ARGENTA MUSIC

CHANT

for contrabass and piano

SHEILA SILVER

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CHANT

for contrabass and piano

I. Mysterious and chant-like (2000/01)
II. With long breaths (2003/04)
III. Stillness (2004/07)

SHEILA SIVER

Piano Preparation and Piano Harmonics

First Movement

In the first movement, touching nodes and/or sliding is performed on low strings inside the piano. Try to approximate the pitches indicated.

Second Movement

Between the first and second movements, insert two metal screws, approximately 1/4 inch in diameter, in C# and E (double strings, 2 octaves below middle C – pitches notated with small *x's* in score). Gently spread the double string and insert the screw so that it is secure and does not move around. Find a node that produces a rich beautiful sound. Leave the screw in place for the duration of the piece.

In the second movement, touching nodes on the string is called for extensively. Here there is no specific pitch, but **X** indicates a change of position. A dotted line (- - - - -) leading up to an **X** means to slide finger along string and stop once the **X** (rhythmically) is reached. The colors achieved will be random and the smaller the piano, the easier it will be to achieve variety in harmonic color.

The first time the arm goes into the piano, several black notes are indicated before the "harmonics" begin. This gives the player time to find the correct strings. The number of black notes is approximate, i.e., find the correct strings and begin playing harmonics quickly but gracefully. Catch the end of the normally played low pitch with the end pedal before the harmonics begin. Too much pedal, however, on the low notes, will cover the bass.

The pedal should always be depressed and held when playing inside the piano, except when staccato is marked. With staccato, lift pedal and play percussively.

Depending on the piano and where the cross bar lies, it may be necessary to play in front of the hammers, especially the fast passages in the 2nd movement. Consider this as another "color" option, but it should not be overused as there is less variety in the sound.

Contrabass Performance Notes

In the second movement, the *crescendi* to double forte or s*fforzando*, particularly at the end of an upbow, are meant not only as an aggressive gesture, but one of changing color and intensity. In all of the hairpin dynamic markings, try for as much variety of color in the sound – a *forte* dynamic having a different timbre than a *pianissimo* dynamic. Feel free to experiment with timbre, in imitation of the inside of the piano sonorities. The *sul ponticelli* are also color changes and can have a variety of timbres within one bow.

Chant

For Deborah Dunham

I

Sheila Silver

Mysterious and chant-like ♩ = 66

freely, espressivo

Bass

mp

Produce harmonic inside piano by damping string with finger -- pitch as indicated but as full a sound as possible -- bell like.

Piano

f

L.V.

L.V.

8vb

Ped.

5

L.V.

L.V.

8vb

Ped.

10

poco a poco accel.

Ped.

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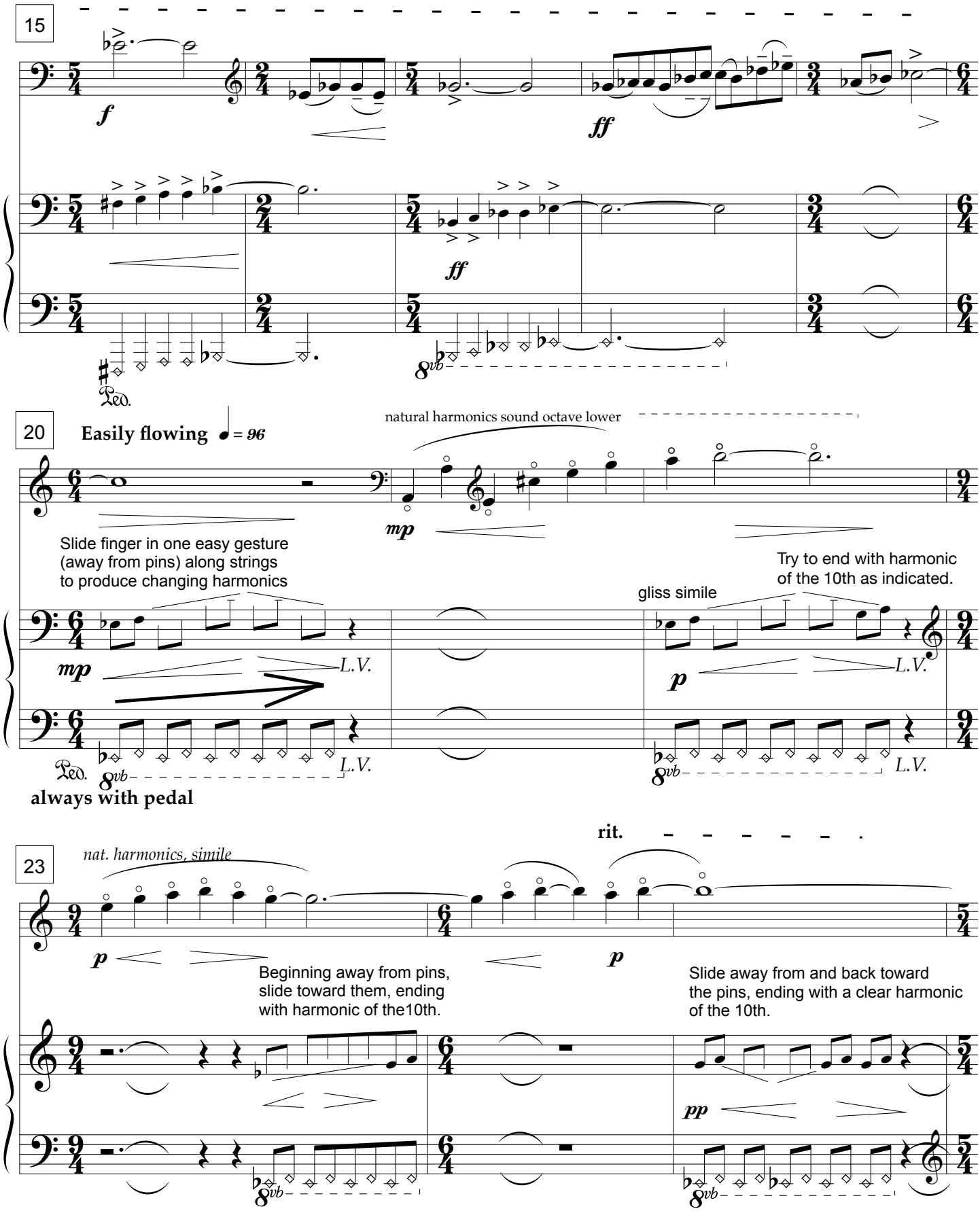
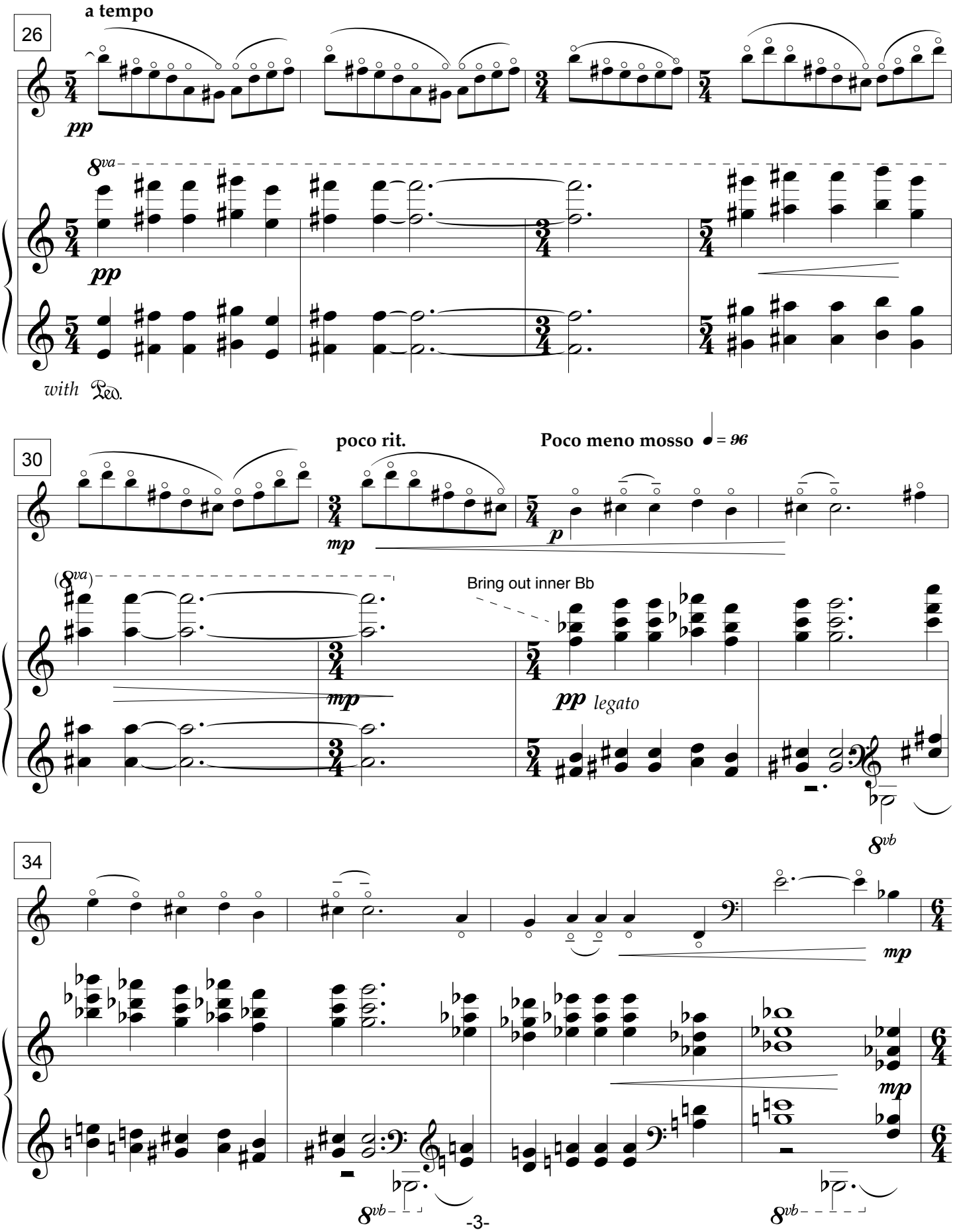
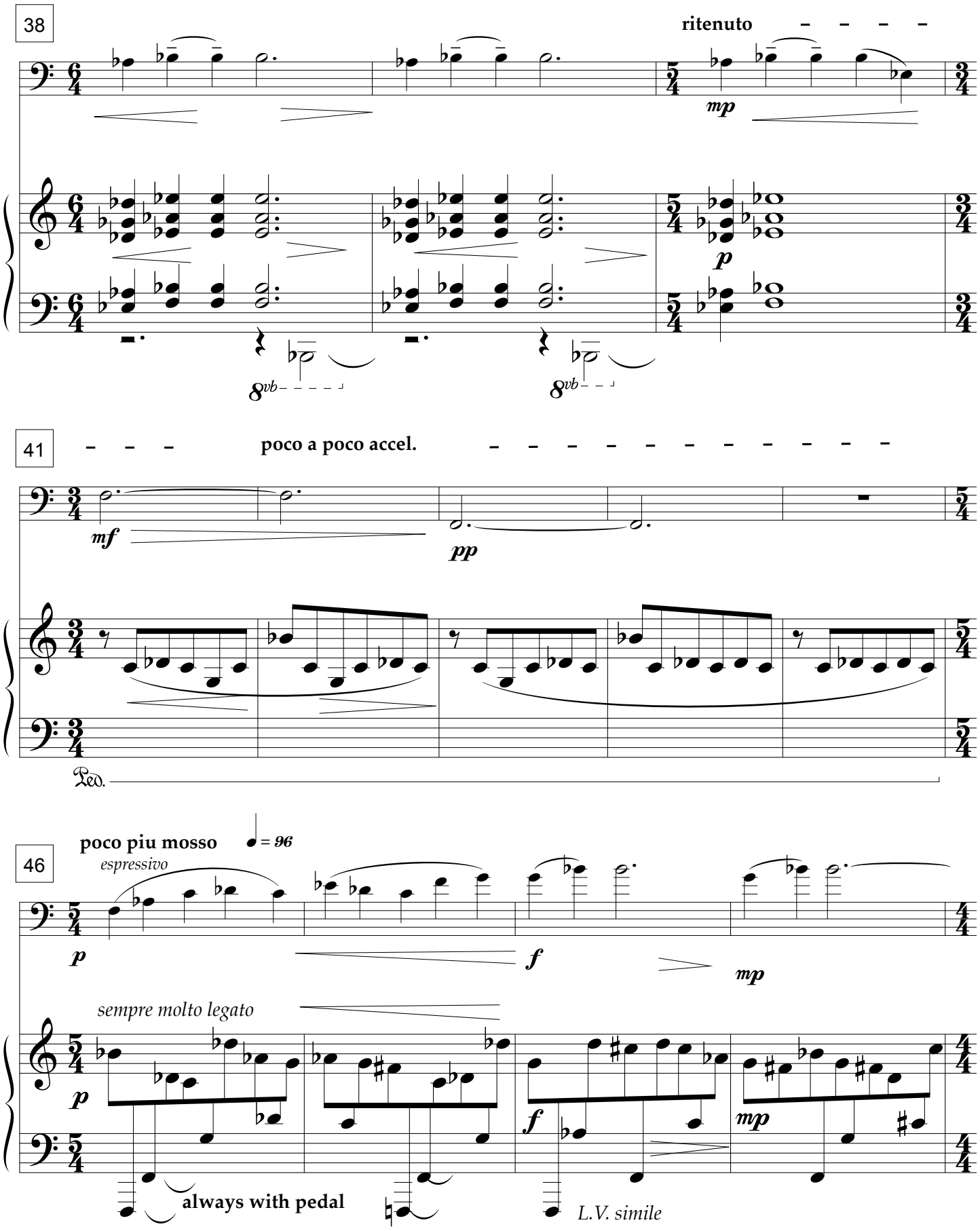
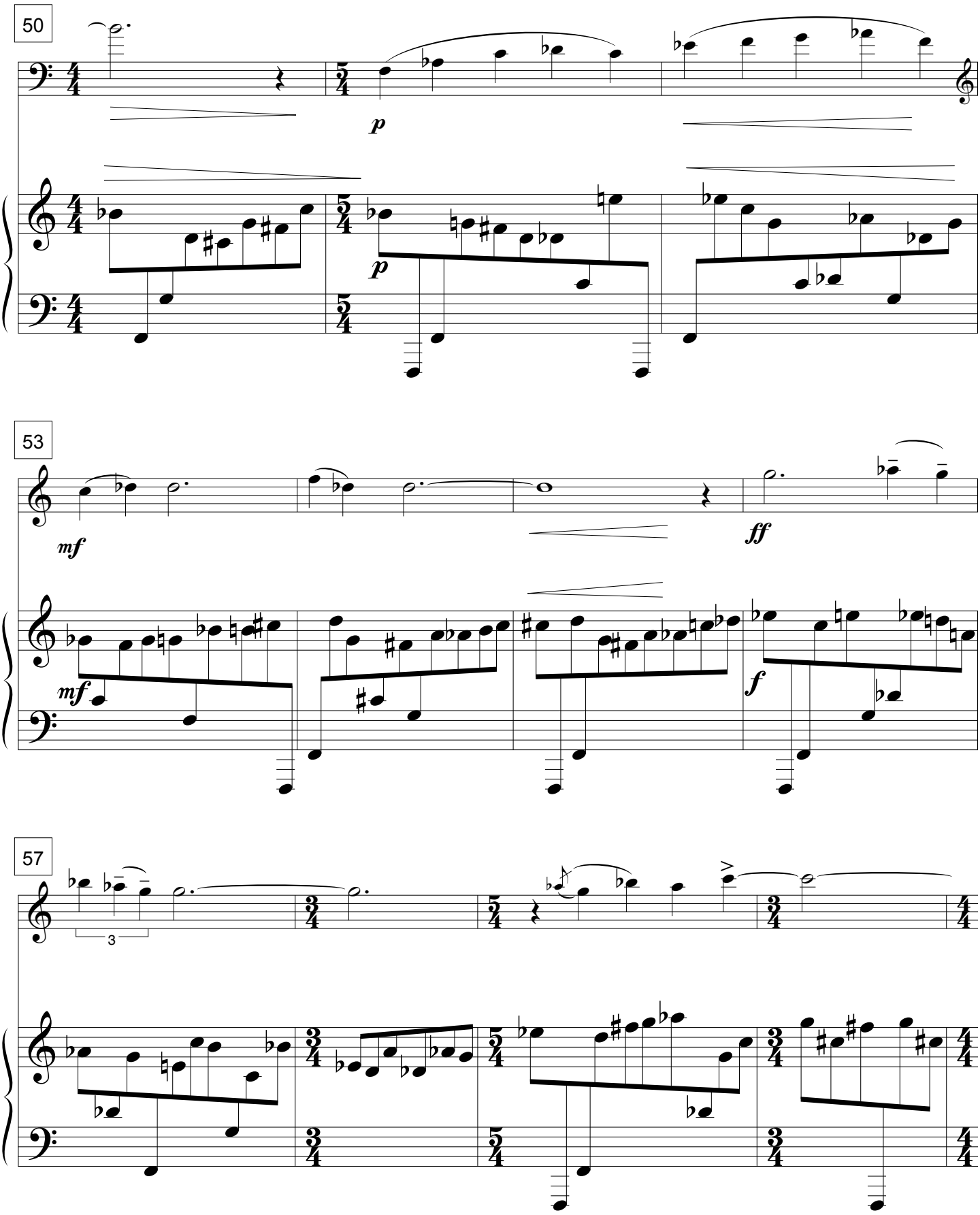
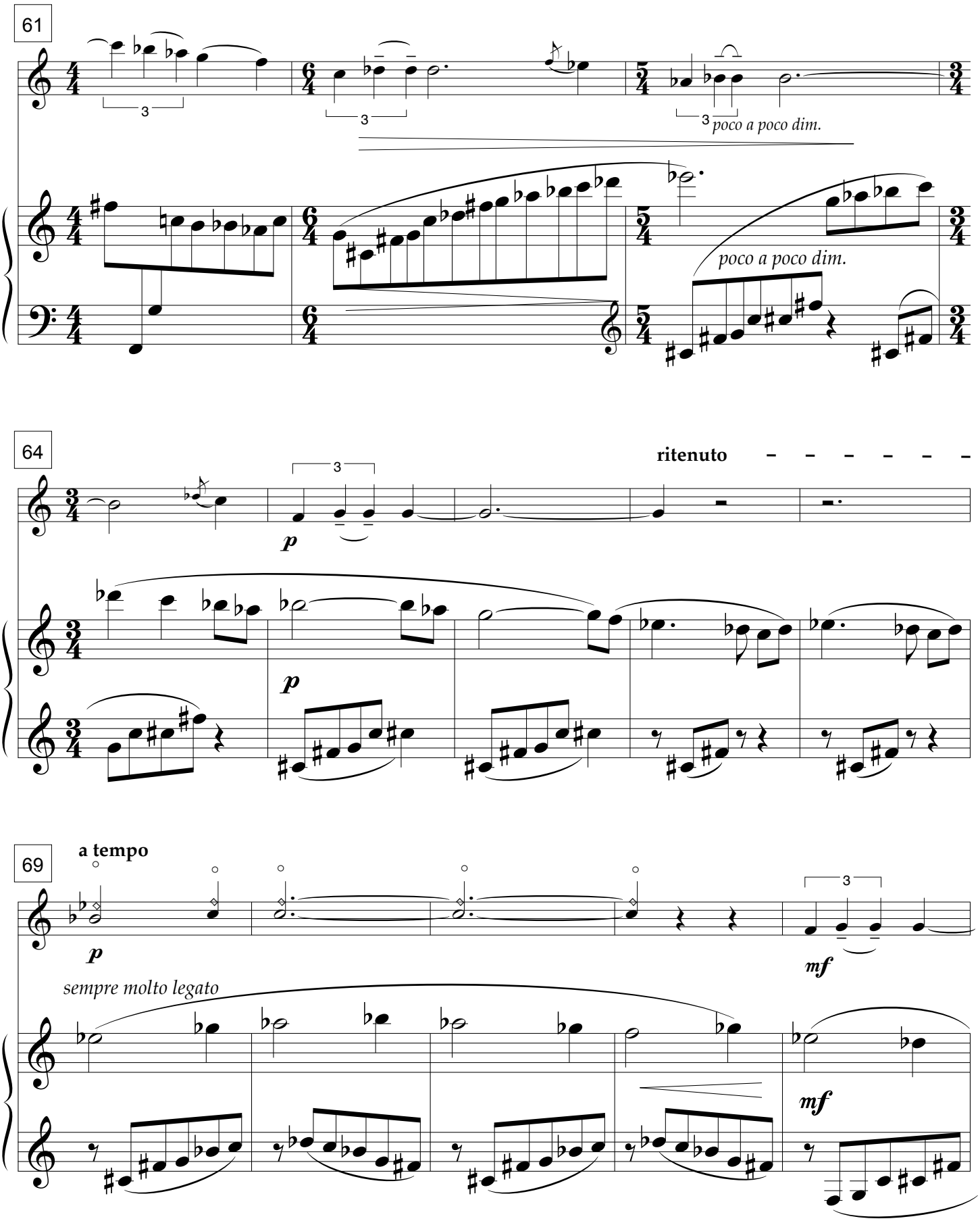
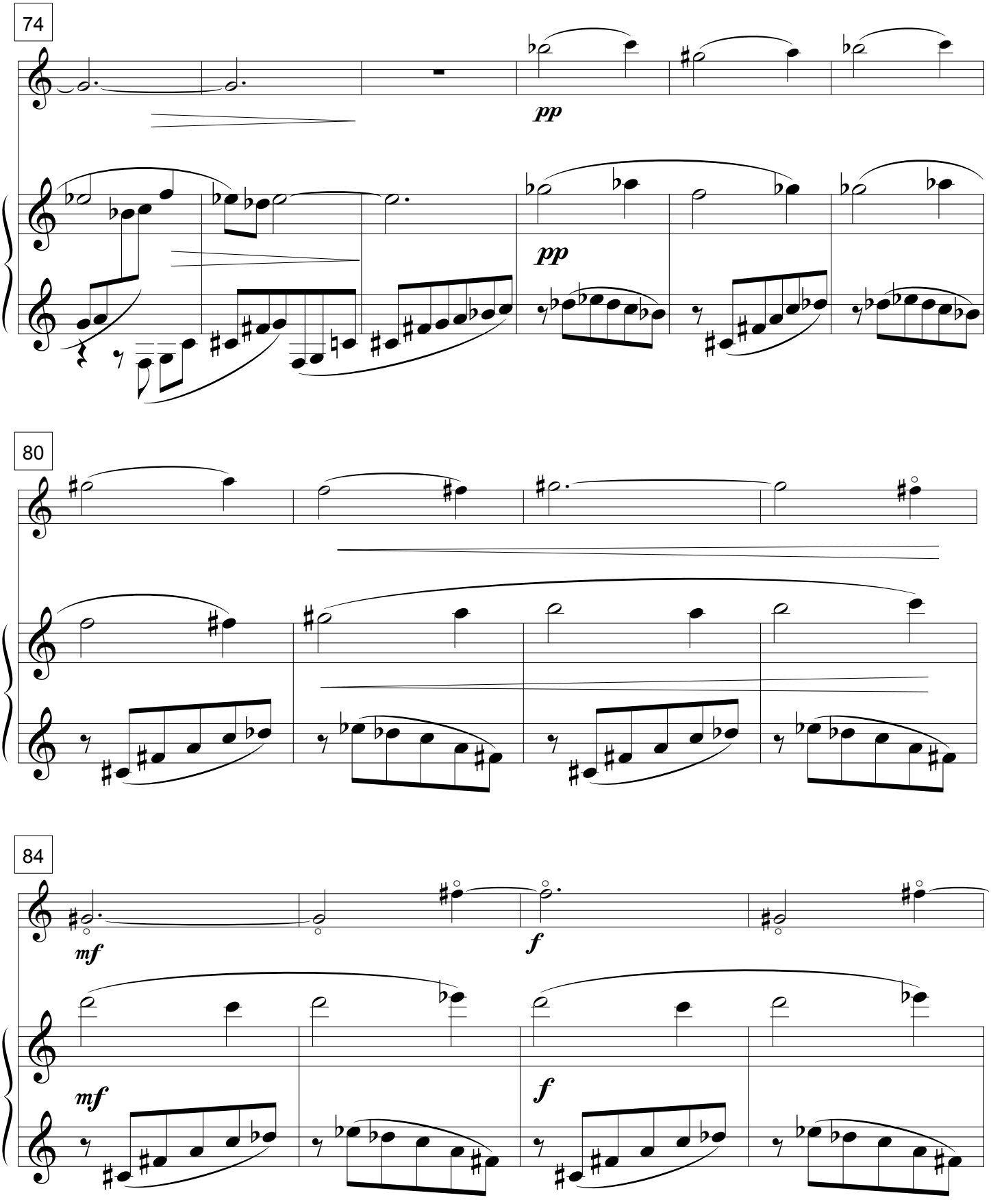

