

Rand Steiger

BT92

*for Mark Dresser and his students,
on the occasion of the 92nd Birthday of
Bertram Turetsky*

Program Note: This piece, written for Mark Dresser and his students, is dedicated to the great Bertram Turetzky, who has made indelible contributions to the literature for and about the double bass. He also served for many years as the bass professor in the UC San Diego Department of Music, where he taught an outstanding group of accomplished bassists and inspired countless other students with his engaging lectures.

Accidentals: Accidentals carry through the length of the bar, but only in the octave in which they appear, although there are frequently redundant accidentals to avoid ambiguity. The backwards flat indicates 49 cents flat (11th partial), the filled-in backwards flat indicates -31 cents (7th partial), and the quarter sharp indicates 41 cents sharp (13th partial):



Harmonics: all harmonics are to be played as natural harmonics on the indicated string and are notated *suono reale*. Please feel free to play them in lower positions when preferable/possible. String is indicated with a roman numeral, with the partial number above and to the right. For example, here is the 13th partial on the E string:

IV¹³



Dynamics: The dynamic marking *n* is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.



Contact:

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Additional information may be found on the following website:
<http://rand.info>

* - harmonics are always notated suono reale,
all other notes are in standard bass transposition

dedicated to Bertram Turetzky
on his ninety second birthday

Rand Steiger

B.T. 92

$\text{♩} = 52$

bass 1

pizz. *ff* *arco* *n* *f* *suono reale** *I*⁸ *pp* *mf*

bass 2

ff *arco sul pont.* *n* *f* *(sul pont.)* *n* *mf*

bass 3

pizz. *ff* *arco sul pont.* *n* *f* *ord.* *n* *f*

bass 4

p *ff* *(ord.)* *n* *f*

7

bass 1

Staff 1 (bass 1) in treble clef. It features a melodic line with slurs and accents. Dynamics include *ff* (fortissimo), *f* (forte), and *pp* (pianissimo). A *pizz.* (pizzicato) marking is present. A finger number 8 is indicated above the final note.

ord.
suono reale*

bass 2

Staff 2 (bass 2) in treble clef. It includes a *suono reale** marking. The staff shows a melodic line with slurs and accents. Dynamics include *pp*, *mf*, *ff*, *f*, and *n* (natural). A *pizz.* marking is present. A finger number 9 is indicated above a note.

suono reale*

bass 3

Staff 3 (bass 3) in bass clef. It includes a *suono reale** marking. The staff shows a melodic line with slurs and accents. Dynamics include *pp*, *mf*, *ff*, *mf*, *n*, and *f*. A *pizz.* marking is present. A finger number 7 is indicated above a note.

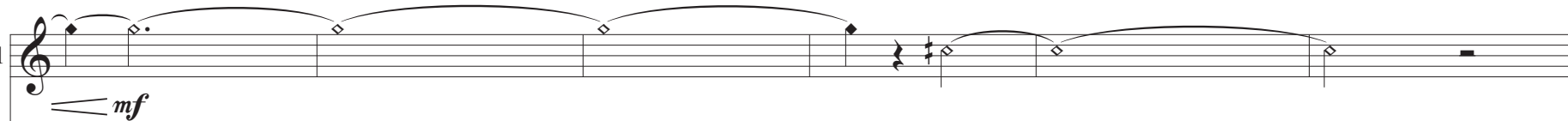
suono reale*

bass 4

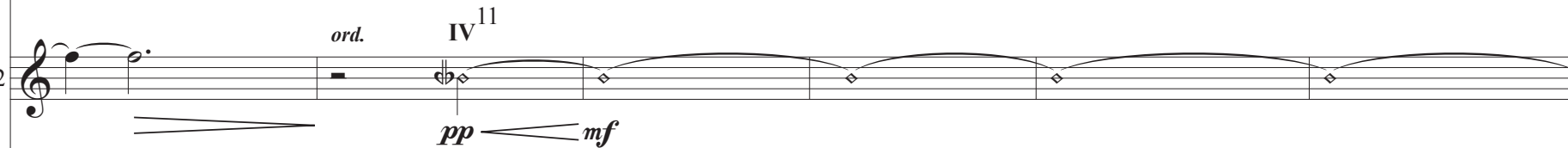
Staff 4 (bass 4) in treble clef. It includes a *suono reale** marking. The staff shows a melodic line with slurs and accents. Dynamics include *pp*, *mf*, *ff*, *p*, and *ff*. A finger number 6 is indicated above a note.

