

In memory of Ovidiu Badila

WHY?

for Double Bass Quartet

Teppo Hauta-aho

Andante sostenuto ♩ = 70-80

rit.

Double Bass 1

Double Bass 2

Double Bass 3

Double Bass 4

Tempo rubato

arco

6

mp

mf

pizz. 3

p

con sord. arco ord. → → → sul pont.

11 rit.

12

f

p

mf

p

ord.

mp > pp

35 **Tranquillo**

ten.

pizz. *ten.* *p* *mf*

mp *ord.* *ord. \V*

pp *p* *pp* *p*

p *mf*

41 **Tempo 1**

f *fp* *f* *mf* *f*

arco *3* *5* *mf* *fp* *3* *5* *mf* *f*

f *mf* *f* *arco* *f* *mf* *f*

f *mf* *f*

46

mp *f* *mp* *f* *mp* *f* *mp* *f*

mp *f* *mp* *f* *mp* *f* *mp* *f*

81

ord.

poco pont → → → → sul pont.

mp

p

pp

open stgs

87

Tranquillo

(Bartok pizz.) *

gliss.

f (vibr.)

93

ord.

mf

poco pont.

mf

pizz. legato

ff

III

* Immediately after the Bartok pizz. make the glissando from the upper nut (press very hard) so that the glissando sounds from D to F (possibly *poco più mosso*)

114

mp cresc.

gliss.

sul pont.

fp cresc.

mp cresc.

117

f

f

III

f

121

spitze flautato
(at the tip)

pp

spitze flautato
(at the tip)

pizz.

mp

mf

mp

151

sost.

ff

fff

fff

remain motionless

remain motionless

remain motionless

remain motionless

** tremolando between fingerboard and belly of bass