

# Recumbent Bass

for Bert Turetzky

Chris Mercer  
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**(left hand)**

♩ = 50  
IV-1 pizc.  
I-1  
(buzzer)  
ff  
I-3 pizc.  
I-1  
mf  
5  
IV-1 ff  
I-1  
mfz  
I-2  
pizc.  
ff  
III-1  
[IV DOWN ~m2]  
III-1  
I-1  
pizc.  
7  
I-1  
7  
I-2  
tapping  
7:6  
ff poss.

**(right hand)**

R.H. \_\_\_\_\_  
I-2 tapping  
5:3  
ff poss.

**6**

**(L.H.)**

III-1  
IV-1  
sfz →

**(R.H.)**

R.H. I-2 I-2  
pizc.  
p  
II-2  
4:3  
III-1  
II-1  
bi-tone  
II-1  
sf poss.  
5  
III-1  
pizc.  
5:3  
5  
[IV UP ~M2]

**12**

**(L.H.)**

R.H. pizc.  
I-1  
II-1  
3  
sf poss.

**(R.H.)**

3  
3  
mf  
sfz  
mf  
Add Pipe I  
strumming/striking  
9  
9  
ff

L.H.- Take Pipe II

17

Musical score for L.H.- Take Pipe II, measures 17-21. The score is written in bass clef with a 3/4 time signature. It features several staccato markings (*stacc.*) and dynamic markings including *sfz*, *mf*, and *sfz*. Fingerings are indicated by numbers 1-4. Specific techniques are marked: "Add Pipe I" (measures 17-18), "strumming/striking" (measures 18-19), and "Add Pipe II" (measures 20-21). Rhythmic patterns like 5:3, 4:3, 7:5, and 5:3 are shown above the notes.

L.H.- Take Pipe III

22

Musical score for L.H.- Take Pipe III, measures 22-26. The score is written in bass clef with a 3/4 time signature. It includes markings for *arco* and *pizz.* (pizzicato). Dynamic markings include *sfz*, *p*, *sfz*, *mp*, *mf*, and *fff*. Fingerings are indicated by numbers 1-4. Techniques include "Add Pipe III" (measures 22-23) and "R.H.- Take Bow" (measures 24-26). Rhythmic patterns like 7, 5, 5:3, and 5:3 are shown above the notes.

L.H.- Put Down Pipe III

27

Musical score for L.H.- Put Down Pipe III, measures 27-31. The score is written in bass clef with a 3/4 time signature. It includes markings for *arco* and *pizz.* (pizzicato). Dynamic markings include *mp*, *mf*, and *fff*. Fingerings are indicated by numbers 1-4. Techniques include "L.H.- Take Dowel" (measures 27-28), "[IV DOWN ~M3]" (measures 29-30), and "Add Dowel (buzz)" (measures 30-31). Rhythmic patterns like 9:7 and 9:7 are shown above the notes.

33 (L.H.- Dowel) I-1 I-2

(L.H.)

(R.H.)

Add Dowel (buzz)

(R.H.- Bow)  $f$   $p < fff$

IV-1  $pp \rightarrow$

R.H.- Put Down Bow

40 (L.H.- Dowel) III-1

(L.H.)

(R.H.)

$pppp$

$pppp$

$\hat{p}$  Remove Clip IV

I-2 tapping

$p$  8:5

45 (L.H.- Dowel) I-1 III-1

(L.H.)

(R.H.)

$pppp$

$f$

$\hat{p}$  Remove Clip III R.H.- Take Bow

I-2 5:3

I-2 near bridge

$p$   $mf$   $ff$

II-3 near bridge

II-2 near bridge 5:3

$ff$

49 (L.H.- Dowel) stop string with dowel—pull out harmonics near bridge near clip

(L.H.) *I-2* near clip *mf* 9:8

(R.H.) *I-2* near bridge *mf* 9:8

*fff*

*elliptical motion*

*n.b.* 3

*I-3* *n.b.*

*I-2* *n.b.*

*pp* → (R.H.- Bow)

54 (L.H.- Dowel) near bridge

(L.H.) *I-2* ord. *f* *IV-3* *n.b.* *f* *IV-(1)* *f*

(R.H.) *II-2* ord. *pp* *II-2* *n.b.* *mp* *III-3* *n.b.* 7:6 *III-(1)* *n.b.* *III-2* *n.b.* 3 *II-2* *n.b.* near bridge *fff* *I-2* near clip *ff* **R.H.- Put Down Bow; Take Dowel**

(R.H.- Bow) *sfpp*

58 (L.H.- Dowel) *II-2* ord. *fff* *I-2* near clip 9:7 *III-3* near clip *mp* *I-1* near clip *III-(1)* II-2 ord. near clip *IV-(1)* ord. *I-2* near clip *I-3* ord. *ff* *I-2* ord. *I-3* *n.b.* *fff* *7:6* *I-3* *n.b.* *II-3* ord. *f* *II-3* *n.b.* *p* *I-2* *n.b.* *p* *II-3* *n.b.* *f* *5* *f* *poss.*

(L.H.) *I-2* *n.b.* *III-3* near clip 9:7 *fff* *I-1* near clip *mp* *III-(1)* II-2 ord. near clip *IV-(1)* ord. *I-2* near clip *I-3* ord. *ff* *I-2* ord. *I-3* *n.b.* *fff* *7:6* *I-3* *n.b.* *II-3* ord. *f* *II-3* *n.b.* *p* *I-2* *n.b.* *p* *II-3* *n.b.* *f* *5* *f* *poss.*

(R.H.- Dowel) *II-3* ord. *ff* *I-2* near clip *ff* *I-3* ord. *ff* *I-2* ord. *I-3* *n.b.* *fff* *7:6* *I-3* *n.b.* *II-3* ord. *f* *II-3* *n.b.* *p* *I-2* *n.b.* *p* *II-3* *n.b.* *f* *5* *f* *poss.*