drunk poet
agreement ch.2

a rather sacred special occasion

paul joshua lehman

for three upright basses and string orchestra
commissioned by Roger Zahab for the University of Pittsburgh

drunk poet agreement ch.2
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performance notes

a rather sacred special occasion seeks to tell a fragmented story of three characters that exist in proximity, but whose paths never cross, except in broken moments of serendipity never noticed or addressed.

one plays violin, after the night has become still but well before the rising sun. on a cobble street, one among a collection of shadows cast on the stone walls.

one sits, unmoving, of stone, in a sacred place. thinking for years and years
and years, reflecting and teaching
as a tree does.

one dances, and cries and laughs and lays soul bare, to connect and be connected with
to be understood and thus to be loved

the three bass players represent these characters not in a one to one correlation, but as one whole set of three.
the dancer is the violinist and the statue and they are the same.

much of this piece uses very quiet dynamic markings for the accompaniment
embrace softness and the subtle textural details that appear at quiet volumes, and allow the basses to be heard above the ensemble so as to have comfortability playing without straining for volume
there are many niente cues in this piece, indicated by a crescendo or decrescendo from or to a small circle, where the performer should fade into or out of the texture of the ensemble, depending.
there are certain cases where a phrase will crescendo from, and diminuendo to, nothing without a dynamic mark in the middle of these phrases, follow the conductor for textural swells



techniques

players should take some liberty in experimenting with these techniques, finding something they feel fits in the texture.



fingertips bass front, indicated by a triangle shaped notehead indicates the player to rap on the wood of the bass body with their fingertips.



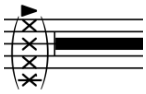
slap bass body, indicated by a square shaped notehead cues the player to slap somewhere on the body of the bass – root the heel of your hand in place and use the wrist hinge to slap the hand on the wood, rather than a large arm motion.



slap muted strings

use the left hand to mute the strings lightly and use the right hand to slap them into the fingerboard, creating a *clack* sound

experiment using the side of the index finger to slap the strings, but don't hurt yourself



arco croaking near bridge

this works best with a well-rosined bow with a lot of tension

mute the strings completely with the left hand, completely minimize the amount of pitch material in this sound

push the bow, near the frog where there is more tension, into the strings near the bridge

do not bow from side to side, but rather apply much, much pressure and slightly wiggle the bow on an axis perpendicular to the strings to create a pitchless croaking texture

for the duration of the thick black line



thud bass body, indicated by a slash notation below the staff, cues the player to make a low thud noise with their hands on the bass

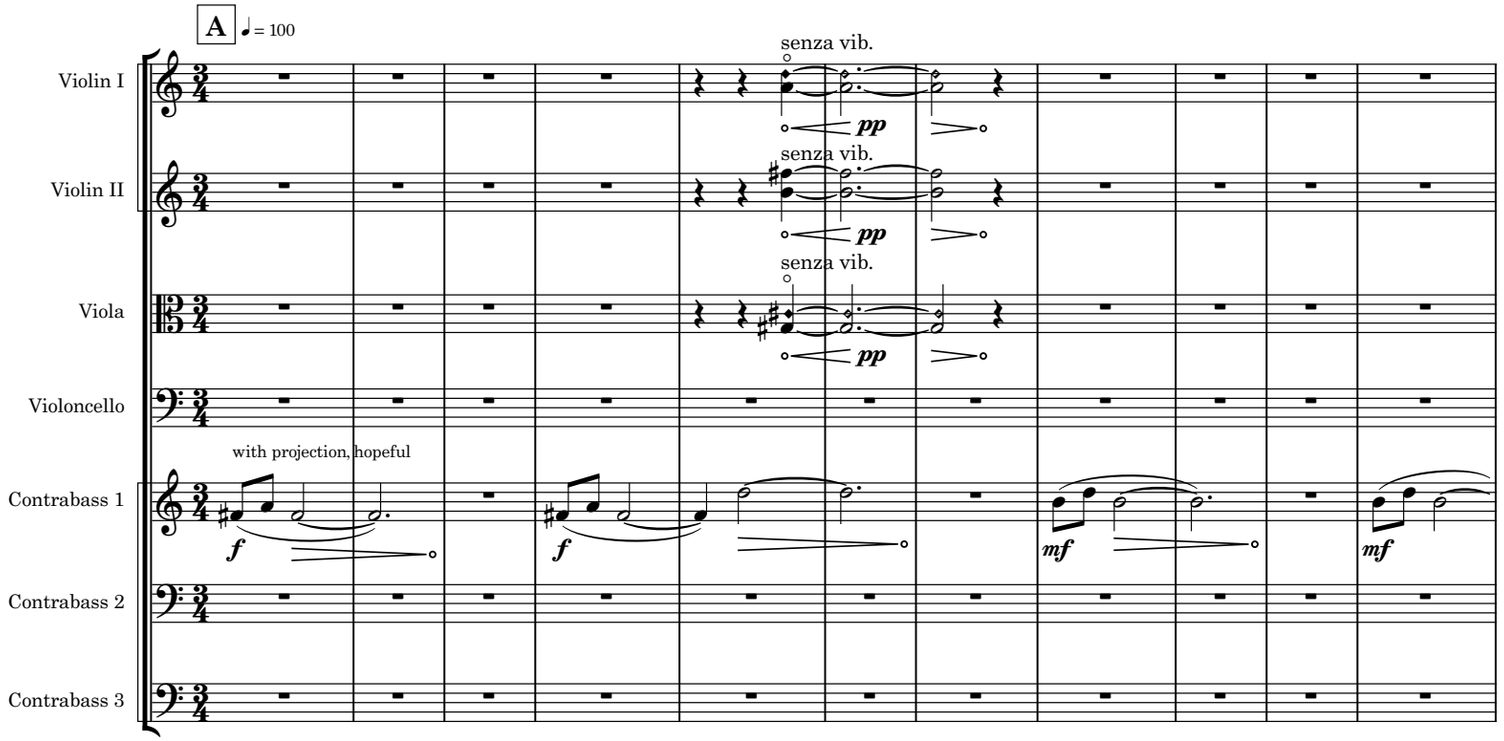
feel free to experiment, I like to use the soft side of my hand, between pinkie knuckle and outside of wrist, to thump the back of the body of the bass

