Agustín Fernández

Souvenir de Teoponte

for double bass and piano

2011

Souvenir de Teoponte

The double-bass part requires 'soloist's tuning',
that is, the strings are tuned a major second higher than is common: from bottom to top,
F# - B - E - A.

Following traditional practice, the pitches are notated as if the double bass were tuned E - A- D - G.
Thus the double bass effectively functions as a transposing instrument,
sounding a major second higher.

A version for double bass in standard tuning is available on request
from agustin@agustinfernandez.com.

The harmonics are in double-bass pitch, so they, too, sound an octave lower than written
(aside from the transposition implied by the scordatura)

First performed on 7 December 2011
at Festsaal, Diplomatische Akademie, Vienna,
by James Rapport (double bass) and Eduard Lanner (piano)

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Souvenir de Teoponte

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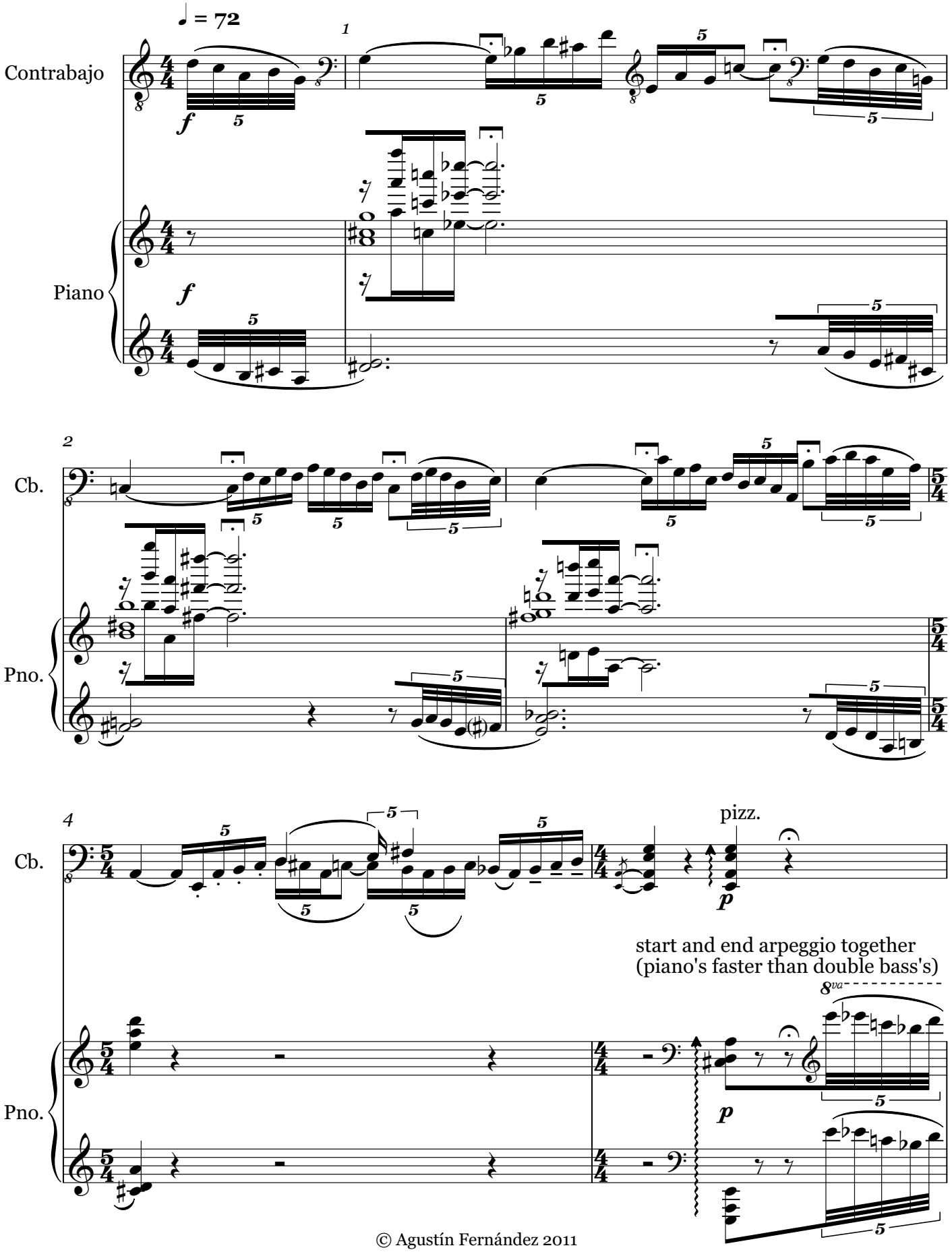

