

too big for the door.

(for double bass)

Fernanda Aoki Navarro

2013

...too big for the door.

For Matt Kline.

San Diego, December 13, 2013

too big for the door.

for double bass

Fernanda Aoki Navarro

(Wrap left arm around the strings in order to dampen them)

7
16

(stem up: left hand)

9
16

11
16

Body of the bass

Sh
Shoulder

Ch
Chest

f

* palm of the hand
(stem down: right hand)

* knuckles

13
16

15
16

17
16

19
16

21
16

14
16

Ch
mf

5:4 6:4

Detailed description: This is a musical score for double bass, titled "too big for the door." by Fernanda Aoki Navarro. The score is written for two staves, representing the left and right hands. It features a series of measures with various time signatures: 7/16, 9/16, 11/16, 13/16, 15/16, 17/16, 19/16, 21/16, and 14/16. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Performance instructions include "(Wrap left arm around the strings in order to dampen them)", "(stem up: left hand)", and "* palm of the hand (stem down: right hand)". Specific techniques are noted as "* knuckles" and "* palm of the hand (stem down: right hand)". The score concludes with a section marked "Ch" and *mf*, and a time signature change to 5:4 and 6:4.

4
4

♩ = 75

(Put left arm around the strings
in order to dampen them)

l.v.

Strings

I
II
III
IV

pizz.
ffff

Choose a pulse and play it constantly with your left hand
on the shoulder of the bass, while your left arm dampen the strings.
The pulse can be at any speed between moderately fast and fast
and should vary as little as possible in dynamic, speed and timbre.

Body

Sh Shoulder
Ch Chest
f-hole
Strings
Br Bridge
TP Tail Piece

ffff

ff



Sh Ch x Ch x Sh . x Ch x Ch x Sh Ch x Ch x Sh Ch x Ch x Sh

Sh Ch x Ch x Sh . x Ch x Ch x Ch x Ch . x

Sh Ch x Ch x Sh Ch x Ch x Ch x Ch x





Sh Sh Sh Ch Ch Ch

6:4 3:2

Sh Ch Sh Ch Sh Ch Sh Ch Sh Ch

5:4 3:2

Sh Sh Ch Ch Ch Ch Sh Ch Ch

5:4 3:2 3:2

*hit the strings with left arm
and keep the arm around the strings
in order to dampen them

13
8

100

69

*let the strings
vibrate

I

II

III

IV

Sh

Ch

f

Br

TP

pizz.
fff

pizz.
fff

lv≈

12
8

I

II

III

IV

Sh

Ch

f

Br

TP

pizz.
fff

pizz.
ff

pizz.
fff

Ch

Ch

6/8 **10**
8

I
II
III
IV

Sh
Ch
f

Br
TP

6 $\text{♩} = 130$ **17** *accel.*
8

Fingerboard (Left Hand)

end
neck
nut

Strings

I
II
III
IV

Body

Sh
Ch
f

Br
TP

p *fff* *p* *fff*

pizz.

*Hold strings with "normal" pressure

*Hold strings with half-harmonic pressure

*Please do not accentuate beats, unless it is marked.

22
8

end

neck

nut

I

II

III

IV

Sh

Ch

p

ffff

*Hold strings with harmonic pressure

31
8

end

neck

nut

I

II

III

IV

Sh

Ch

mp

ffff

16
8

end
neck
nut

nat. harm. 1

I
II
III
IV

Sh *mp* *ff* *mp* *ff*

Ch

f

Br

TP

Detailed description: This musical score covers frets 16 and 14. It features a grand staff with five lines: end, neck, nut, strings I-IV, and a bottom staff for Sh, Ch, f, Br, and TP. The first system (fret 16) includes a box labeled 'nat. harm. 1' on the I string. The second system (fret 14) includes a box labeled 'nat. harm. 2' on the I string. Dynamics are marked as *mp* and *ff* with hairpins. The bottom staff shows a series of 'x' marks and a line graph that rises and then falls.