the bass 1 line at rehearsal mark D relies completely on natural harmonics

they can all be found in second position

a rather sacred special occasion

pjl



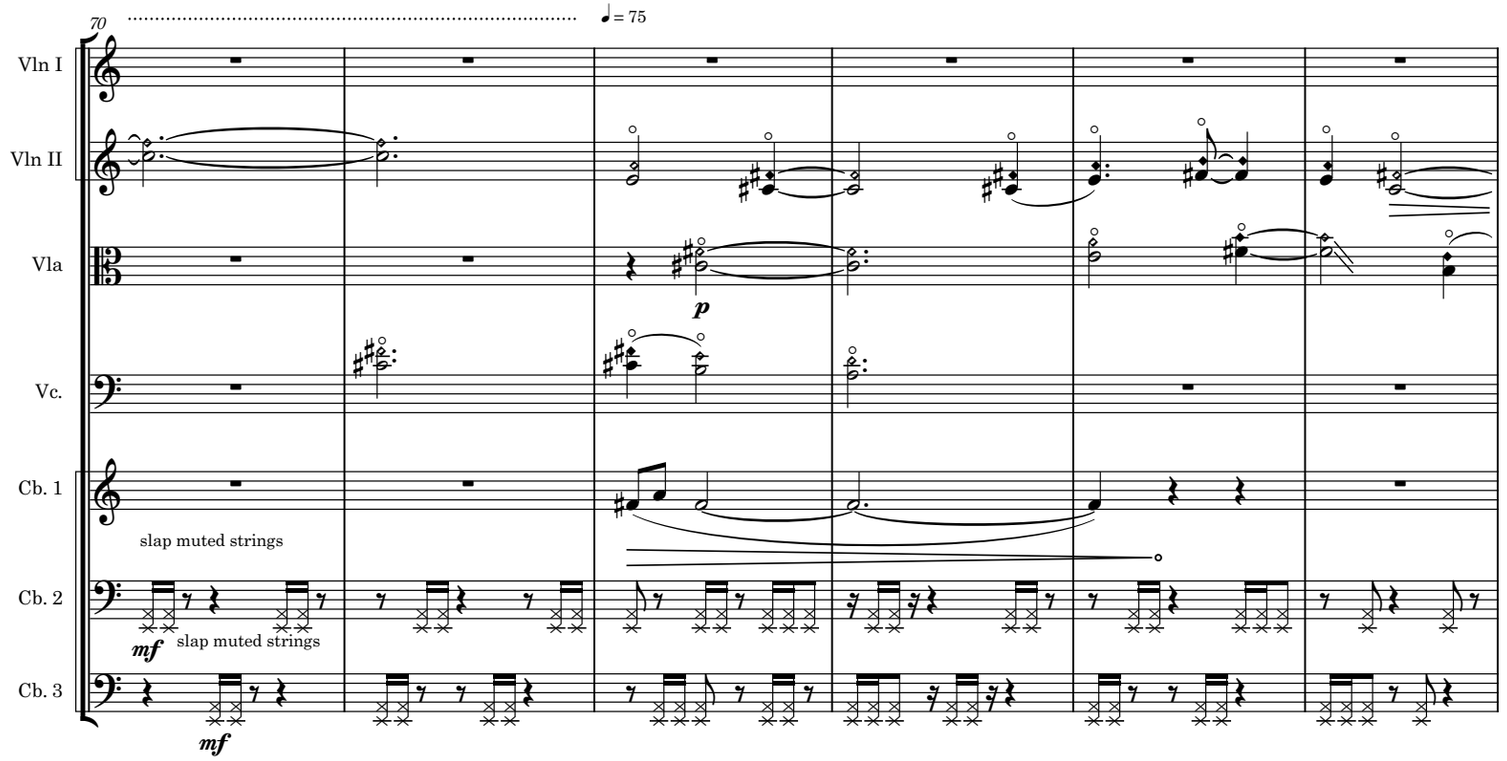


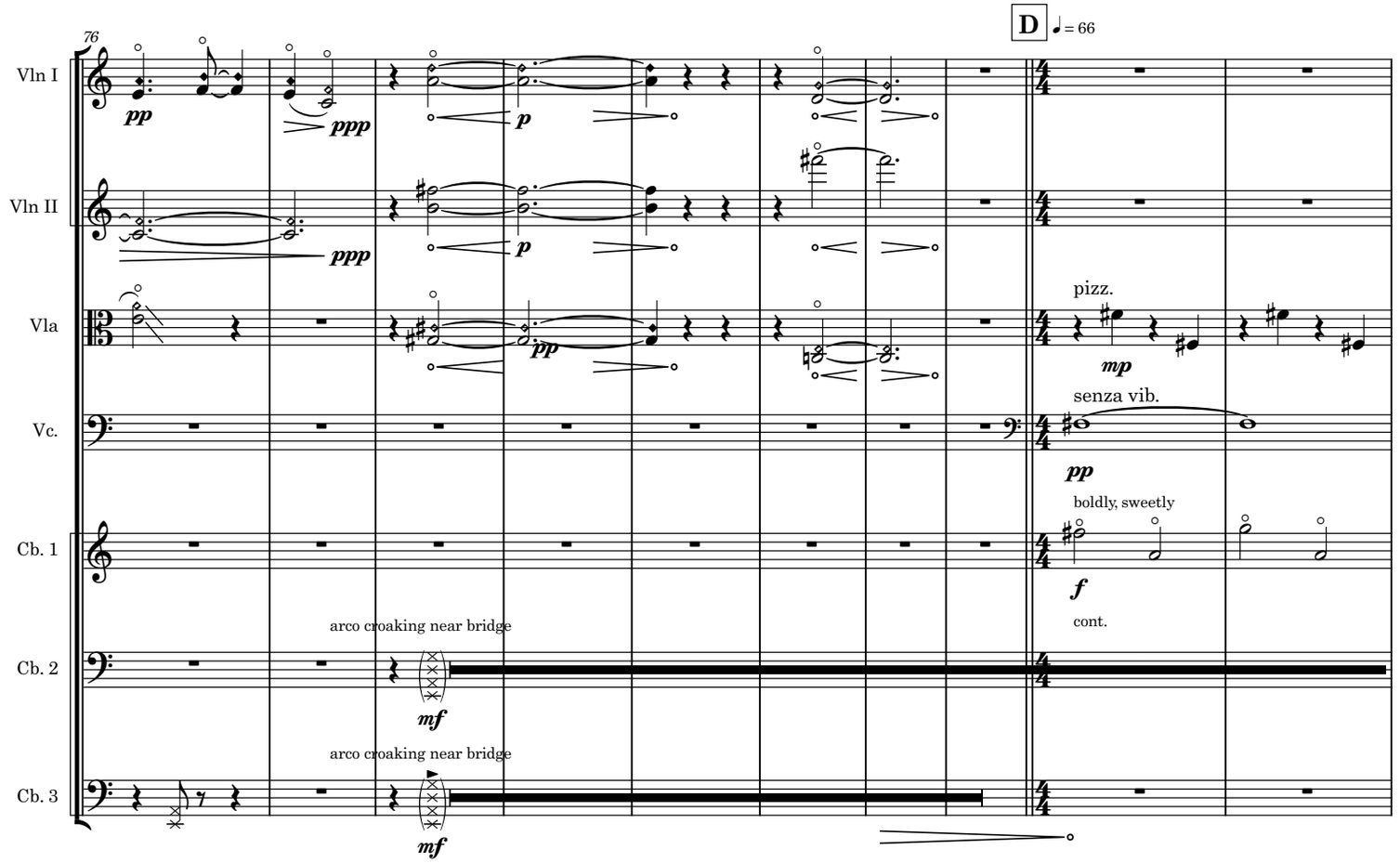

19
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
arco
p
mp
mf
pp
f
31
B


39
Vln I
Vln II
Vla
Vc.
Cb. 1
B. Dr. 2
Cb. 3
fingertips on bass front
slap bass body
