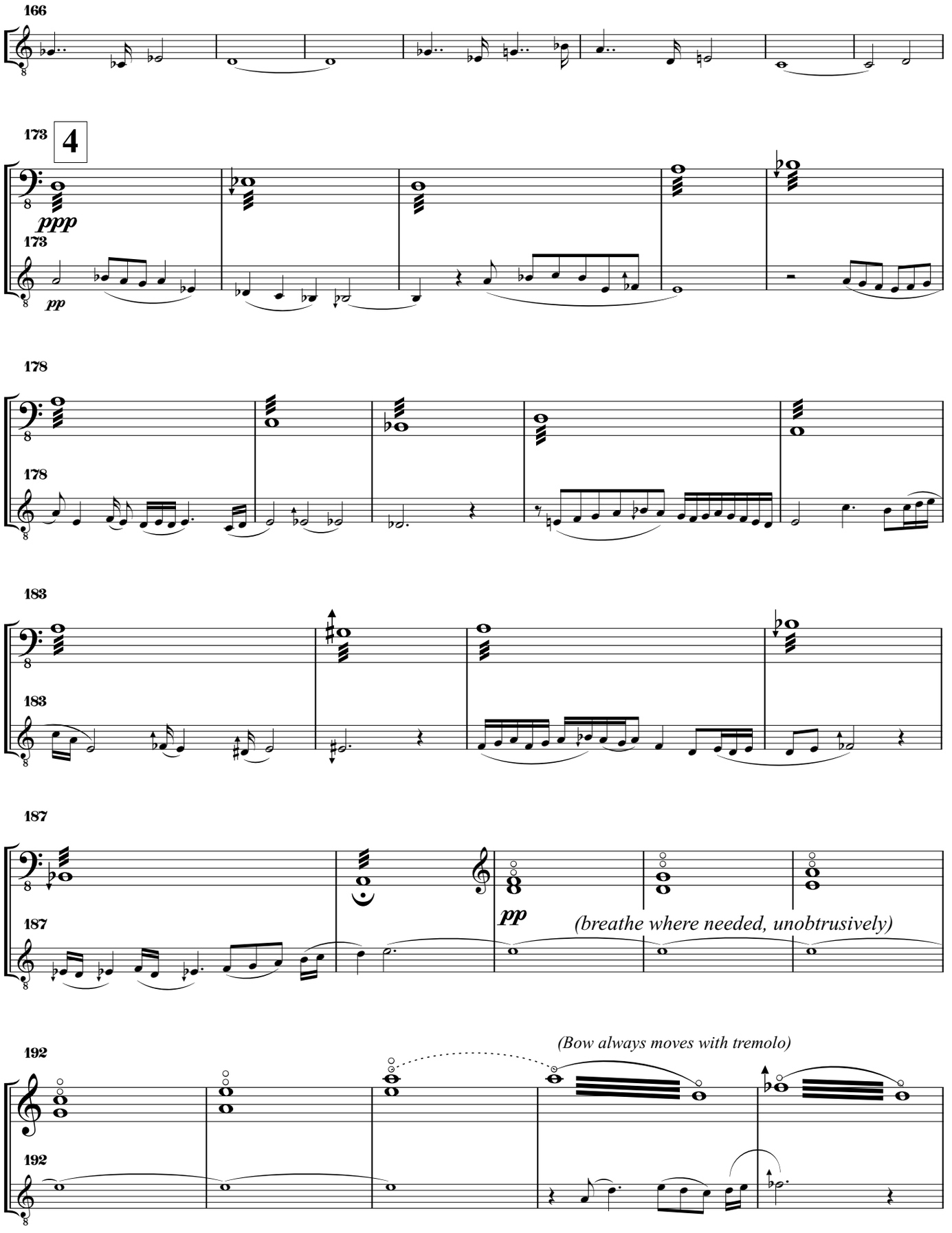
sul pont.