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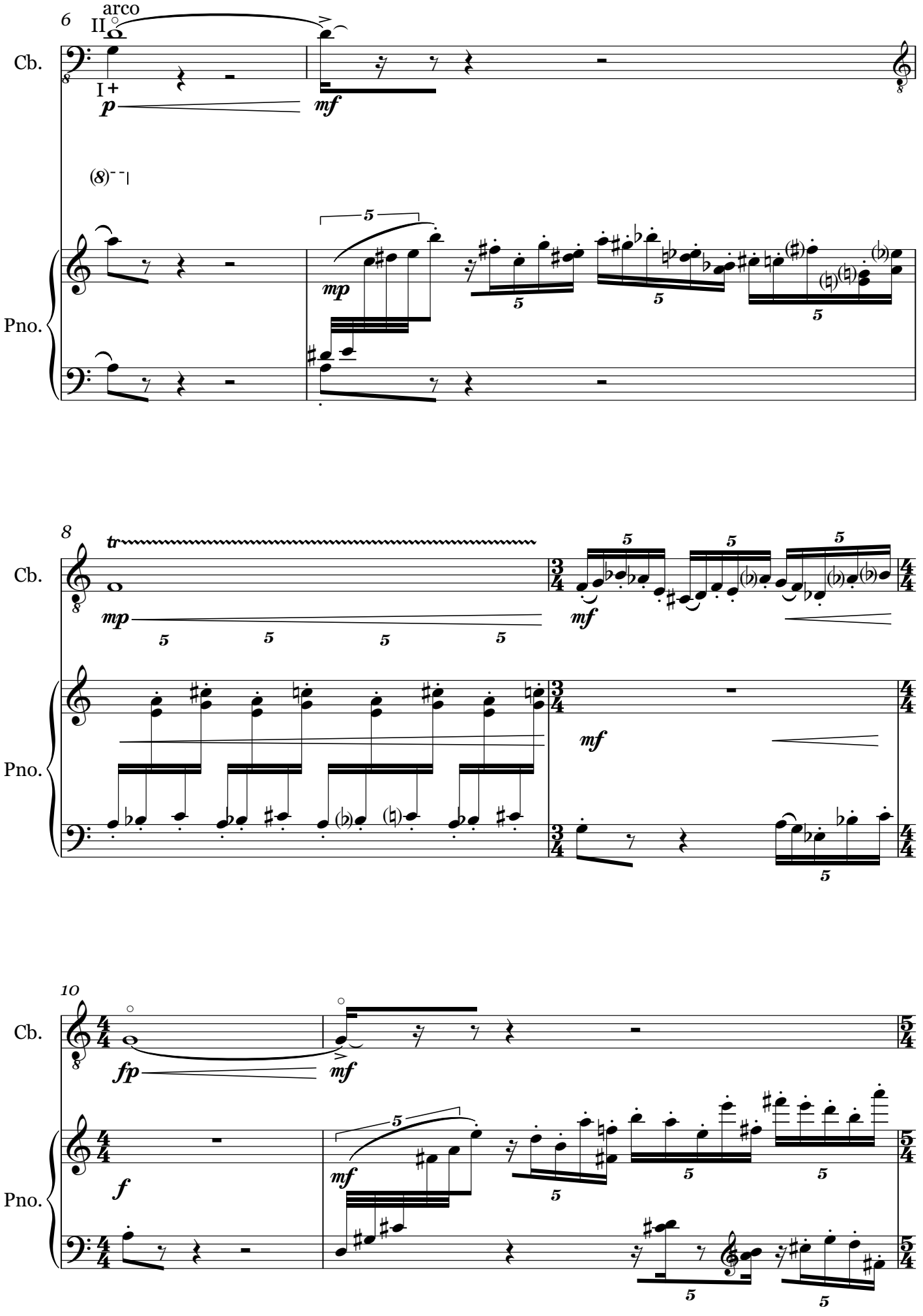
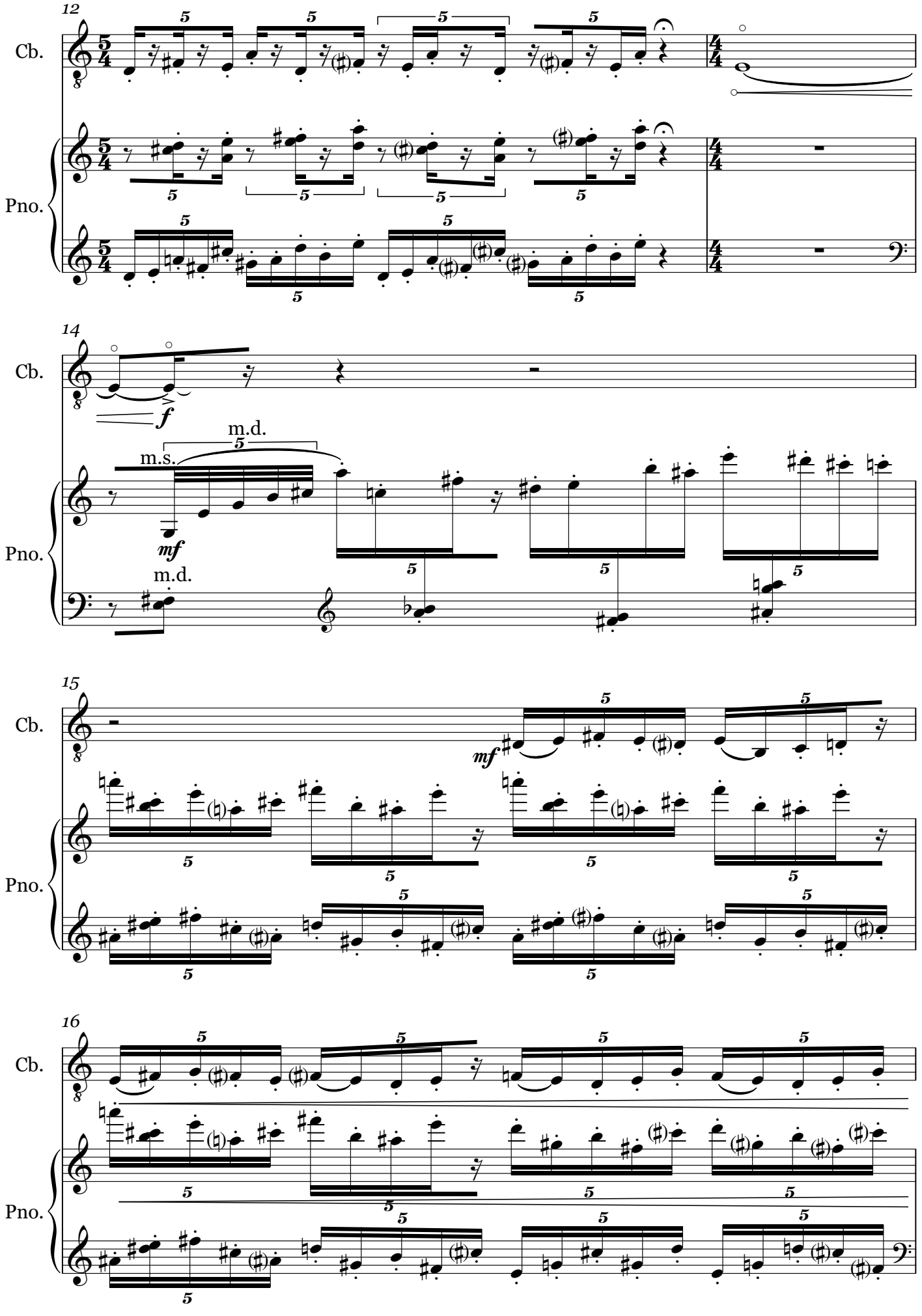
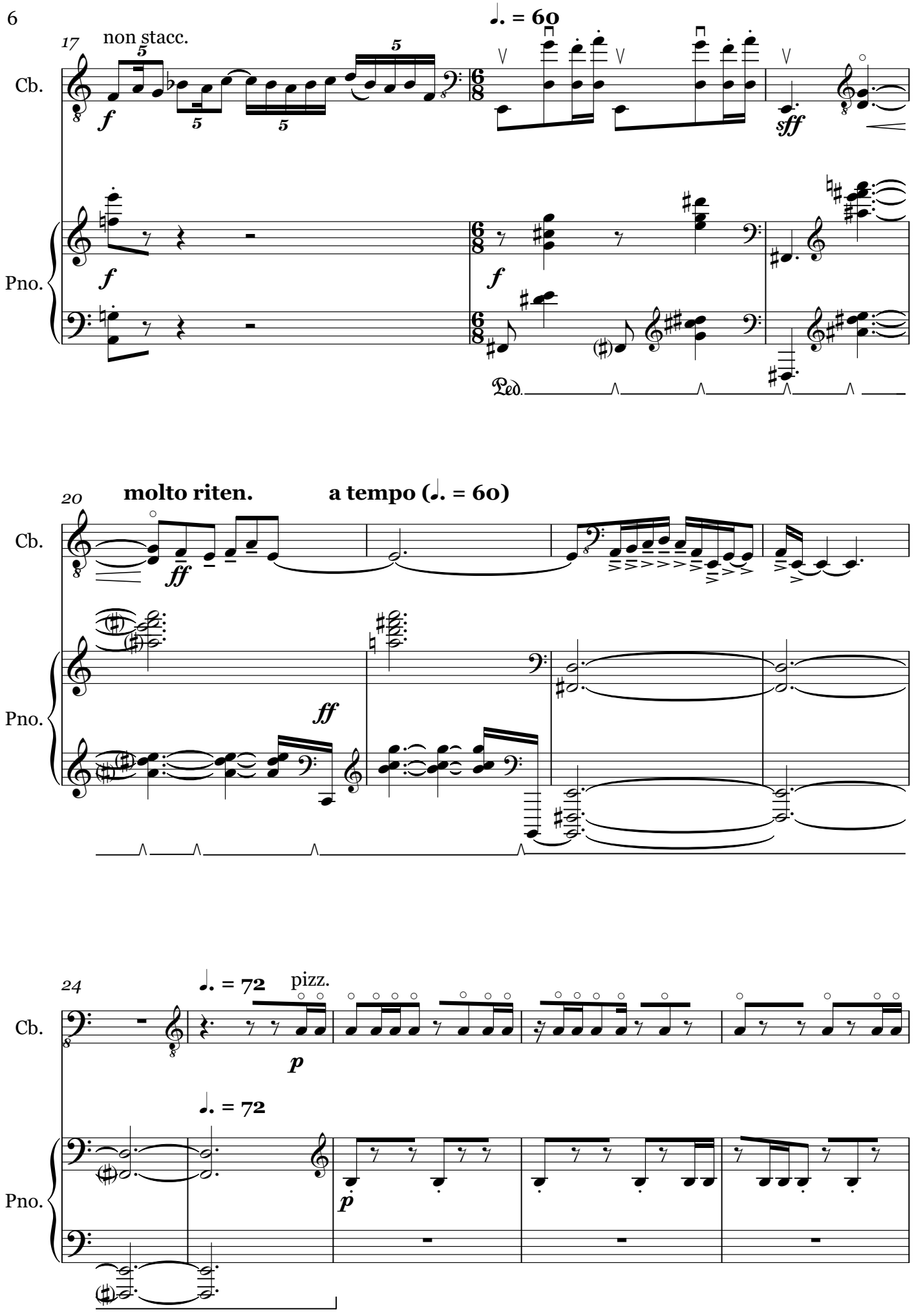
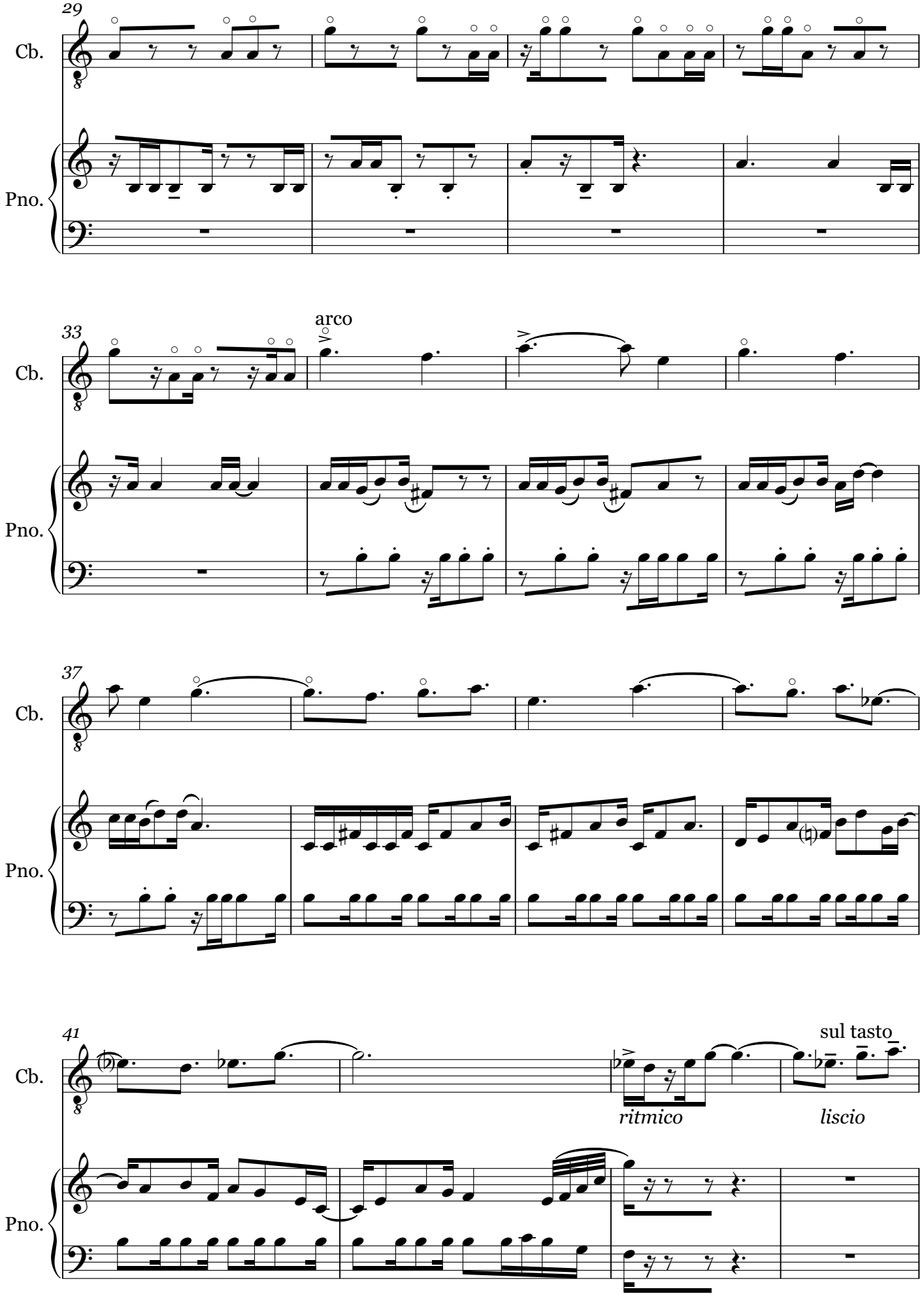
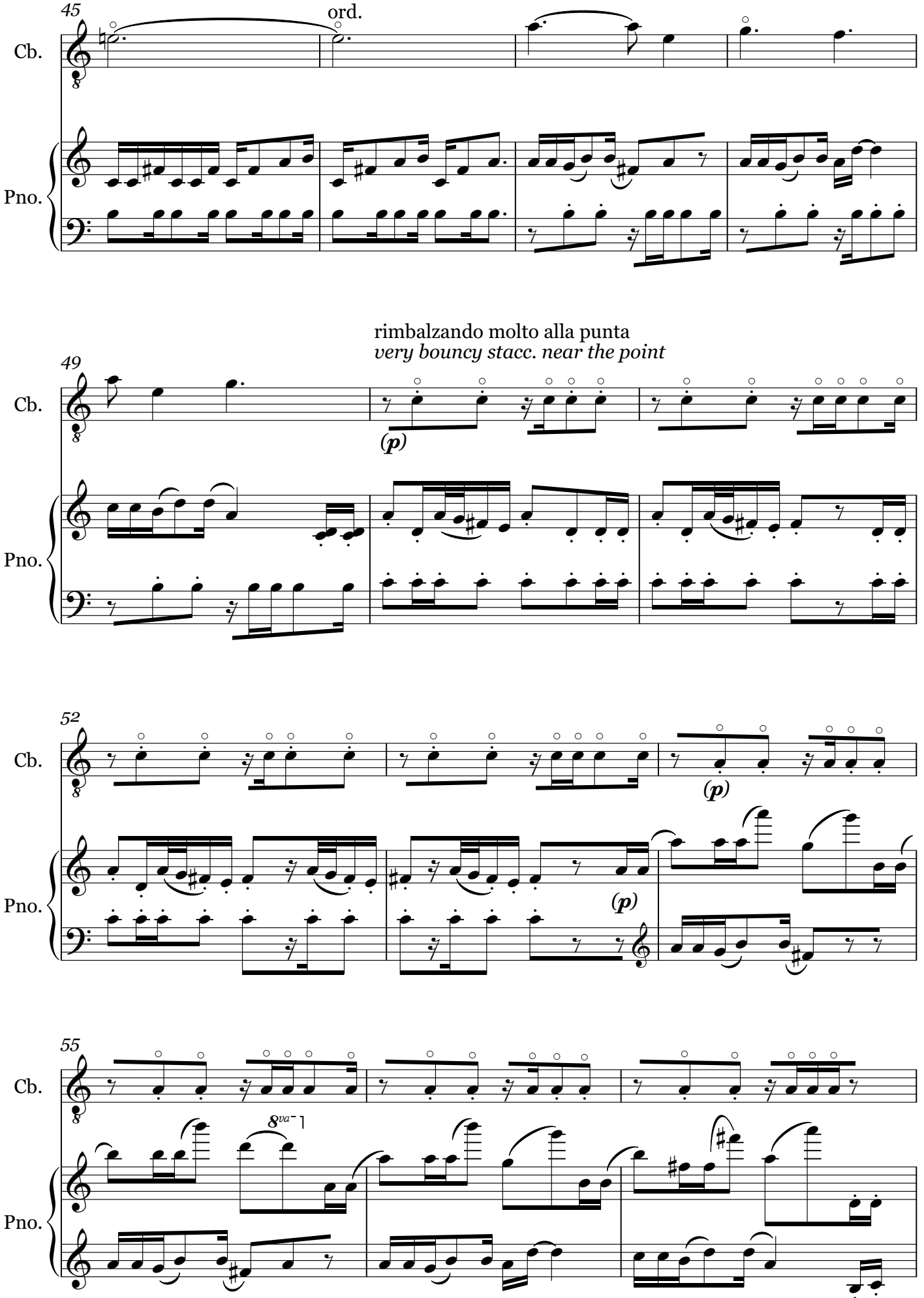
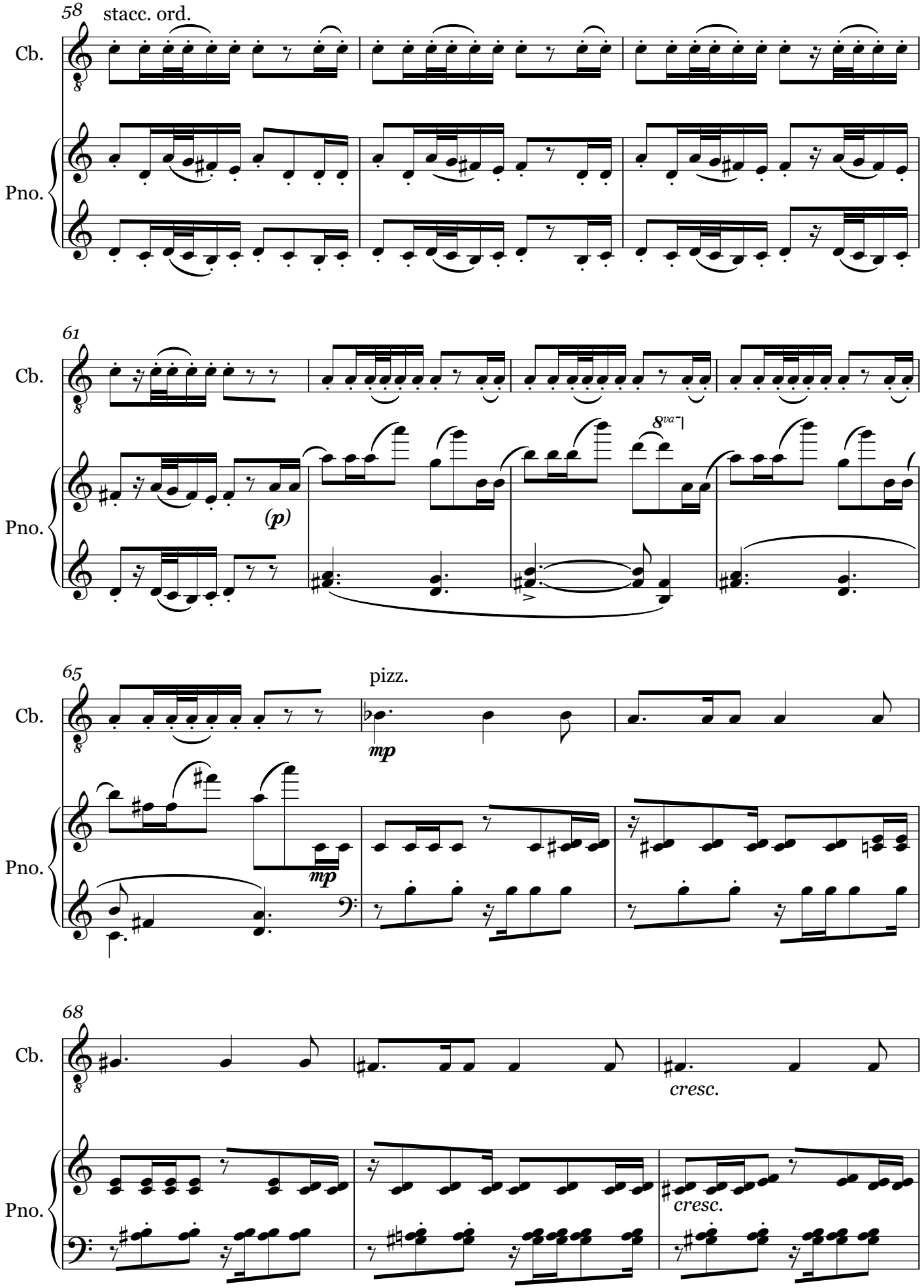