15
f
ff
ff
8vb
Ped.
20
Easily flowing
= 96
natural harmonics sound octave lower
mp
Slide finger in one easy gesture
(away from pins) along strings
to produce changing harmonics
mp
L.V.
L.V.
Ped.
8vb
L.V.
always with pedal
gliss simile
Try to end with harmonic
of the 10th as indicated.
p
L.V.
8vb
L.V.
23
nat. harmonics, simile
rit.
p
p
Beginning away from pins,
slide toward them, ending
with harmonic of the10th.
Slide away from and back toward
the pins, ending with a clear harmonic
of the 10th.
pp
8vb
8vb

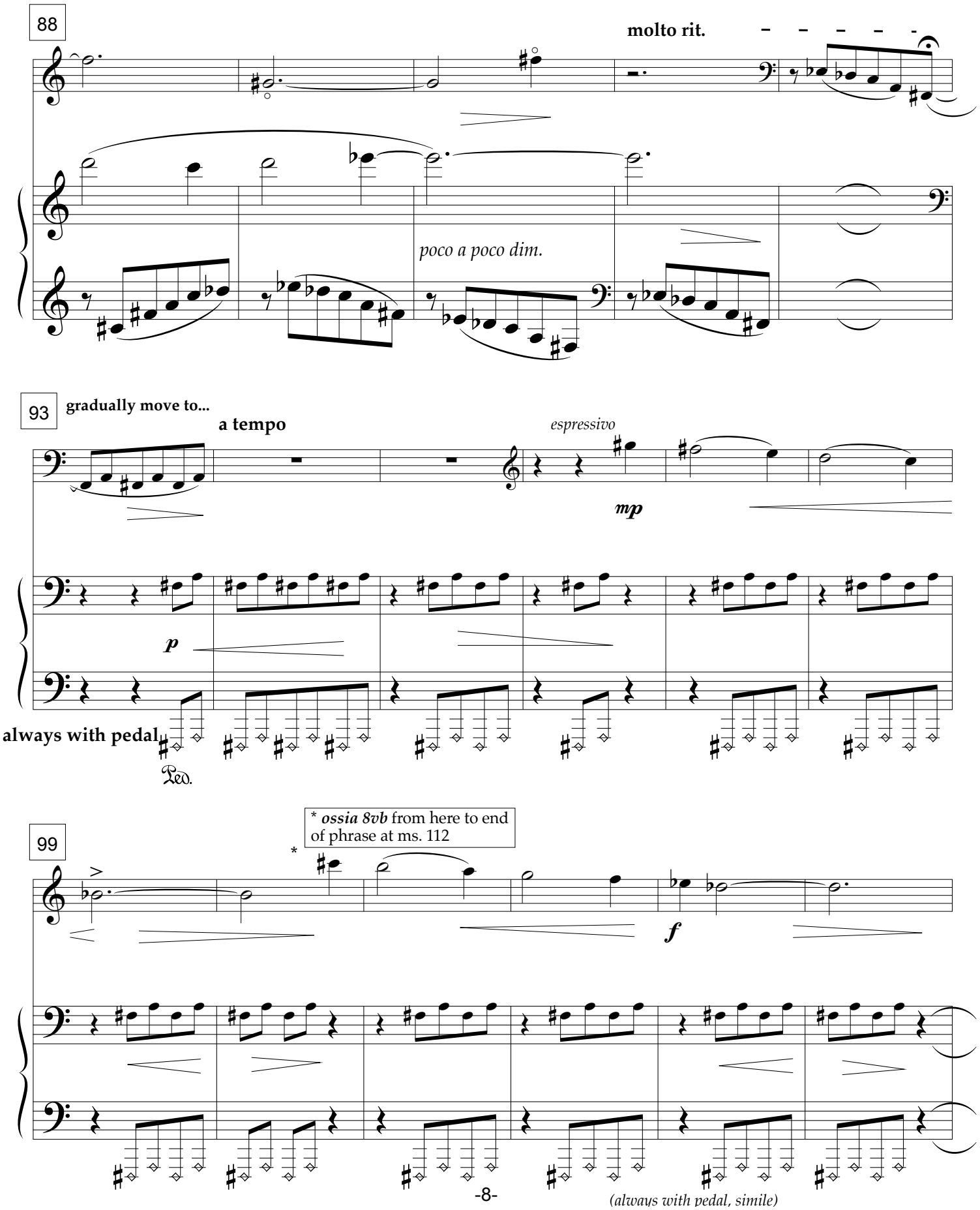

26
a tempo
pp
8va
pp
with Ped.
30
poco rit.
Poco meno mosso ♩ = 96
mp
p
(8va)
Bring out inner Bb
mp
pp legato
8vb
34
mp
mp
8vb
8vb

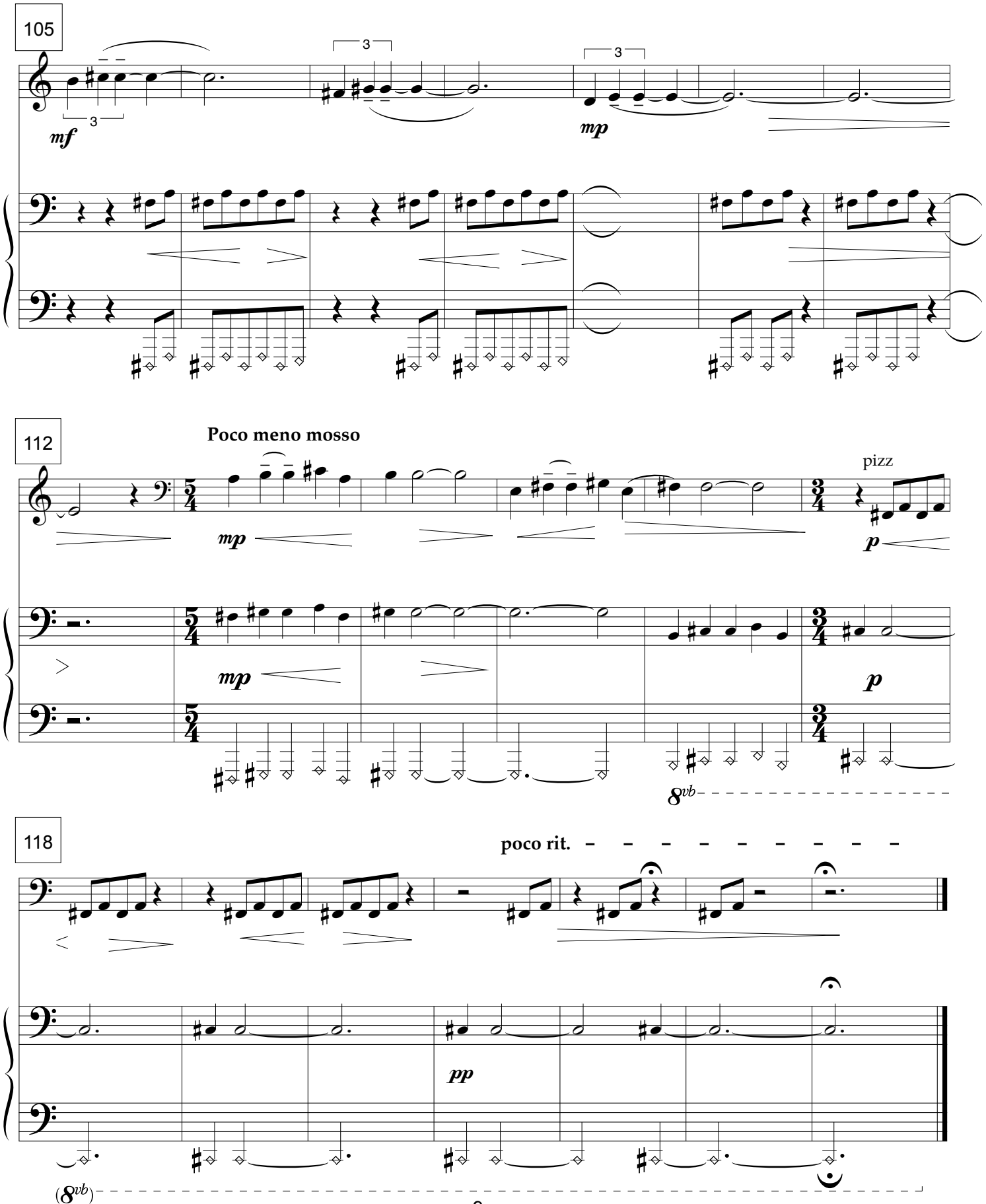

38
ritenuto
mp
p
8vb
8vb
41
poco a poco accel.
mf
pp
Ped.
poco piu mosso
= 96
46
espressivo
p
f
mp
sempre molto legato
p
f
mp
always with pedal
L.V. simile


50
p
p
53
mf
ff
mf
f
57
3

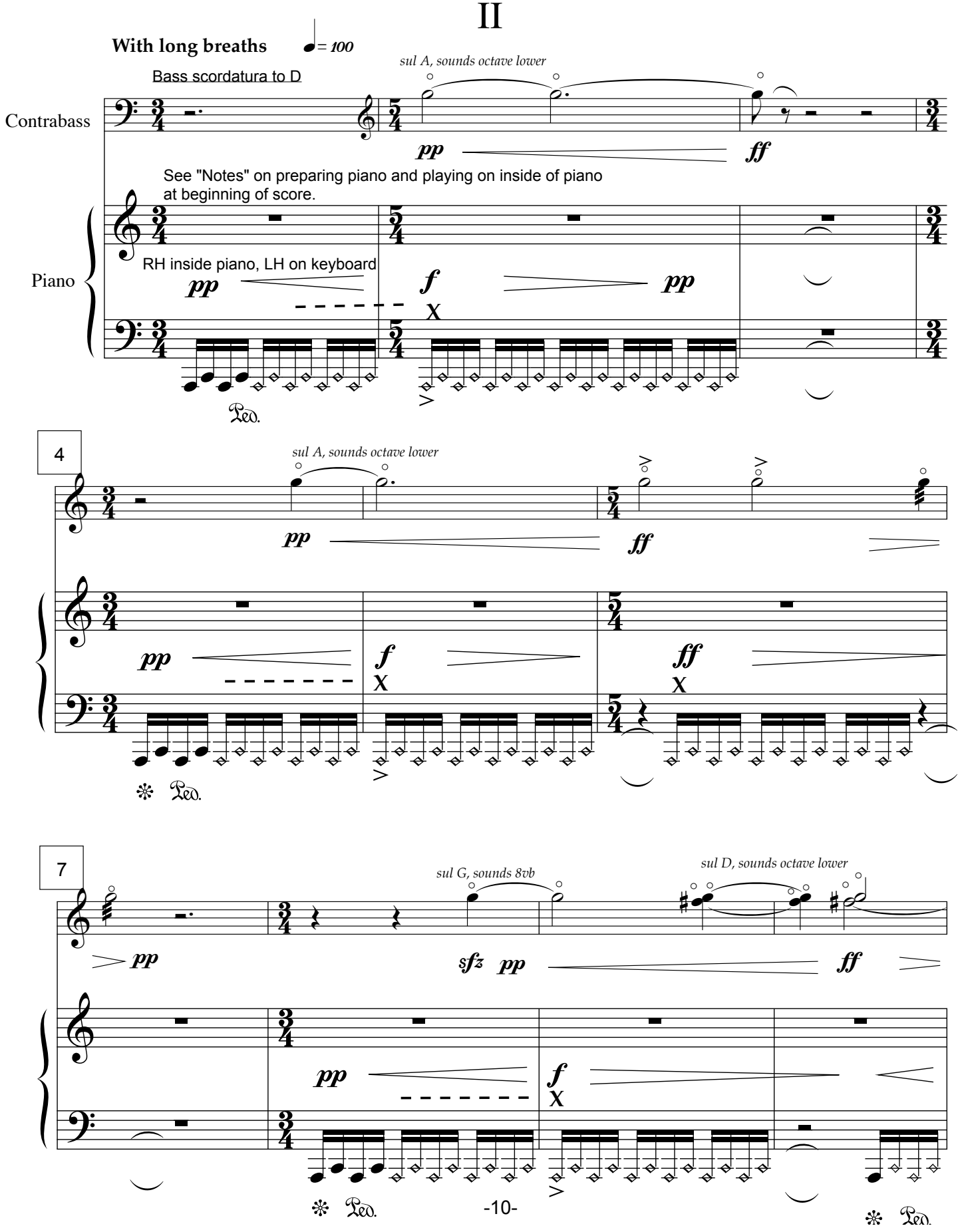

61
poco a poco dim.
poco a poco dim.
64
ritenuto
p
p
69
a tempo
p
mf
sempre molto legato
mf

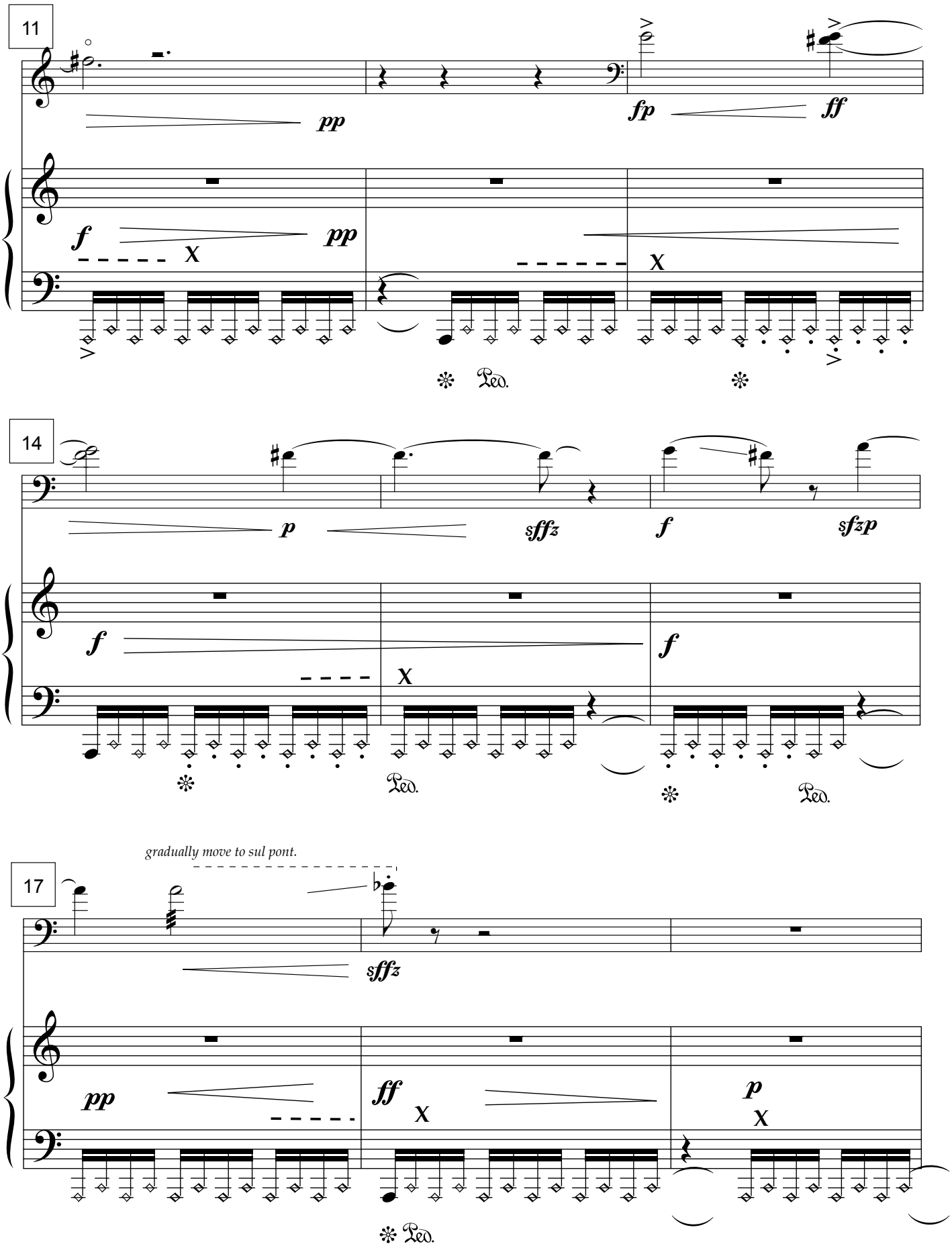

74
pp
pp
80
84
mf
f
mf
f

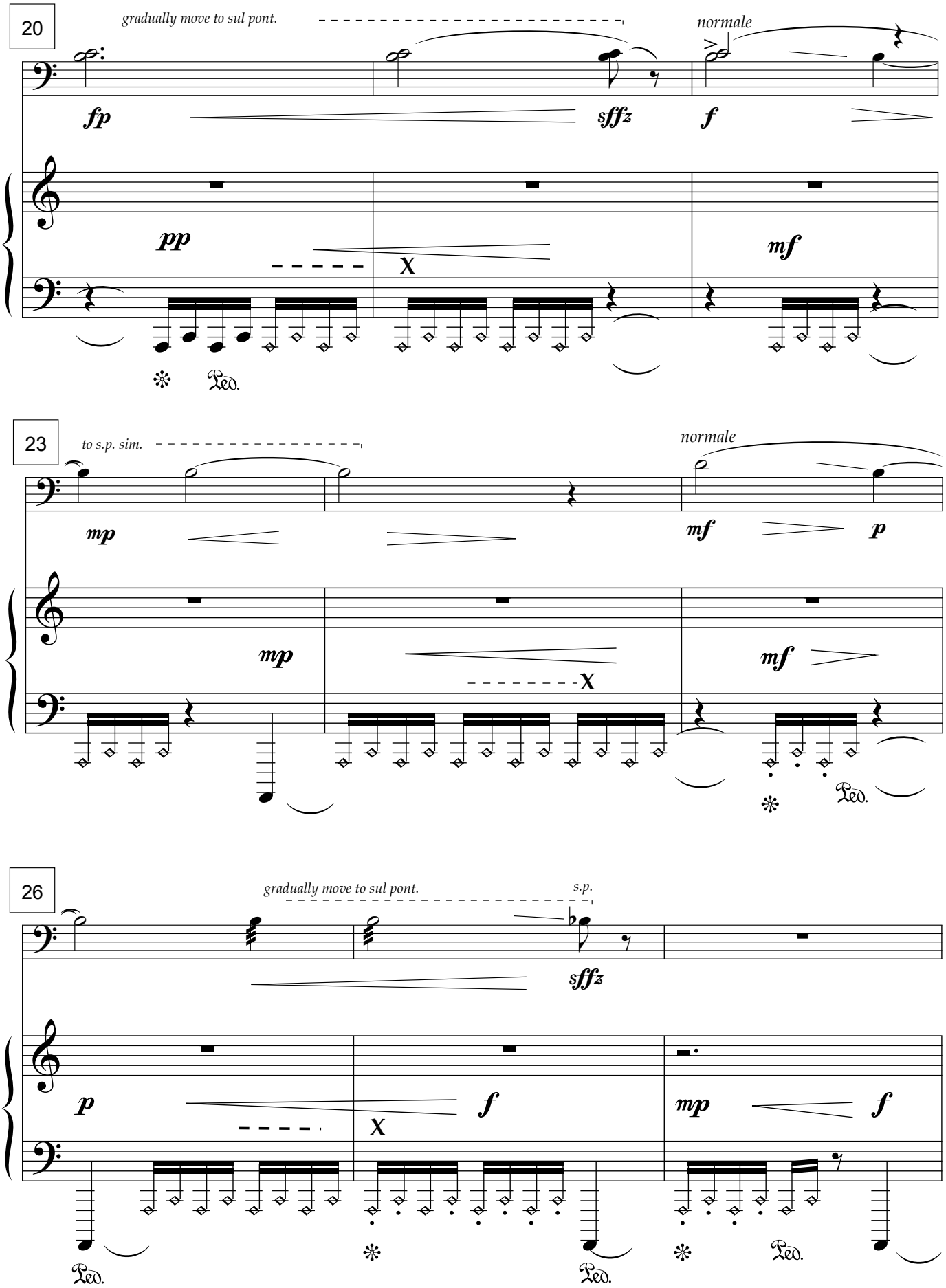

88
molto rit.
poco a poco dim.
93
gradually move to...
a tempo
espressivo
mp
p
always with pedal
Ped.
99
* ossia 8vb from here to end of phrase at ms. 112
f
(always with pedal, simile)