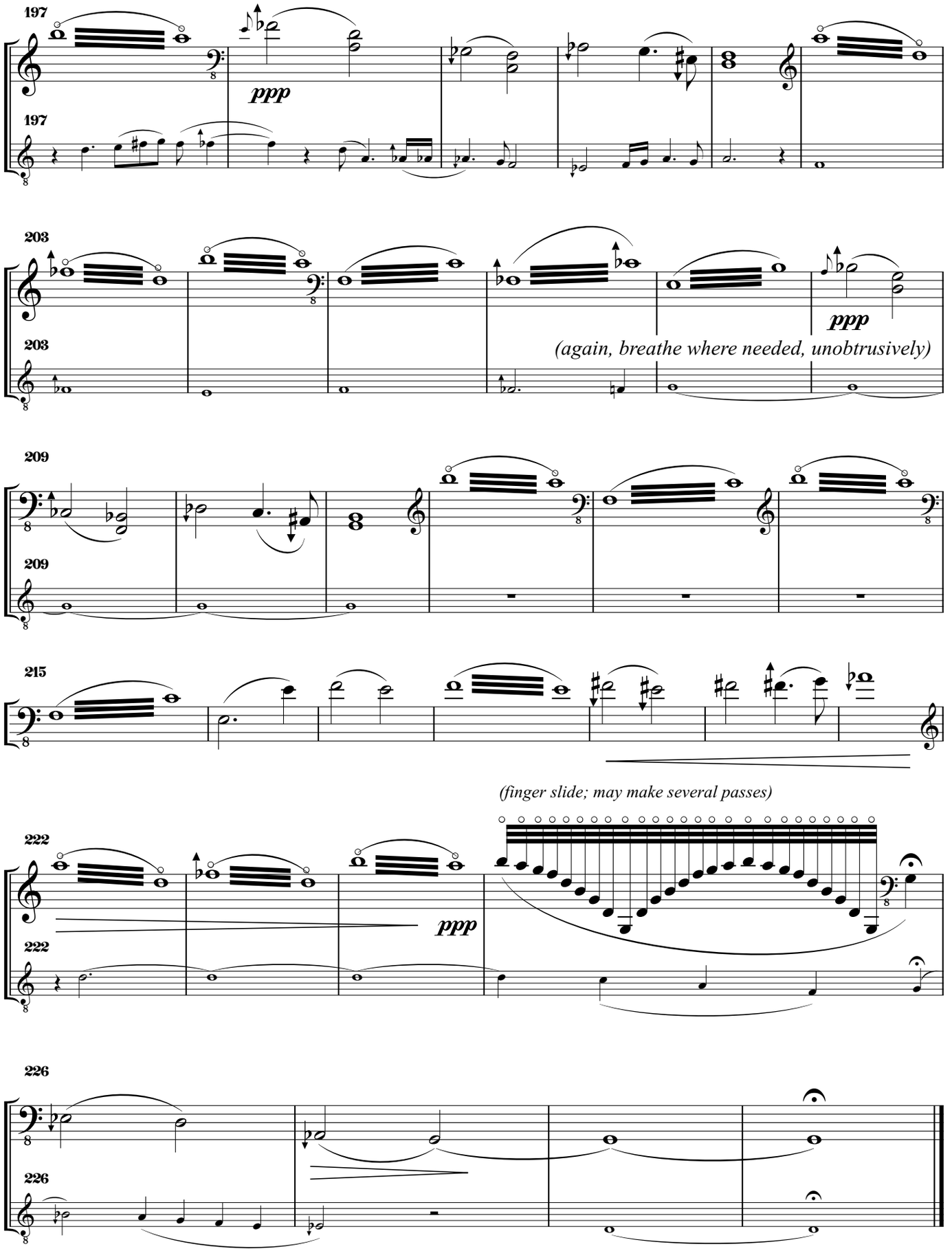
f *ppp* *f* *ppp* *f*


(hard bow pressure)
95
arco
p
ff
f
ppp
98
mp
105
unhook tip anchor
unhook frog anchor
unhook right hand,
then left (during rest)
0
113
3
p
Double-Bassist's Voice
(not a separate performer!)
p
119
♩=120
124


127
127
131
♩=72
131
♩=120
136
136
139
139
142
142
♩=72


145
145
♩=120
149
149
152
152
155
155
♩=66
159
159


166
173
4
ppp
173
pp
178
178
183
183
187
187
pp
(breathe where needed, unobtrusively)
192
(Bow always moves with tremolo)
192



Northfield Falls, Vermont, September 1, 2007