

REBECCA SAUNDERS

Blue and Gray

(2005)

for two double basses with five strings

In die Edition Peters aufgenommen

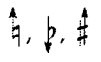
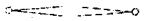







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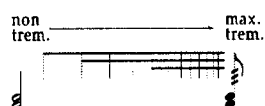
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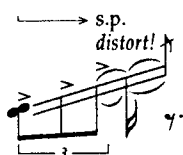
Explanatory Notes

For two double basses with five strings. For scordatura tuning please see bar 1.

s.t.	Sul tasto.
s.p.	Sul pont: <ul style="list-style-type: none"> a. at pp / ppp hear overtones - written tone inaudible; b. p - f distortion and noise content grow; c. at ff complete "noise".
½-s.p.	SP-colouring, but at all dynamics written tone remains audible and noise/overtone content is heard but not dominant.
	Microtonal adjustment always by a quarter-tone - a timbral and expressive function which need not be exact.
— ,	Bow stop onto next beat.
s.p. → st.	Gradual and constant change of timbre.
<i>flaut.</i>	<i>Flautando</i> - very fast and light bow stroke.
	Crescendo from silence, or decrescendo to silence.
s.p. <i>flaut.</i> molto vib. 	A wide and clearly rhythmic vibrato at sul pont. Hear rhythmically moving overtones.
	Vibrato pulse at start of note, like an expressive accent, then subito non vibrato.
sub. s.p. distort 	Heavy bow, without decrescendo, flat left hand finger fast glissando. Near sul pont and very loud for complete distortion.
	"Noise" attack, marcato extreme accent, deep in the string, and then subito ordinary, unless otherwise indicated.
	Double stops: on long notes bring out interference beats between the two tones by controlling speed of bow and allowing open string to ring.
	Glissando to highest pitch.
vert. trem. → max. 	Vertical motion back and forwards between fingerboard and bridge - complete distortion.



Gradually to tremolo of maximum speed.



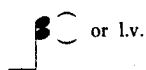
Barrée glissando to top of strings bringing out distortion and overtones.



Natural harmonic at sounding pitch on given string.



A clear break.



Let the open strings ring.

General

This is a melody!

The quarter-tones have a timbral and expressive function and need not be microtonally exact. Imagine the quarter-tones make up a reduced melodic line.

Within this very reduced palette of sounds, the extremes of articulation are very important - absolute contrast of timbre, attack and intent.

Take every opportunity to explore soft, expressive and warm sounds.

Change bows freely and often on long notes. Many bowing are given, but adapt and change as necessary.

Silence is the canvas - despite choleric nature of sound material, all sounds surface out of and disappear into silence.

Tempi

♩ = 69 is more passionate and driven than basic ♩ = 60 on the edge.

"slower" and "much slower": take your time to draw out the expressive and warm melodic line, responding to acoustic and resonance.

Duration ca. 8'30 minutes.

RS

Blue and Gray (2005)

Rebecca Saunders (* 1967)

♩ = 60

DB 1 [non vib.] s.p. flaut. ord. vib.

DB 2

f *sub.* (III:) *f* (III:) *pp* *mp* *sub.* *pp* *p* *ppp* *sempre*

9 non vib.

1 *f* *sempre* *sub. sub.* *s.p. ord.* *mp* *pp*

2 *f* *sempre* *ff* *f*

16 1 *f* *sub. s.p. ord.* *ff* *ord.* *s.p.* *ord.* *flaut.* *s.p.*

2 *ff* *f* *sempre* *ff* *sub. sub.* *s.p. ord.* *ff* *f* *ff* *pp* *flaut.* *s.p.* *sub.* *pp*