6
arco
II
Cb.
I +
p
mf
(8)
5
mp
Pno.
8
tr
mp
mf
3/4
4/4
10
fp
f

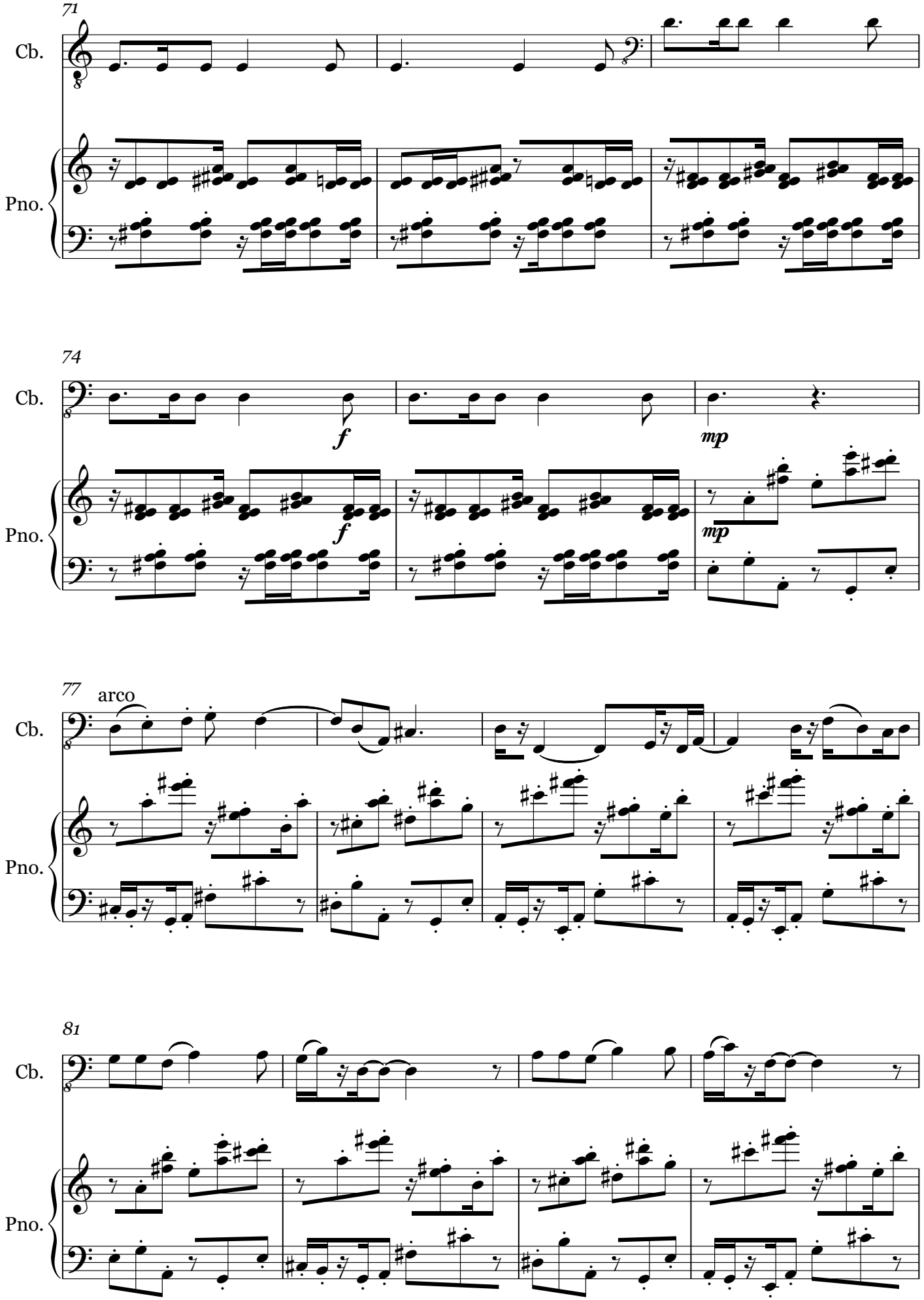

12
Cb.
Pno.
14
Cb.
f
m.d.
m.s.
mf
m.d.
Pno.
15
Cb.
mf
Pno.
16
Cb.
Pno.

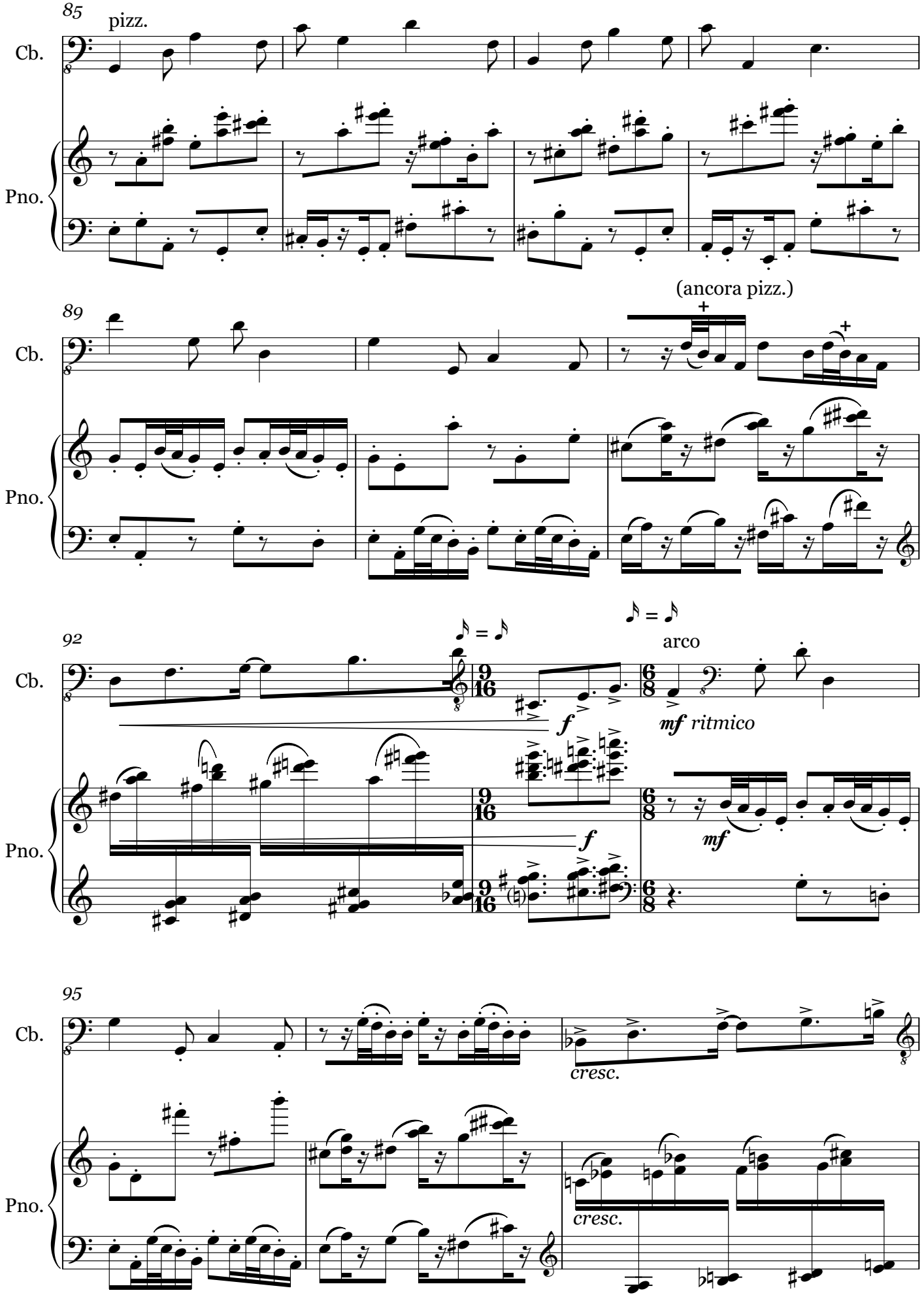

17
non stacc.
♩. = 60
Cb.
Pno.
f
sff
Ped.
20
molto riten.
a tempo (♩. = 60)
ff
24
♩. = 72
pizz.
p

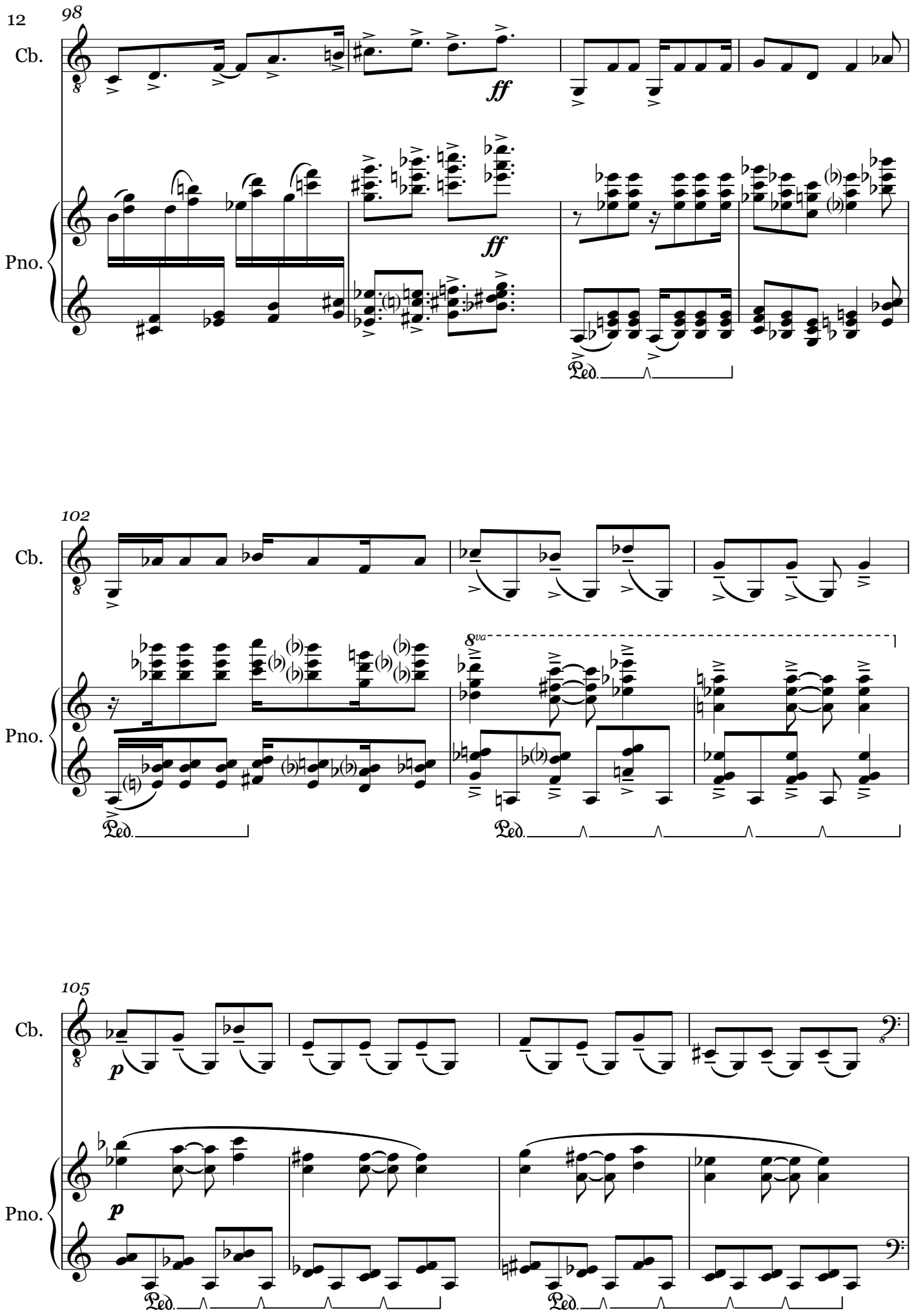

29
Cb.
Pno.
33
arco
Cb.
Pno.
37
Cb.
Pno.
41
sul tasto
ritmico
liscio
Cb.
Pno.

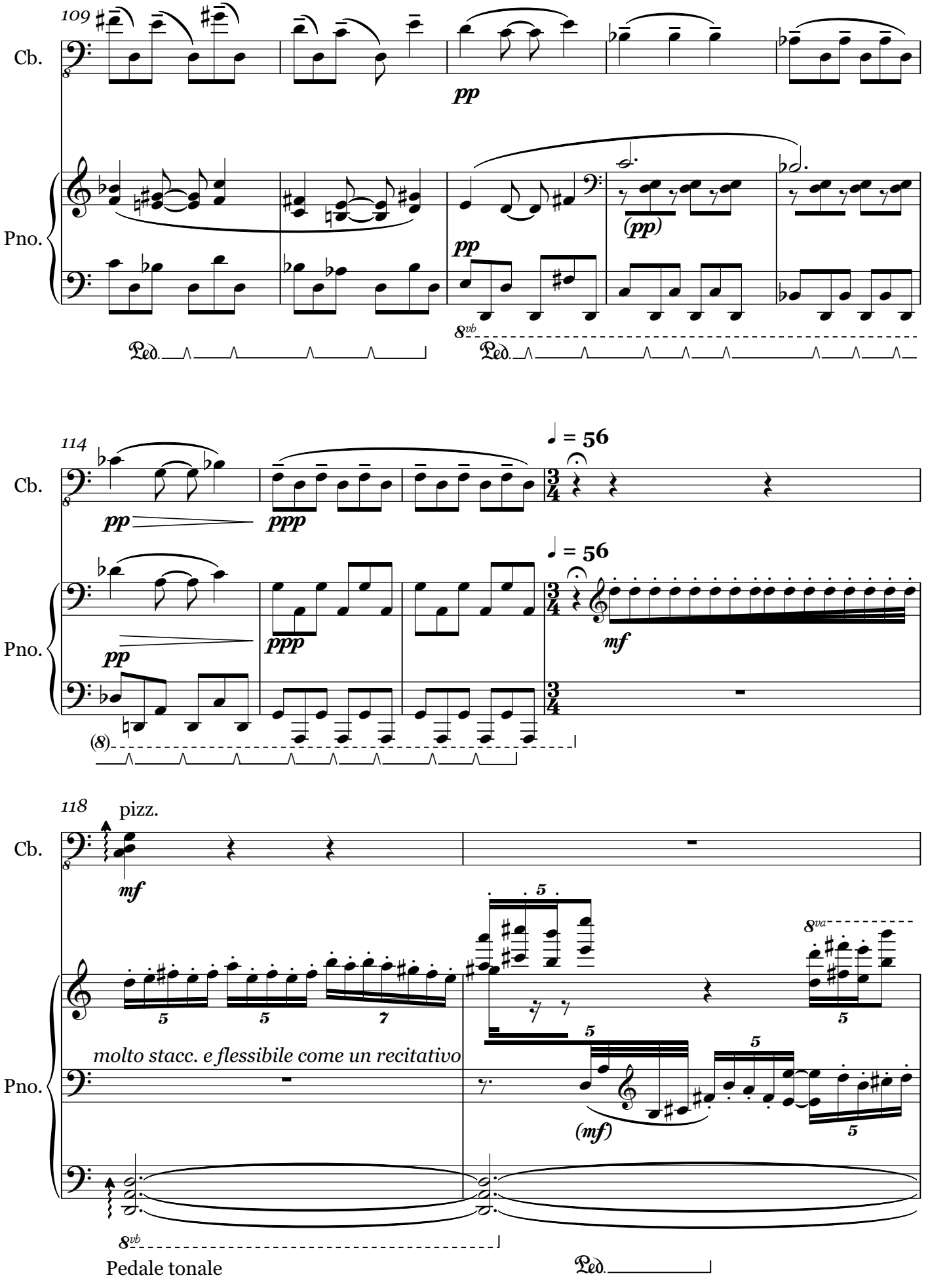

45
ord.
Cb.
Pno.
rimbalzando molto alla punta
very bouncy stacc. near the point
49
(p)
52
55
8va

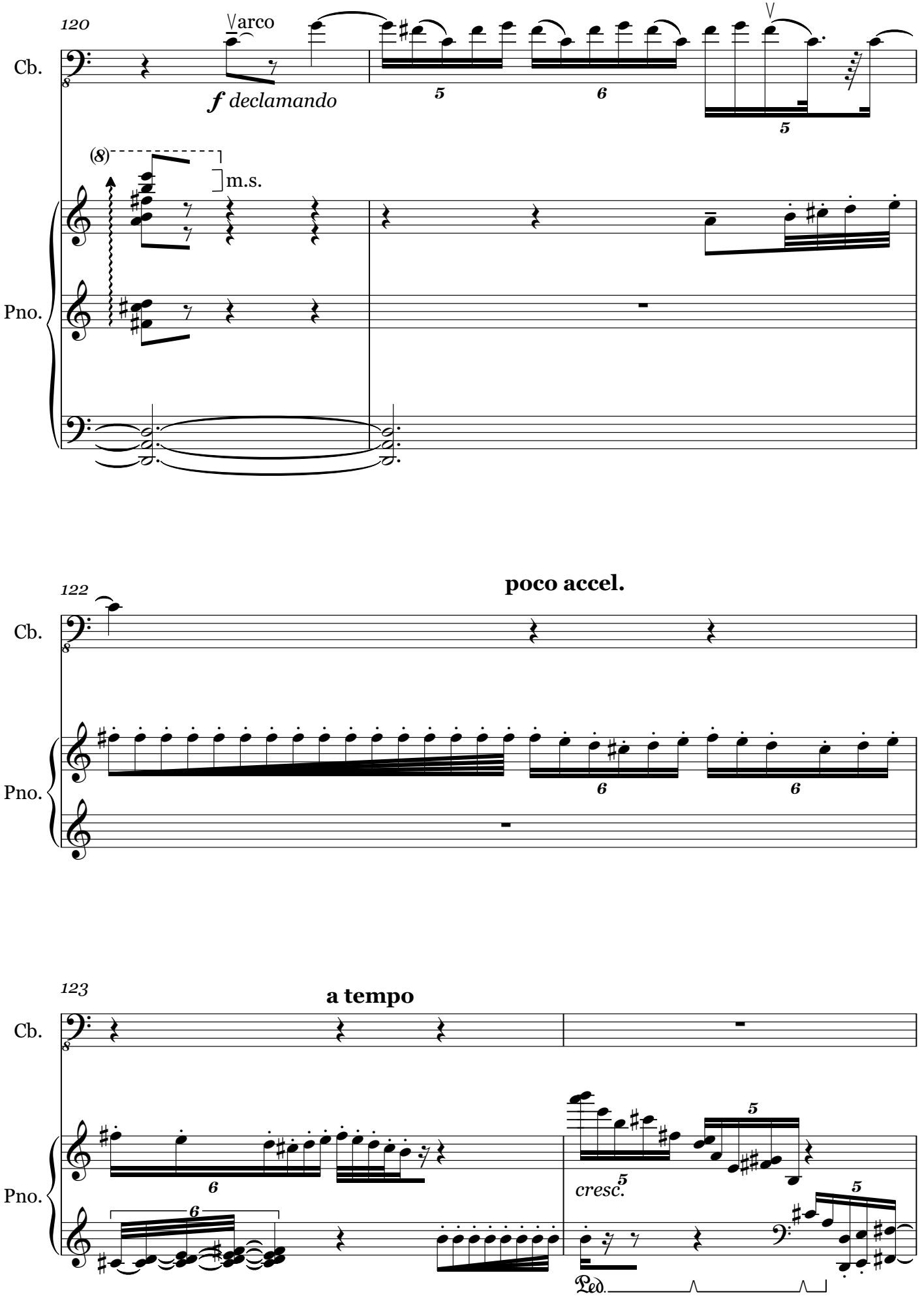

58
stacc. ord.
Cb.
Pno.
61
Cb.
Pno.
(p)
8va
65
pizz.
mp
Cb.
Pno.
mp
68
Cb.
cresc.
Pno.
cresc.