13

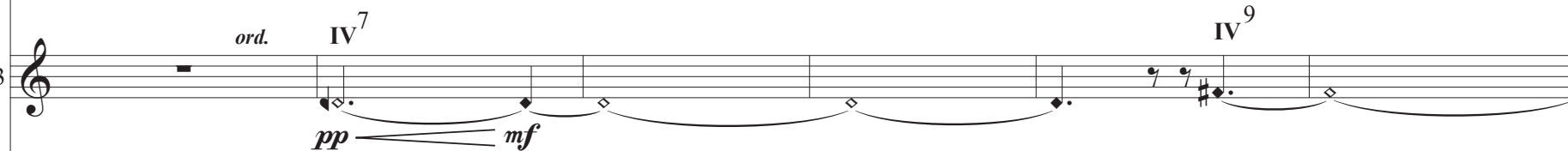
bass 1



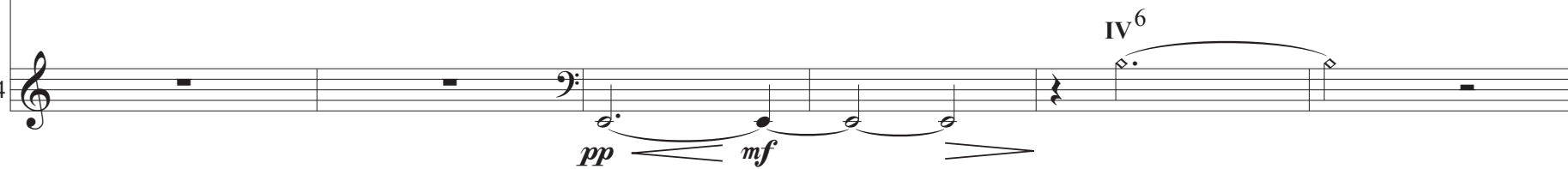
bass 2



bass 3



bass 4



19

bass 1

I^8 IV^{13} V^{10} IV^7

(mf)

bass 2

I^8 IV^{13}

(mf)

bass 3

IV^6 IV^7 IV^{10} IV^{11}

(mf)

bass 4

IV^4 IV^9 IV^4 IV^6

(mf)

25

bass 1

V^{10} IV^7 III^{11}

(*mf*)

bass 2

I^8 IV^{13} III^9

(*mf*)

bass 3

IV^{10} IV^{11} III^3

(*mf*)

bass 4

IV^4 IV^6 III^2

(*mf*)

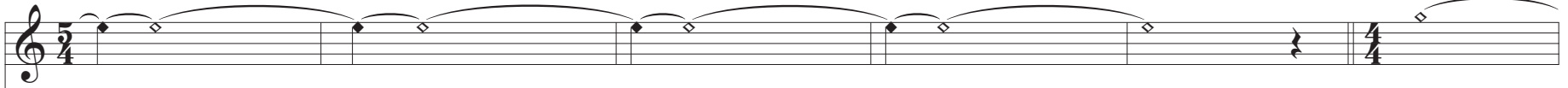
The image shows a musical score for four bass staves, numbered 25. Each staff contains musical notation with chords labeled V^{10} , IV^7 , III^{11} , I^8 , IV^{13} , III^9 , IV^{10} , IV^{11} , III^3 , IV^4 , IV^6 , and III^2 . The notation includes treble and bass clefs, time signatures of 4/4 and 5/4, and dynamic markings (*mf*). The staves are labeled bass 1, bass 2, bass 3, and bass 4. The music is written in a style that suggests a harmonic exercise or a specific musical composition.