23 *ord.* *sub. s.p. distort!* ** s.p. distort!* *slower* *pp* *p*

1 *f* *p* *f* *ff* *pp* *ff* *pp* *ff* *pp* *pp*

2 *ord.* *sub. s.p. ord.* *sub. s.p. flaut* *pp* *pp*

32545

57 (non vib.) *fp* *f* *ff* *ff* *p* *pp* *ff* *non vib.*

sub. sub. s.p. ord. *ff* *ff* *p* *pp* *ff* *non vib.*

sub. s.p. ord. *ff* *ff* *p* *pp* *ff* *non vib.*

60 *ord.* *f* *ff* *ff* *f* *ff* *f* *ff*

sub. s.p. ord. *ff* *ff* *f* *ff* *f* *ff*

sub. s.p. ord. *ff* *ff* *f* *ff* *f* *ff*

63 *sub.* *s.p. ord.* *f* *ff* *ff* *p* *p*

f *sempre* *ff* *pp* *ff* *p*

67 *non vib.* *ff* *f* *ff* *f* *ff* *fff* *fff*

s.p. distort *ord. non vib.* *ff* *pp* *fff* *fff*

sub. s.p. ord. *ff* *ff* *f* *ff* *fff* *fff*

s.p. distort *molto vib.* *fff* *fff*

s.p. distort *molto vib.* *fff* *fff*

[illegible]

76

(vib.)

1

2

ppp mp

sub. s.p. ord. s.p. ord. (I:) vib.

ff pp ff p f

(vib.)

ppp mp

sub. s.p. ord. vib.

ff pp f sempre f

sub. f ff

sub.
♩ = 69

81 s.p. I II sub. ord. I s.p. ord. V s.p. I II s.p. distort! s.p. sub. ord. V (I: o) (non vib.) (II: o) (III: o)

1 *ff* *ffpp* *f* *ffpp* *f* *ff* *ffpp* *ff*

2 s.p. sub. ord. V sub. s.p. distort! ord. V sub. s.p. ord. vib. *ff* *ffpp* *f* *ppp* *f* *ff*

[illegible]

91 s.t. poco vib. espr. warm

1 *ppp* sempre s.t. poco vib. espr. warm non dim.

2 *f* *ppp* sempre non dim.

95 sub. ord. s.p. flaut. non vib. ord. sub. molto vib. sub. sub. s.p. ord. non vib. s.p. distort! ord. poco vib. espr. warm

1 *mp* sub. *f* sempre *ff ppp* *ff* *pp* sempre

2 ord. sub. s.p. flaut. ord. sub. molto vib. sub. sub. s.p. ord. s.p. flaut. non vib. ord. poco vib. espr. warm sub. s.p. distort! *ff* *ffpp* *ff*

101 (pp) sub. ord. s.p. sub. sub. s.p. ord. sub. sub. s.p. ord. ½ s.p. ord. (I:) 3 V (I:)

1 *ff* *f* sempre *ff pp* *ff* *f* *ff* *ff pp* *ff* *p*

2 *ff* *f* *ff* *ff pp* *ff* *f* *ff* *ff pp* *ff* *p*

105 (pp) sub. vib. V sub. ord. non vib. vib. sub. sub. s.p. ord. s.p. ord. s.p. ord. s.p. ord. ord. vert. trem. II III sub. ord. (non vib.)

1 *pp* *f* *ff pp* *ff* *f* sempre *ff* *ff* *pp* *ff* *f*

2 *p* *f* *ff pp* *ff* *f* sempre *ff* *ff* *pp* *ff* *f*

109 vib. s.p. flaut. ord. sub. vib. espr. s.p. flaut. ord. sub. vib. espr.

1 *f* *ff* *ff* *ppp* *p*

2 *ff* *f* *ff* *ppp* *p*

130

1

sub. non vib.

ppp

f sempre

poco vib.

sub. non vib.

p

2

sub. non vib.

f sempre

sub.

p

sub.

135 ♩ = 69

1

2

f

poco vib. espr.

f

poco vib. espr.

f

[illegible]

155

1

ord. I II V

s.p.

ord.

much slower

s.p. flaut.

s.t. poco vib. (non gliss.)

f *ff* *f*

sub. *mf* *pp*

ppp sempre

2

s.p. V (□ V □)

ord.

poco vib. espr.

s.p. ord.

IV

ff *f*

sub. *ppp* *mp* *mp*

160

1

sub.
s.p. flaut.

s.t.

poco vib.

non dim.

sub.
s.p. flaut.

ppp

mp

ppp

non dim.

5½

silence

2

sub.
s.p. flaut.

s.t.

poco vib.

ppp

mp

ppp

non dim.