46
B. Dr. 1
arco


52
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
mp
pp
p
mp
mp
arco
mf
f
pitchless air sound
ppp
pitchless air sound
ppp

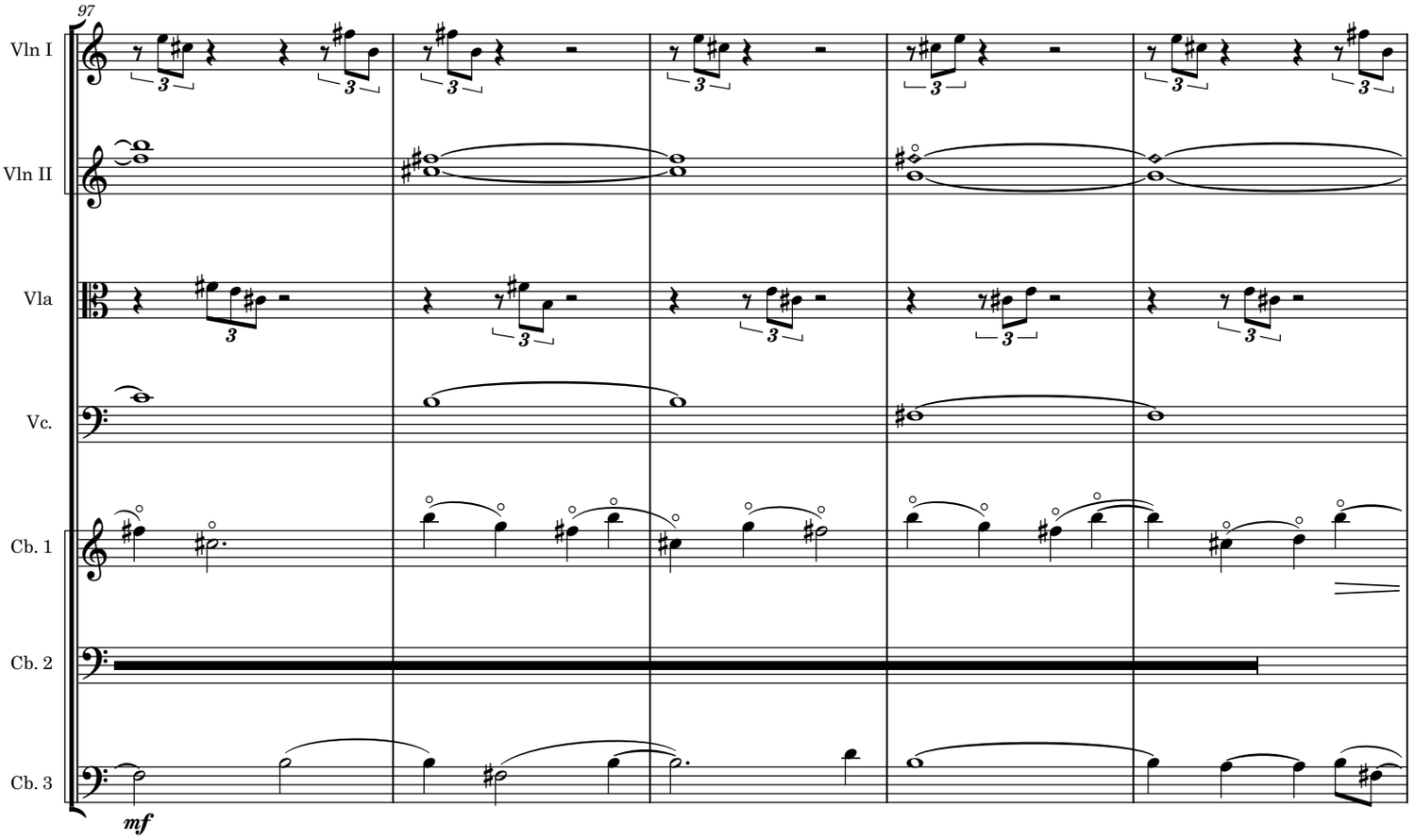

61
C
poco rall.
Vln I
Vln II
Vla
Vc.
Cb. 1
B. Dr. 2
B. Dr. 3
p
p
p
pp
mf
pp
mp
pp
mf
mf
mf
mf


70
♩ = 75
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
p
slap muted strings
mf
slap muted strings
mf