♩ = 66

I⁸

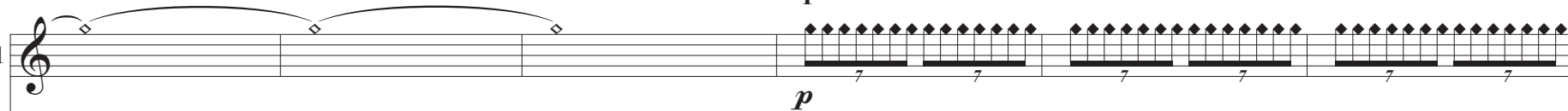
31

bass 1



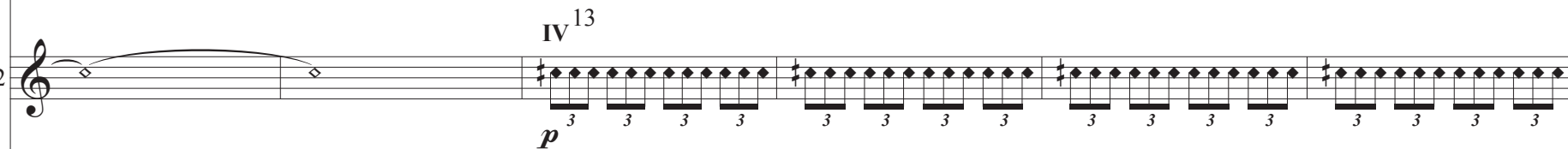
37

bass 1



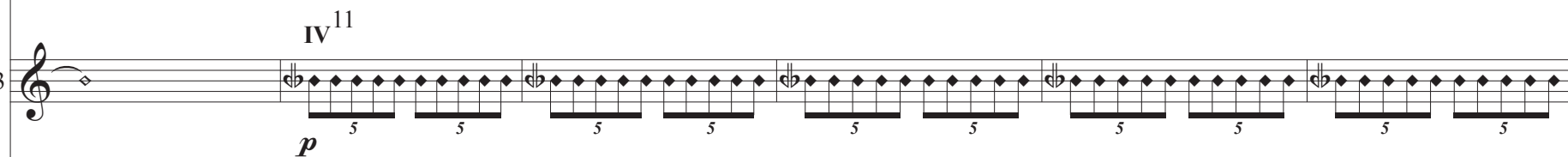
Staff 1 (bass 1) shows a treble clef with a key signature of one sharp (F#). The first two measures contain a whole note with a slur and a diamond-shaped fingering mark. The third measure is a whole rest. The fourth measure begins a sequence of eighth notes, marked with a forte *p* dynamic and a fingering of 8. The sequence continues for 14 measures, with groups of seven notes marked with a 7.

bass 2



Staff 2 (bass 2) shows a treble clef with a key signature of one sharp (F#). The first two measures contain a whole note with a slur and a diamond-shaped fingering mark. The third measure is a whole rest. The fourth measure begins a sequence of eighth notes, marked with a forte *p* dynamic and a fingering of 13. The sequence continues for 14 measures, with groups of four notes marked with a 3.

bass 3



Staff 3 (bass 3) shows a treble clef with a key signature of one sharp (F#). The first two measures contain a whole note with a slur and a diamond-shaped fingering mark. The third measure is a whole rest. The fourth measure begins a sequence of eighth notes, marked with a forte *p* dynamic and a fingering of 11. The sequence continues for 14 measures, with groups of five notes marked with a 5.

bass 4



Staff 4 (bass 4) shows a treble clef with a key signature of one sharp (F#). The first two measures contain a whole note with a slur and a diamond-shaped fingering mark. The third measure is a whole rest. The fourth measure begins a sequence of eighth notes, marked with a forte *p* dynamic and a fingering of 9. The sequence continues for 14 measures, with groups of five notes marked with a 5.