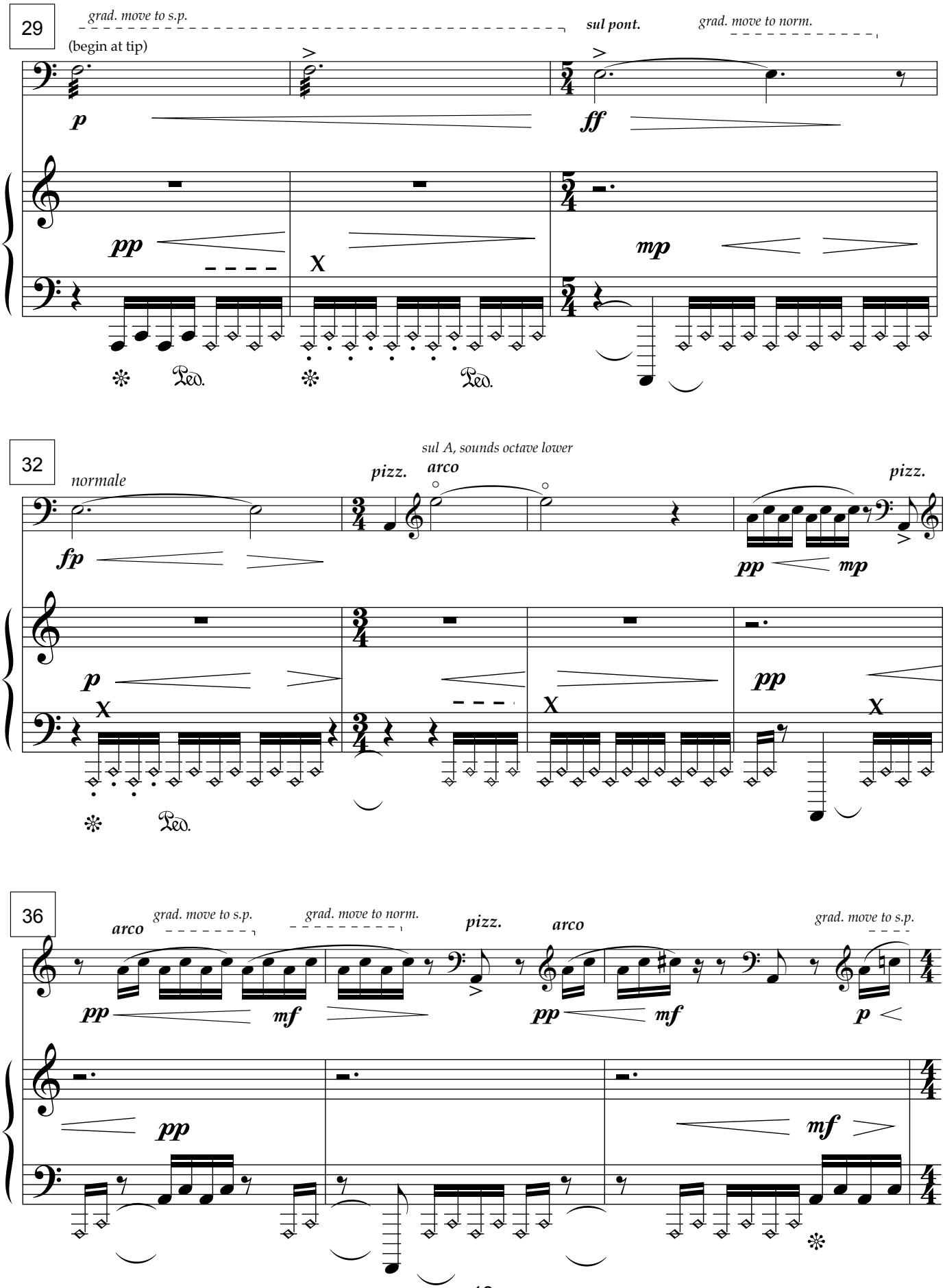

105
mf
mp
112
Poco meno mosso
mp
pizz
p
mp
p
8vb
118
poco rit.
pp
(8vb)

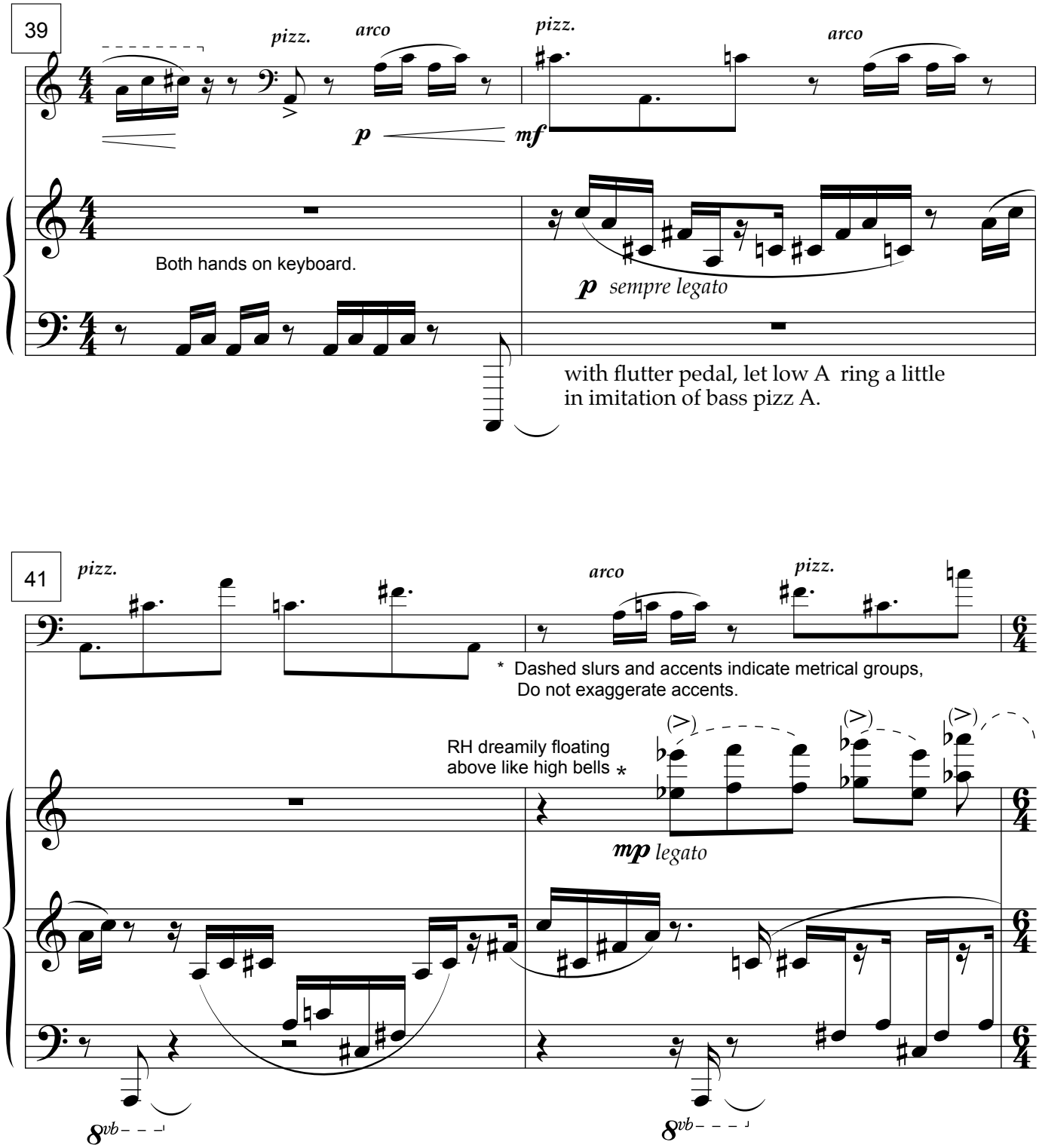
II

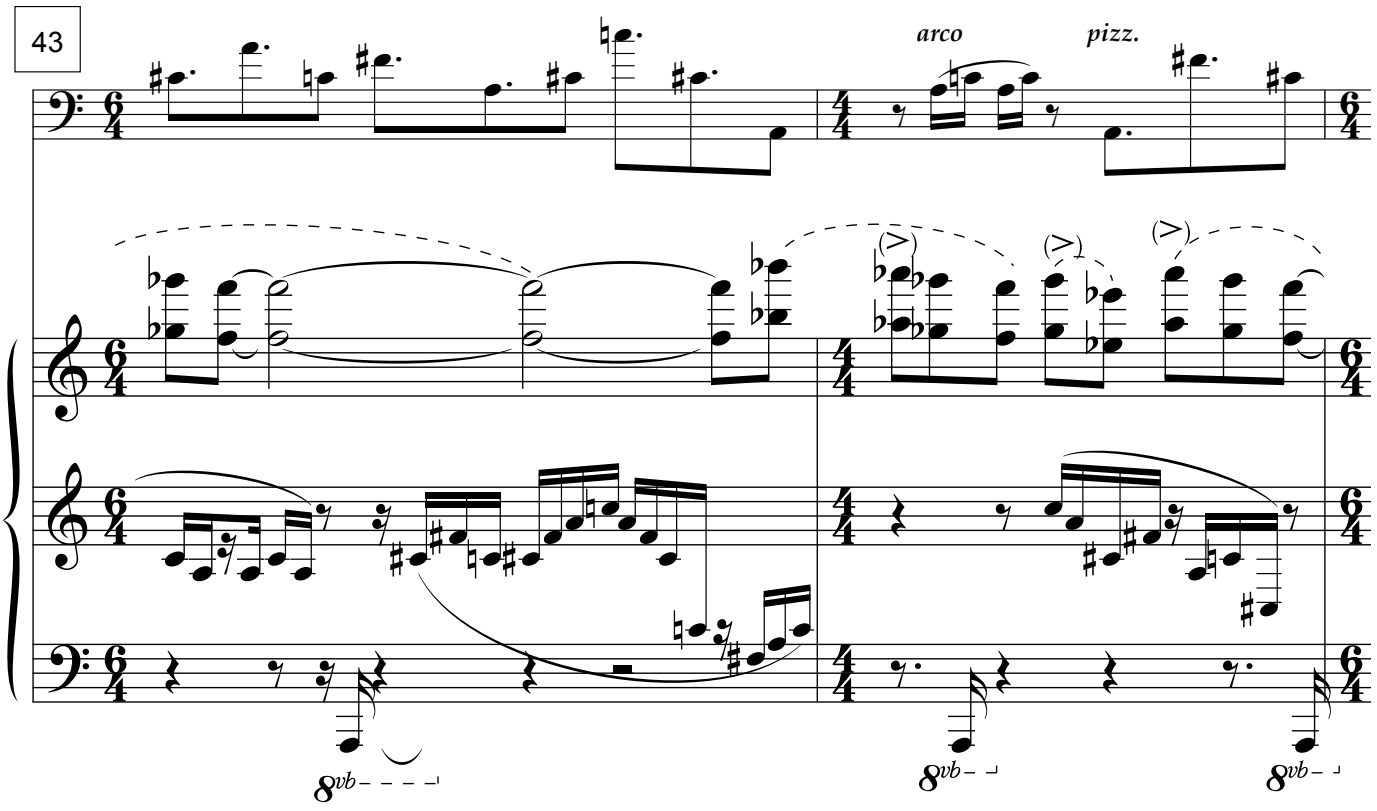

With long breaths
♩= 100
Bass scordatura to D
Contrabass
sul A, sounds octave lower
pp
ff
See "Notes" on preparing piano and playing on inside of piano
at beginning of score.
Piano
RH inside piano, LH on keyboard
pp
f
pp
Ped.
4
sul A, sounds octave lower
pp
ff
pp
f
ff
Ped.
7
sul G, sounds 8vb
sul D, sounds octave lower
pp
sfz pp
ff
pp
f
Ped.
Ped.

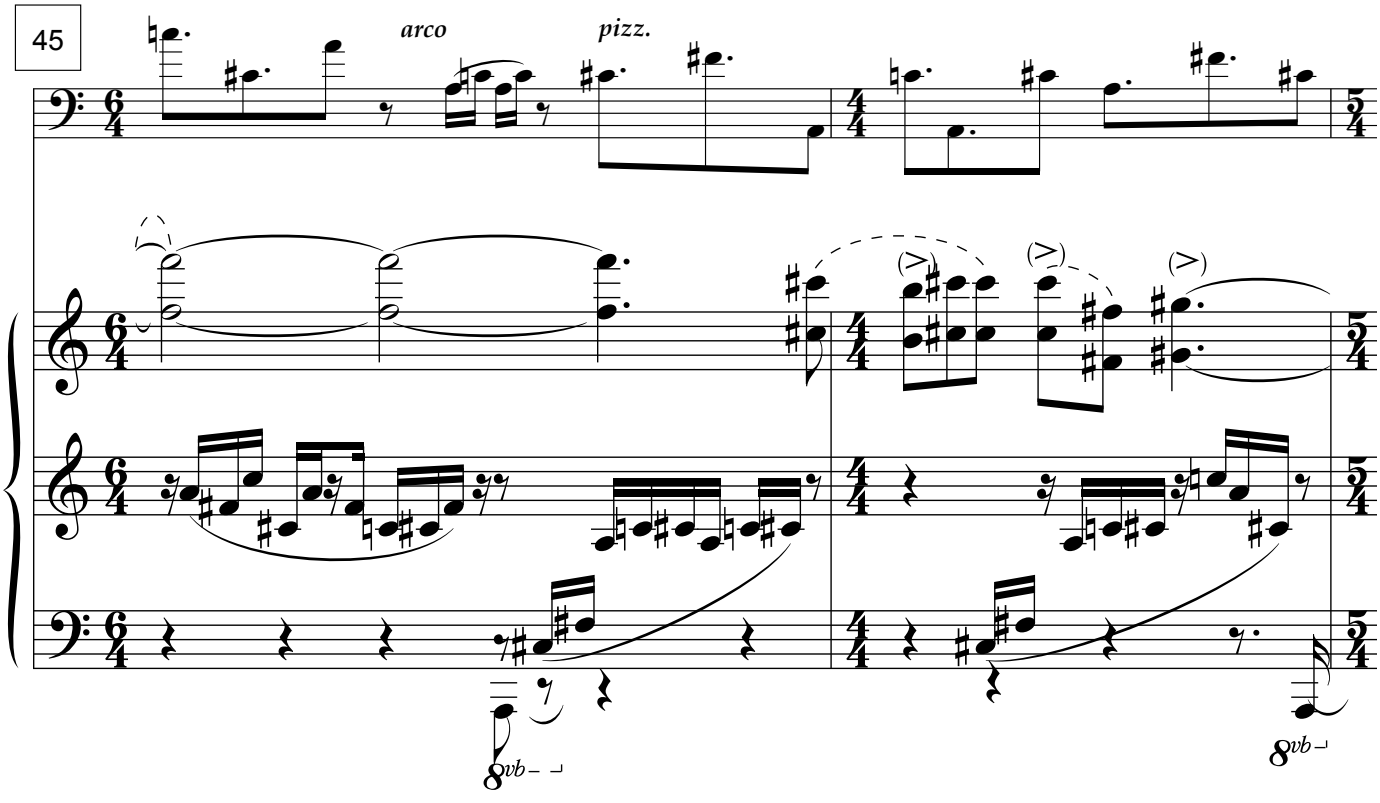

11
pp
fp
ff
f
pp
X
X
Ped.
14
p
sffz
f
sfzp
f
f
X
Ped.
Ped.
gradually move to sul pont.
17
sffz
pp
ff
X
p
X
Ped.

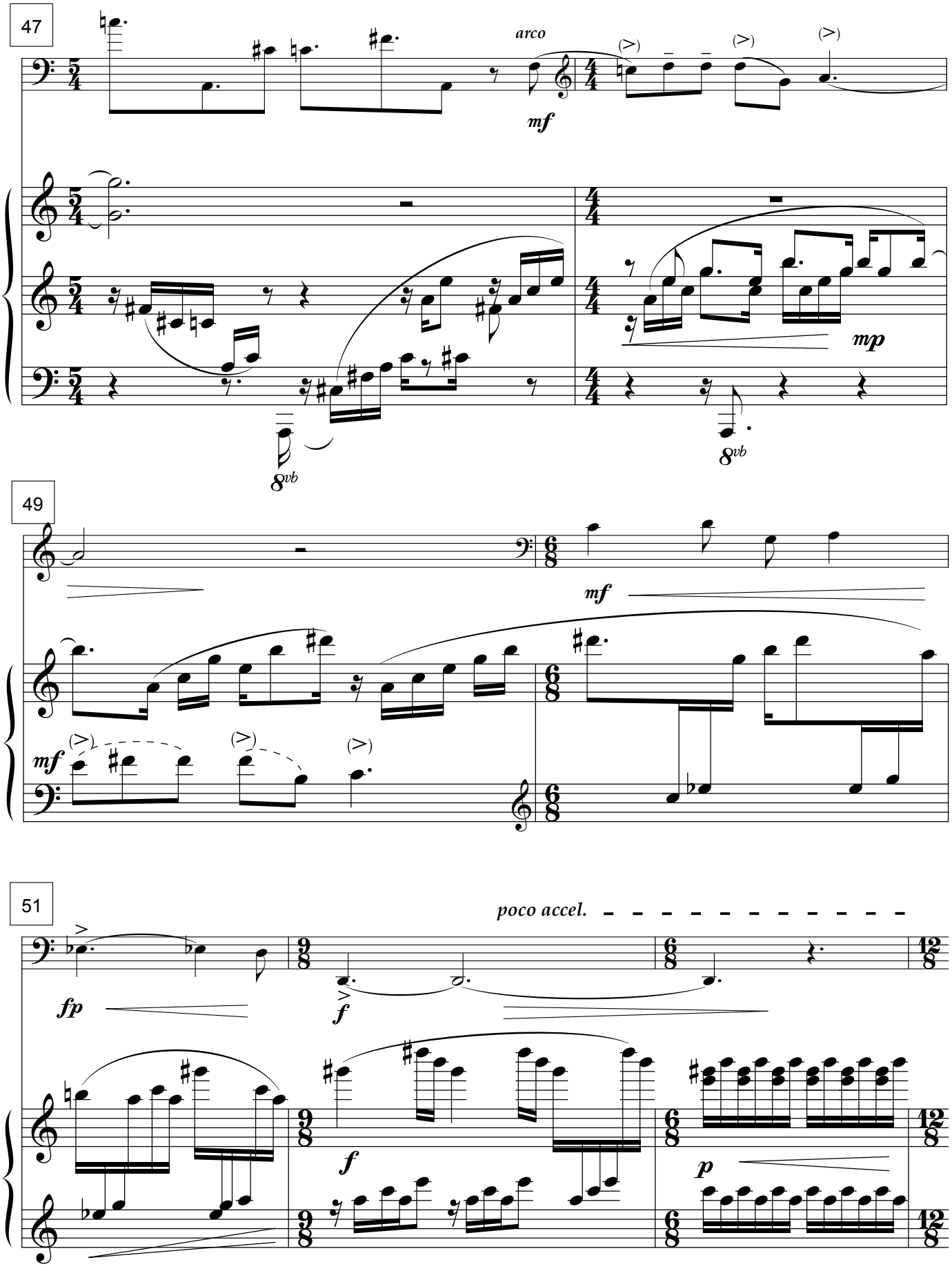

20
gradually move to sul pont.
normale
fp
sffz
f
pp
mf
X
Ped.
23
to s.p. sim.
normale
mp
mf
p
mp
mf
X
Ped.
26
gradually move to sul pont.
s.p.
sffz
p
f
mp
f
X
Ped.
Ped.
Ped.

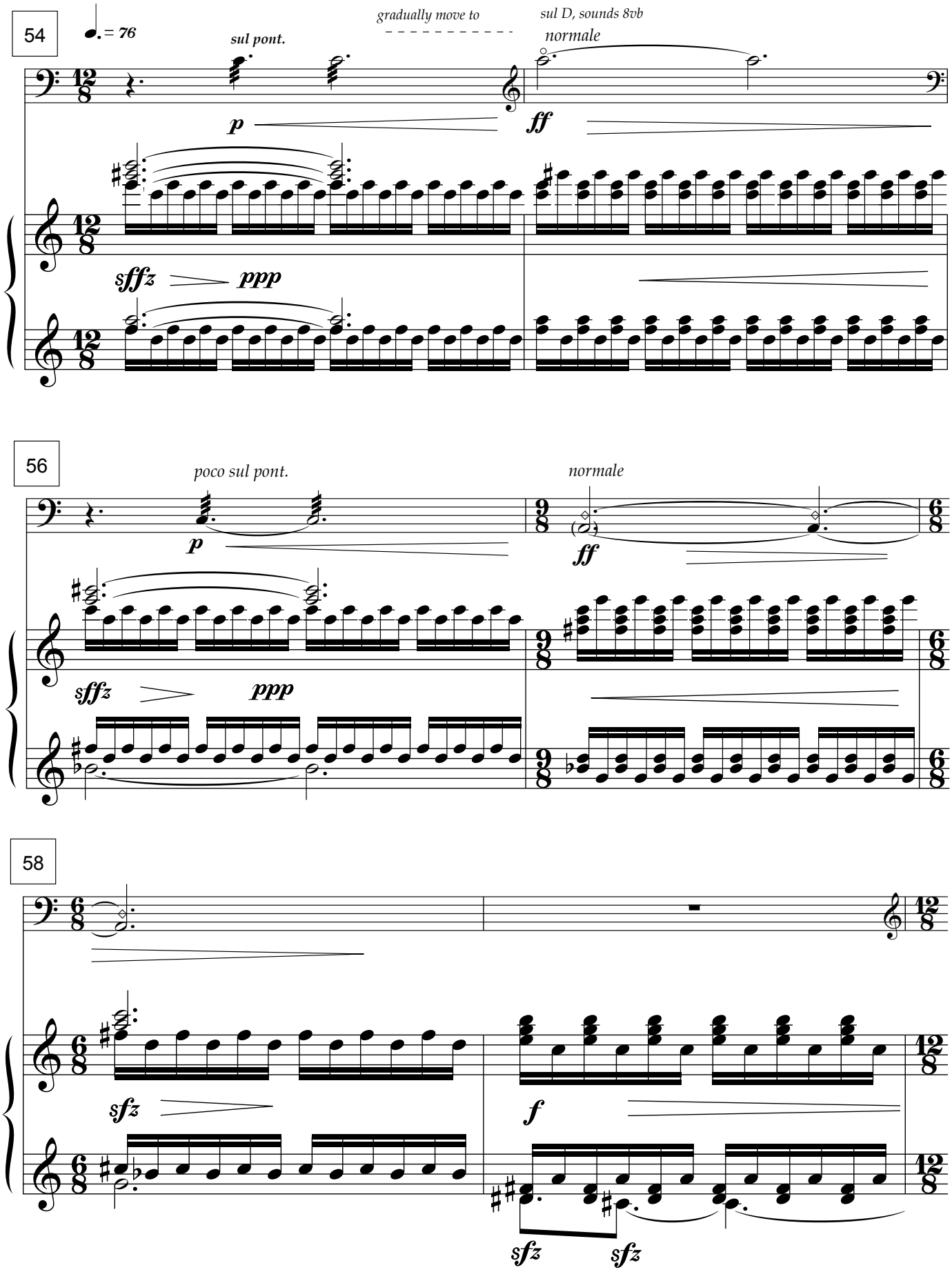

29
grad. move to s.p.
(begin at tip)
sul pont.
grad. move to norm.
p
ff
pp
mp
Ped.
32
normale
sul A, sounds octave lower
pizz.
arco
fp
pp
mp
36
arco
grad. move to s.p.
grad. move to norm.
pizz.
arco
grad. move to s.p.
mf
p