76
D
♩ = 66
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
pp
ppp
p
ppp
p
pp
pizz.
mp
senza vib.
pp
boldly, sweetly
f
cont.
arco croaking near bridge
mf
arco croaking near bridge
mf


86
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
pizz.
mp
senza vib.
ppp
arco
f


92
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
mf

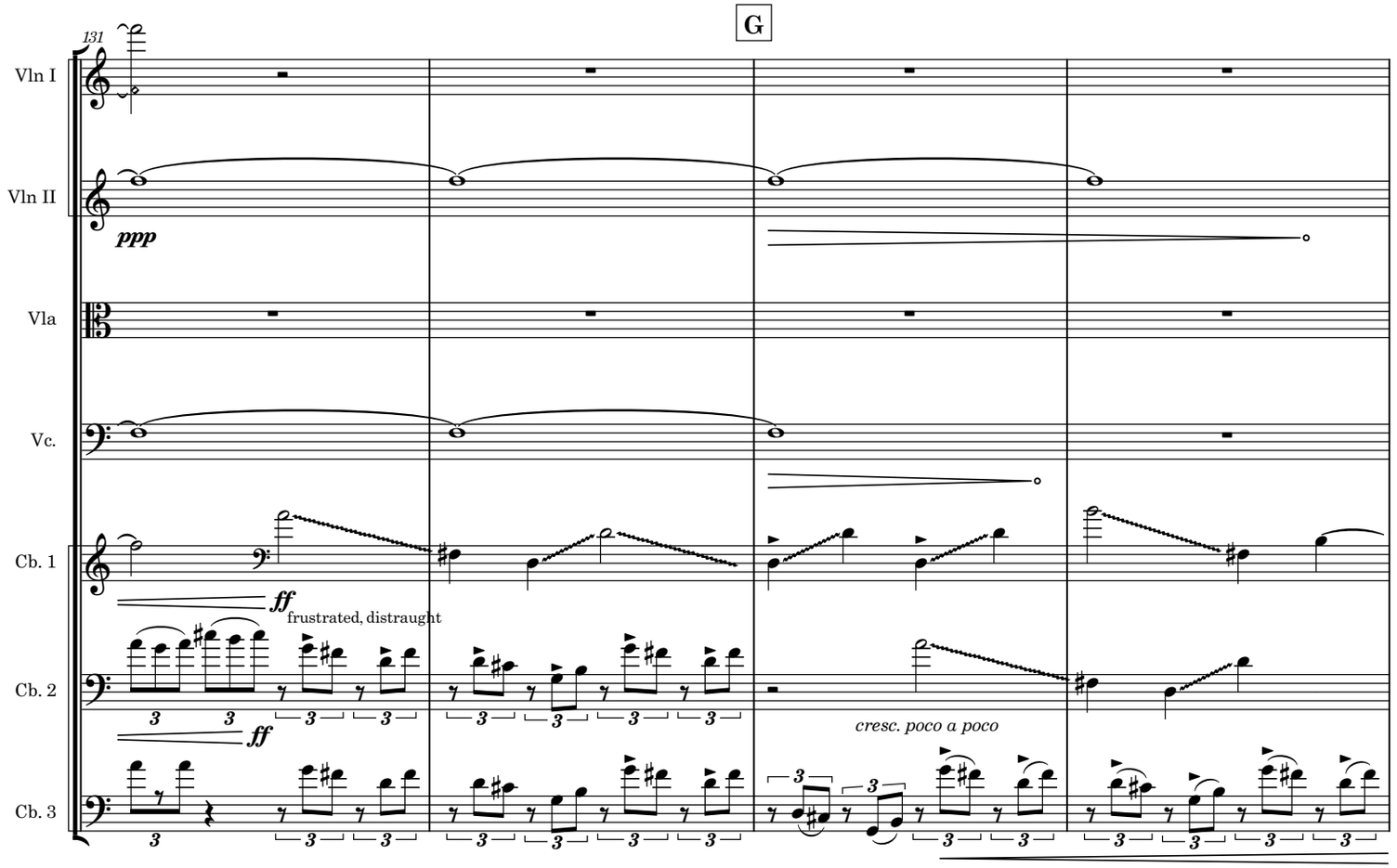

97
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
mf


102
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
arco
p
pp
mf

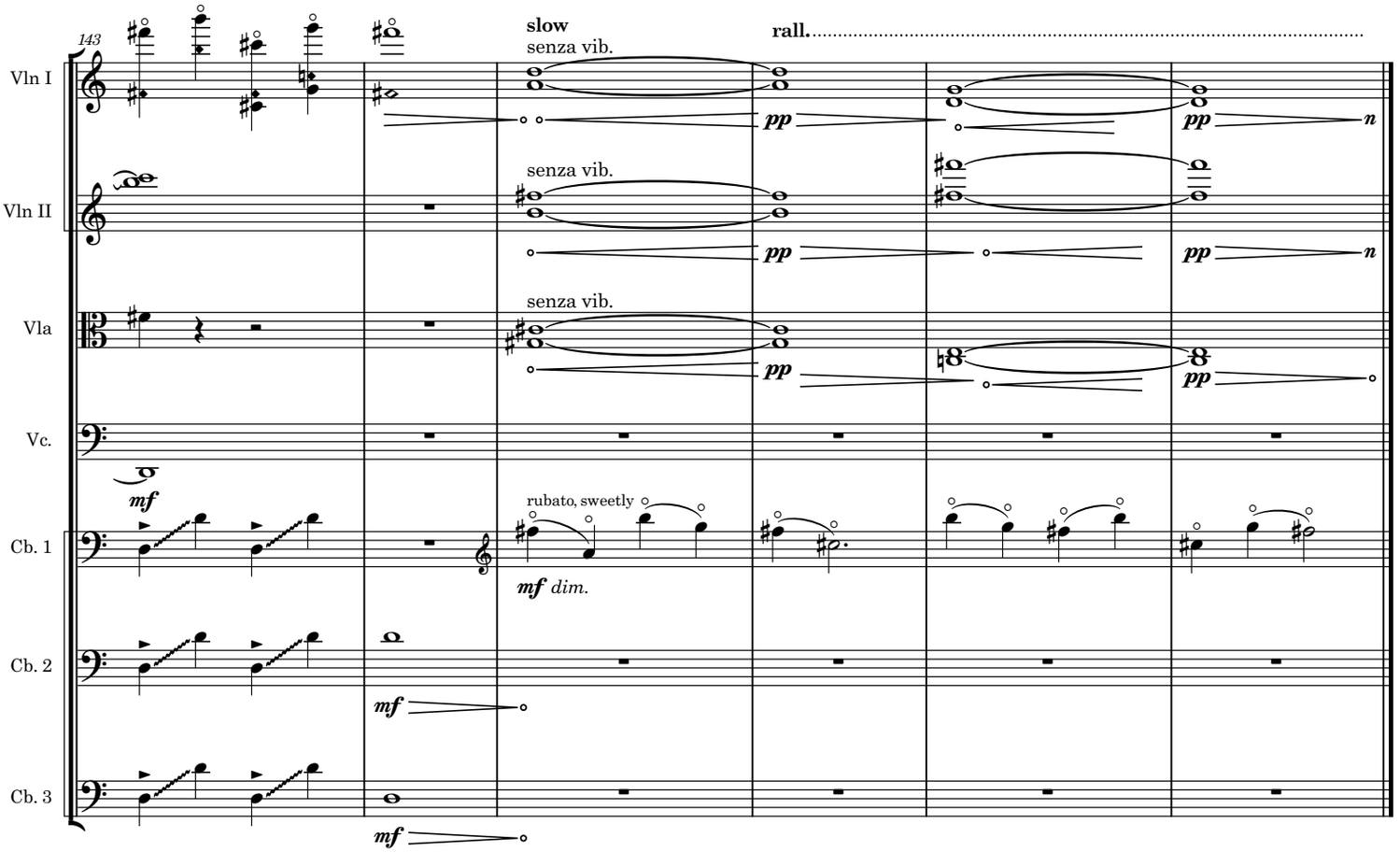

E
109
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
ppp
mp
pizz.
arco
ff
slap muted strings
thud bass body
114
n


F
floaty, ethereal, legato
118
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
pp
ppp
pizz.
arco
mp
pp
floaty, ethereal
f
dim.
dim.
ff
pizz.
ff
123
p
mp
ppp


127