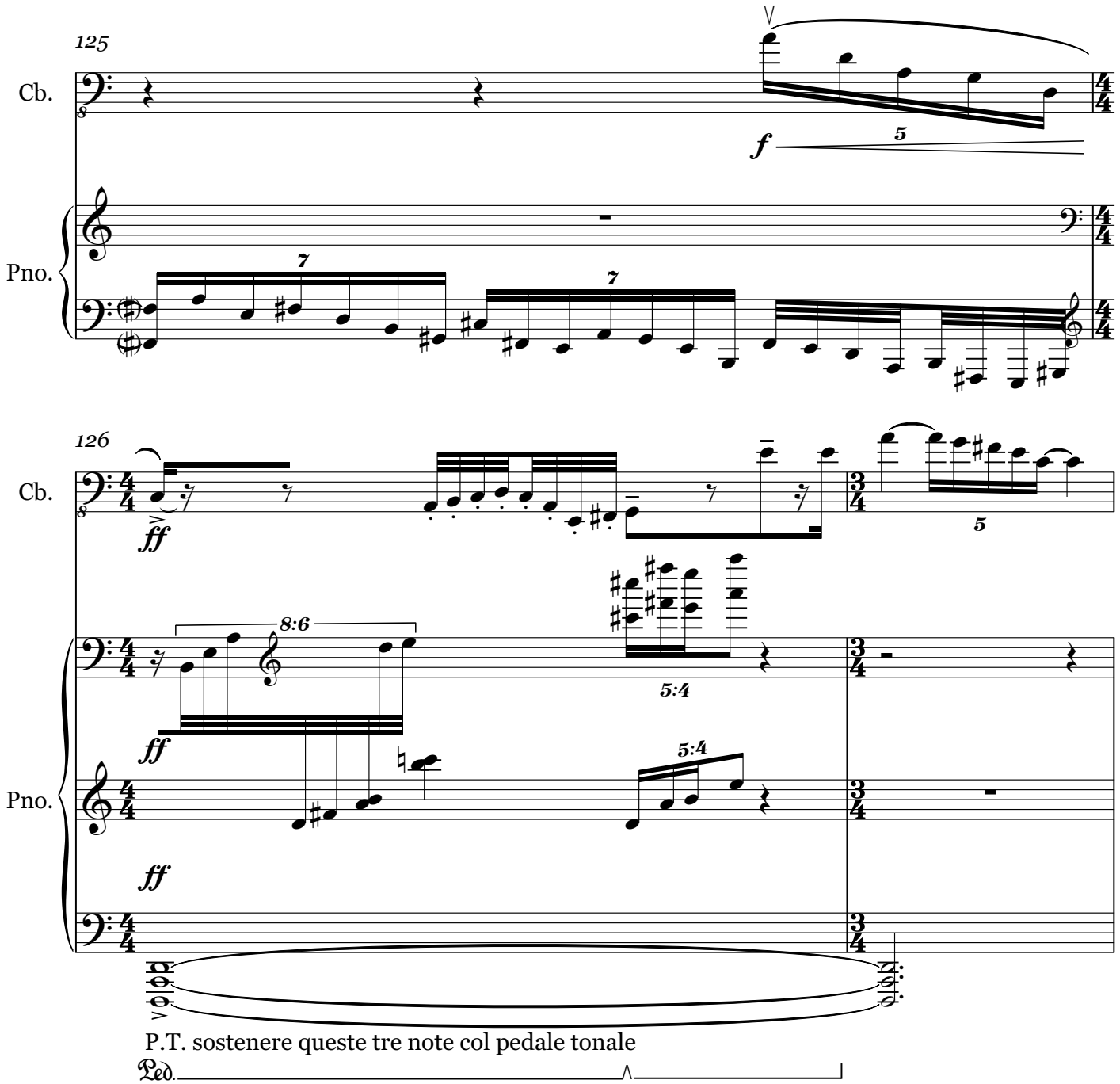

71
Cb.
Pno.
74
Cb.
f
mp
Pno.
f
mp
77
arco
Cb.
Pno.
81
Cb.
Pno.

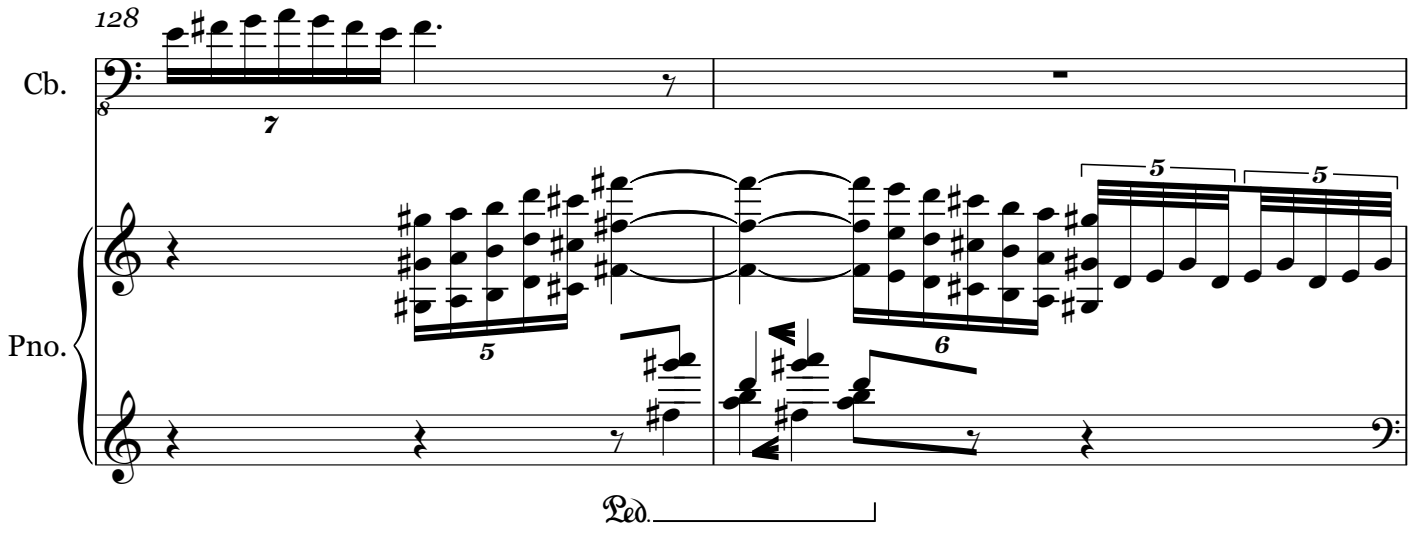

85
pizz.
Cb.
Pno.
89
(ancora pizz.)
Cb.
Pno.
92
Cb.
Pno.
arco
f
mf ritmico
mf
95
Cb.
Pno.
cresc.
cresc.

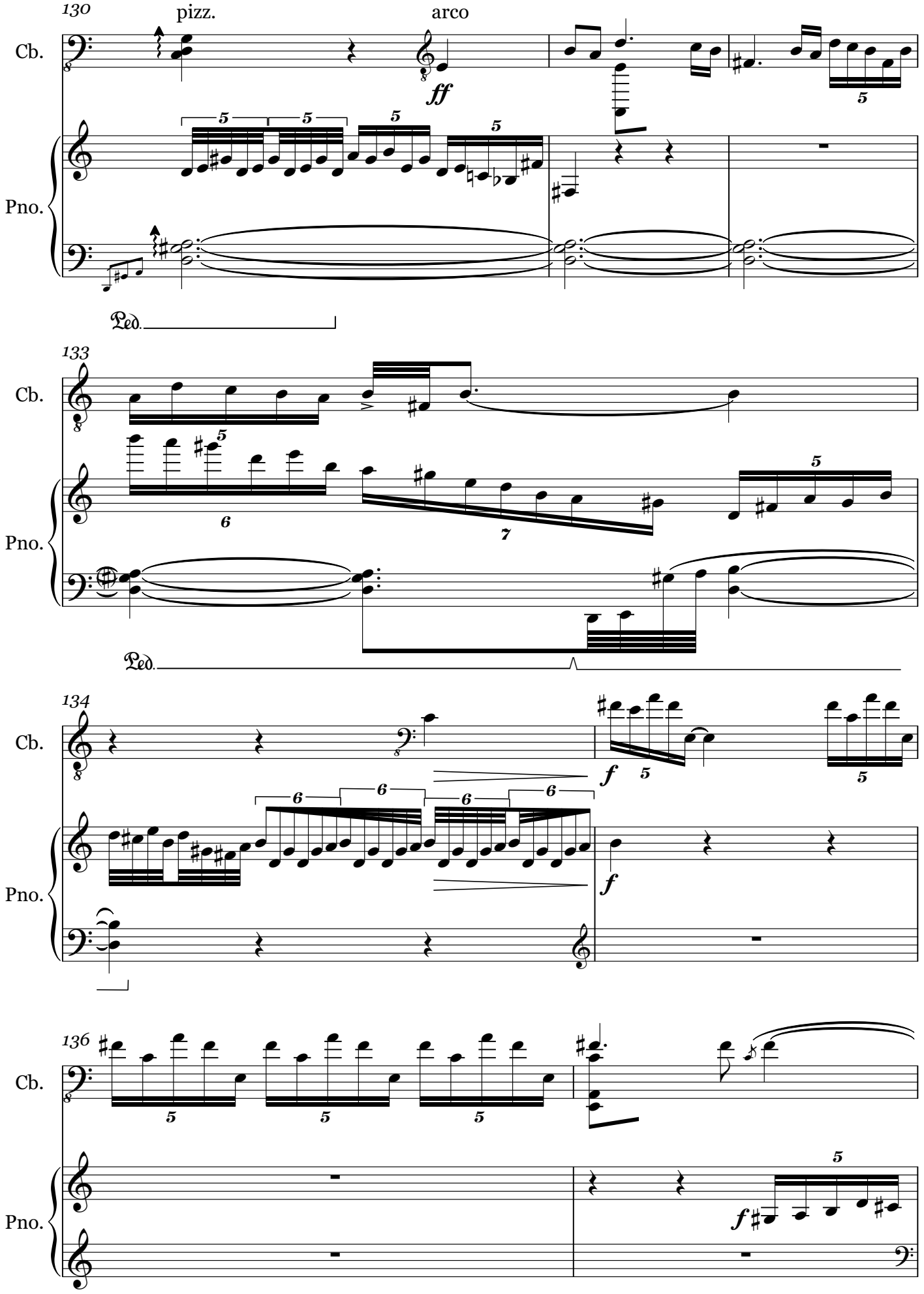

98
Cb.
Pno.
ff
ff
Ped.
102
Cb.
Pno.
8va
Ped.
Ped.
105
Cb.
Pno.
p
p
Ped.
Ped.

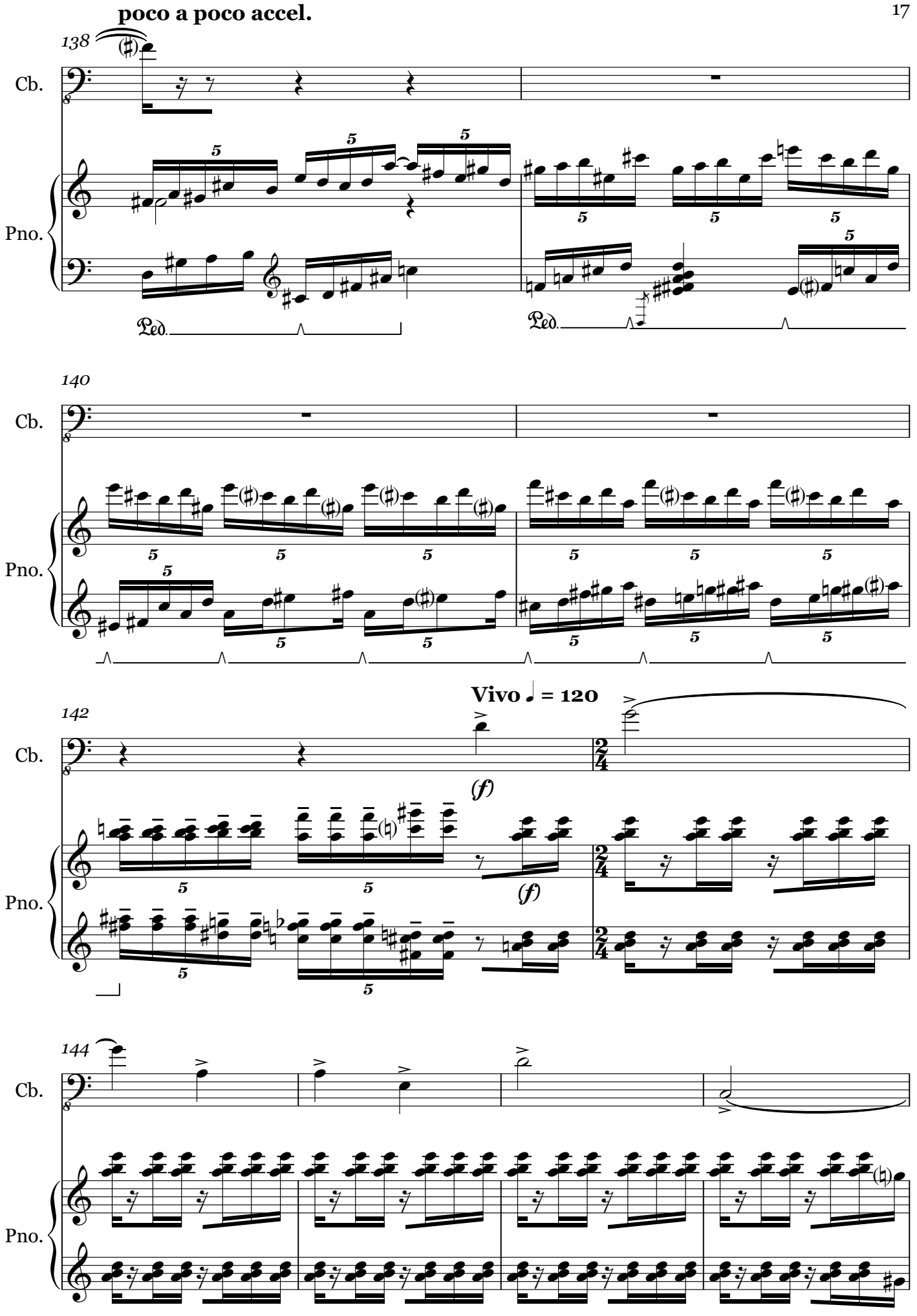

109
Cb.
pp
Pno.
pp
(pp)
8vb
Ped.
Ped.
114
Cb.
pp
ppp
♩ = 56
3/4
Pno.
pp
ppp
♩ = 56
3/4
mf
(8)
118
pizz.
Cb.
mf
5
5
7
molto stacc. e flessibile come un recitativo
Pno.
5
5
8va
5
(mf)
5
8vb
Pedale tonale
Ped.