43

bass 1

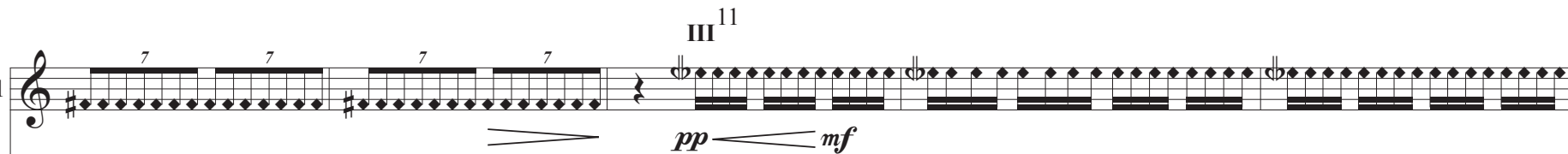
bass 2

bass 3

bass 4

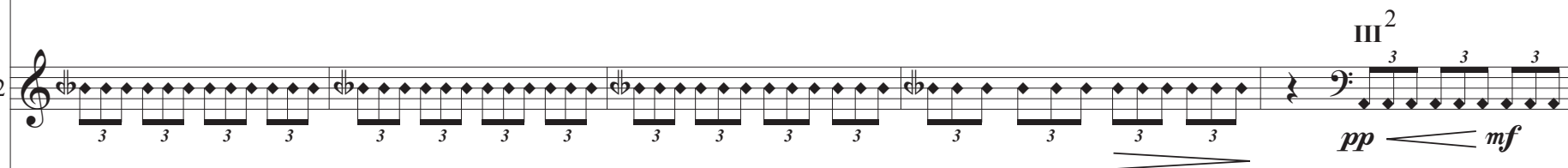
48

bass 1



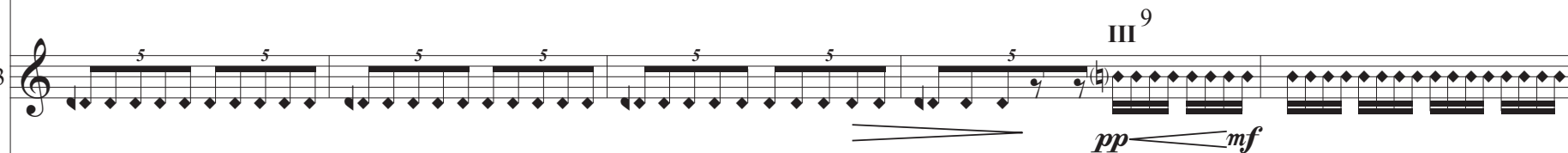
musical notation for bass 1, starting at measure 48. The staff is in treble clef with a key signature of one sharp (F#). The notation consists of eighth-note patterns with fingerings 7 and 11. A crescendo hairpin is present, with dynamics *pp* and *mf* indicated.

bass 2



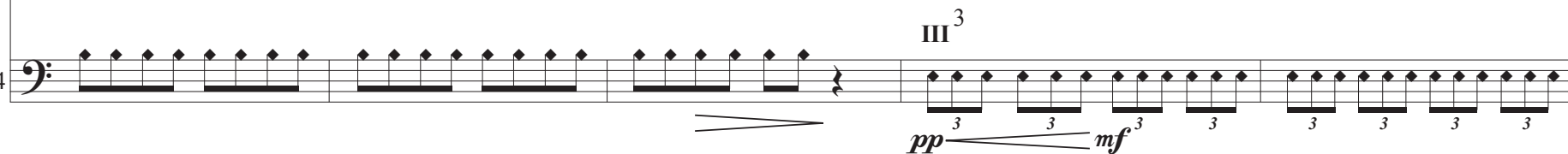
musical notation for bass 2, starting at measure 48. The staff is in treble clef with a key signature of one sharp (F#). The notation consists of eighth-note patterns with fingerings 3 and 2. A crescendo hairpin is present, with dynamics *pp* and *mf* indicated.

bass 3



musical notation for bass 3, starting at measure 48. The staff is in treble clef with a key signature of one sharp (F#). The notation consists of eighth-note patterns with fingerings 5 and 9. A crescendo hairpin is present, with dynamics *pp* and *mf* indicated.

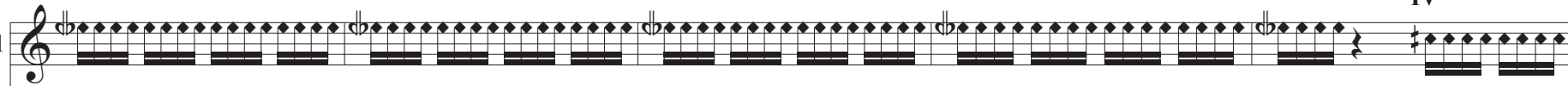
bass 4



musical notation for bass 4, starting at measure 48. The staff is in bass clef with a key signature of one sharp (F#). The notation consists of eighth-note patterns with fingerings 3 and 3. A crescendo hairpin is present, with dynamics *pp* and *mf* indicated.