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3


G
131
Vln I
Vln II
ppp
Vla
Vc.
Cb. 1
ff
frustrated, distraught
Cb. 2
ff
cresc. poco a poco
Cb. 3


ethereal, forceful like a biting wind
135
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
mf
senza vib.
mp
pizz.
mf
sharp, biting
senza vib.
sloppy, aggressive
sloppy, aggressive
fff
poco accel.
139
mp
sloppy, aggressive
desperate
desperate
desperate
ffff
ffff


143
Vln I
Vln II
Vla
Vc.
Cb. 1
Cb. 2
Cb. 3
slow
senza vib.
rall.
pp
mf
rubato, sweetly
mf dim.

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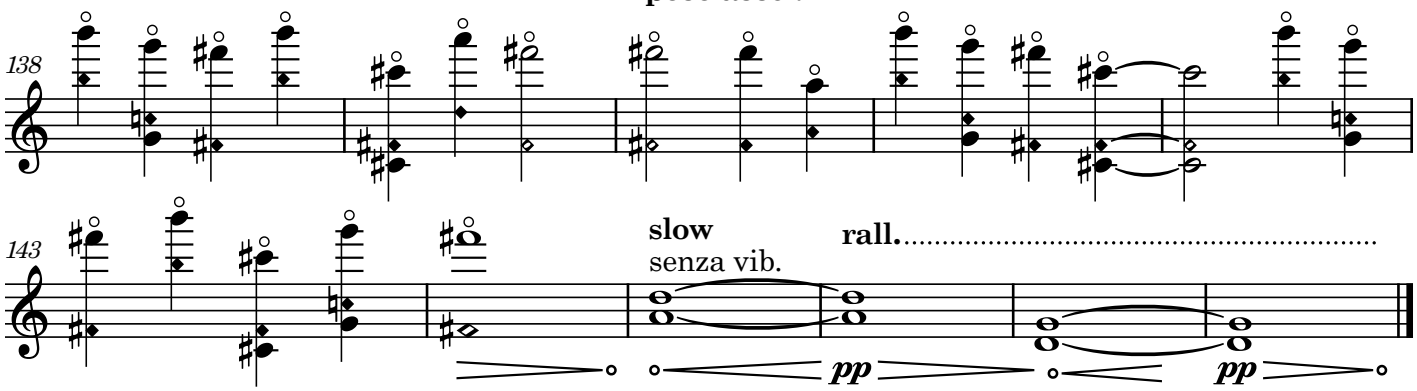
Violin I

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pjl




D
♩ = 66
80
1
3
pizz.
mp
88
1
1
94
99
1
arco
p
E
105
4
pp
ppp
mp
F
floaty, ethereal, legato
116
1
ppp
pp
124
p
mp
ethereal, forceful like a biting wind
G
130
1
3
mf