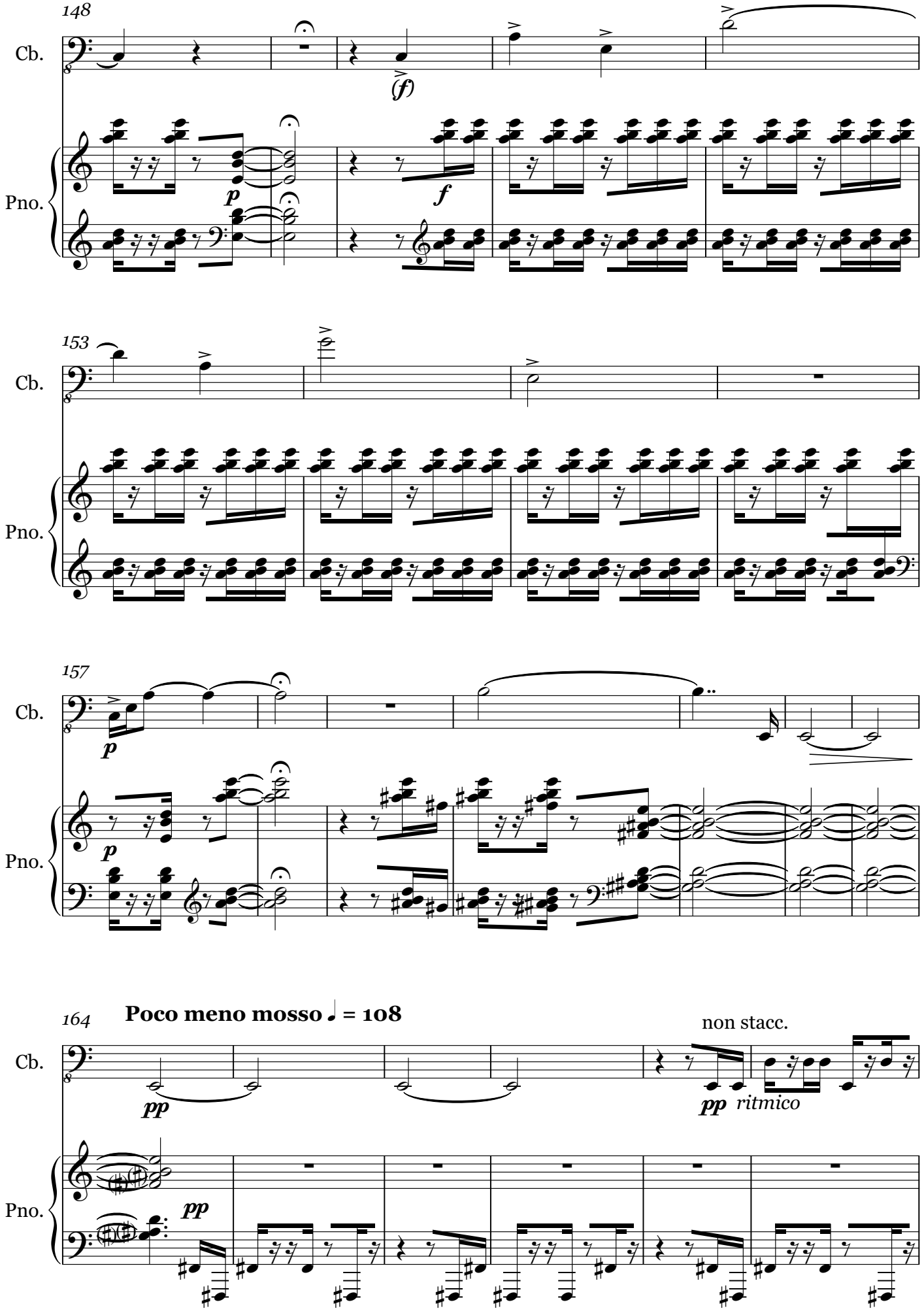

120
arco
Cb.
f declamando
5
6
5
(8)
m.s.
Pno.
122
poco accel.
Cb.
Pno.
6
6
123
a tempo
Cb.
Pno.
6
6
5
cresc.
5
5
Ped.

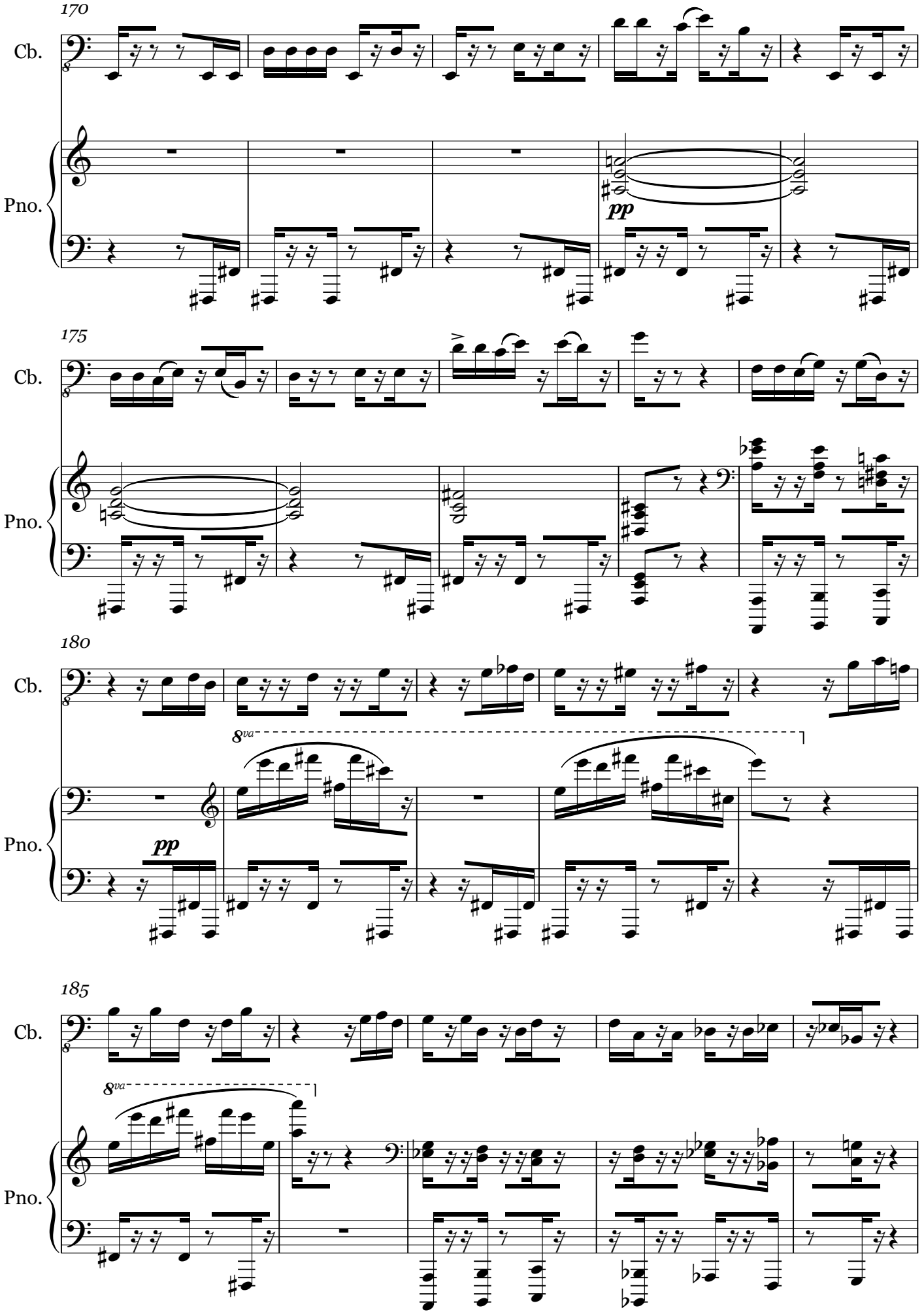

125
Cb.
Pno.
f
5
7
7
126
Cb.
Pno.
ff
8:6
5:4
5:4
5
ff
ff
P.T. sostenere queste tre note col pedale tonale
Ped.

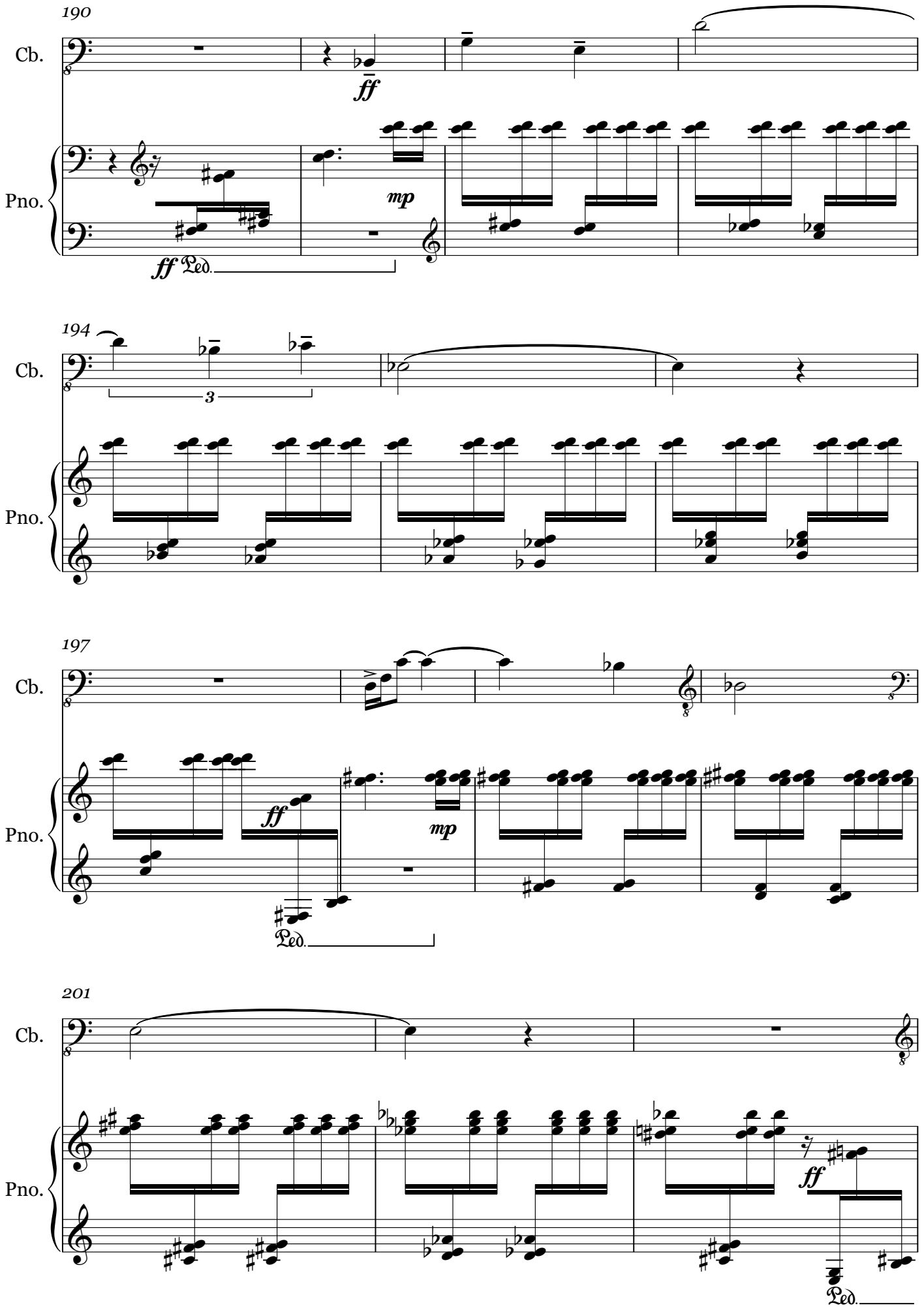

128
Cb.
Pno.
7
5
6
5
5
Ped.

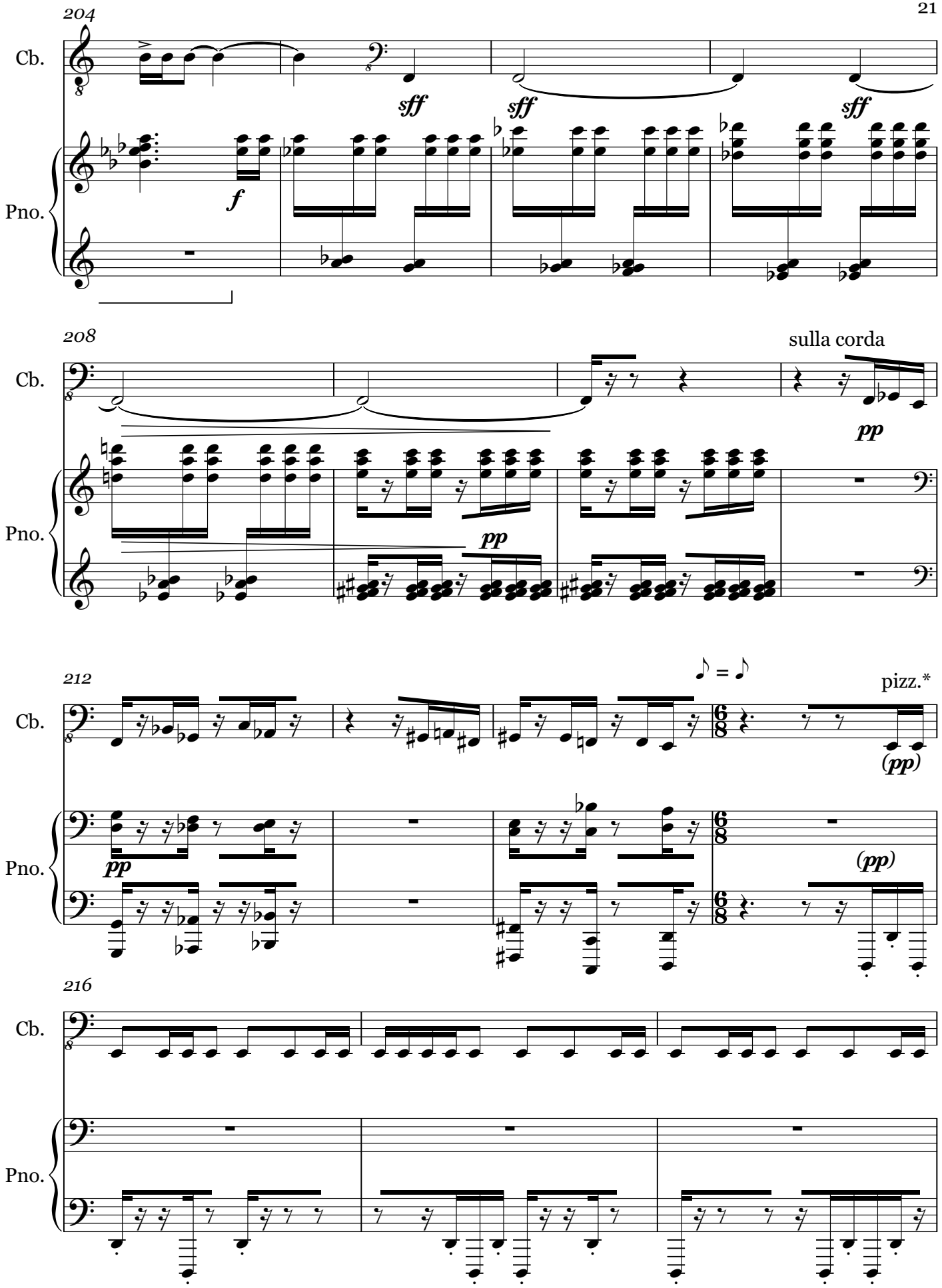

130
pizz.
arco
Cb.
Pno.
ff
Ped.
133
Cb.
Pno.
Ped.
134
Cb.
Pno.
f
136
Cb.
Pno.
f


poco a poco accel.
138
Cb.
Pno.
Ped.
Ped.
140
Cb.
Pno.
Vivo ♩ = 120
142
Cb.
(f)
(f)
Pno.
144
Cb.
Pno.