53

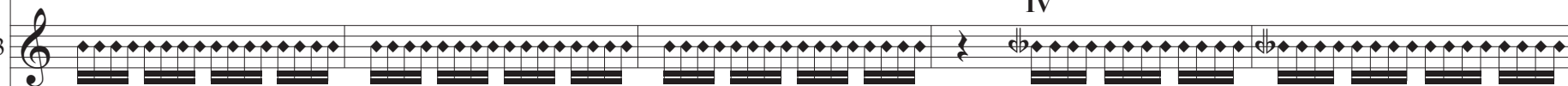
bass 1

IV¹³

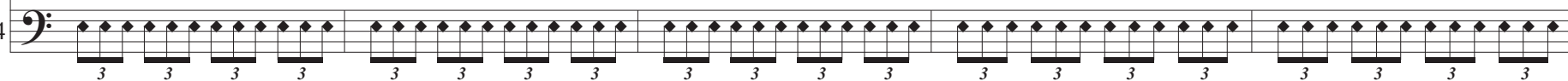
bass 2

IV⁶*pp* *mf*

bass 3

IV¹¹*pp* *mf*

bass 4



58

musical score for four bass staves (bass 1, bass 2, bass 3, bass 4) starting at measure 58.

bass 1: Treble clef, key signature of one sharp (F#). Continuous sixteenth-note pattern.

bass 2: Bass clef, key signature of one sharp (F#). Continuous sixteenth-note pattern. Ends with a fermata. Dynamics: *n* (piano) and *mf* (mezzo-forte) are indicated with a crescendo hairpin.

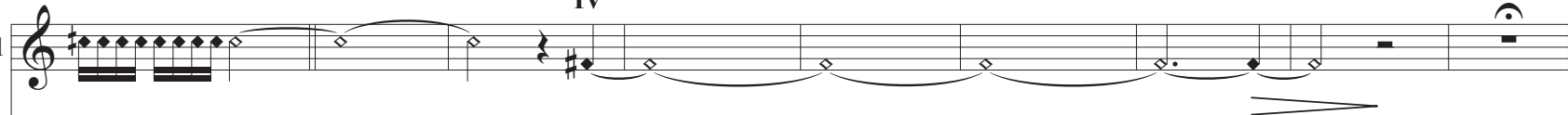
bass 3: Treble clef, key signature of one flat (Bb). Continuous sixteenth-note pattern.

bass 4: Bass clef, key signature of one flat (Bb). Starts with four groups of four sixteenth notes, each marked with a "3" (triplets). Dynamics: *pp* (pianissimo) and *mf* (mezzo-forte) are indicated with a crescendo hairpin. A *IV*⁷ chord symbol is placed above the staff. The staff continues with a sixteenth-note pattern.

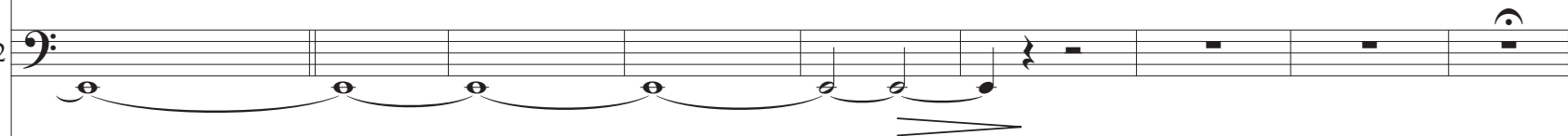
63

 $\text{♩} = 52$ IV^9

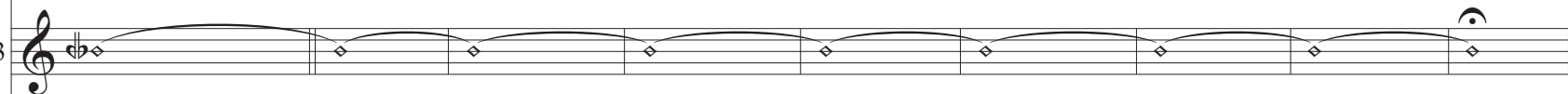
bass 1



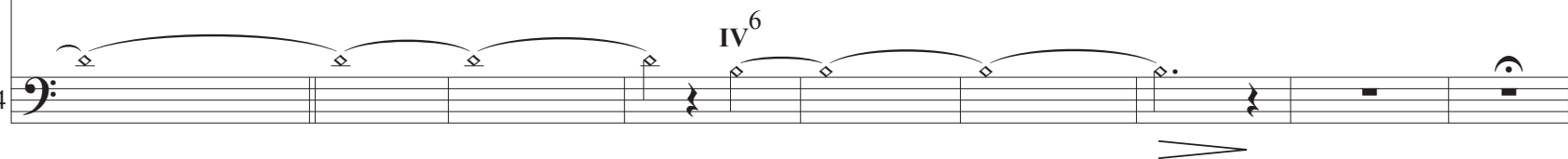
bass 2



bass 3



bass 4

 IV^6

FINE

5.1.25.2.25.38.13