poco accel.
138
143
slow
senza vib.
rall.
pp
pp

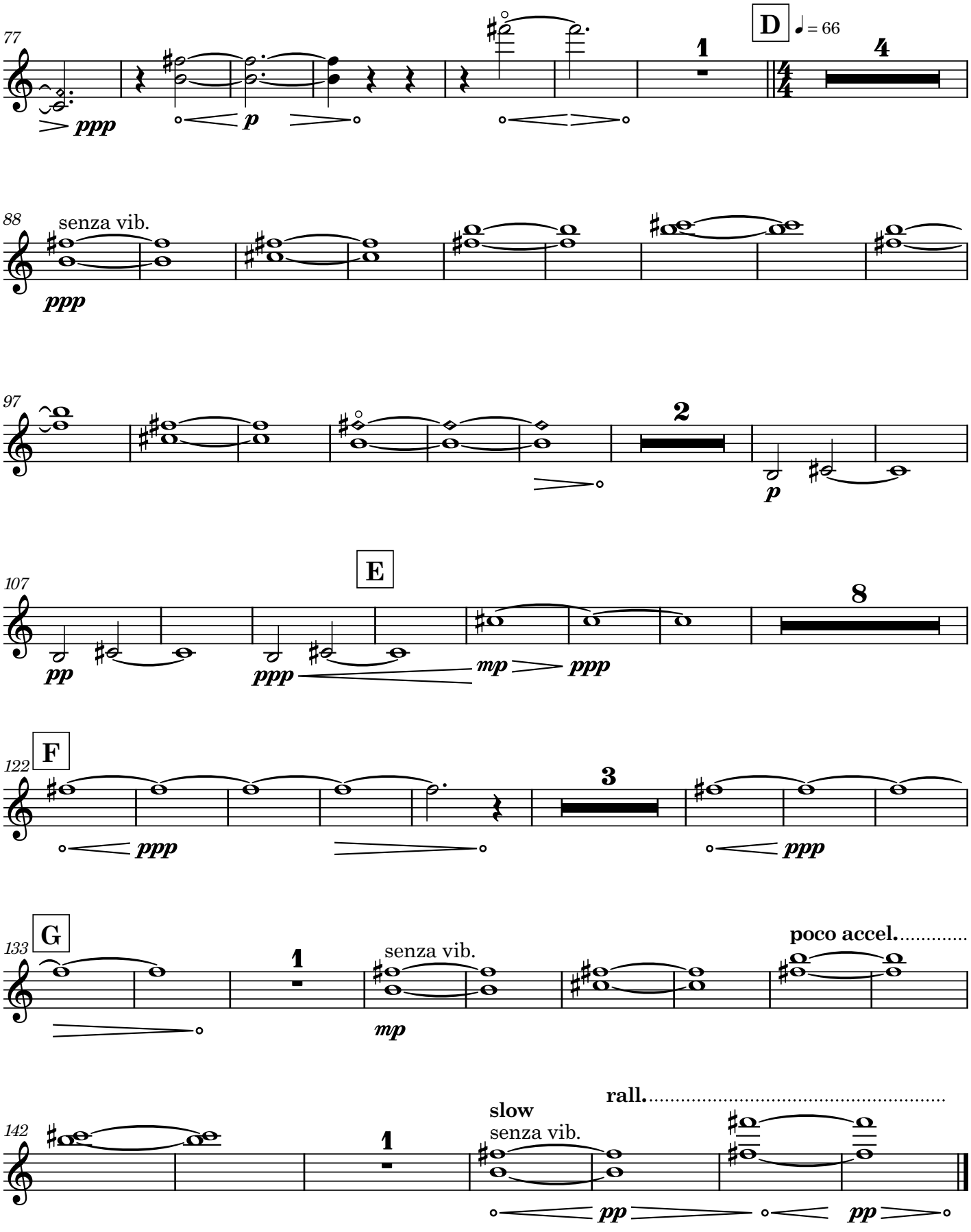
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Violin II

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pjl




77
ppp
p
1
D
♩ = 66
4
88
senza vib.
ppp
97
2
p
107
E
pp
ppp
mp
ppp
8
122
F
ppp
3
ppp
133
G
1
senza vib.
mp
poco accel.
142
1
slow
senza vib.
pp
rall.
pp

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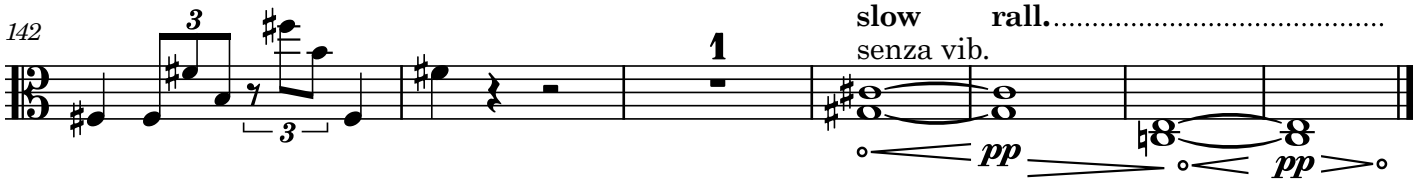
Viola

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pjl




79
D
♩ = 66
pizz.
1
pp
mp
86
91
95
100
1
arco
p
p
107
E
8
pp
ppp
122
F
ppp
131
2
G
3
pizz.
mf
sharp, biting
poco accel.
139


142
3
3
1
slow rall.
senza vib.
pp
pp

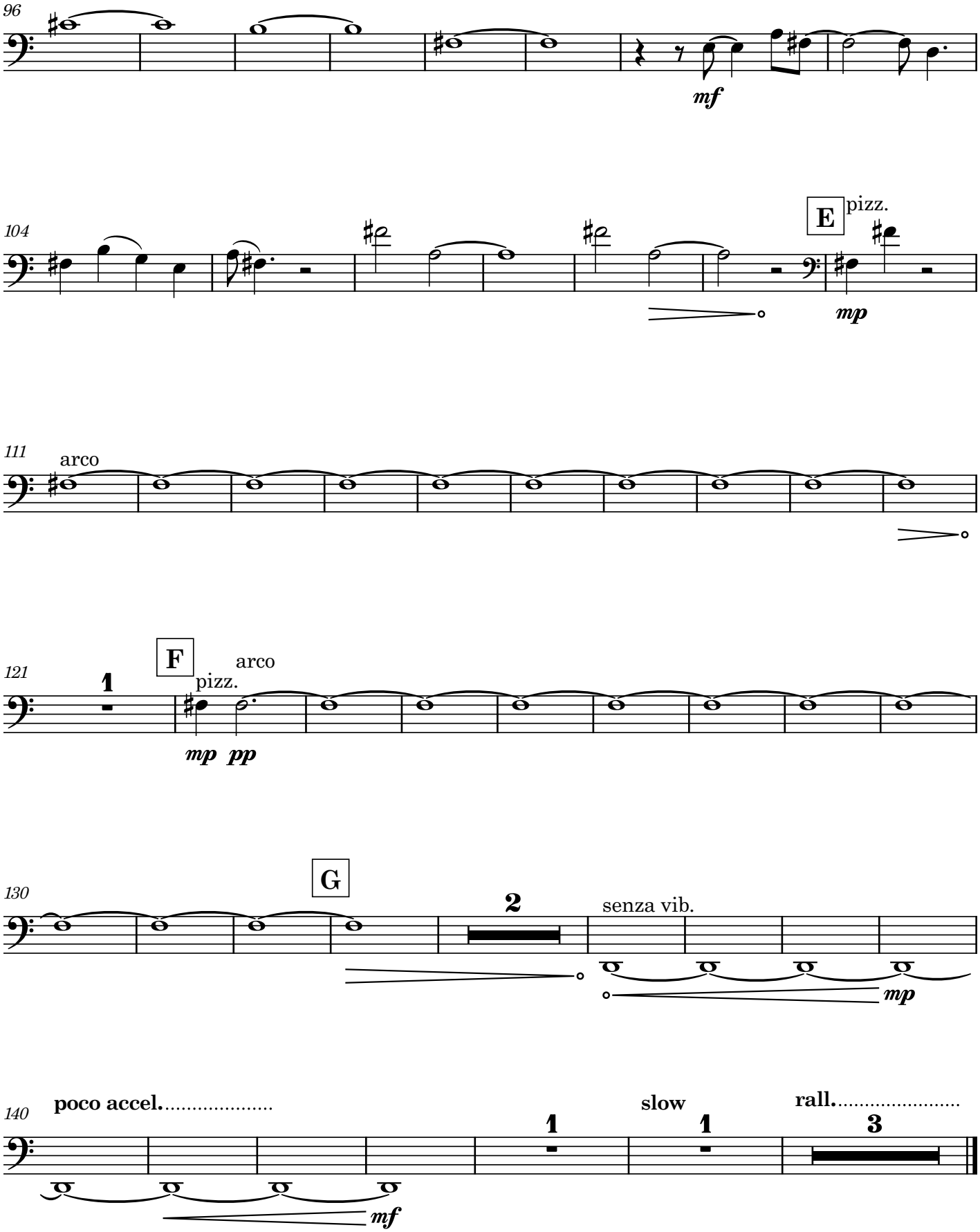
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Violoncello