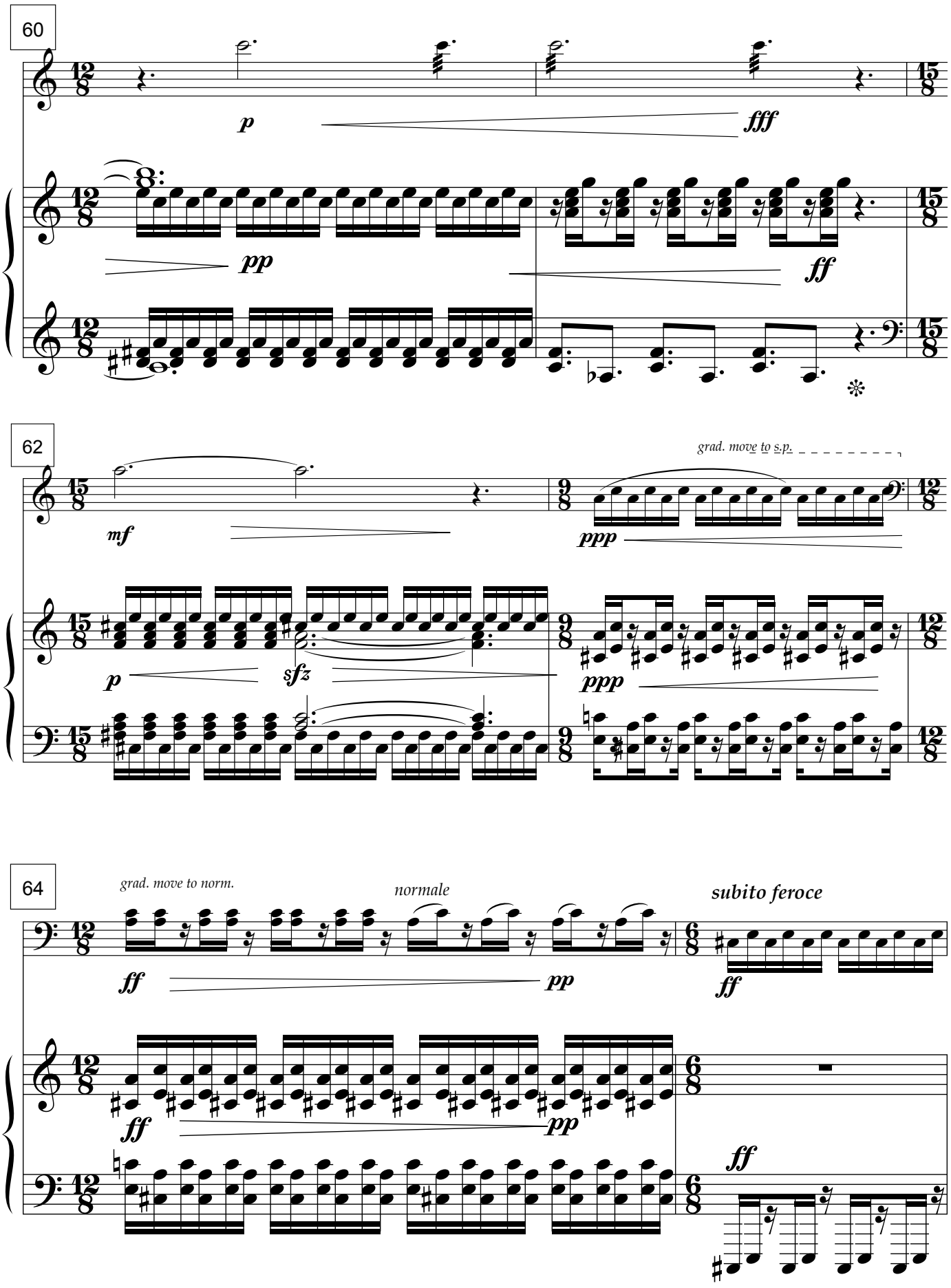

39
pizz.
arco
pizz.
arco
p
mf
Both hands on keyboard.
p sempre legato
with flutter pedal, let low A ring a little
in imitation of bass pizz A.
41
pizz.
arco
pizz.
* Dashed slurs and accents indicate metrical groups,
Do not exaggerate accents.
RH dreamily floating
above like high bells *
mp legato
8vb
8vb

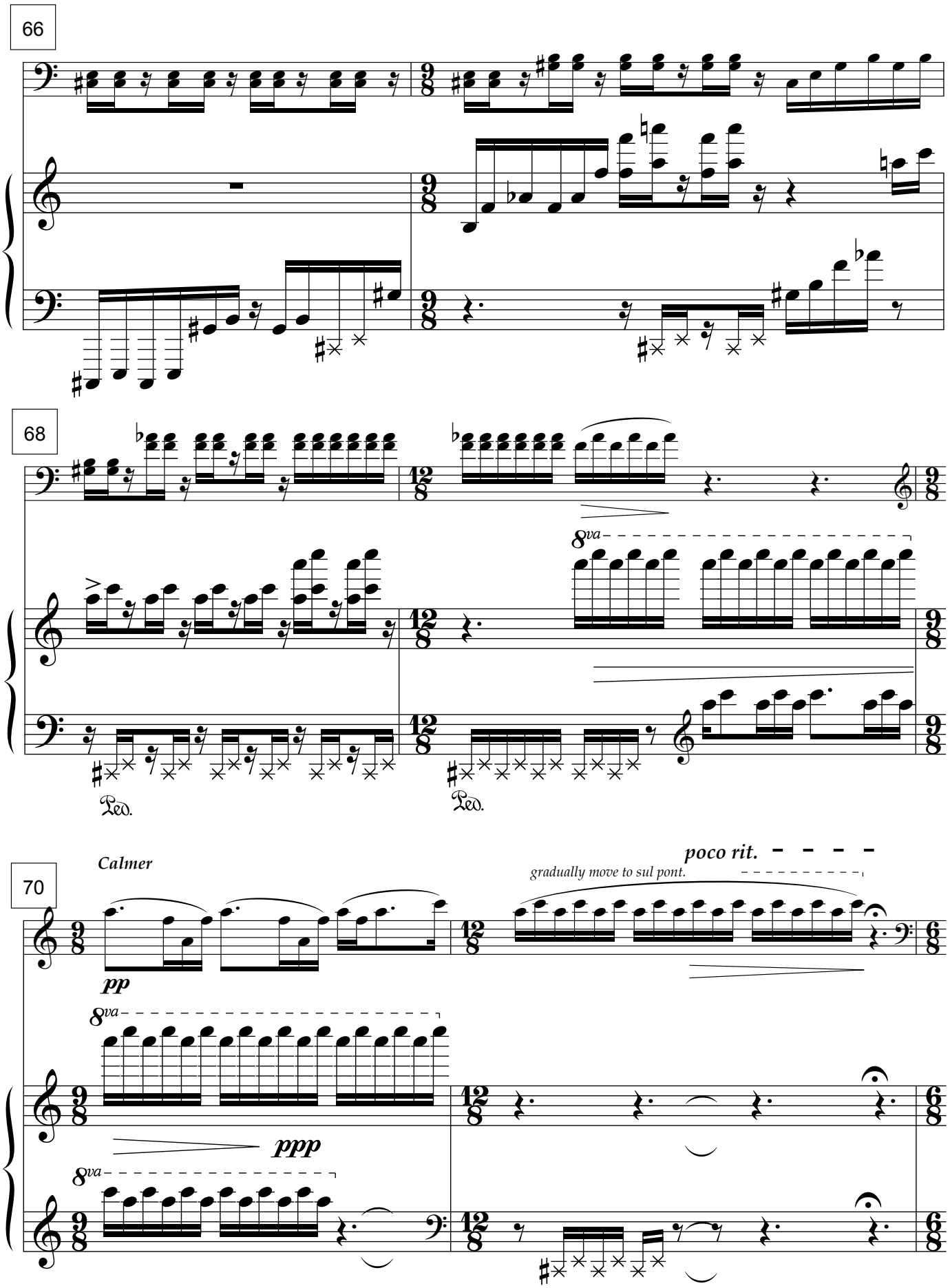

43
arco
pizz.
8vb
8vb
8vb

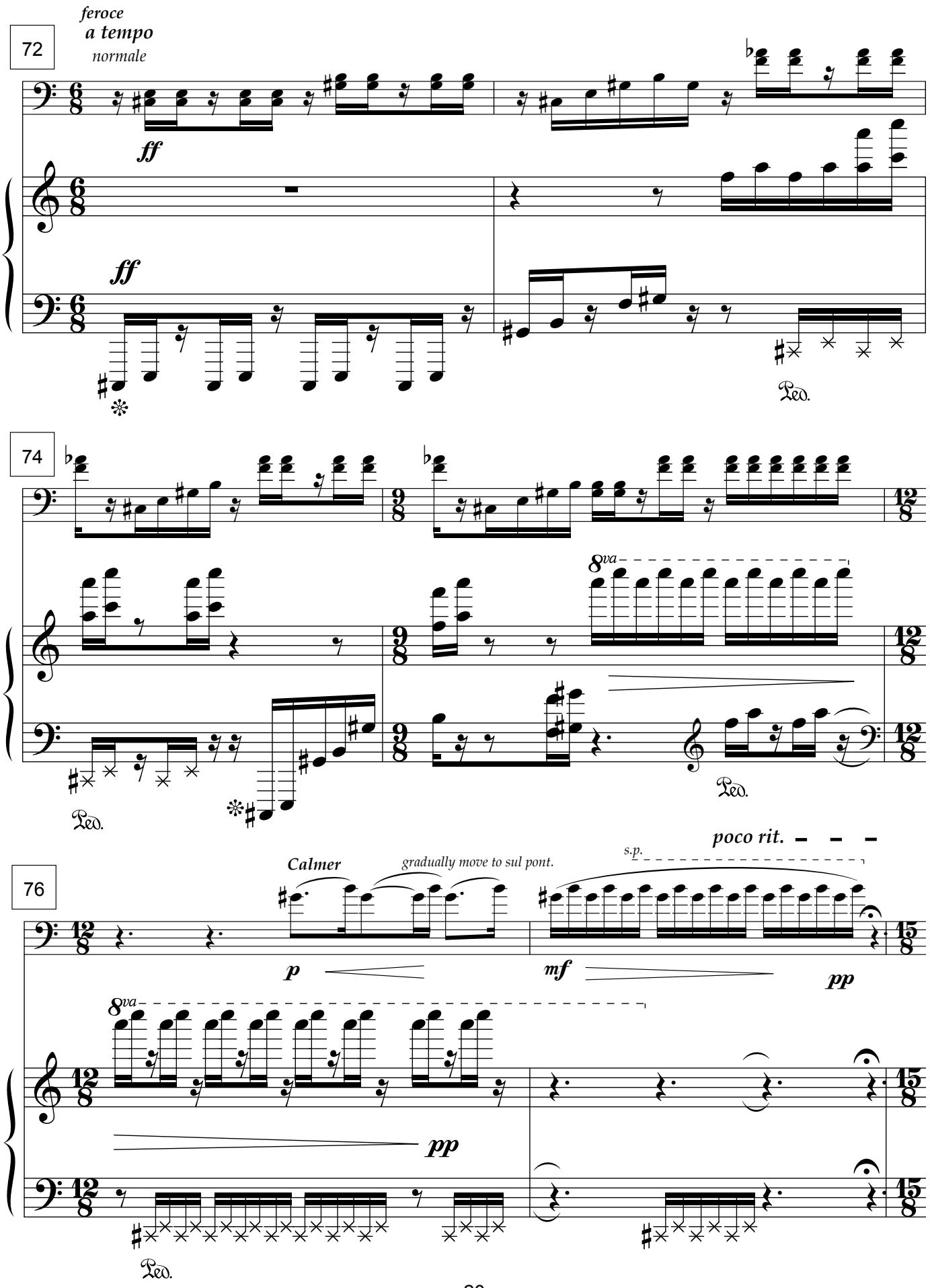

45
arco
pizz.
8vb
8vb

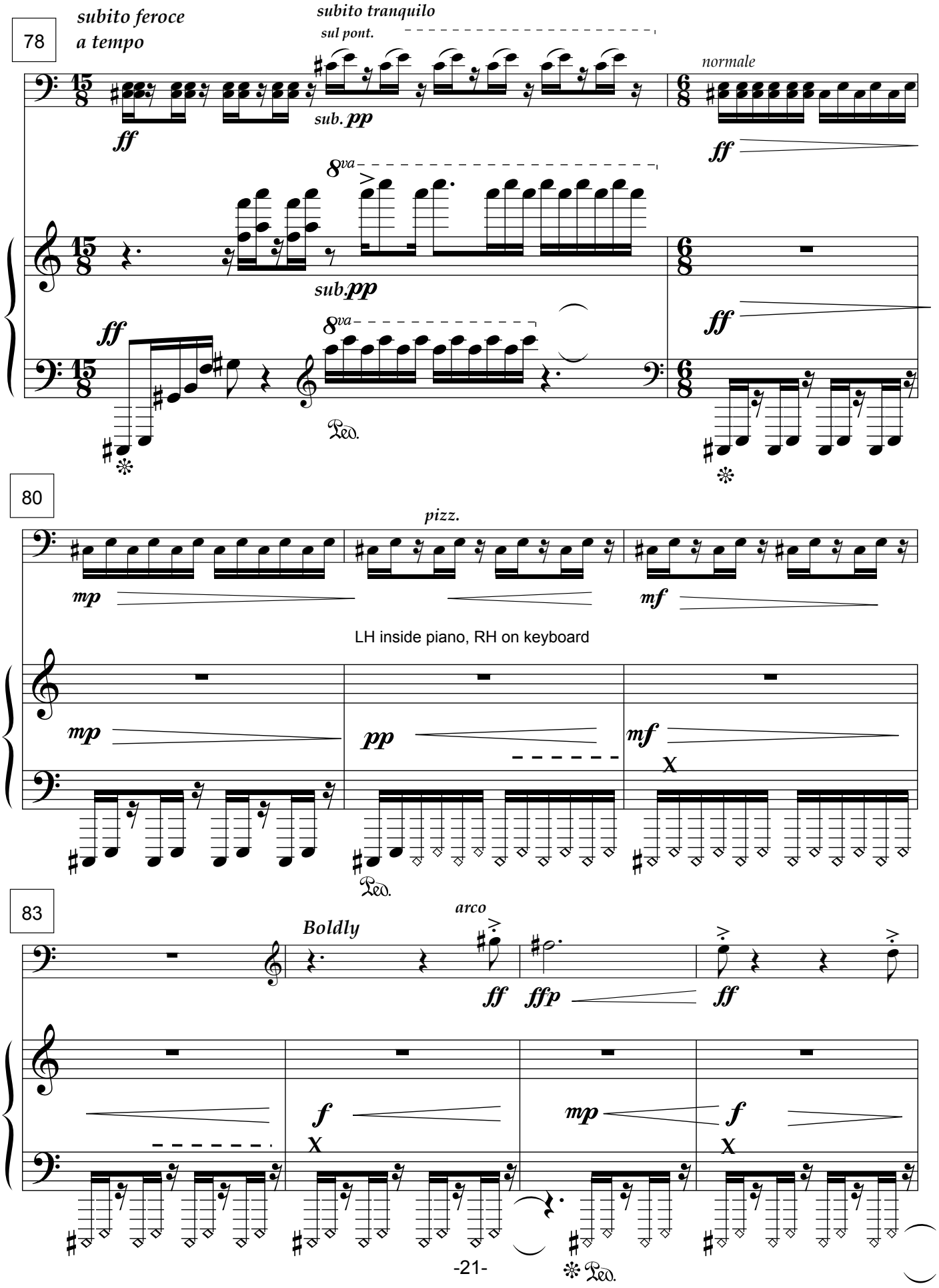

47
arco
mf
mp
8vb
8vb
49
mf
mf
51
poco accel.
fp
f
f
p

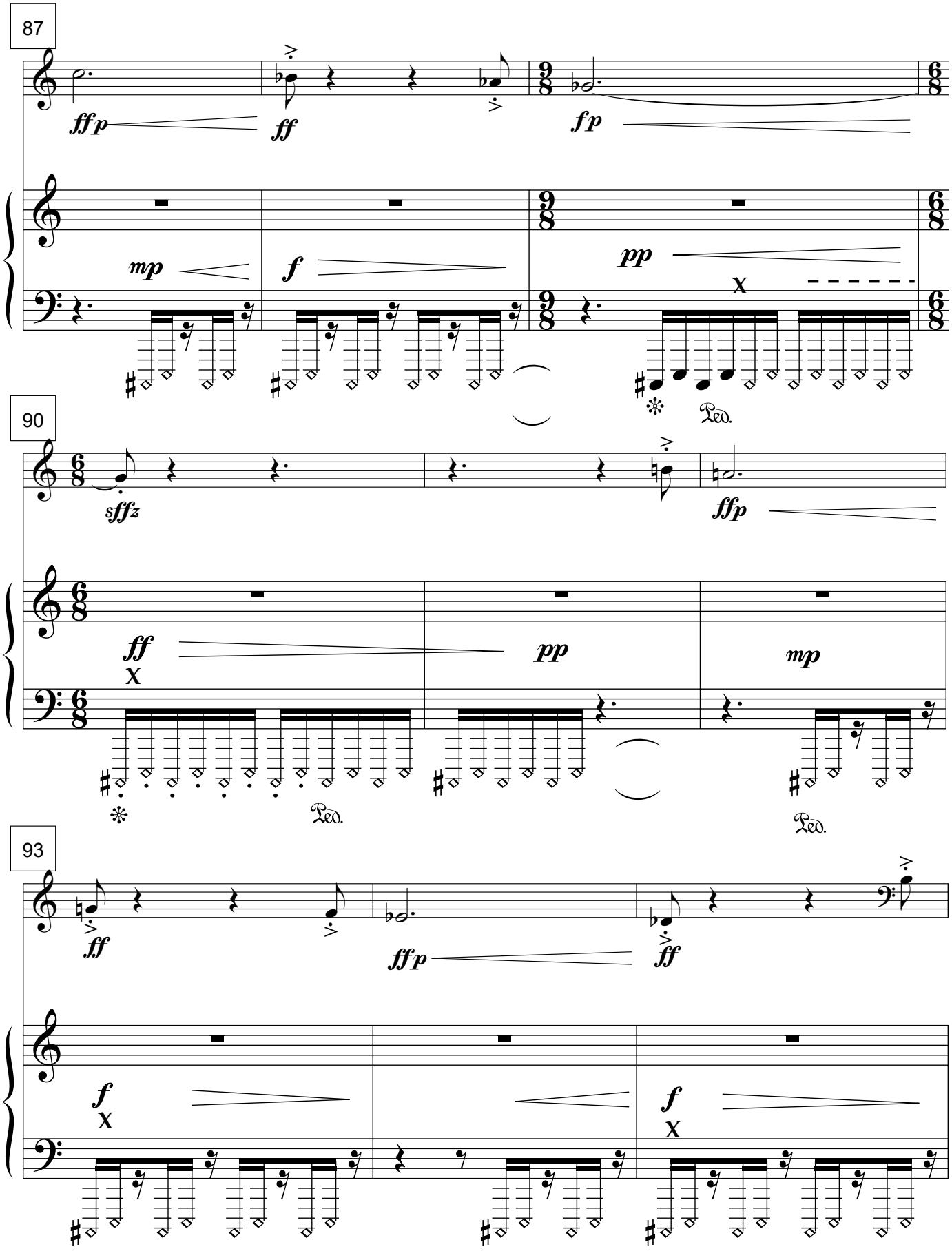

54
♩. = 76
sul pont.
gradually move to
sul D, sounds 8vb
normale
p
ff
sffz
ppp
56
poco sul pont.
normale
p
ff
sffz
ppp
58
sfz
f
sfz
sfz

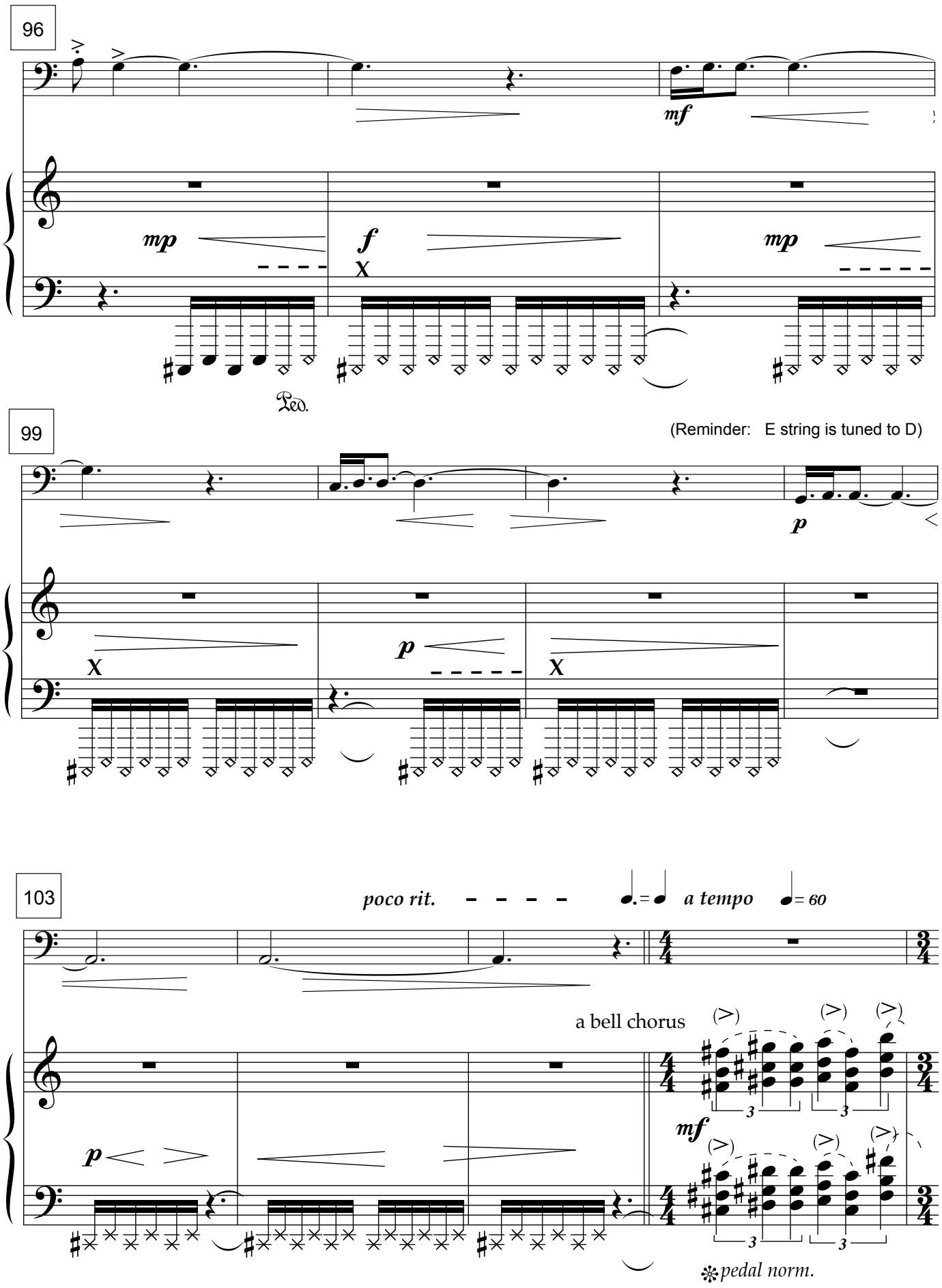

60
p
fff
pp
ff
62
grad. move to s.p.
mf
ppp
p
sfz
ppp
64
grad. move to norm.
normale
subito feroce
ff
pp
ff
ff
pp
ff