14
8

17
8

end
neck
nut

nat. harm. 3

I
II
III
IV

Sh *mp* *ff*

Ch

f

Br

TP

Detailed description: This musical score covers fret 17. It features a grand staff with five lines: end, neck, nut, strings I-IV, and a bottom staff for Sh, Ch, f, Br, and TP. The first system includes a box labeled 'nat. harm. 3' on the I string. Dynamics are marked as *mp* and *ff* with hairpins. The bottom staff shows a series of 'x' marks and a line graph that rises and then falls.

27
8

end
neck
nut

nat. harm. 4

I
II
III
IV

Sh *mp* *fff* *fff*

Ch

∫

|||

Br

TP

16
8

13
8

end
neck
nut

nat. harm. 1

I
II
III
IV

Sh *mp* *fff* *mp* *fff* *mp* *fff* *mp* *fff*

Ch

∫

|||

Br

TP

17
8

end
neck
nut

nat. harm. 1

I
II
III
IV

Sh *mp* *ff* *ffff*

Ch

f

Br

TP

7
8

nat. harm. 4

Sh *ffff*

f

Br

TP

10
8

nat. harm. 1

Sh *ffff*

f

Br

TP

15
8

end
neck
nut

nat. harm. 2

I
II
III
IV

Sh *mp* *fff* *mp* *ffff*

Ch

f

Br

TP

8
8

nat. harm. 3

Sh *p* *ffff*

f

Br

TP

9
8

nat. harm. 1

Sh *pp* *ffff*

f

Br

TP

4/4 ♩=40

Strings

hammer on pull off ho po *mf* *fff* ho po ho po ho po *mf*

pizz.

Strings

ho po ho po ho po ho po ho po ho po *f* *fff* *mf*

pizz.

I
II
III
IV

Sh *fff*

Ch Ch

Br
TP

15 $\text{♩} = 130$
8

end
neck
nut

nat. harm. 1
nat. harm. 4
nat. harm. 4
nat. harm. 4

I
II
III
IV

Sh *mp* *fff* *mp* *ffff* *mp* *ffff* l.h. r.h.
Ch
f
IIII
Br
TP

12 8

18 8

end
neck
nut

nat. harm. 1
nat. harm. 4
nat. harm. 4
nat. harm. 4

I
II
III
IV

Sh *pp* *fff* l.h. r.h. *mp* *ffff* l.h. r.h. r.h. l.h. r.h. l.h. r.h.
Ch
f
IIII
Br
TP

17
8

14
8

end

neck

nut

I nat. harm. 1

II

III

IV

Sh *mp* *ff* *mp* *ff*

Ch

J

IIII

Br

TP

12
8

end

neck

nut

I nat. harm. 3

II

III

IV

Sh *pp* *ffff*

Ch

J

IIII

Br

TP

12
8

end
neck
nut

nat. harm. 4

I
II
III
IV

Sh *mp* \leftarrow *ff*

Ch

∫

Br

TP

5
8

nat. harm. 1

mp \leftarrow \rightarrow

7
8

nat. harm. 2

mp \leftarrow \rightarrow

11
8

end
neck
nut

nat. harm. 4

I
II
III
IV

Sh *mp* \leftarrow *fff*

Ch

∫

Br

TP

6
8

nat. harm. 3

mp \leftarrow *ff* \rightarrow

10
8

nat. harm. 1

mp \leftarrow *fff*

4
8

15
8

10
8

end
neck
nut

nat. harm. 3 nat. harm. 4 nat. harm. 1

I
II
III
IV

Sh *mp* < *ff* > *mp* < *ffff* > *mp* < *fff* >

Ch

∫

||||

Br

TP

15
8

16
8

end
neck
nut

I
II
III
IV

Sh *mp* < > *ffff*

Ch

∫

||||

Br

TP

Off Fingerboard

∫ Fb

end
neck
nut

I
II
III
IV

Sh *pp* *ffff*

Ch

∫

III OFb

Br

TP

end
neck
nut

I dampen the strings with left arm.

II pull left arm and produce the pizz in an unified and fast gesture.

III

IV

Sh *ff* *fff* *ffff* *ffff*

Ch

∫

III Fb Fb Fb Fb Fb

Br

TP