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pjl




96
mf
104
E
pizz.
mp
111
arco
121
1
F
pizz.
arco
mp pp
130
G
2
senza vib.
mp
140
poco accel.
1
slow
1
rall.
3
mf

Contrabass 1

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pjl

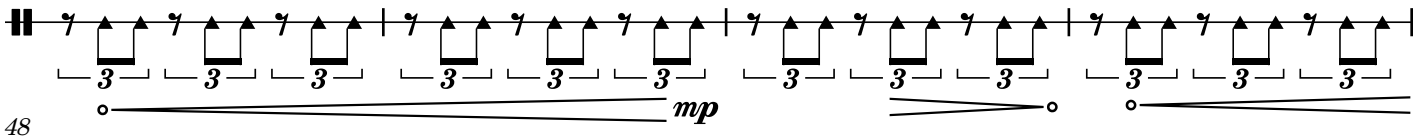
A ♩ = 100

with projection, hopeful

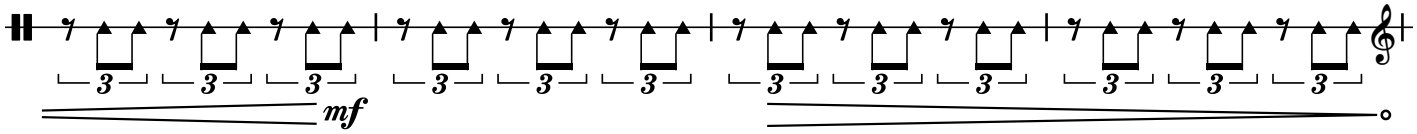


B

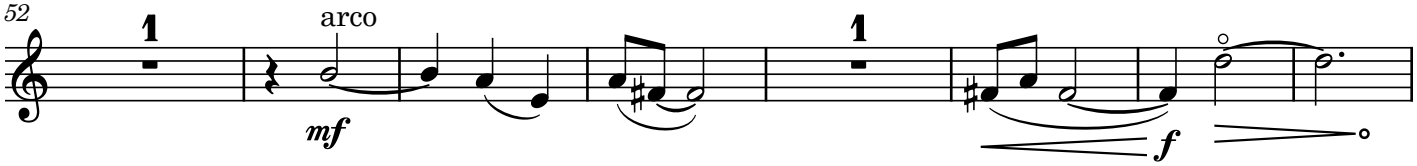
44 fingertips on bass front



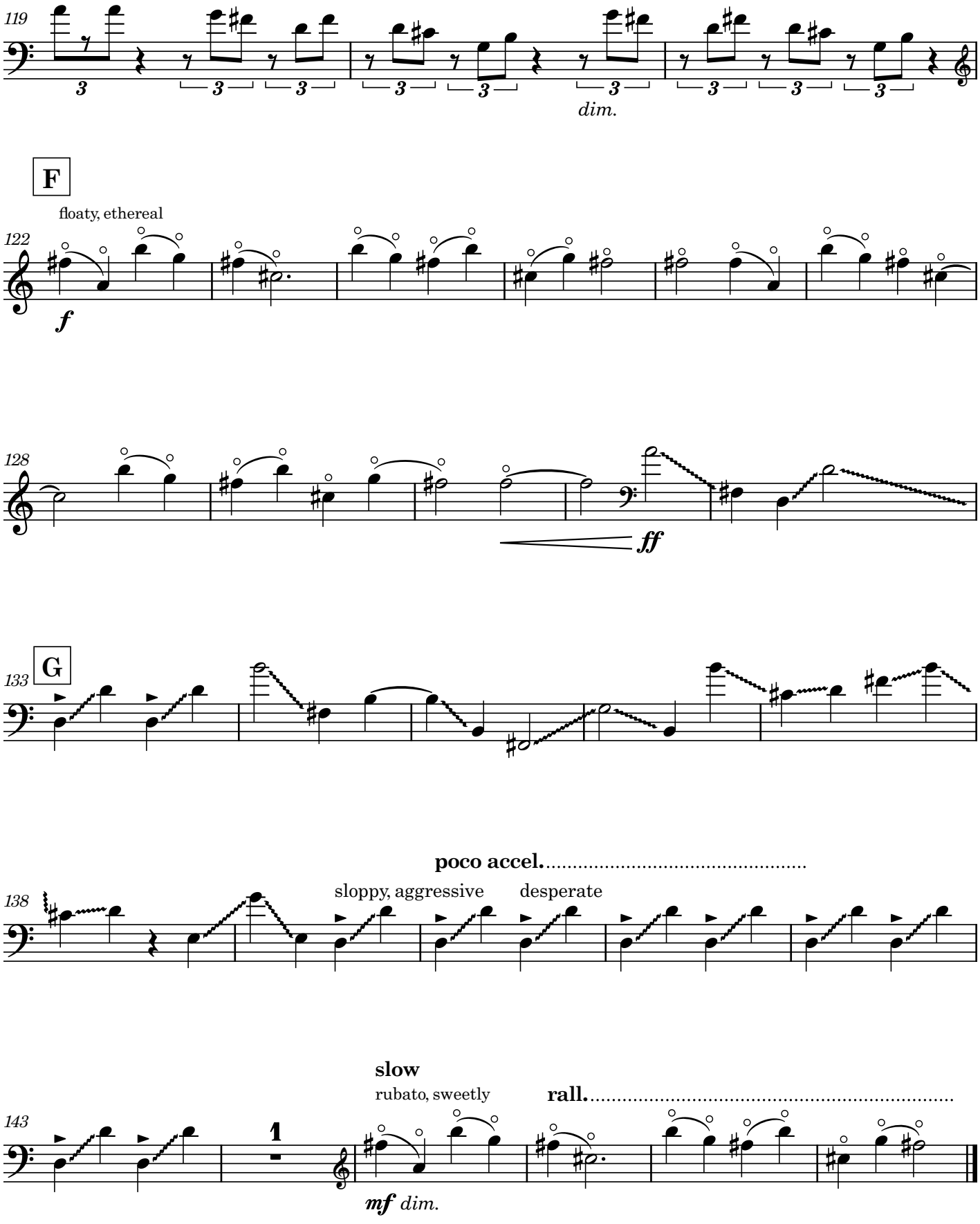
48



52 arco




C
poco rall.
D
boldly, sweetly
E
pizz.


119
dim.
F
floaty, ethereal
122
f
128
ff
G
133
poco accel.
sloppy, aggressive
desperate
138
slow
rubato, sweetly
rall.
143
1
mf dim.

Contrabass 2

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pjl

A ♩ = 100

12

