





Double was commissioned by Ben Hoadley.

Performance Notes

 — fast tonguing - in certain cases not synchronised with fingers

 — one quarter-tone flat

 — three quarter-tones flat

 — one quarter-tone sharp


(Accidentals continue to take effect until end of system.)


• — normal fingering

+ — alternate fingering - prefer darker, muted timbre where possible


•+~ — trill between alternate fingerings


(If there is no indication, assume a normal fingering.)


 — tie (line extends to end of final note)

 — note extension where the following note is re-articulated

(As a result, every notehead represents either a change of pitch or a re-articulation.)

 — glissando: whether achieved with embouchure or fingering is at the discretion of the player - aim for a smooth, continuous sound without any 'bumps'

 — harmonic (diamond notehead represents fundamental)

 — multiphonic based on distortion of fundamental with embouchure

Duration: c. 7 minutes

for Ben Hoadley

Double

I. Cantus

♩ = c. 72-76

sempre senza vib.

Karlo Margetić

ppp *mp* *f* *mp* *poco* *p* *mf* *pp* *mp* *ppp*

pp *poco* *mp* *p* *mf* *pp* *mf* *pp* *mp* *mf* *p* *mf* *poco* *f*

p *poco* *ppp* *f* *mp* *pp* *mp* *mf* *pp* *poco* *mf* *p*

pp *mf* *p* *cantabile* *mf* *pp* *mp* *ppp* *pp* *mf* *f*

p *mf* *pp* *poco* *mf* *p* *mp* *cantabile* *f* *p* *mf* *pp*

f *mp* *f* *pp* *mp* *poco* *f* *p* *mf* *poco* *f* *mp* *f* *p* *mp*

f *p* *mf* *poco* *p* *mp* *f* *pp* *mf* *p* *ppp* *p* *mf*

(♩ = c. 96) *tornando* *al*

f *pp* *poco* *mf* *p* *f* *p* *f* *mp* *poco* *p*

II. Double

Musical score for II. Double, featuring multiple systems of bass clef notation. The score includes various dynamics, articulations, and performance instructions.

System 1: $\text{♩} = c. 224$ $\text{♩} = c. 60$ *multiph.* *ff con forza* ffz *pp* *p* *mf* *f* *p* *mp* *gliss.*

System 2: *f* *mf* *p* *mf* *pp* *mp* *poco* *f* *p* *mp* *ppp* *pp* *poco* *mf*

System 3: *p* *poco* *ff con forza* *ffz* $\text{♩} = c. 60$ *pp* *mp* *mf* *p* *mf* *f* *mp* *gliss.*

System 4: *p* *mf* *ff con forza* $\text{♩} = c. 224$ $\text{♩} = c. 60$ *pp* *poco* *mf* *p* *pp* *mp* *f*

System 5: *mp* *pp* *mp* *pp* *mp* *pp* $\text{♩} = c. 152$ $\text{♩} = c. 60$ *p* *mf* *p* *f* *mf* *p* *f* *p* *gliss.*

System 6: $\text{♩} = c. 152$ $\text{♩} = c. 60$ $\text{♩} = c. 224$ $\text{♩} = c. 60$ *mp* *pp* *mp* *pp* *p* *mf* *ff con forza* *pp* *mp* *f* *p*

System 7: $\text{♩} = c. 224$ $\text{♩} = c. 60$ $\text{♩} = c. 60$ $\text{♩} = c. 152$ *ff con forza* *ffz* *f* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *mf*

System 8: $\text{♩} = c. 224$ $\text{♩} = c. 60$ $\text{♩} = c. 224$ $\text{♩} = c. 304$ *mp* *pp* *p* *p* *mf* *p* *f* *mp* *p* *f* *ruvido* *fff* *molto accel.*

1) Fast, imprecise tonguing not synchronised with fingers.

♩ = c. 60

♩ = c. 152

♩ = c. 60

mp *poco* *p* *mf* *p* *pp* *mp* *mf* *pp* *p* *mf* *p* *mf* *gliss.*

♩ = c. 224

♩ = c. 152

♩ = c. 224

♩ = c. 60

f *p* *mp* *ff con forza* *f* *p* *mf* *f* *p* *mp* *pp* *ff con forza* *ffz* *pp* *mp* *f* *p* *gliss.*

♩ = c. 152

♩ = c. 60

♩ = c. 224

♩ = c. 304

f *mp* *f* *p* *mp* *mf* *p* *p* *poco* *mf* *f* *molto accel.* *ff* *ruvido* *fff*

♩ = c. 152

♩ = c. 60

♩ = c. 224

♩ = c. 304

♩ = c. 60

mp *pp* *mf* *f* *p* *p* *poco* *mf* *p* *ff con forza* *ruvido* *mf* *poco* *p*

♩ = c. 152

♩ = c. 60

♩ = c. 224

♩ = c. 304

♩ = c. 60

mp *mf* *f* *p* *ffz* *f* *p* *mp* *gliss.* *mf* *p* *f* *ff con forza, ruvido* *p* *poco* *mf*

♩ = c. 224

♩ = c. 60

♩ = c. 152

♩ = c. 224

♩ = c. 304

♩ = c. 60

ff *pp* *p* *f* *p* *mp* *mf* *ffz* *mp* *ff* *ruvido* *mp* *mf*

♩ = c. 152

♩ = c. 60

♩ = c. 224

♩ = c. 60

p *f* *p* *f* *ffz* *mp* *p* *ffz* *mf* *p* *mf* *con forza* *ff* *p* *mp*