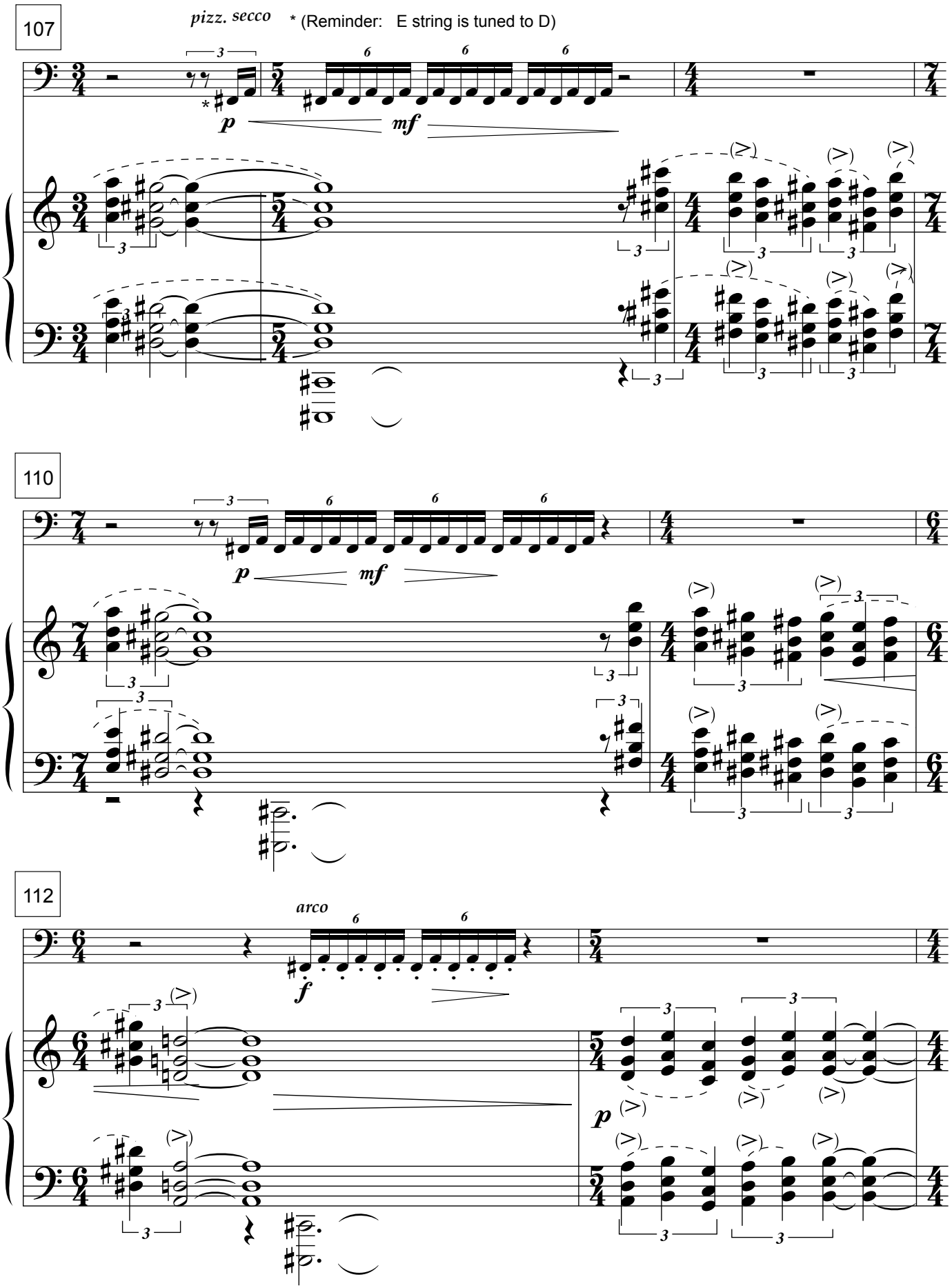

66
68
8va
Ped.
Ped.
Calmer
poco rit.
gradually move to sul pont.
70
pp
8va
ppp
8va

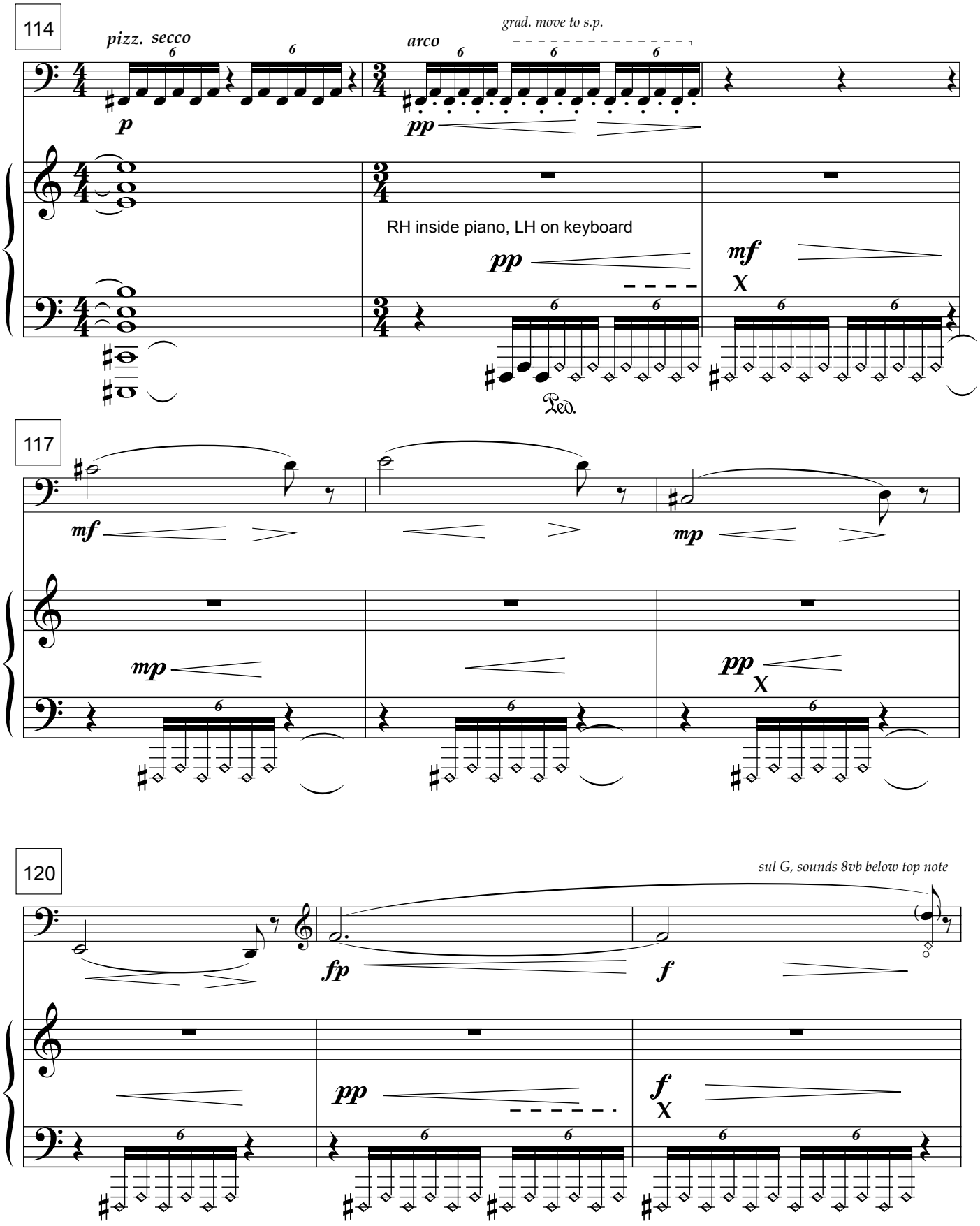

feroce
a tempo
normale
72
ff
ff
Ped.
74
8va
Ped.
Ped.
poco rit.
s.p.
Calmer
gradually move to sul pont.
76
p
mf
pp
8va
pp
Ped.

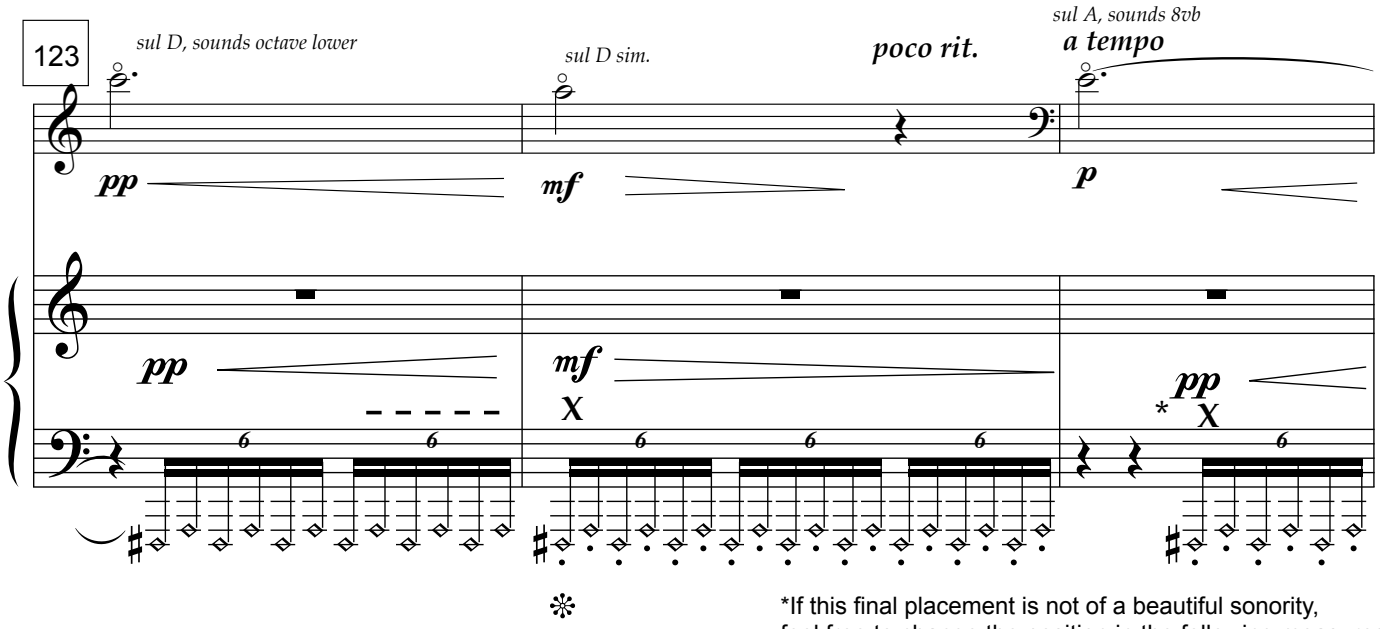

78
subito feroce
a tempo
subito tranquilo
sul pont.
sub. pp
normale
ff
8va
sub. pp
ff
Ped.
80
pizz.
mp
mf
LH inside piano, RH on keyboard
mp
pp
mf
Ped.
83
Boldly
arco
ff
ffp
ff
f
mp
f
Ped.


87
ffp
ff
fp
mp
f
pp
90
sffz
ff
pp
mp
93
ff
ffp
ff
f
f

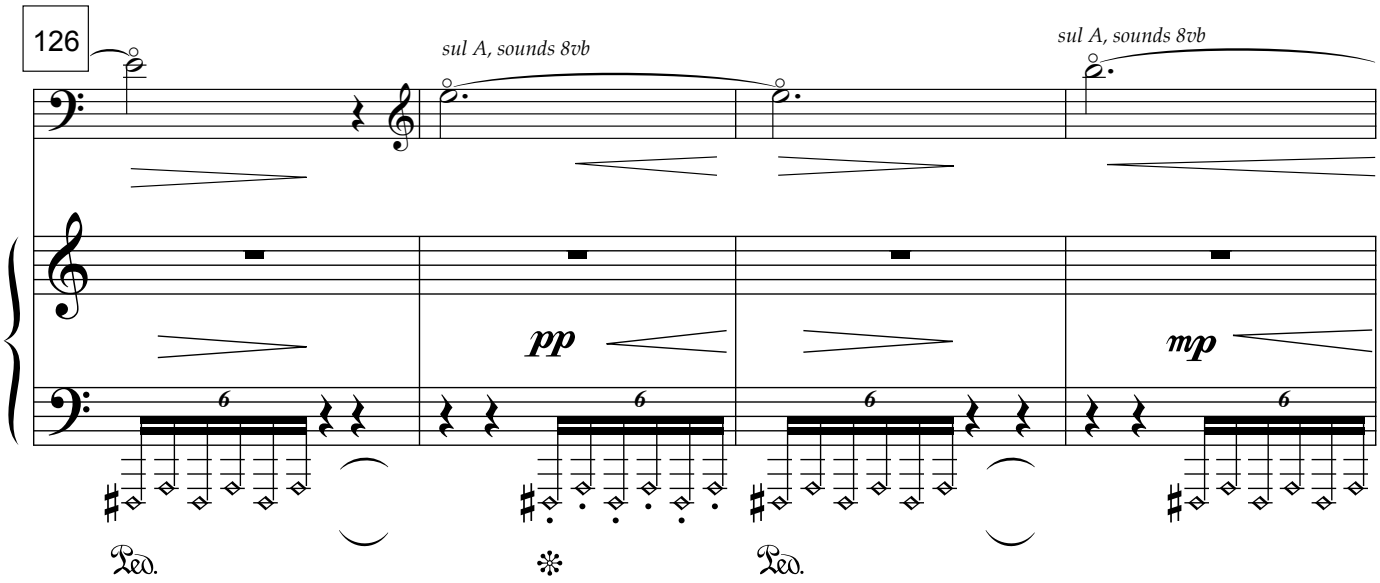

96
mf
mp
f
mp
Ped.
99
(Reminder: E string is tuned to D)
p
p
103
poco rit.
a tempo
= 60
a bell chorus
mf
p
pedal norm.

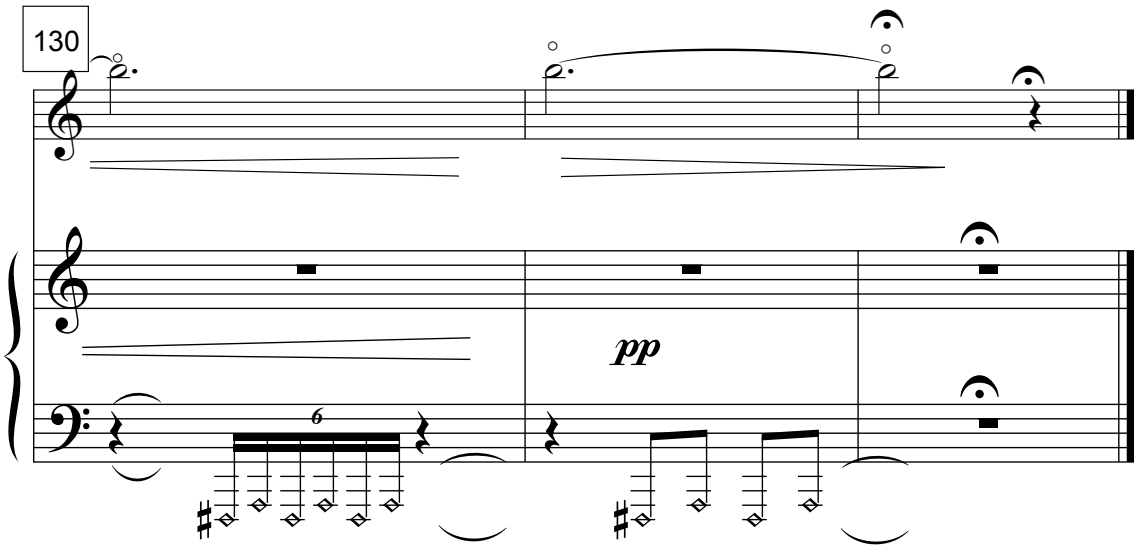

107
pizz. secco
* (Reminder: E string is tuned to D)
p
mf
110
p
mf
112
arco
f
p


114
pizz. secco
arco
grad. move to s.p.
RH inside piano, LH on keyboard
Ped.
117
120
sul G, sounds 8vb below top note

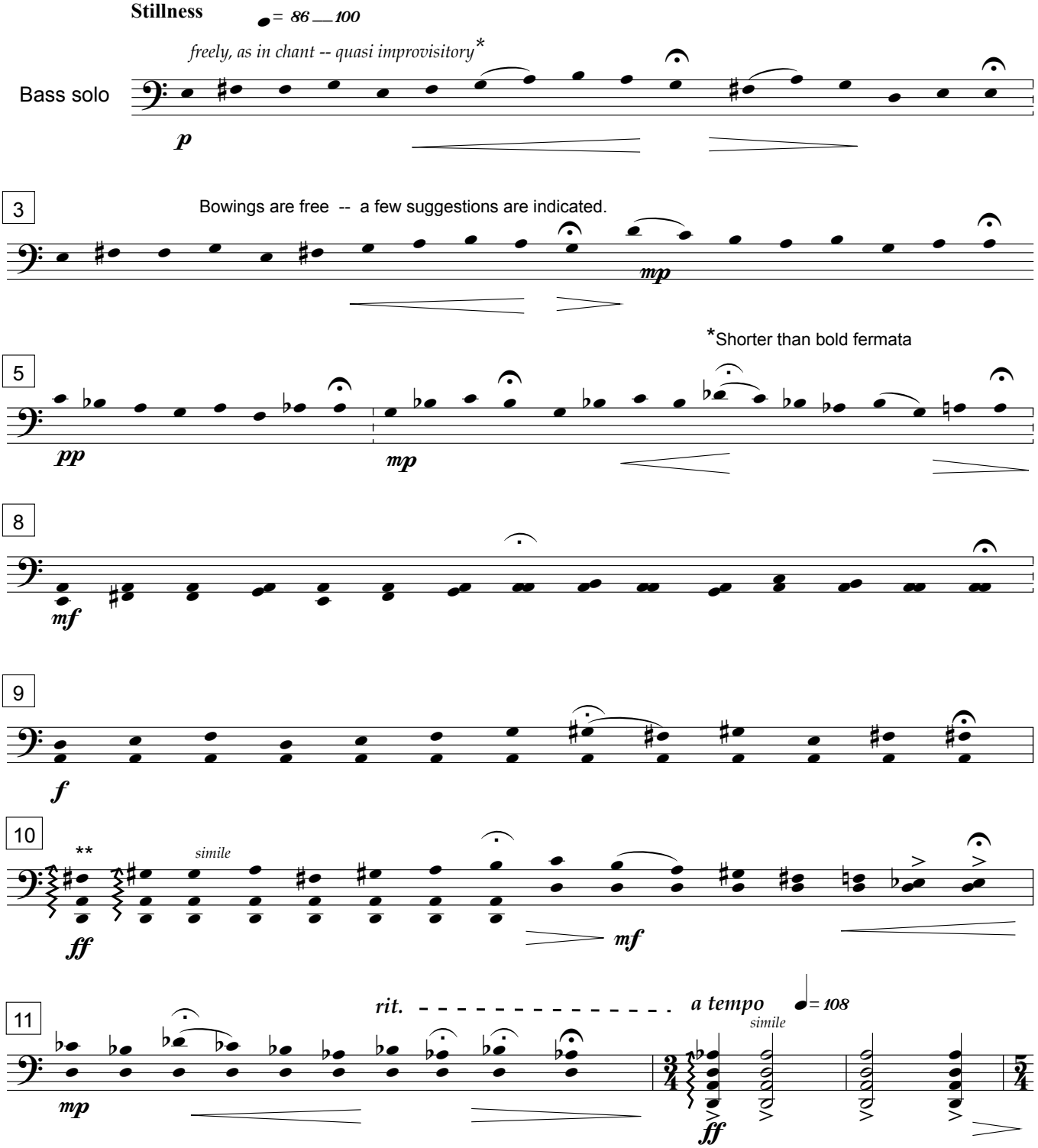


*If this final placement is not of a beautiful sonority, feel free to change the position in the following measures so that the gong sounds of the final bars are of good quality.