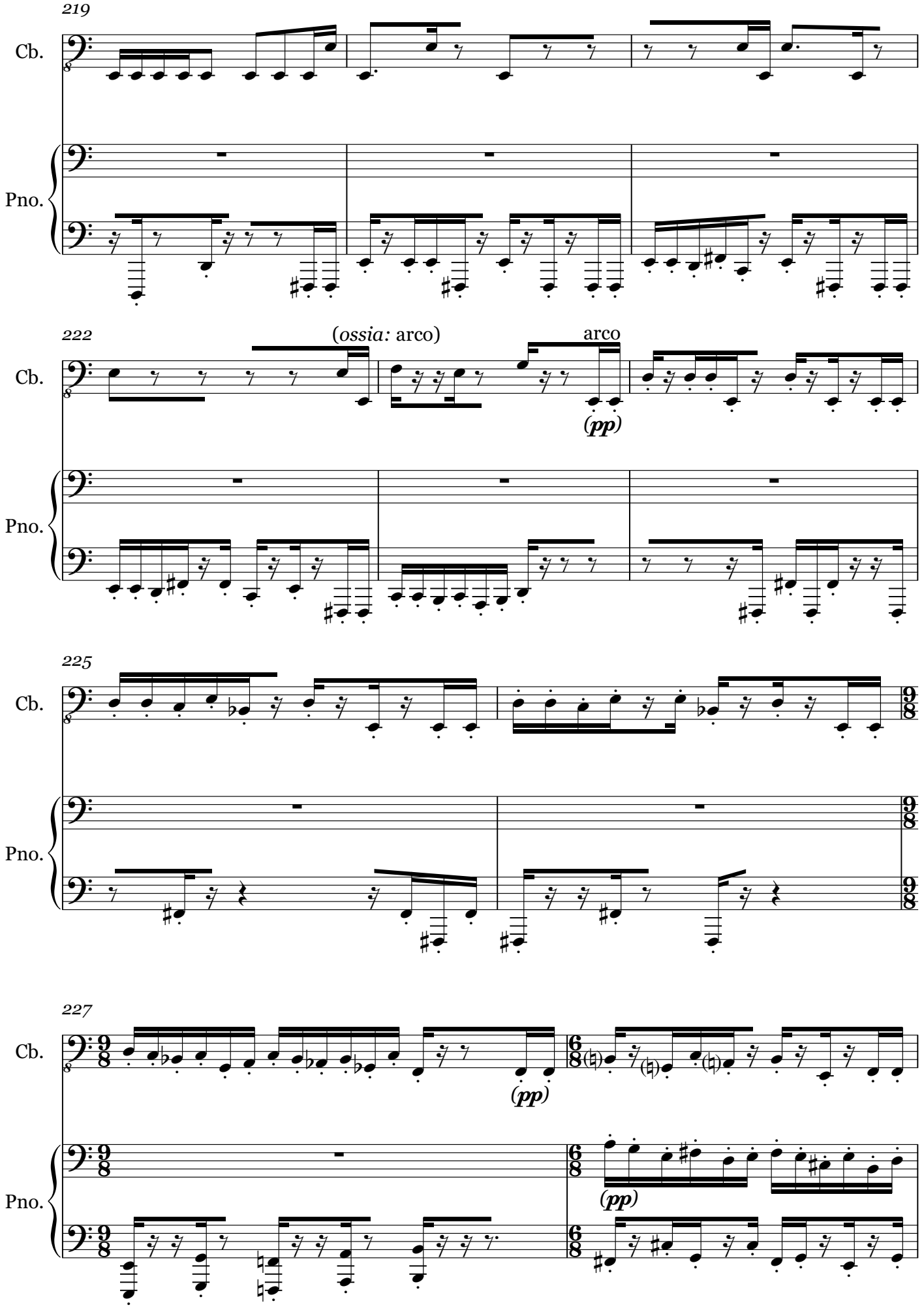

148
Cb.
Pno.
(f)
p
f
153
Cb.
Pno.
157
Cb.
Pno.
p
p
164
Poco meno mosso ♩ = 108
Cb.
Pno.
pp
pp
non stacc.
pp
ritmico
pp

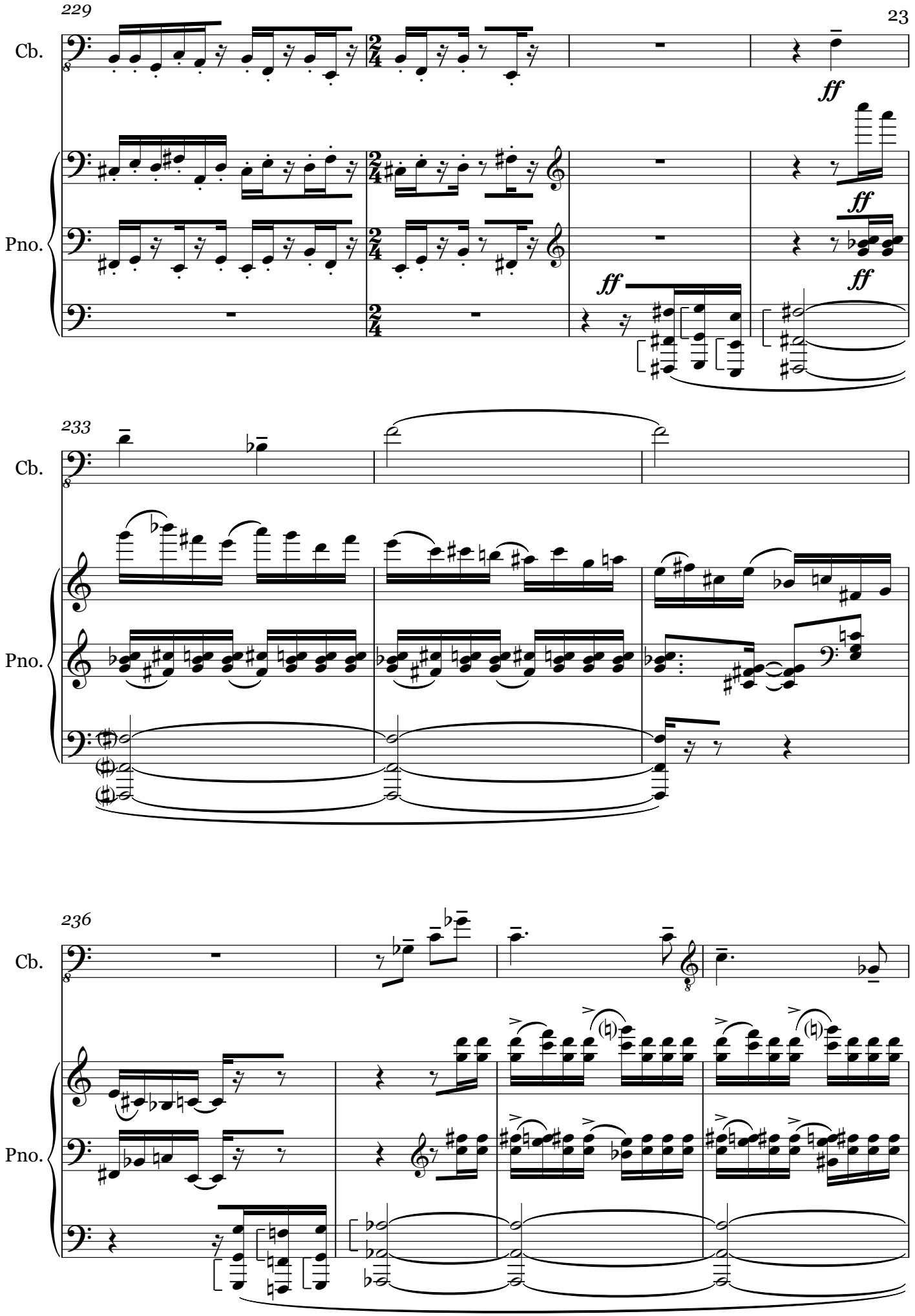

170
Cb.
Pno.
pp
175
Cb.
Pno.
180
Cb.
8va
Pno.
pp
185
Cb.
8va
Pno.

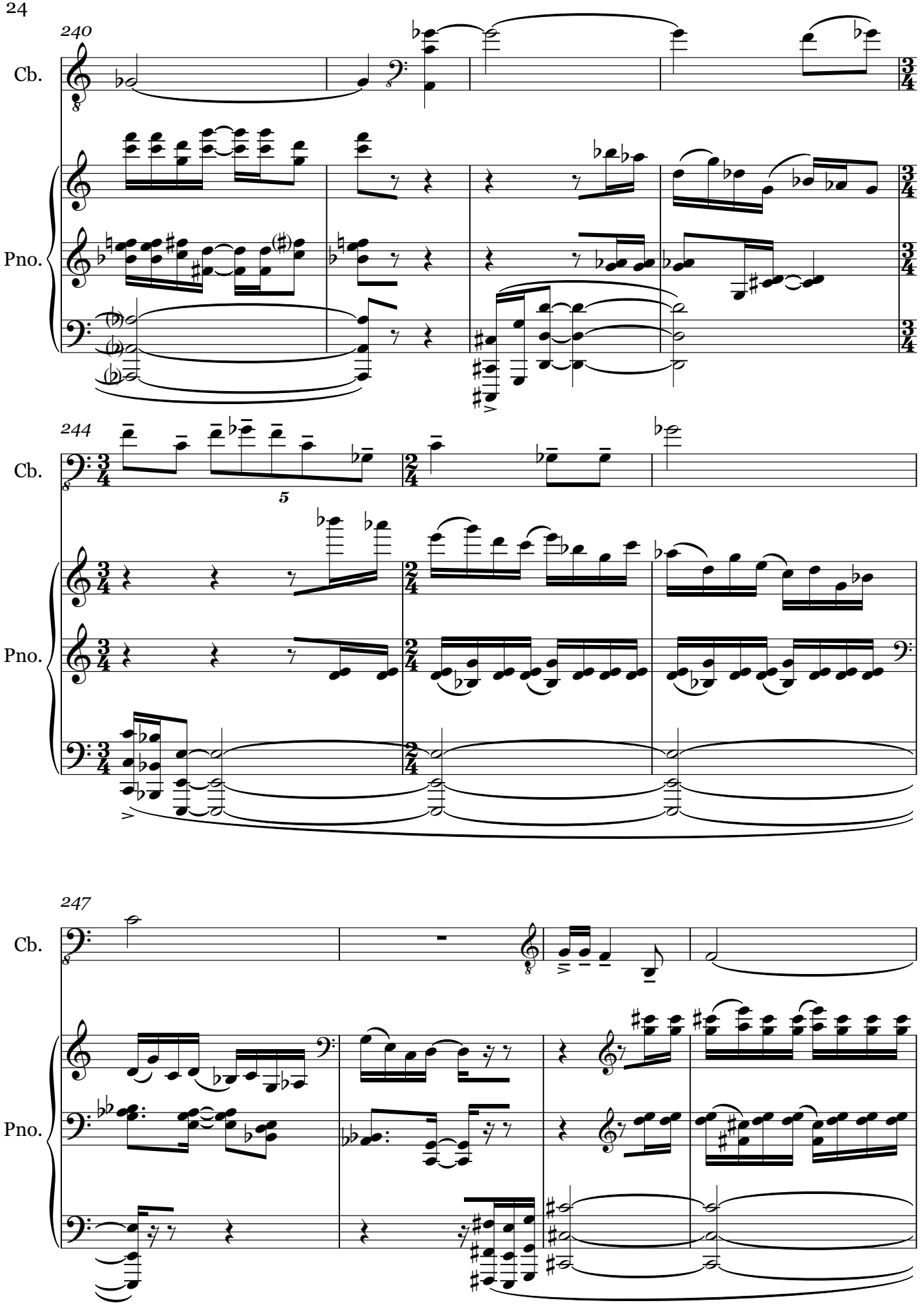

190
Cb.
ff
Pno.
mp
ff Ped.
194
Cb.
3
Pno.
197
Cb.
ff
Pno.
mp
Ped.
201
Cb.
Pno.
ff
Ped.

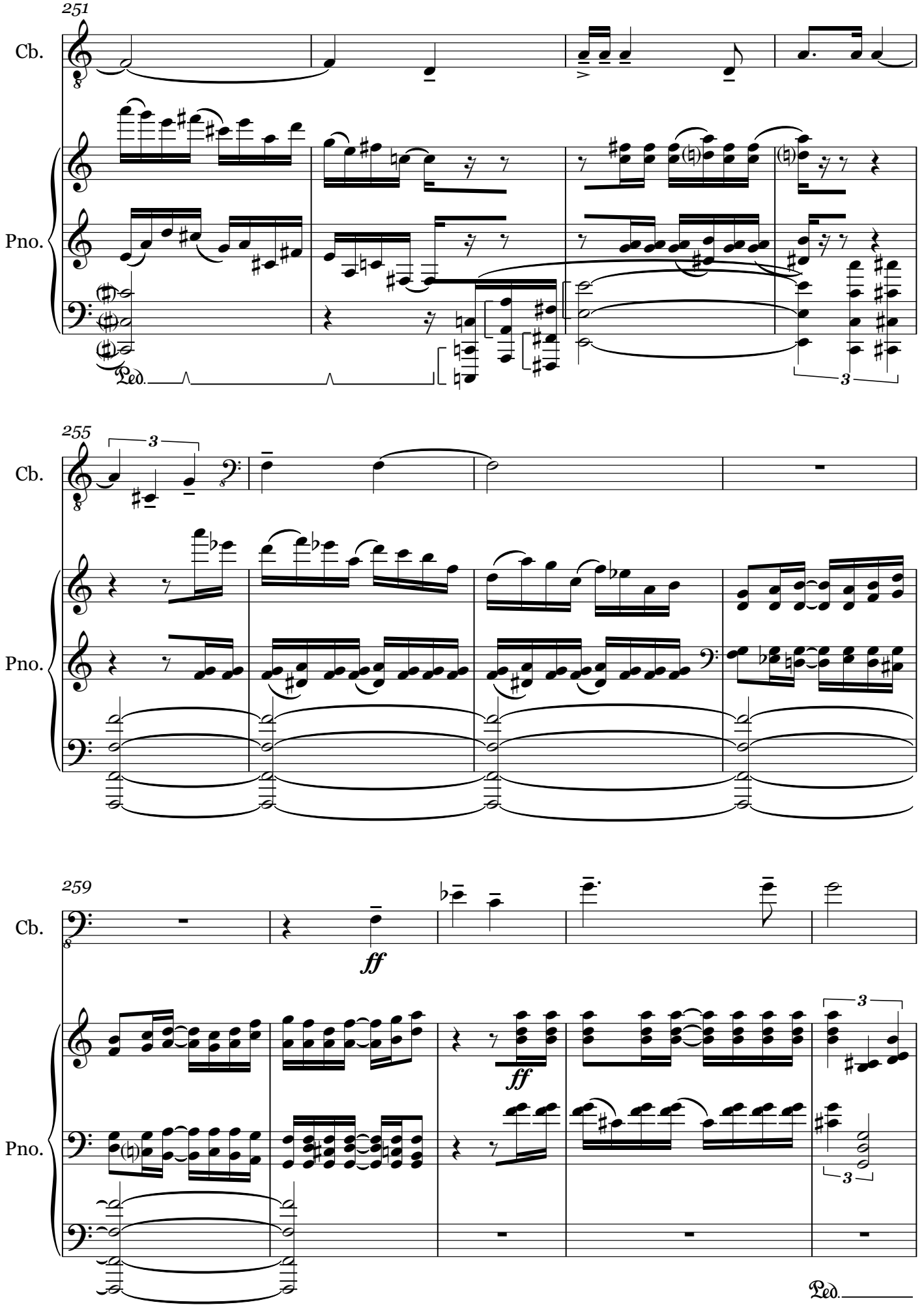


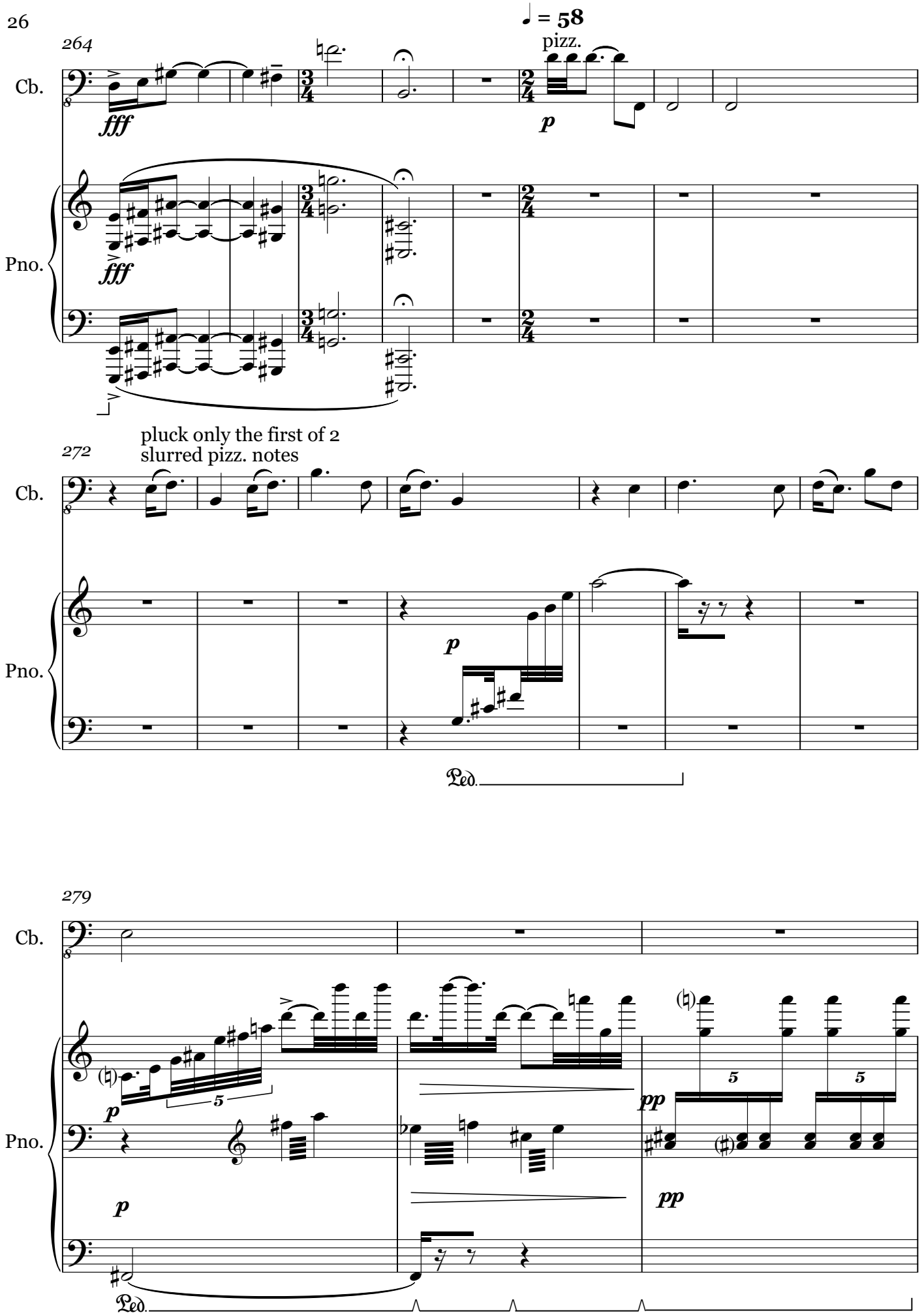
(*) Two fingers would normally be required to pluck these semiquavers. This may necessitate putting the bow down, in which case the bow can be picked up again in bar 222. Optionally the last 5 pizzicato notes in this passage may be played arco instead. If the two-finger technique poses a problem, this whole passage from 215 to 222 may be played arco instead; in this case the articulation will have to be staccato, off the string.

