

# NATCH

Gunter Gaupp

2018

WRITTEN

MAY 2018

FOR

VIOLIN

AND

DOUBLE BASS

APROX 7-8 MIN

# NOTES

This piece aims to emphasize the natural resonant qualities of acoustic strings through a language strictly limited to open strings and natural harmonics

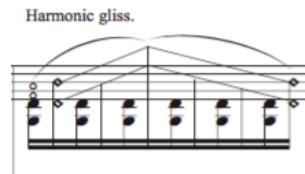
## BOW PRESSURE:

Throughout the piece, the following symbol is used to indicate a steady increase in the level of bow pressure:



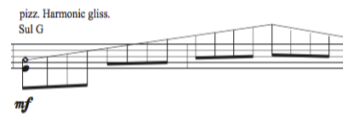
## HARMONIC GLISSANDI:

Both the bass and violin feature passages with harmonic glissandi in the following notation:



The figures should be considered approximations of the beginning and end points of the glissandi relative to their length. The resulting sound should be a fluttering effect between the open strings and continuously moving harmonics.

Furthermore, both the bass and violin feature instances where the same effect is used with pizzicato rather than bowing.



Here, the left hand moves continuously over the indicated string while the right hand plucks the notated rhythm. The result should be transient, constantly shifting pitch with consistent rhythm.

## NOTATION:

For both instruments, the top staff depicts the actual, exact notation while the second staff offers a reference for the sounding pitch of each note.

# NATCH

♩ = 85-100

Gunter Gaupp

Sounding Pitches

Violin

ff mp

Sounding Pitches

Double Bass

mf

Vln.

0 Detached

f

D.B.

Vln.

0

8va

D.B.

p ff mp f

Vln. *ff subito* *mp* *f* *p* *ff*

D.B. *p* *f subito*

Vln. *f*

D.B. *p* *f*

Vln.

D.B. *mp*

6

Vln. *ff* *pp*

D.B. *mf*

pizz. Harmonic gliss.  
Sul G

Vln. *ff* *mf* *mf*

D.B. *mf*

pizz. Harmonic gliss.

Vln. *f* *mp* *f*

D.B. *f*

arco

Normal tone

arco

Vln. *mf* *pp* *f*

D.B. *mf* *pp* *f*

Harmonic gliss.

I II

37

Vln.

D.B.

*ff*  
subito

*mf*

*p* *f* *p* *f*

40

Vln.

D.B.

Normal tone  
I II

*p* *f* *p* *f*

Harmonic gliss.  
I II

*pp*

44

Vln.

D.B.

*ff* *mp* *ff*  
subito

*f* *pp* *ff*

pizz.





60

Vln.

*ff*

II  
III  
V

III  
IV

II  
III

II  
III

I  
II

8va

D.B.

*pp*

*as quietly as possible*

63

Vln.

III  
IV

Normal tone

I  
II

III  
IV

II  
III

*mf*

*ff*

8va

D.B.

Normal tone

II  
III

*pp*

*mf*

*cresc. poco a poco*

67

Vln.

III  
IV

I  
II

III  
IV

III  
IV

Harmonic gliss.

I  
II

II  
III

8va

D.B.

II  
III

II  
III

II  
III

Vln. *mf* *ff*

D.B. *fff* *pp subito* *f*

Vln. *mp* *f* *mp* *f* *pp*

D.B. *pp*

Vln.

D.B. *mp* *expressive, connected*

86  
Vln.  
86  
D.B.

Musical score for measures 86-89. The Violin part (Vln.) is shown as a grand staff with two empty staves. The Double Bass part (D.B.) consists of two staves. The upper staff contains a melodic line with slurs and dynamic markings:  $\delta^{ma}$  (mezzo-forte) with a dashed line above it, appearing above the first, second, and third measures. The lower staff contains a bass line with triplets and slurs. Measure numbers 86, 87, 88, and 89 are indicated at the beginning of their respective measures.

90  
Vln.  
90  
D.B.

Musical score for measures 90-93. The Violin part (Vln.) is shown as a grand staff with two empty staves. The Double Bass part (D.B.) consists of two staves. The upper staff contains a melodic line with slurs and a dynamic marking:  $(\delta^{ma})$  (mezzo-forte) with a dashed line above it, appearing above the first measure. The lower staff contains a bass line with slurs and a triplet in the final measure. Measure numbers 90, 91, 92, and 93 are indicated at the beginning of their respective measures.

94  
Vln.  
94  
D.B.

Musical score for measures 94-97. The Violin part (Vln.) consists of two staves. The upper staff contains a melodic line with slurs and dynamic markings: *expressive* above the first measure, *p* (piano) below the first measure, *mf* (mezzo-forte) below the third measure, and *p* (piano) below the fourth measure with *f* (forte) below it. The lower staff contains a bass line with slurs and a triplet in the first measure. The Double Bass part (D.B.) consists of two staves. The upper staff contains a melodic line with slurs and dynamic markings:  $\delta^{ma}$  (mezzo-forte) with a dashed line above it, appearing above the first and third measures. The lower staff contains a bass line with slurs and a triplet in the first measure, with *mf* (mezzo-forte) below the second measure. Measure numbers 94, 95, 96, and 97 are indicated at the beginning of their respective measures.

98

Vln.

D.B.

102

Vln.

D.B.

*mp*

106

Vln.

D.B.

*pp*

*mf*

110 *δ<sup>ma</sup>*

Vln. *f subito mp f mf*

D.B. *f*

114 *δ<sup>ma</sup>*

Vln. *pp mf p*

D.B. *f mp f*

119 *δ<sup>ma</sup>*

Vln. *f mp f*

D.B. *ff mf*

122

Vln.

Harmonic gliss.

D.B.

Violin part: Measures 122-124. Includes fingerings (II, III, I, II, III, IV) and a 'Harmonic gliss.' section. Dynamics include *f* and *fff*.

Double Bass part: Measures 122-124. Includes fingerings (II, III, I, II, III, IV) and dynamics (*f*, *fff*, *f*).

125

Vln.

D.B.

Violin part: Measures 125-128. Includes fingerings (II, III) and dynamics (*mp*, *f*, *p*, *f*).

Double Bass part: Measures 125-128. Includes fingerings (I, II, III) and dynamics.

129

Vln.

D.B.

Violin part: Measures 129-132. Includes fingerings (I, II, III, IV) and dynamics.

Double Bass part: Measures 129-132. Includes fingerings (I, II, III, IV) and dynamics.

132 *pp* *ff* *f* *f* *mp* *ff* *f*

Vln. *pp* *ff* *f*

D.B. *f* *mp* *ff* *f*

135 *ff* *f* *mp* *f*

Vln. *ff* *f* *mp* *f*

D.B. *mp* *f*

138 *p*

Vln. *p*

D.B.

141 *mf* *ff* *mp*

Vln. III IV II III IV

D.B. II III III IV

144 *ff* *mf* *mf*

Vln. II III II III III IV

D.B. *cresc. poco a poco* III IV III IV III IV III IV

147 *cresc. poco a poco*

Vln. III IV II III

D.B. III IV III IV III IV



150

Vln.

D.B.

153

Vln.

D.B.