fingertips on bass front

pp

16

mf

3

pp *f*

24

12

B

p

39

mf

4

slap bass body

mp

48

mp

arco

mf

56

pitchless air sound

ppp *mf*

C **poco rall.**

66

slap muted strings

mf

♩ = 75

73

2

arco croaking near bridge

mf


D
♩ = 66
cont.
80
90
100
arco
mf
106
E
ff
111
114
117
120
F
ff
dim.


123
126
129
frustrated, distraught
ff
132
G
cresc. poco a poco
137
sloppy, aggressive
poco accel.
desperate
ffff
142
slow
1
rall.
3
mf

Contrabass 3

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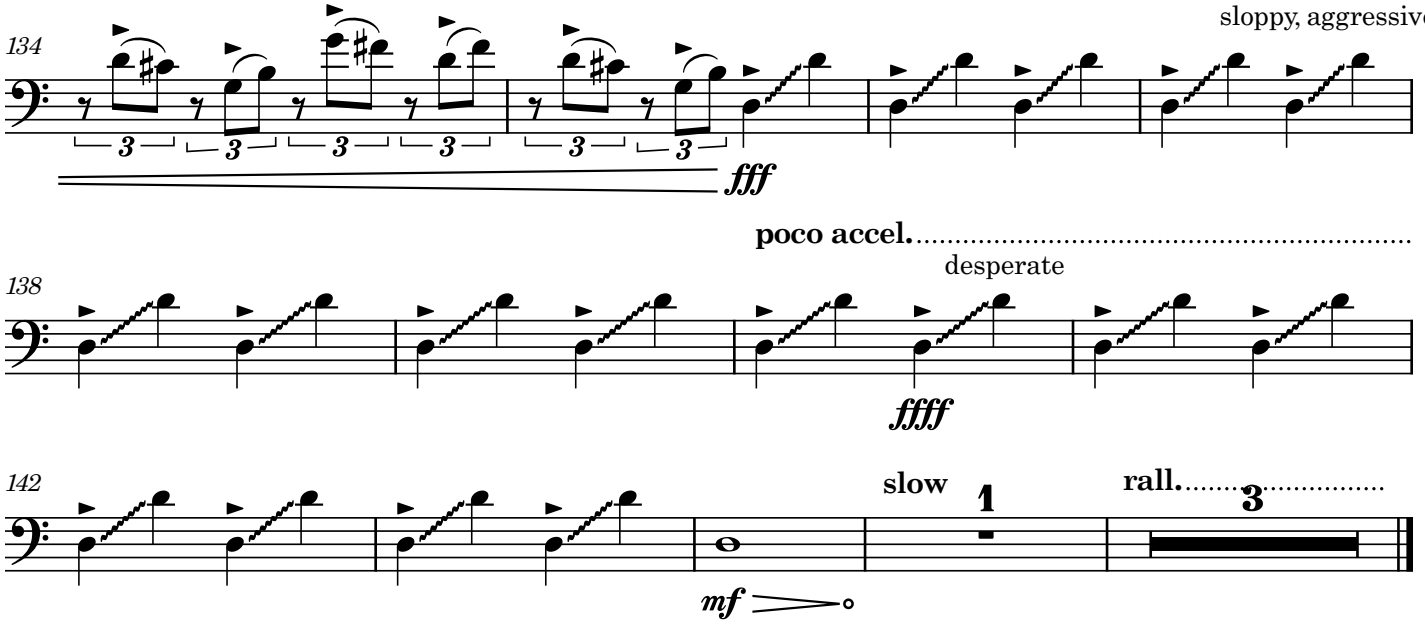
a rather sacred special occasion

pjl



izz.


94
mf
mf
101
1
107
E
mf
pizz.
slap muted strings
ff
thud bass body
112
117
1
F
pizz.
122
ff
125
128
131
G


sloppy, aggressive
134
fff
poco accel.
desperate
138
ffff
142
slow
1
rall.
3
mf