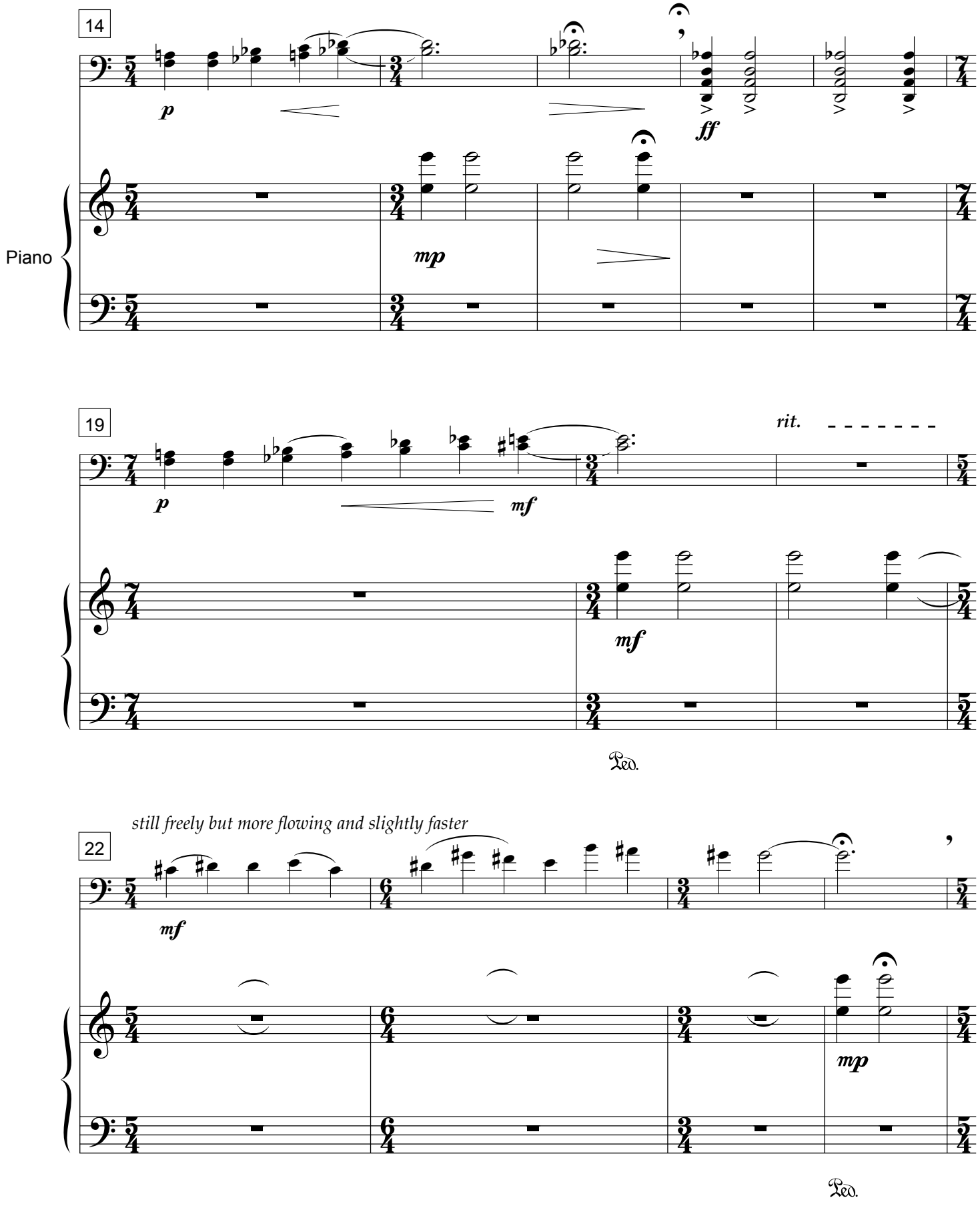


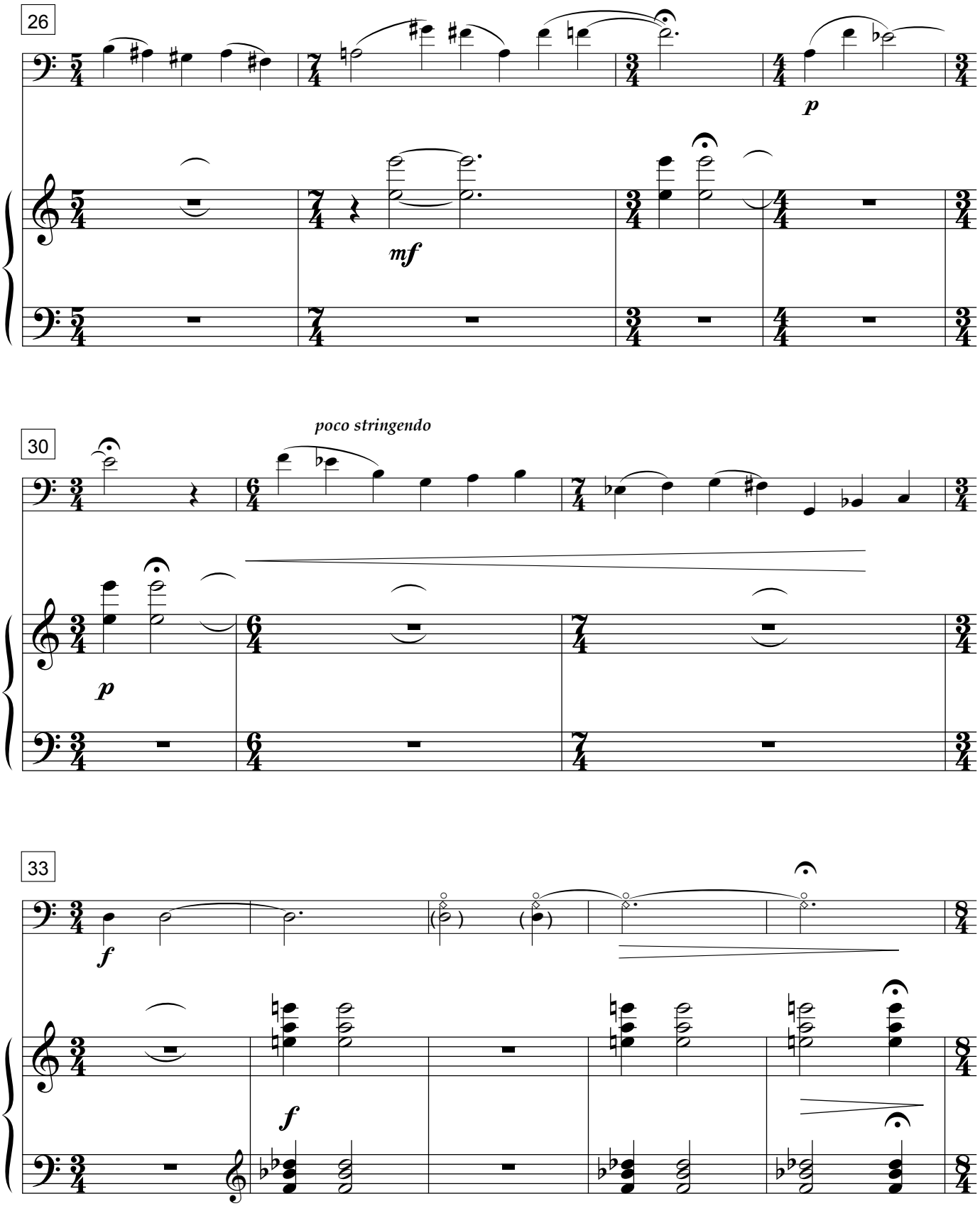
III



*Use rubato freely and follow your own tempi -- ritards and accels only approximately placed.

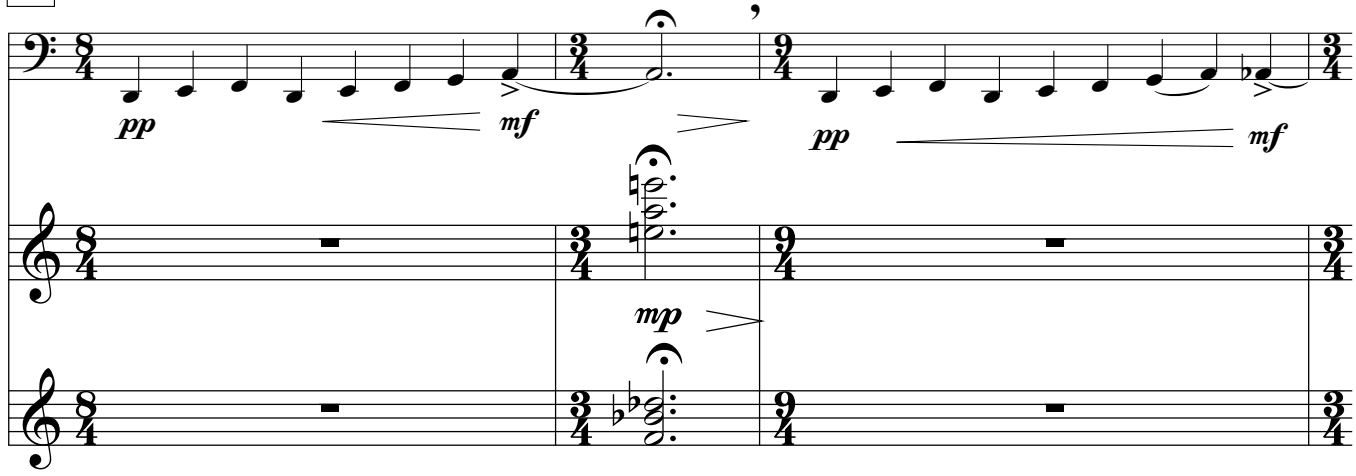
**Pedal tones need not be of equal length or intensity.


14
Piano
p
ff
mp
19
rit.
p
mf
mf
Ped.
still freely but more flowing and slightly faster
22
mf
mp
Ped.

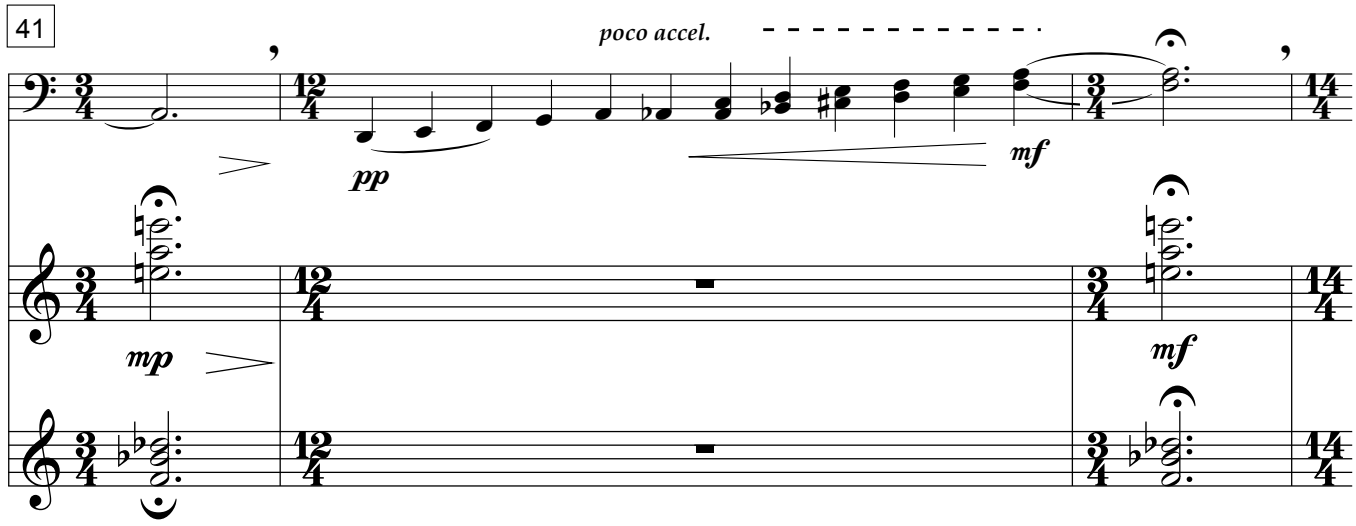

26
p
mf
30
poco stringendo
p
33
f
f

very free, as in the beginning

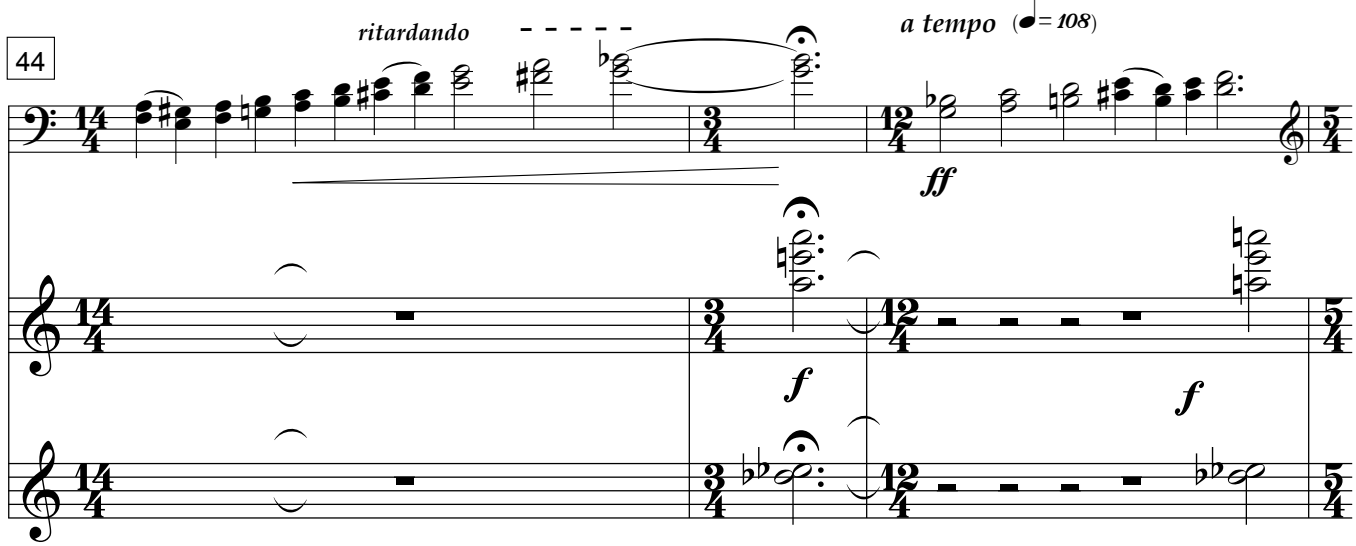
38 *tempo primo*



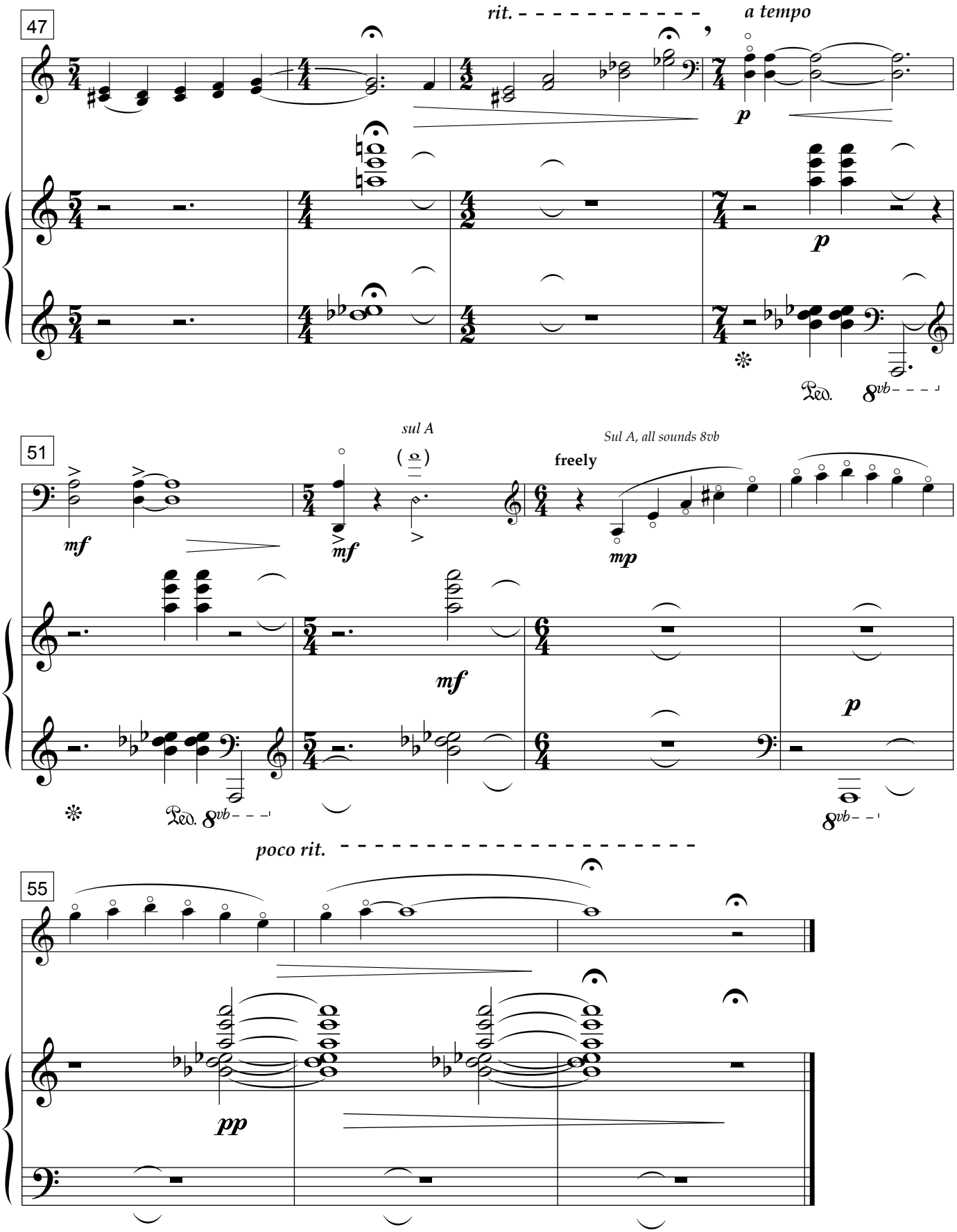
41



44



Ped.


47
rit.
a tempo
p
p
Ped.
8vb
51
sul A
Sul A, all sounds 8vb
freely
mf
mf
mp
mf
p
Ped.
8vb
8vb
poco rit.
55
pp

Chant

For Deborah Dunham

Mysterious and chant-like

Sheila Silver

1

♩ = 66

freely, espressivo

Bass

mp

5

9

poco a poco accel.

13

f

17

Easily flowing ♩ = 96

ff

poco rit.

natural harmonics sound octave lower

21

mp

p

p

a tempo *nat. harmonics simile*

26

pp

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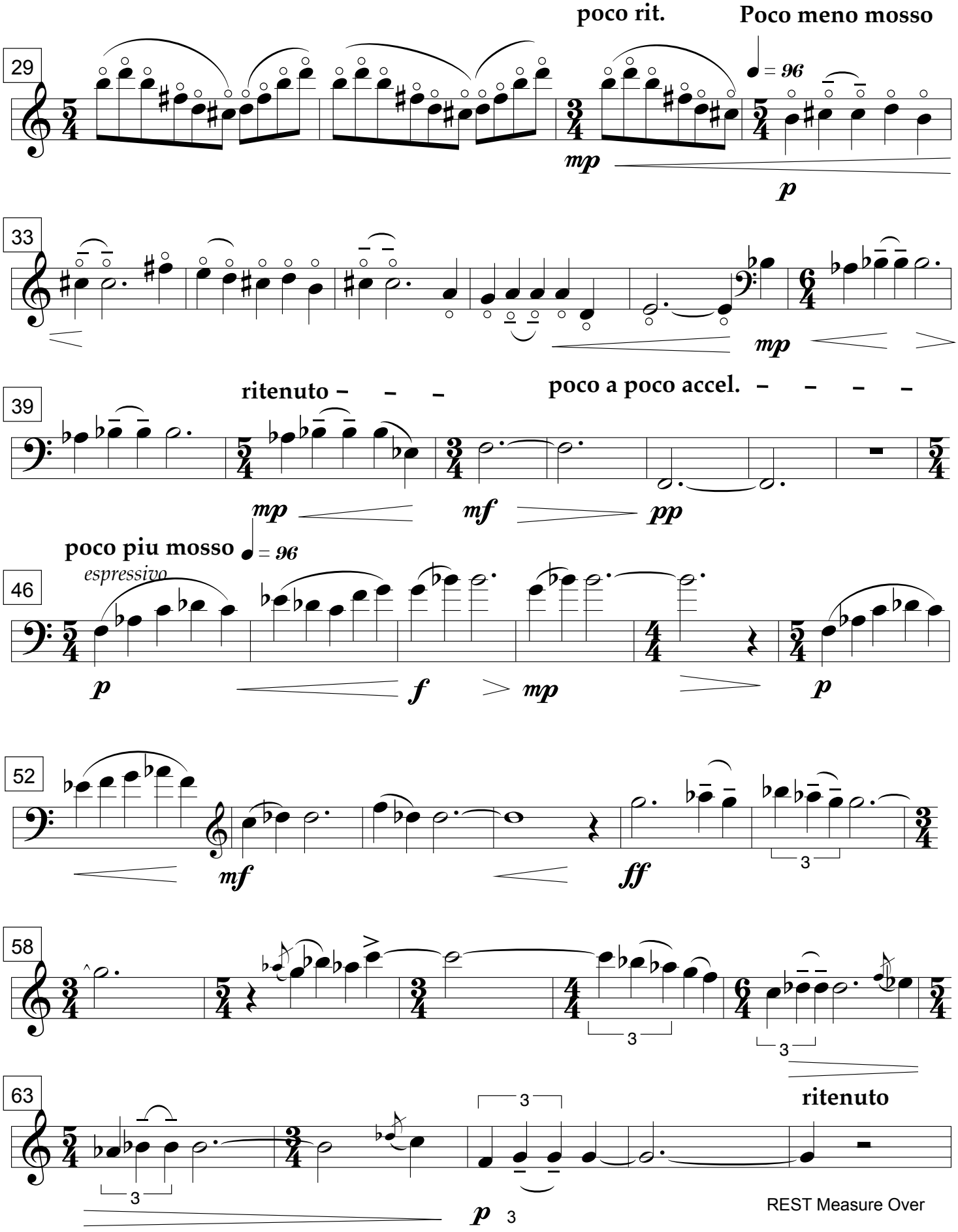
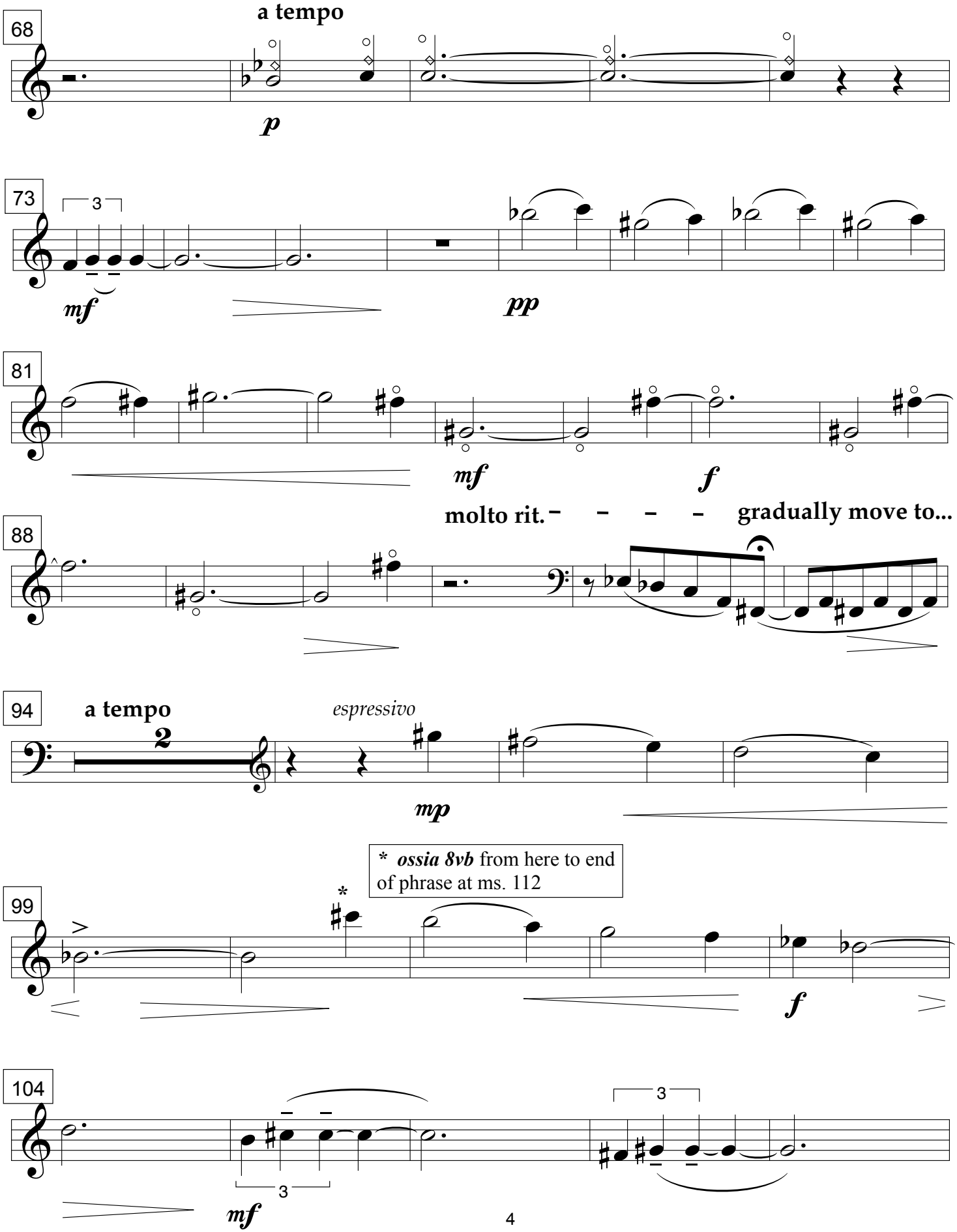
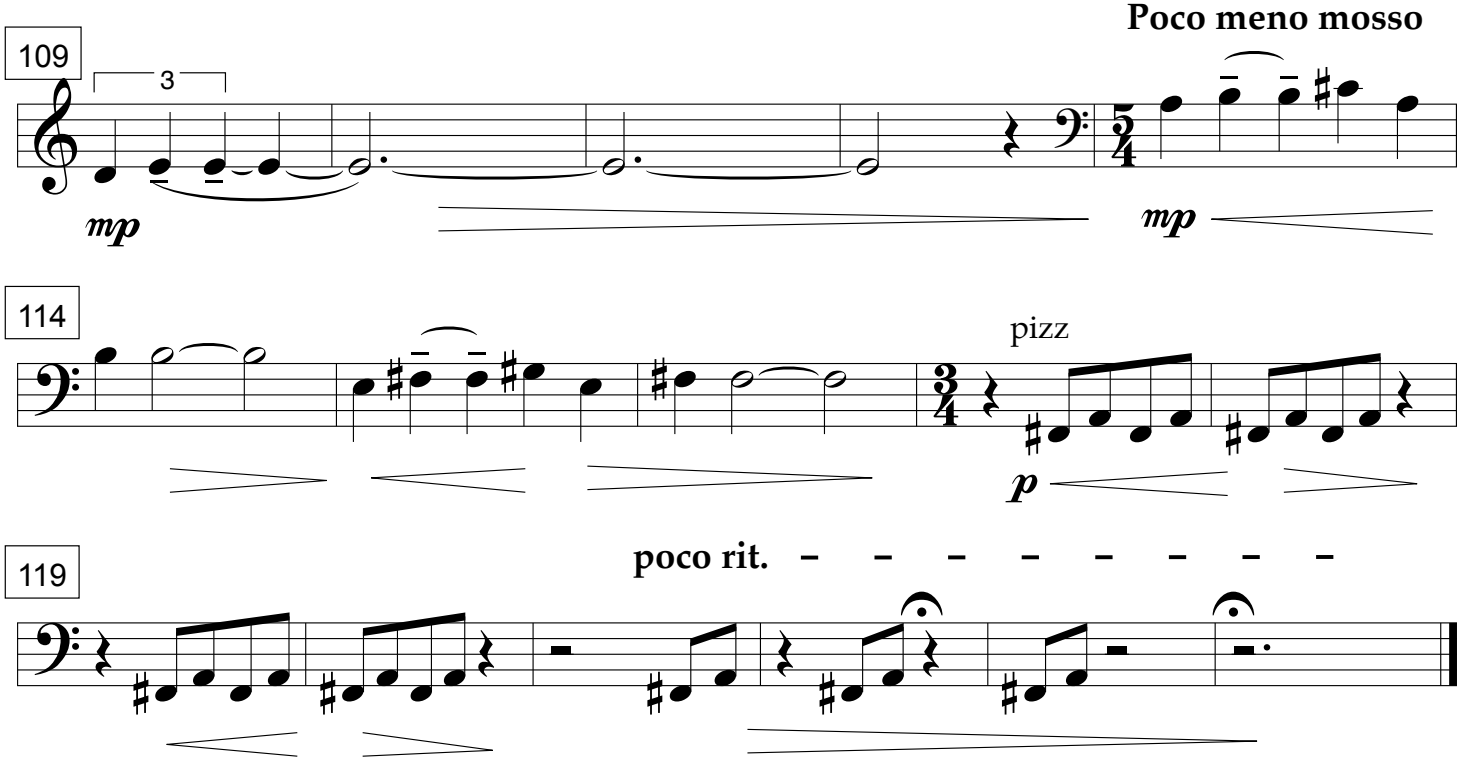