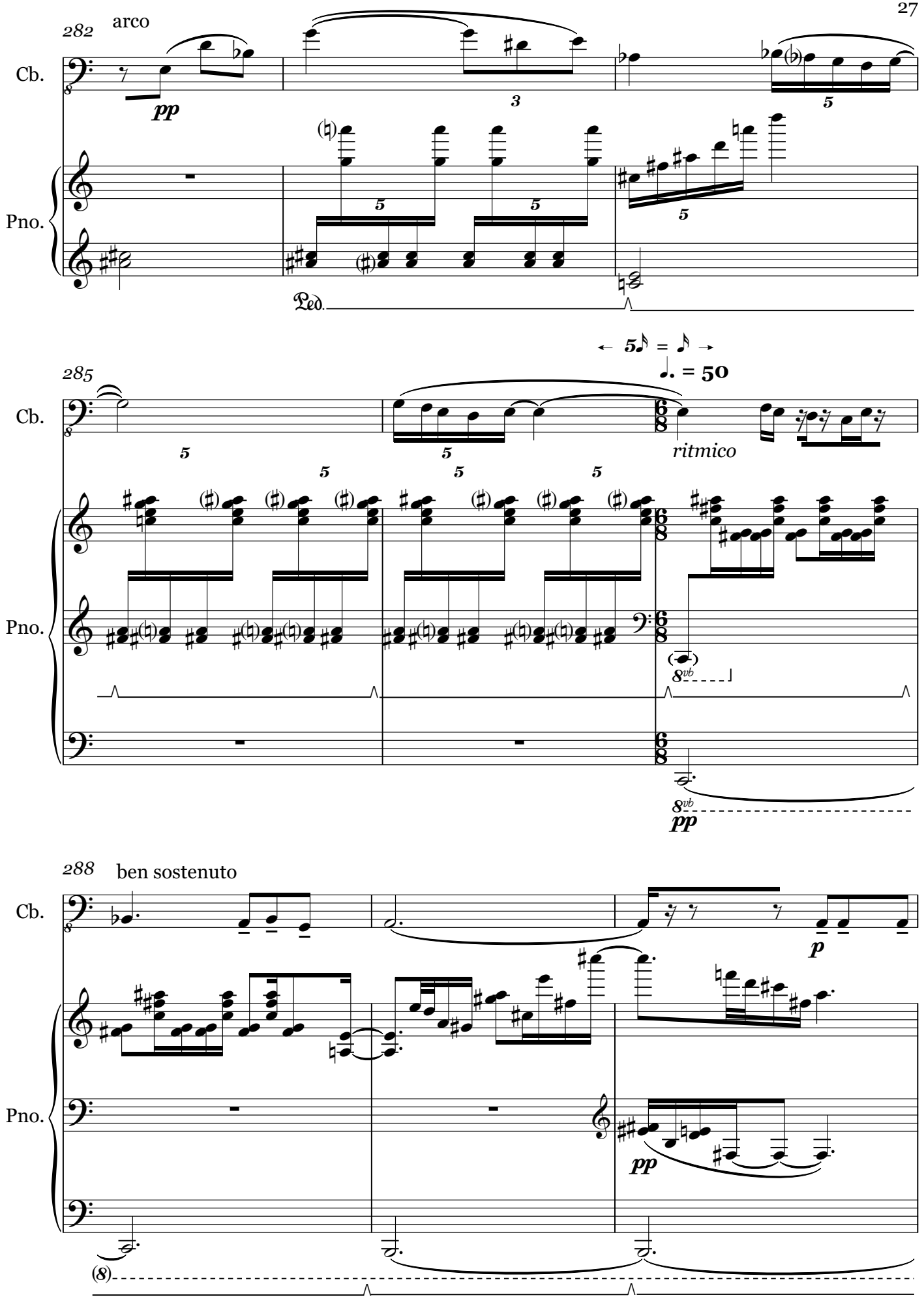

219
Cb.
Pno.
222
(ossia: arco)
arco
(pp)
Cb.
Pno.
225
Cb.
Pno.
227
(pp)
Cb.
Pno.
(pp)

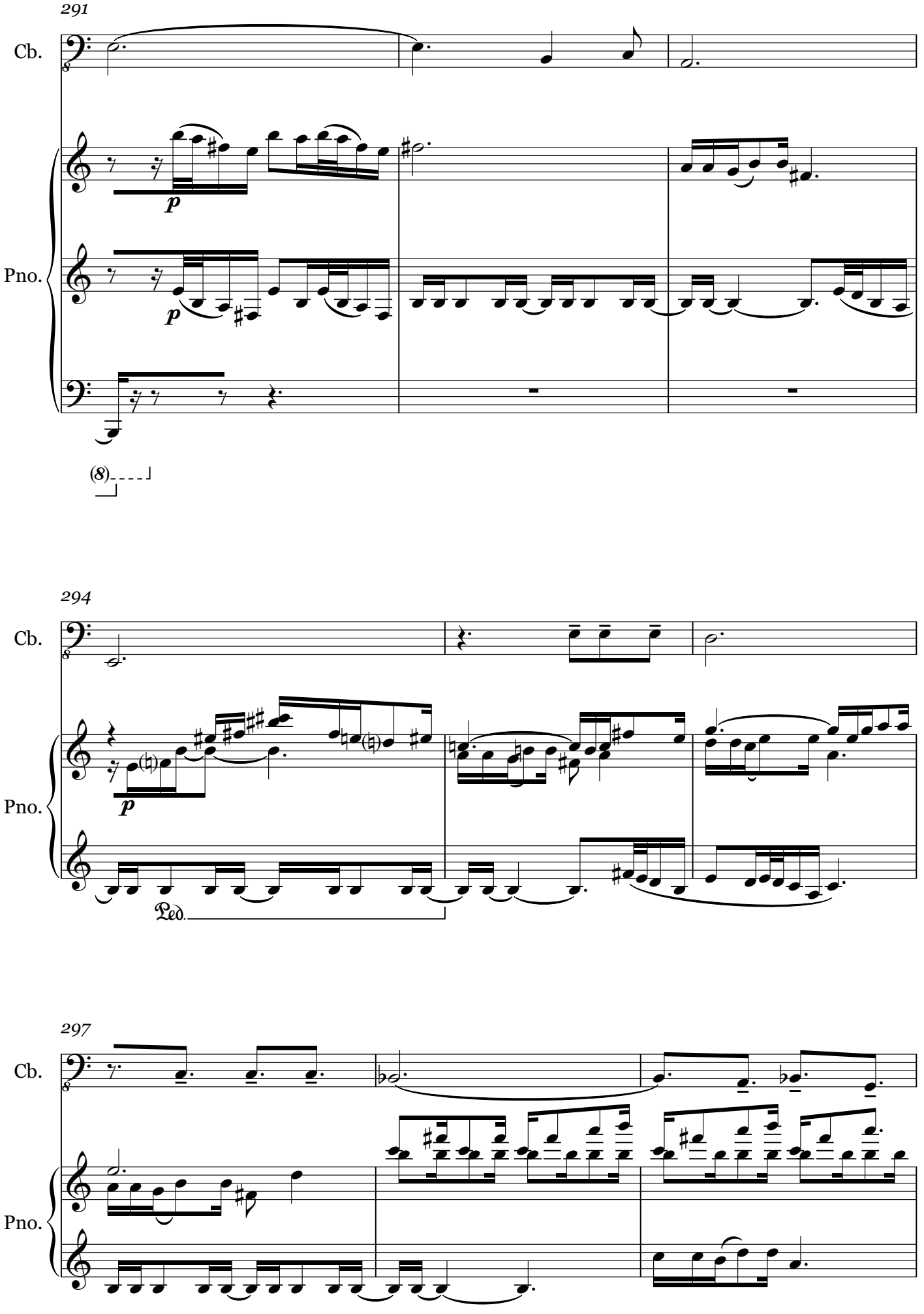

229
Cb.
Pno.
ff
ff
ff
ff
233
Cb.
Pno.
236
Cb.
Pno.

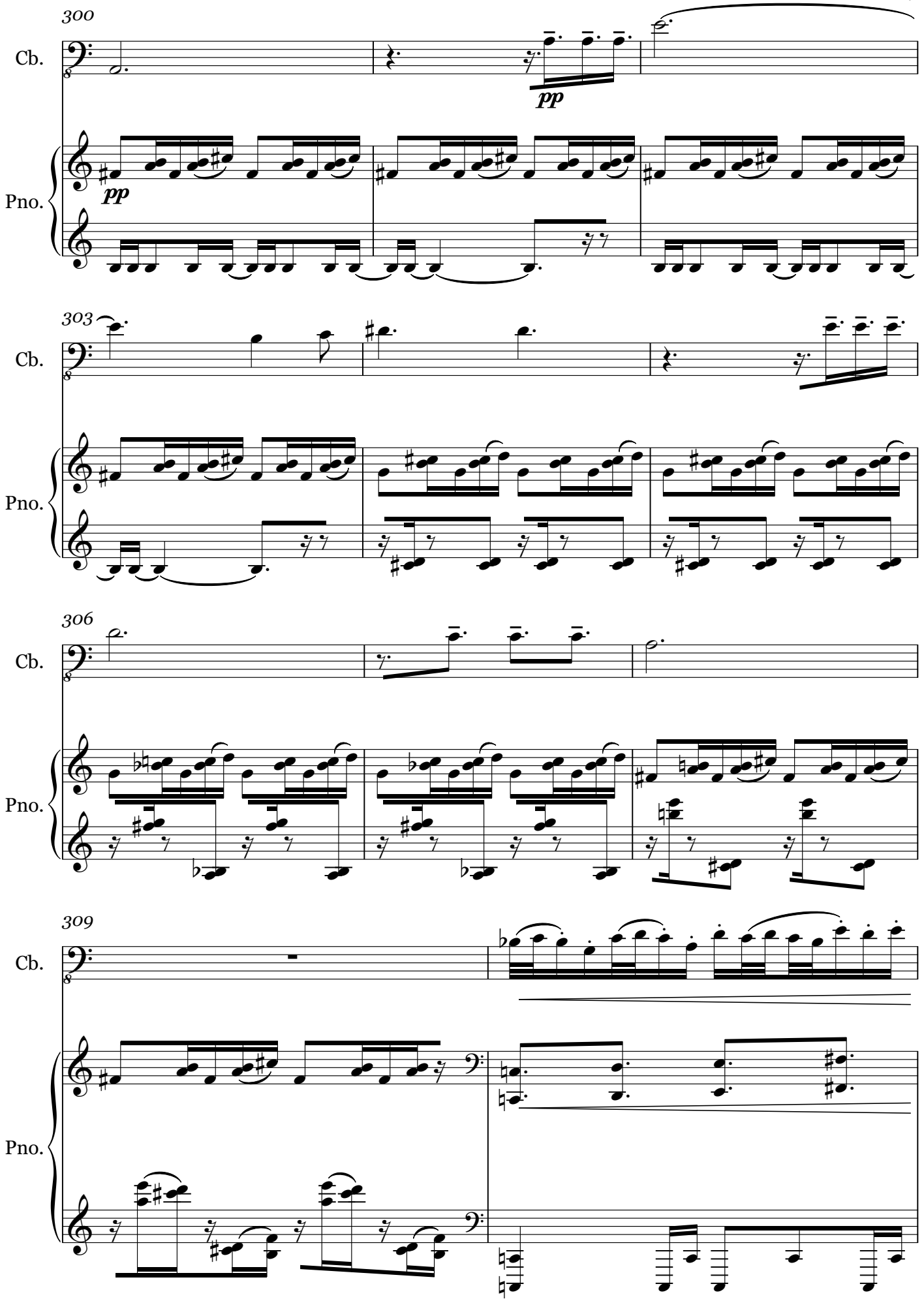

240
Cb.
Pno.
244
Cb.
Pno.
247
Cb.
Pno.

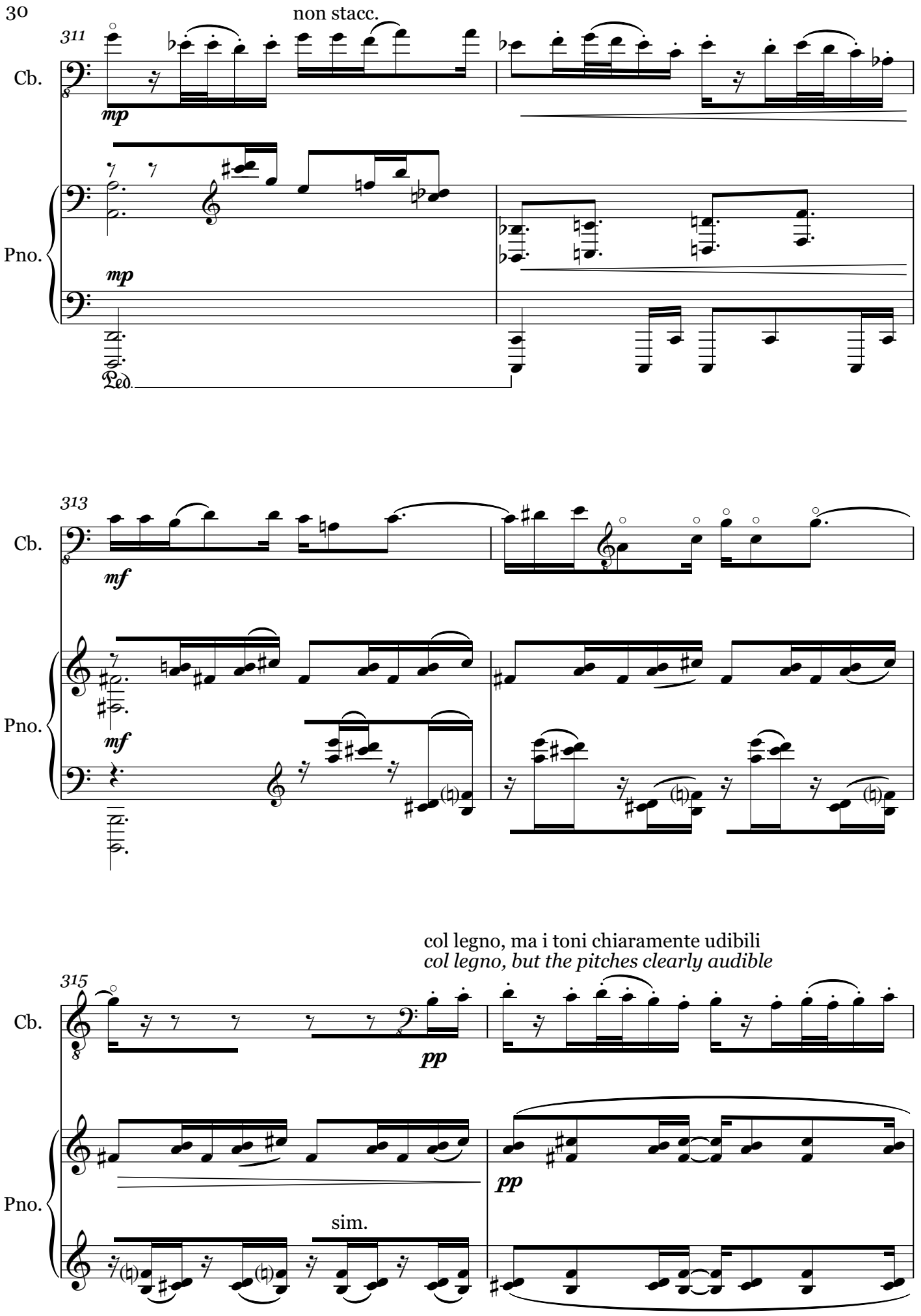

251
Cb.
Pno.
Ped.
3
255
Cb.
Pno.
3
259
Cb.
ff
ff
Pno.
3
3
Ped.

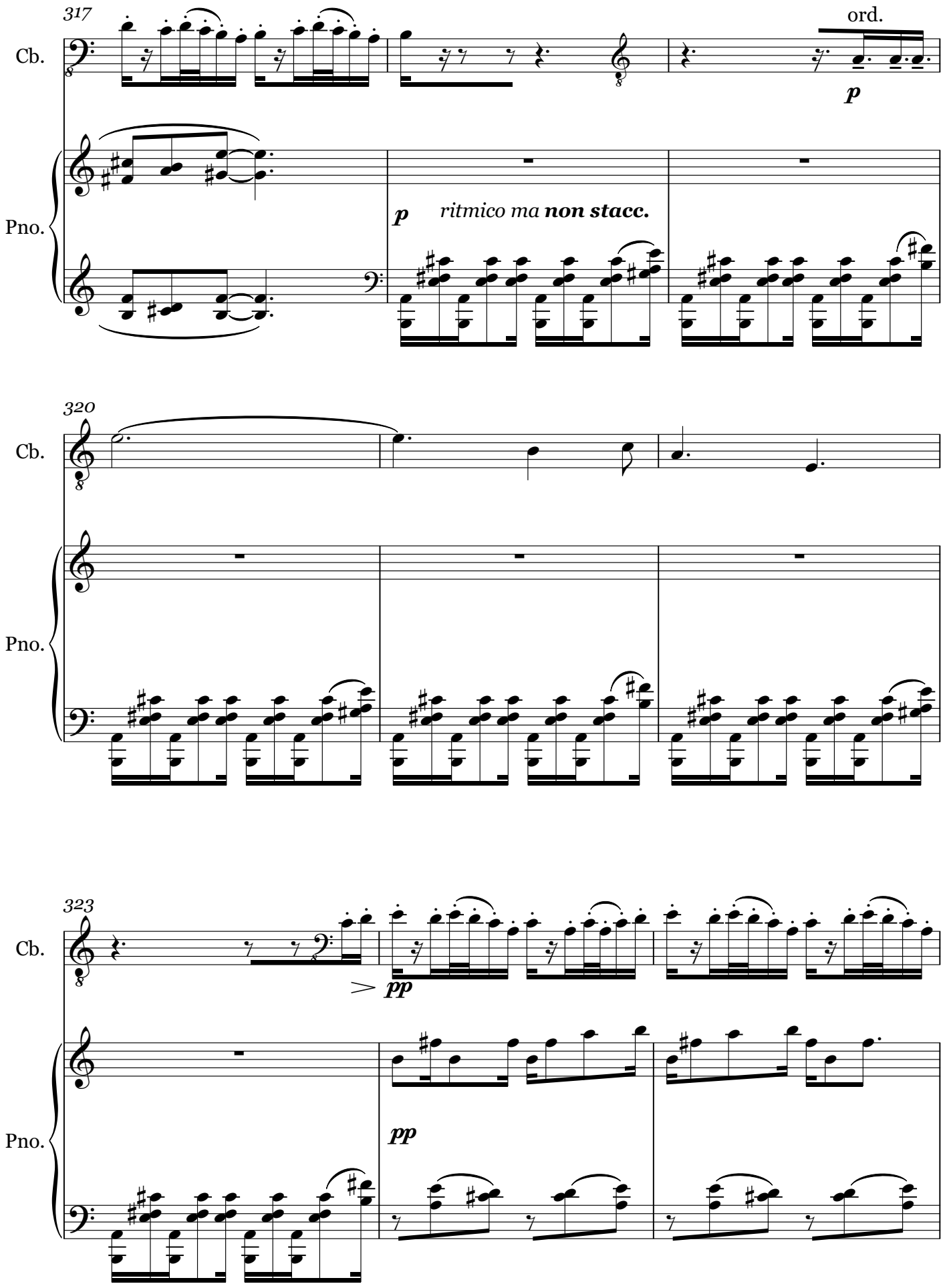

264
♩ = 58
pizz.
Cb.
fff
p
Pno.
fff
272
pluck only the first of 2
slurred pizz. notes
Cb.
p
Pno.
Ped.
279
Cb.
p
5
Pno.
pp
5
5
p
pp
Ped.

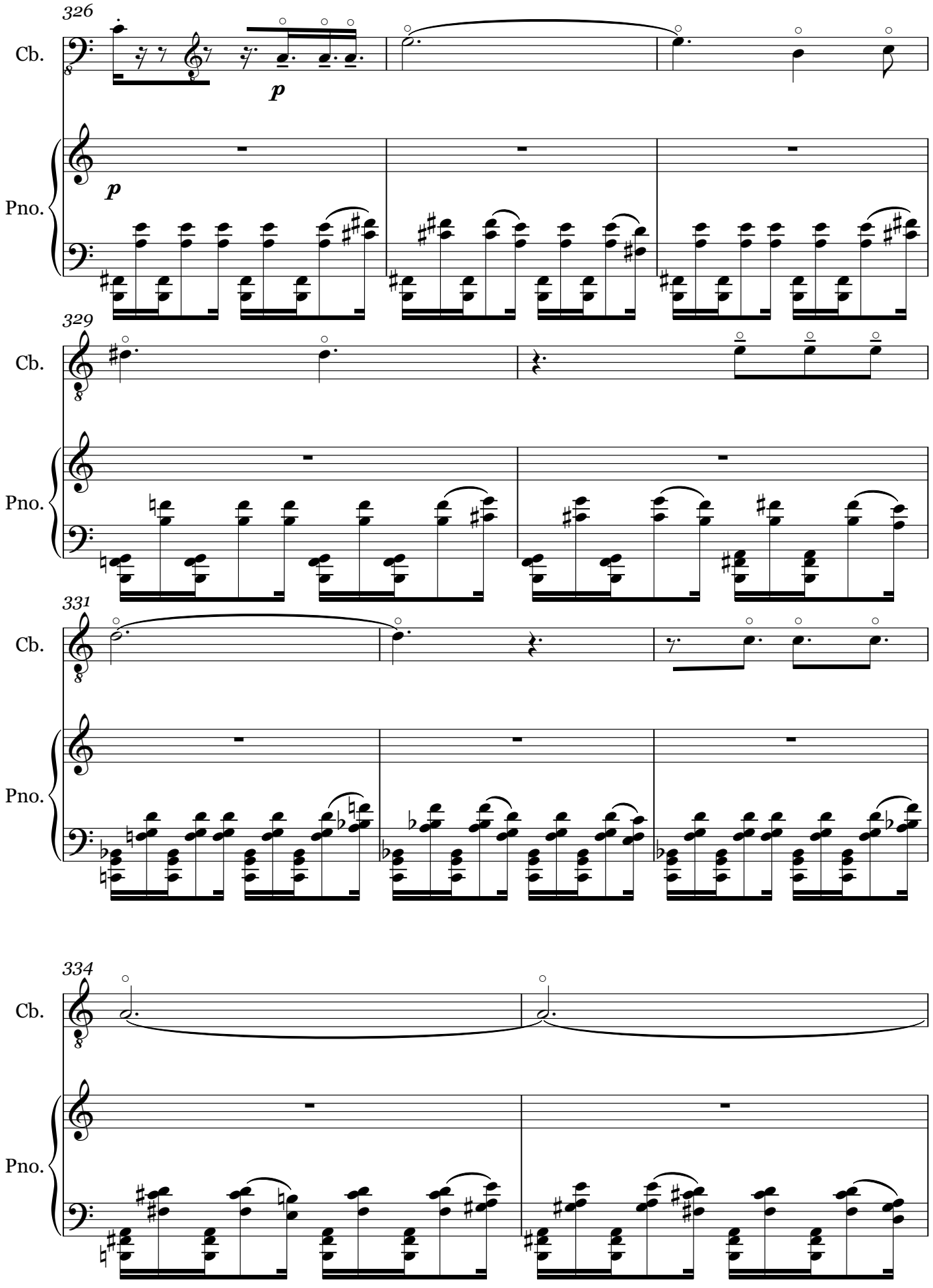