poco rit.
Poco meno mosso
29
mp
p
33
mp
ritenuto – – –
poco a poco accel. – – – –
39
mp
mf
pp
poco piu mosso
espressivo
46
p
f
mp
p
52
mf
ff
3
58
3
3
ritenuto
63
3
p
3
REST Measure Over


68
a tempo
p
73
3
mf
pp
81
mf
f
molto rit. - - - - gradually move to...
88
94
a tempo
2
espressivo
mp
99
* ossia 8vb from here to end of phrase at ms. 112
*
f
104
3
3
mf

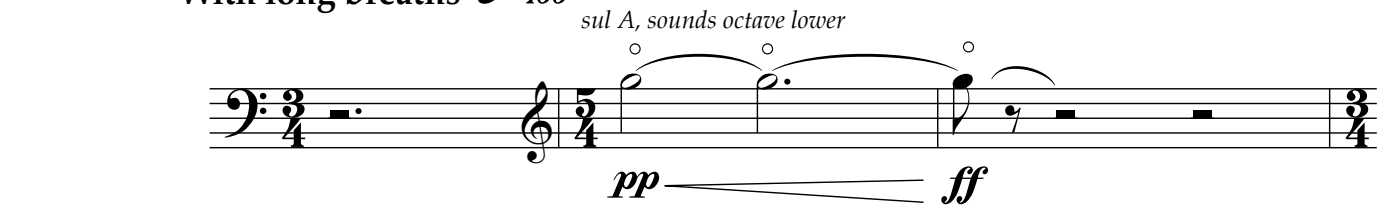

Poco meno mosso
109
3
mp
mp
114
pizz
p
119
poco rit.

Bass scordatura to D

II

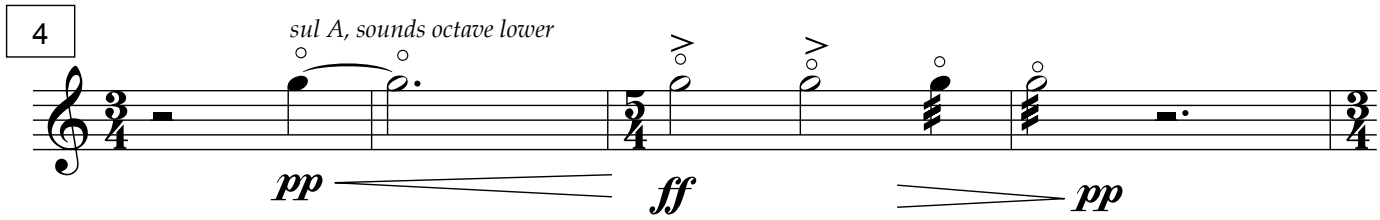
With long breaths ♩ = 100

sul A, sounds octave lower



4

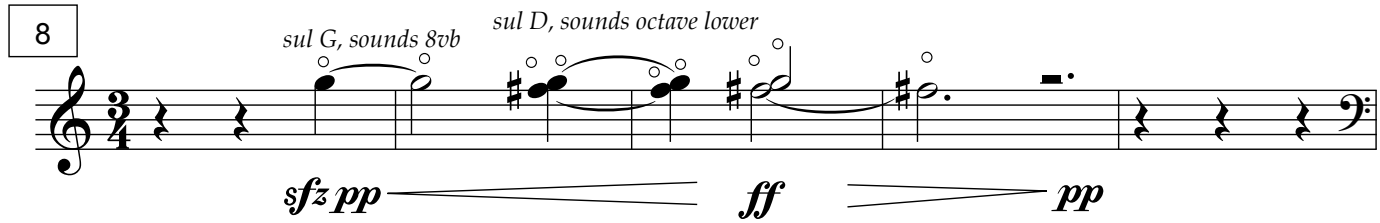
sul A, sounds octave lower



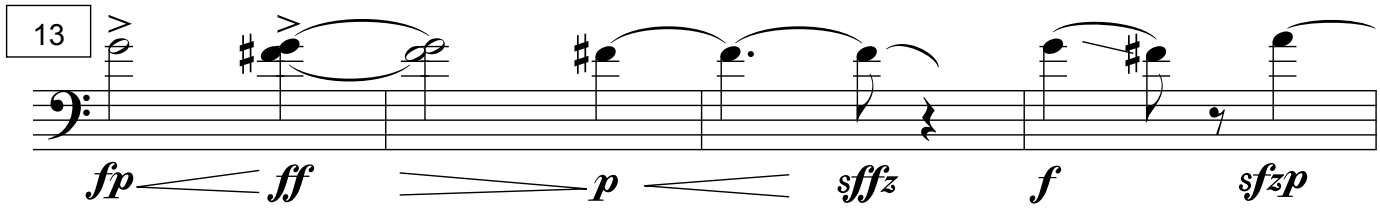
8

sul G, sounds 8vb

sul D, sounds octave lower



13

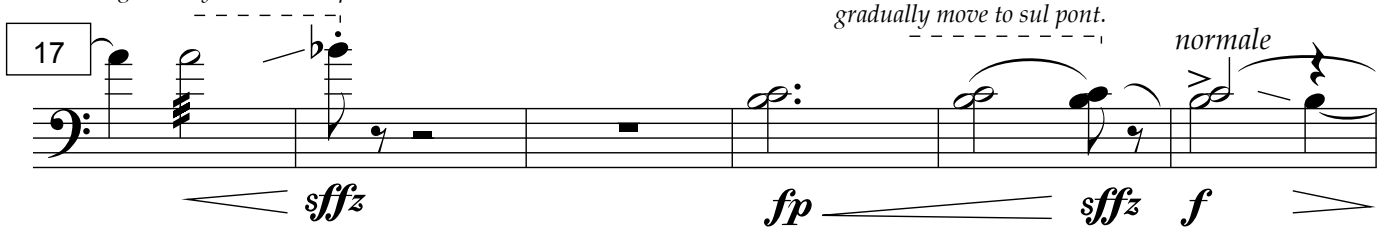


17

gradually move to sul pont.

gradually move to sul pont.

normale



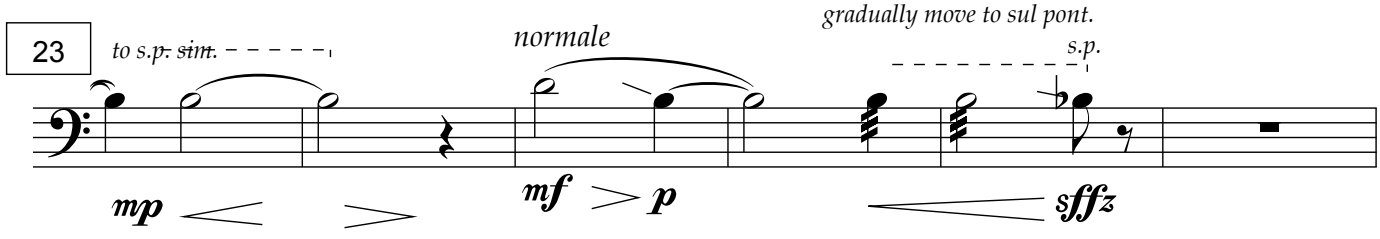
23

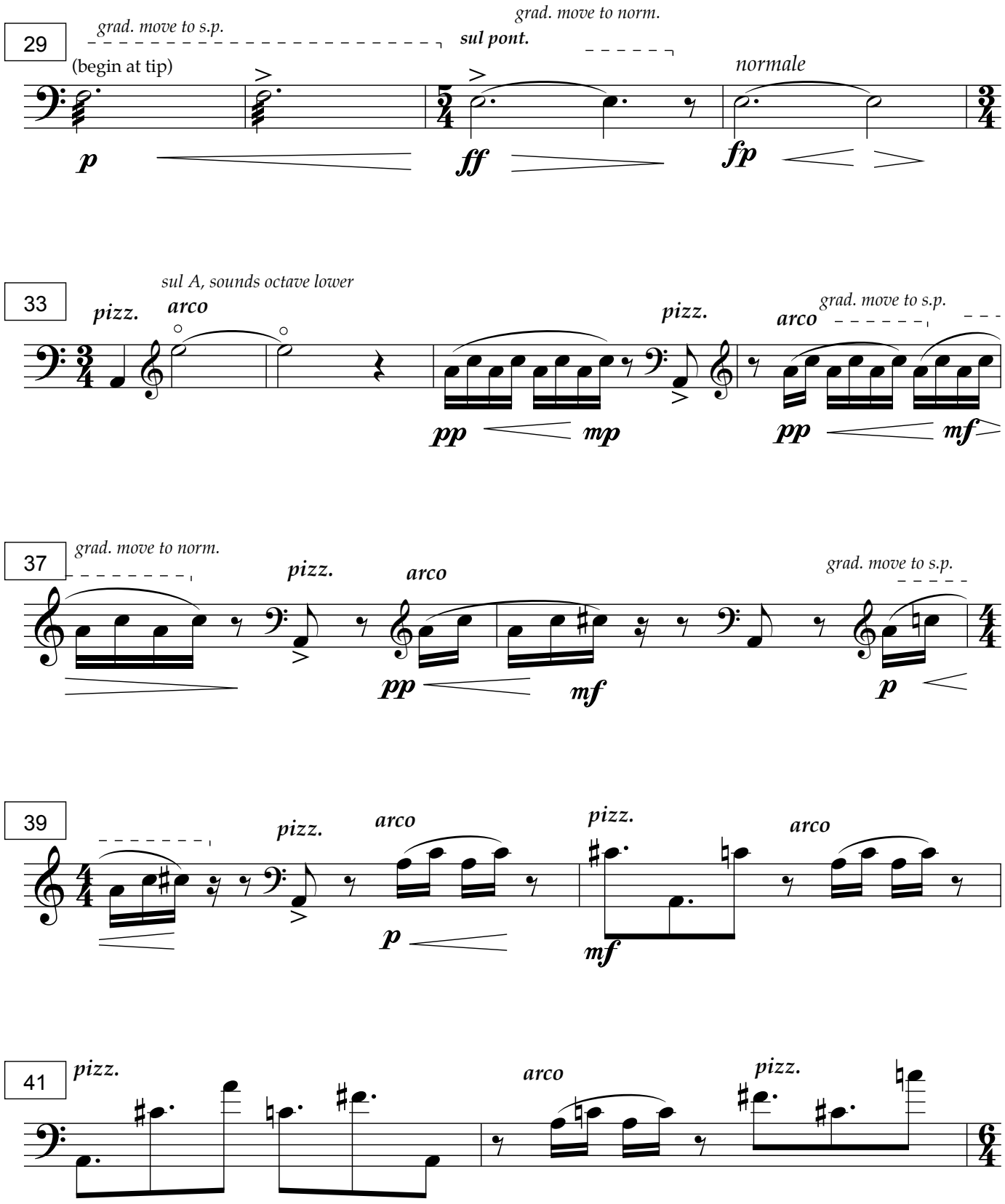
to s.p. ~~sim.~~

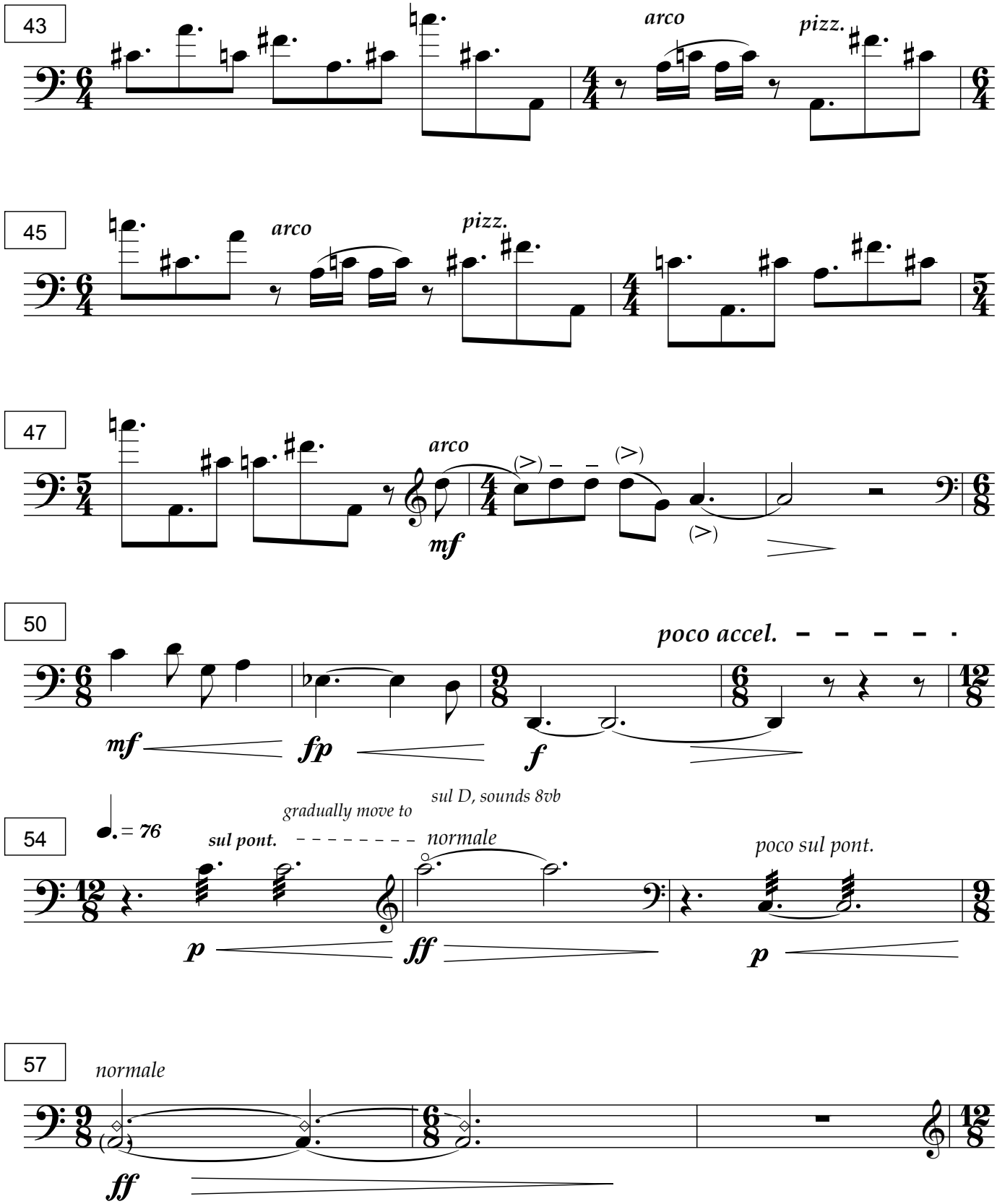
normale

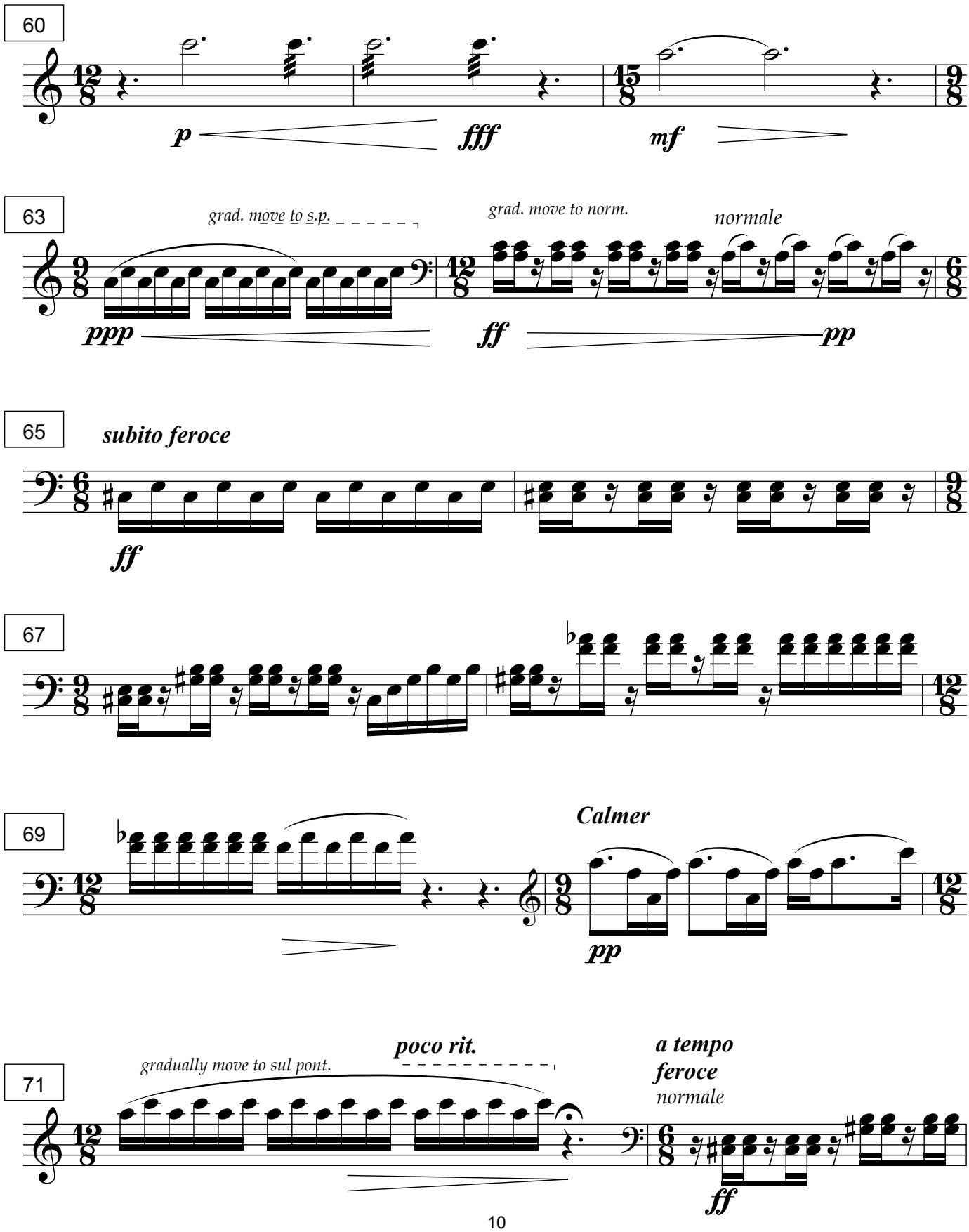
gradually move to sul pont.

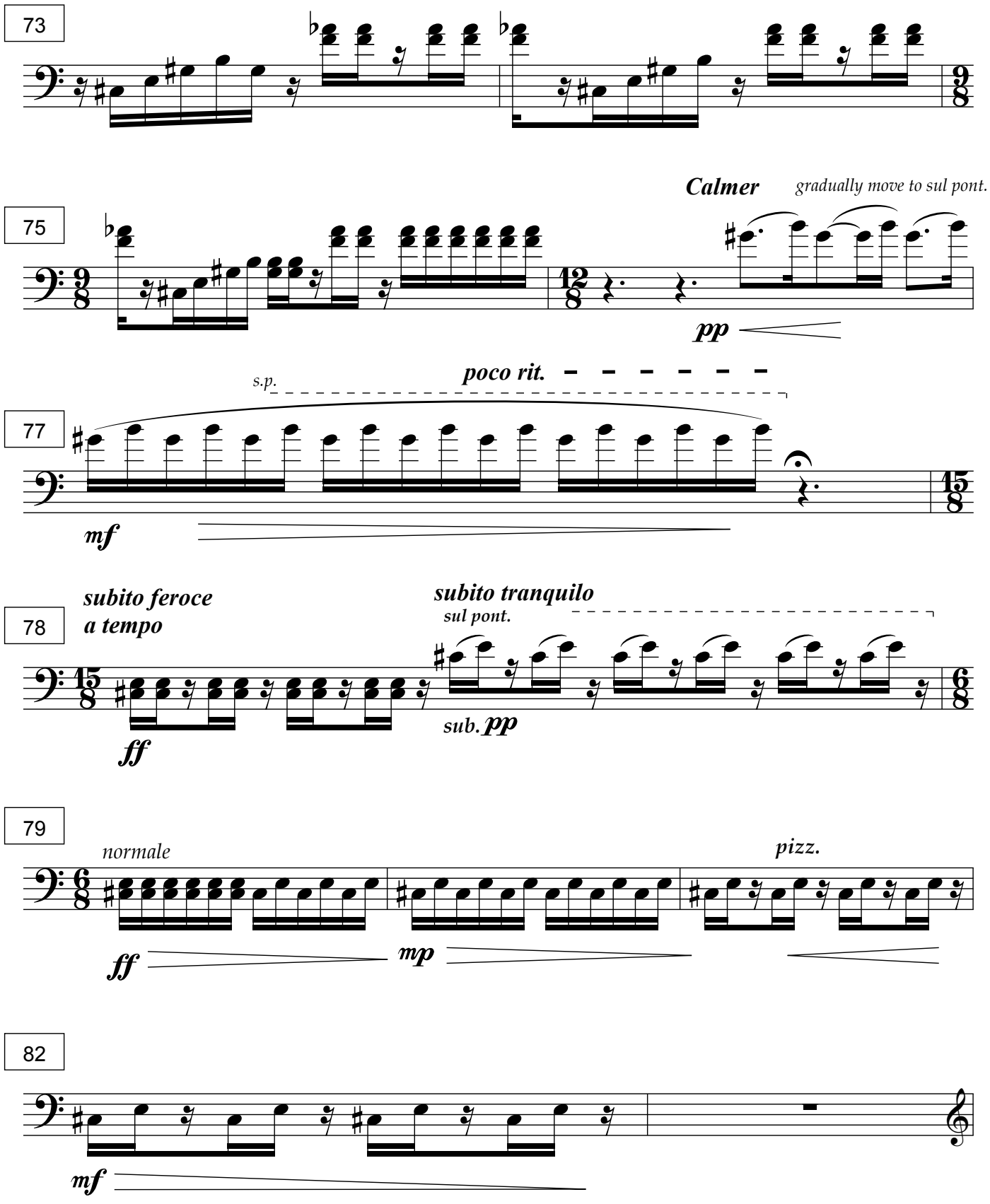
s.p.

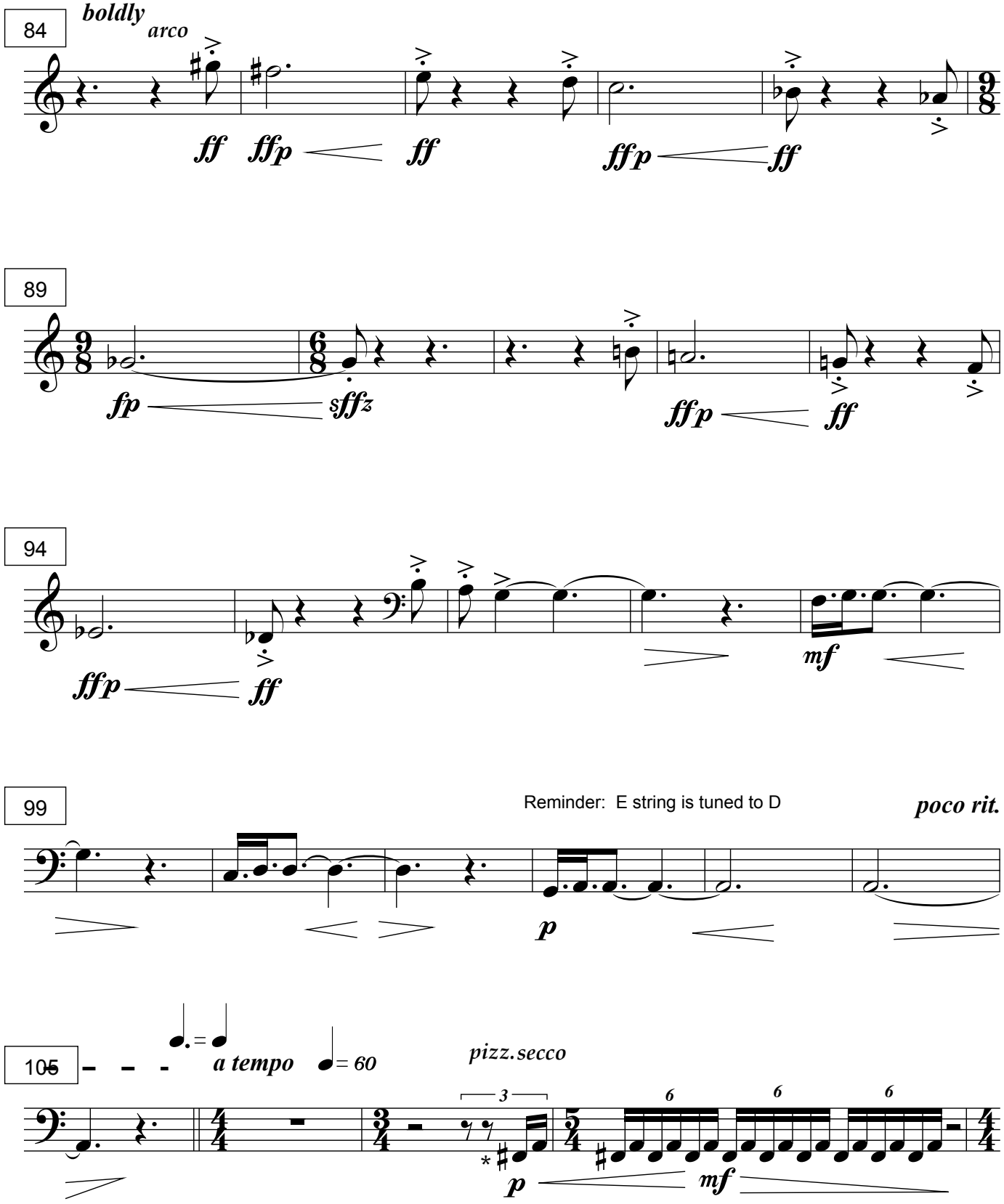


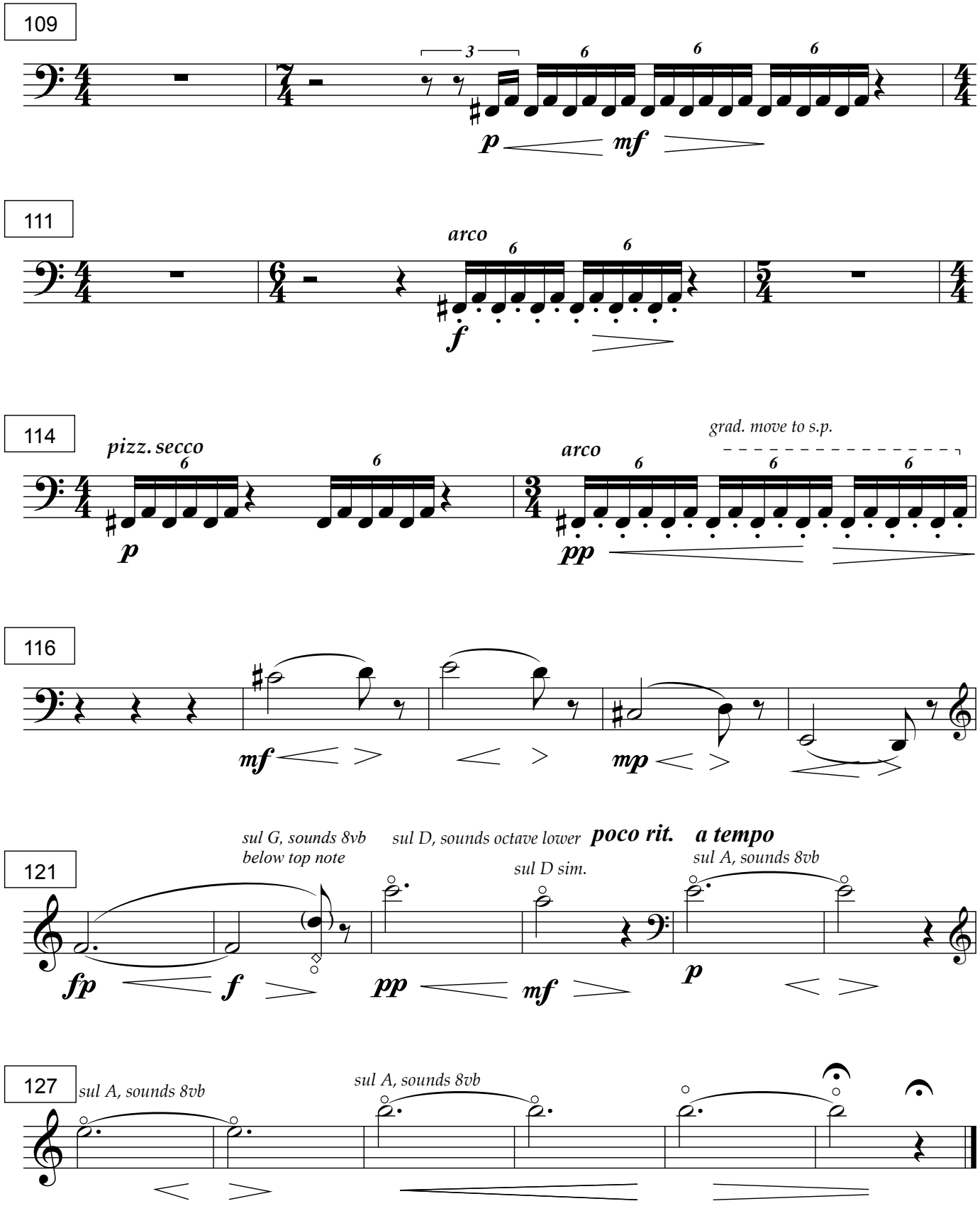

29
grad. move to s.p.
(begin at tip)
grad. move to norm.
sul pont.
normale
p
ff
fp
33
sul A, sounds octave lower
pizz.
arco
pizz.
arco
grad. move to s.p.
pp
mp
pp
mf
37
grad. move to norm.
pizz.
arco
grad. move to s.p.
pp
mf
p
39
pizz.
arco
pizz.
arco
p
mf
41
pizz.
arco
pizz.


43
arco
pizz.
45
arco
pizz.
47
arco
mf
50
poco accel.
mf
fp
f
54
sul pont.
gradually move to
normale
sul D, sounds 8vb
poco sul pont.
p
ff
p
57
normale
ff

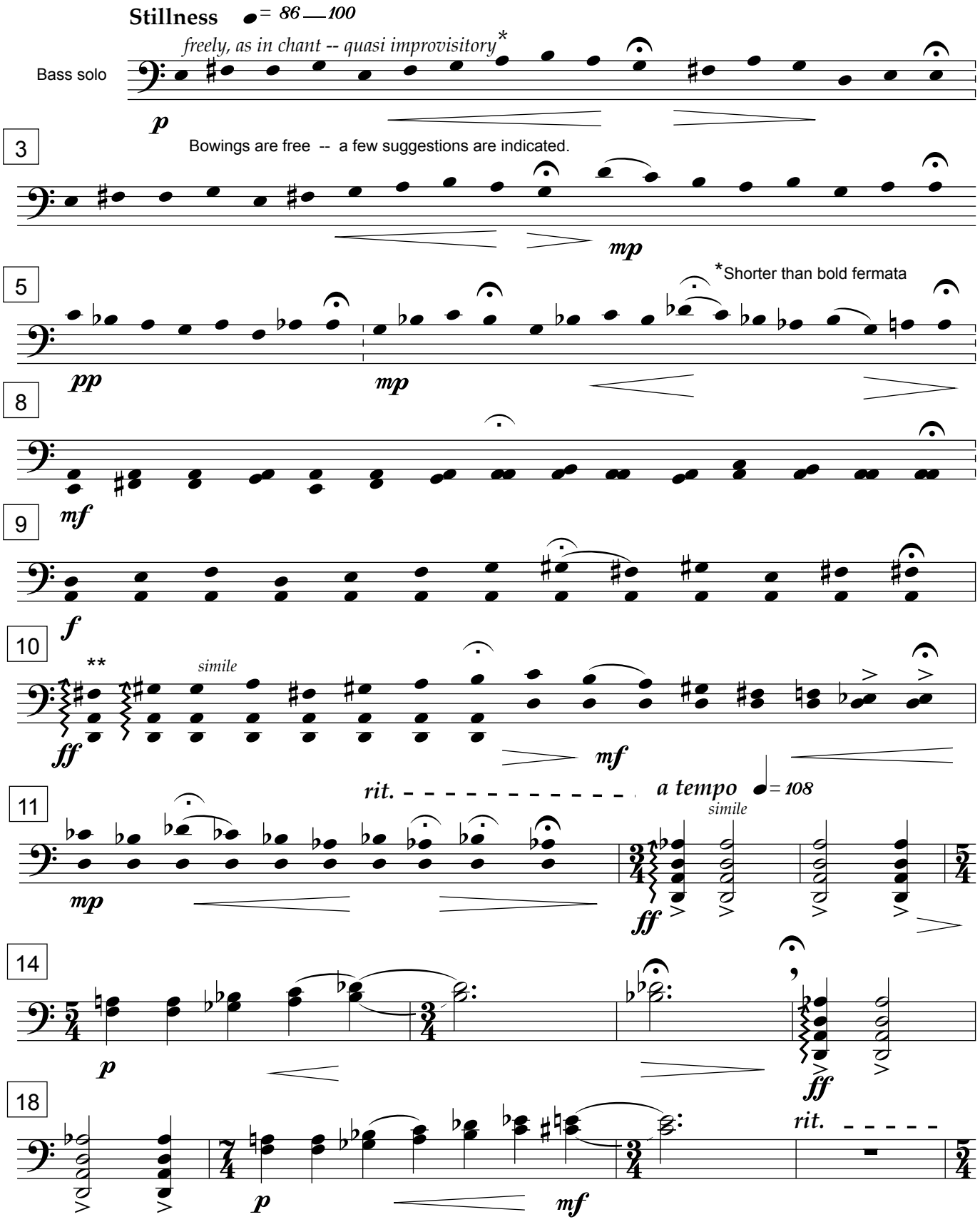

60
p
fff
mf
63
grad. move to s.p.
grad. move to norm.
normale
ppp
ff
pp
65
subito feroce
ff
67
69
Calmer
pp
71
gradually move to sul pont.
poco rit.
a tempo
feroce
normale
ff


73
75
Calmer
gradually move to sul pont.
pp
s.p.
poco rit.
77
mf
78
subito feroce
a tempo
ff
subito tranquilo
sul pont.
sub. pp
79
normale
ff
mp
pizz.
82
mf


84
boldly
arco
ff
ffp
ff
ffp
ff
89
fp
sffz
ffp
ff
94
ffp
ff
mf
99
Reminder: E string is tuned to D
poco rit.
p
105
a tempo
= 60
pizz.secco
3
6
6
6
p
mf
*Reminder: E string tuned down to D


109
3
6
6
6
p
mf
111
arco
6
6
f
114
pizz. secco
6
6
p
arco
grad. move to s.p.
6
6
6
pp
116
mf
mp
121
sul G, sounds 8vb
below top note
sul D, sounds octave lower
poco rit.
a tempo
sul D sim.
sul A, sounds 8vb
fp
f
pp
mf
p
127
sul A, sounds 8vb
sul A, sounds 8vb

III



*Use rubato freely and follow your own tempi -- ritards and accels only approximately placed.

**Pedal tones need not be of equal length or intensity

still freely but more flowing and slightly faster

22

mf

25

28

poco stringendo

p

32

f

36

tempo primo

pp

mf

40

pp

mf

42

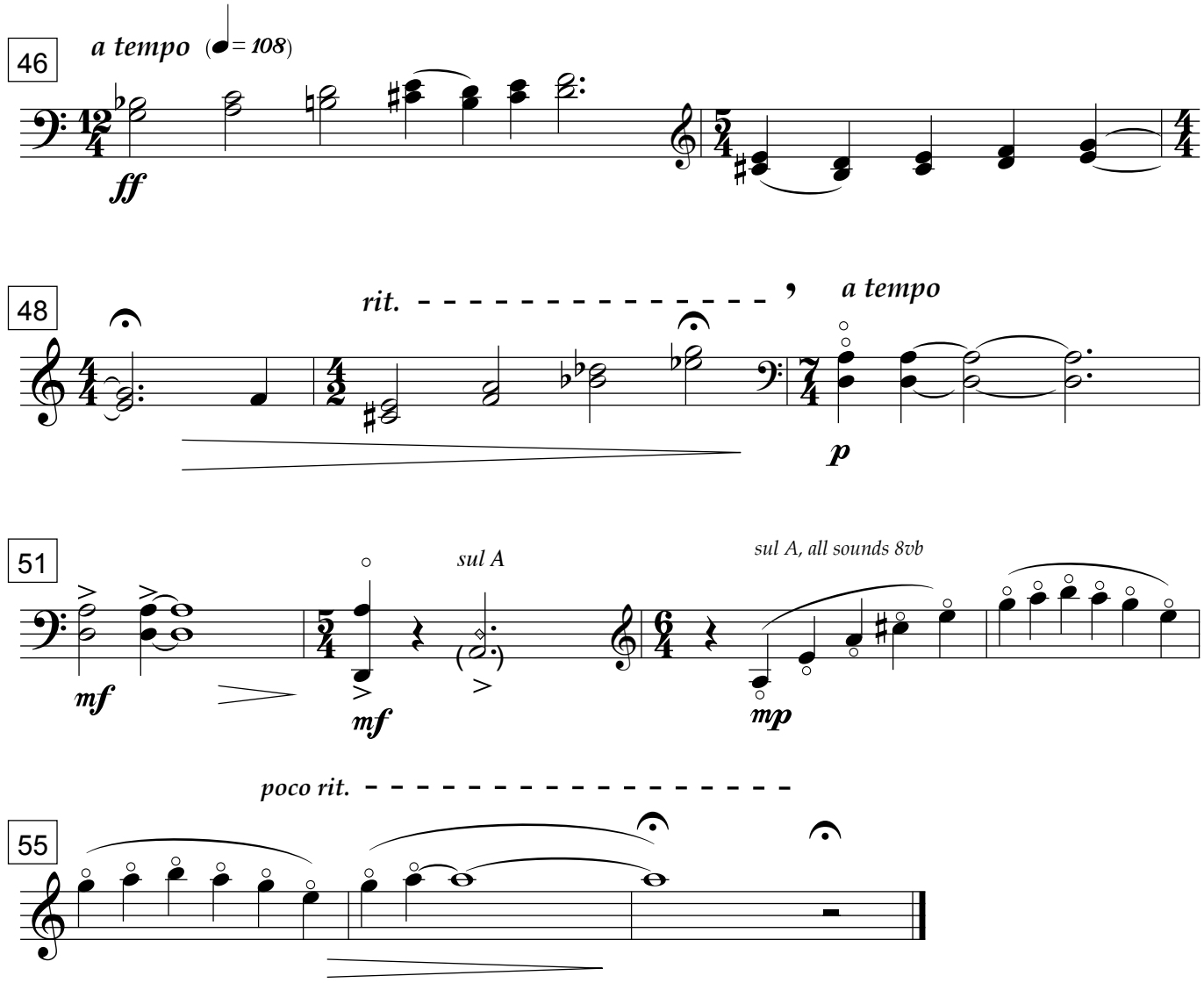
poco accel.

pp

mf

ritardando

44


46
a tempo (♩= 108)
ff
48
rit.
a tempo
p
51
sul A
sul A, all sounds 8vb
mf
mf
mp
poco rit.
55

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LULLABY for bassoon and piano, 12 min. (Argenta Music)

SUBWAY SUNSET for oboe or clarinet, piano and video, 6 min. (Argenta Music)

AS THE EARTH TURNS for clarinet or oboe or soprano sax and bass clarinet or bassoon or tenor sax -- in any combination,
plus video and tape, 6 min. (Argenta Music)

CELLO SONATA for cello and piano, 30 min. (MMB Music)

FANTASY ON AN IMAGINARY FOLK SONG for flute and harp,
11 min. (Argenta Music)

TO THE SPIRIT UNCONQUERED for violin, cello and piano, 20 min.
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G WHIZ for two violins and marimba 8 min. (Mostly Marimba)

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(MMB Music)

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(Mostly Marimba)

FANTASY QUASI THEME AND VARIATION, *Inspired by the Piano Variations of Aaron Copland,* 7 min. (MMB Music)

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