282
arco
Cb.
pp
Pno.
Ped.
285
← 5𝅘𝅥𝅯 = 𝅘𝅥𝅯 →
♩. = 50
Cb.
ritmico
Pno.
8vb
pp
288
ben sostenuto
Cb.
p
Pno.
pp
(8)

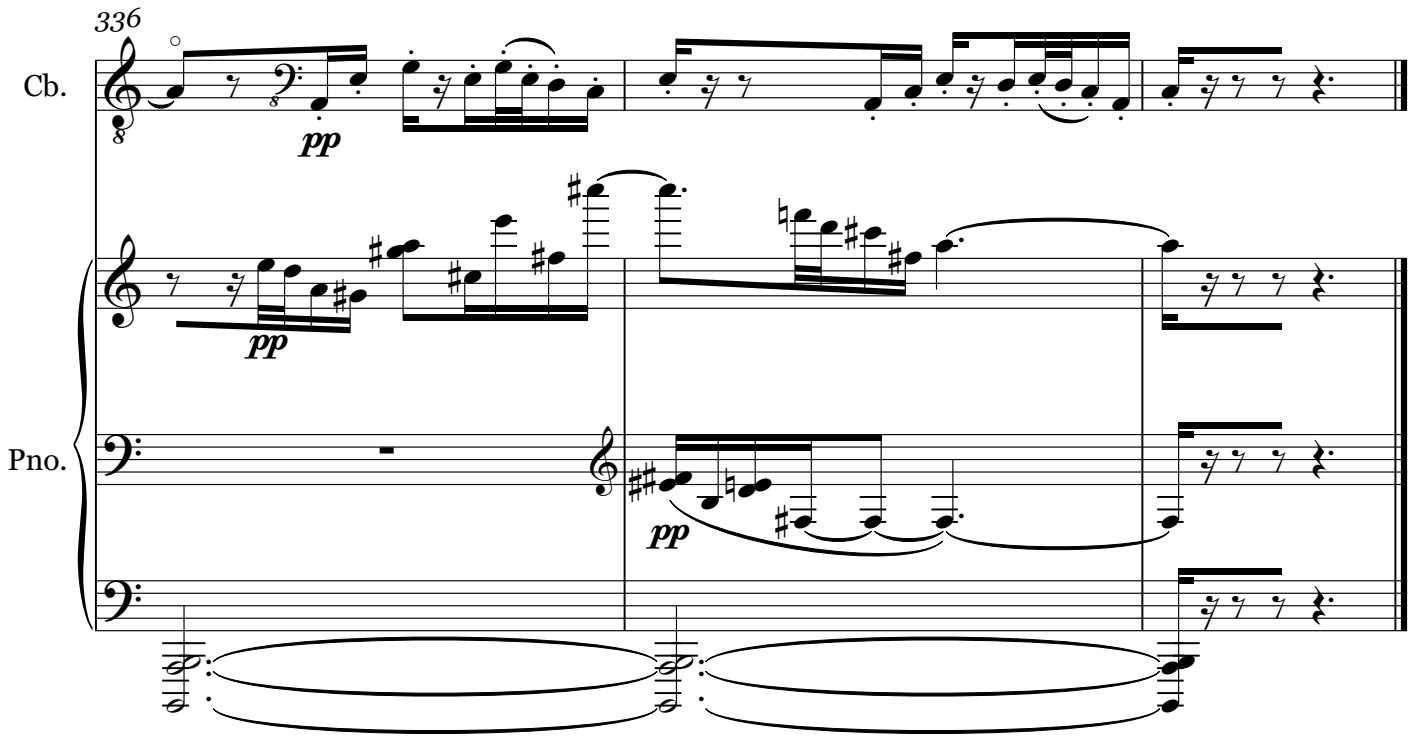

291
Cb.
Pno.
p
p
(8)
294
Cb.
Pno.
p
Ped.
297
Cb.
Pno.


300
Cb.
pp
Pno.
pp
303
Cb.
Pno.
306
Cb.
Pno.
309
Cb.
Pno.


311
non stacc.
Cb.
mp
Pno.
mp
Ped.
313
Cb.
mf
Pno.
mf
315
col legno, ma i toni chiaramente udibili
col legno, but the pitches clearly audible
Cb.
pp
Pno.
pp
sim.


317
Cb.
ord.
p
Pno.
p
ritmico ma non stacc.
320
Cb.
Pno.
323
Cb.
pp
Pno.
pp


326
Cb.
p
Pno.
p
329
Cb.
Pno.
331
Cb.
Pno.
334
Cb.
Pno.


336
Cb.
Pno.
pp
pp
pp