Joshua MARQUEZ

Bagsak
(2018)

for contrabass solo
(with optional amplification)

duration: 7 minutes

score

Performance Notes:

Each system is given an approximate duration during which the gestures should be completed. Proportional notation is given.

All glissandi should be smoothly started at the beginning of the note value with no vibrato during the movement between pitches. Perform rhythms that are not tied in conjunction with any glissandi that occurs during. The direction of the glissandi will be notated by a thick line going up or down.

Dashed slurs identify phrases. All items grouped within dashed slurs should be played as connected lines, a part of the same phrase, but not necessarily slurred under the same bow, unless otherwise indicated by a solid-lined slur.

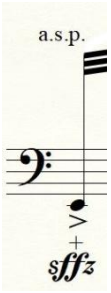
Amplification, if available, should be slight and only used to help clarify quieter textures. Any microphone(s) should be placed 12+ inches from the instrument.

	¼ flat
	¾ flat
	¼ sharp
	¾ sharp
ord.	ordinary bow position
s.p.	sul ponticello
s.t.	sul tasto
a.s.p.	alto sul ponticello; as close to the bridge as possible
a.s.t.	alto sul tasto; on the fingerboard
	vertical bow – hold the bow perpendicular (ord.) against the string, but drag vertically, in a parallel motion to the string, creating a ghostly, airy, pseudo-scratch tone
	muted strings – mute strings with left hand to obscure pitch and produce a rumbling effect

bow behind the bridge – exact string indications given in score

scratch tone produced with bow overpressure

play the highest note possible on indicated string; squeaky and piercing



combination of left hand pizzicato and accented (arco) alto sul ponticello; should be sounded together to reinforce the ferocity of the gesture

gradually move from one designated sound to another (i.e. bow position or amount of pressure)

gradual increase and decrease of bow overpressure with the densest amount of pressure occurring at the tip of the triangle, in the middle

gradual increase in bow overpressure with the densest amount of pressure occurring at the tip of the triangle, at the end

gradual decrease in bow overpressure with the densest amount of pressure occurring at the tip of the triangle, at the beginning – starting with a scratch tone

play groupings as quickly as possible

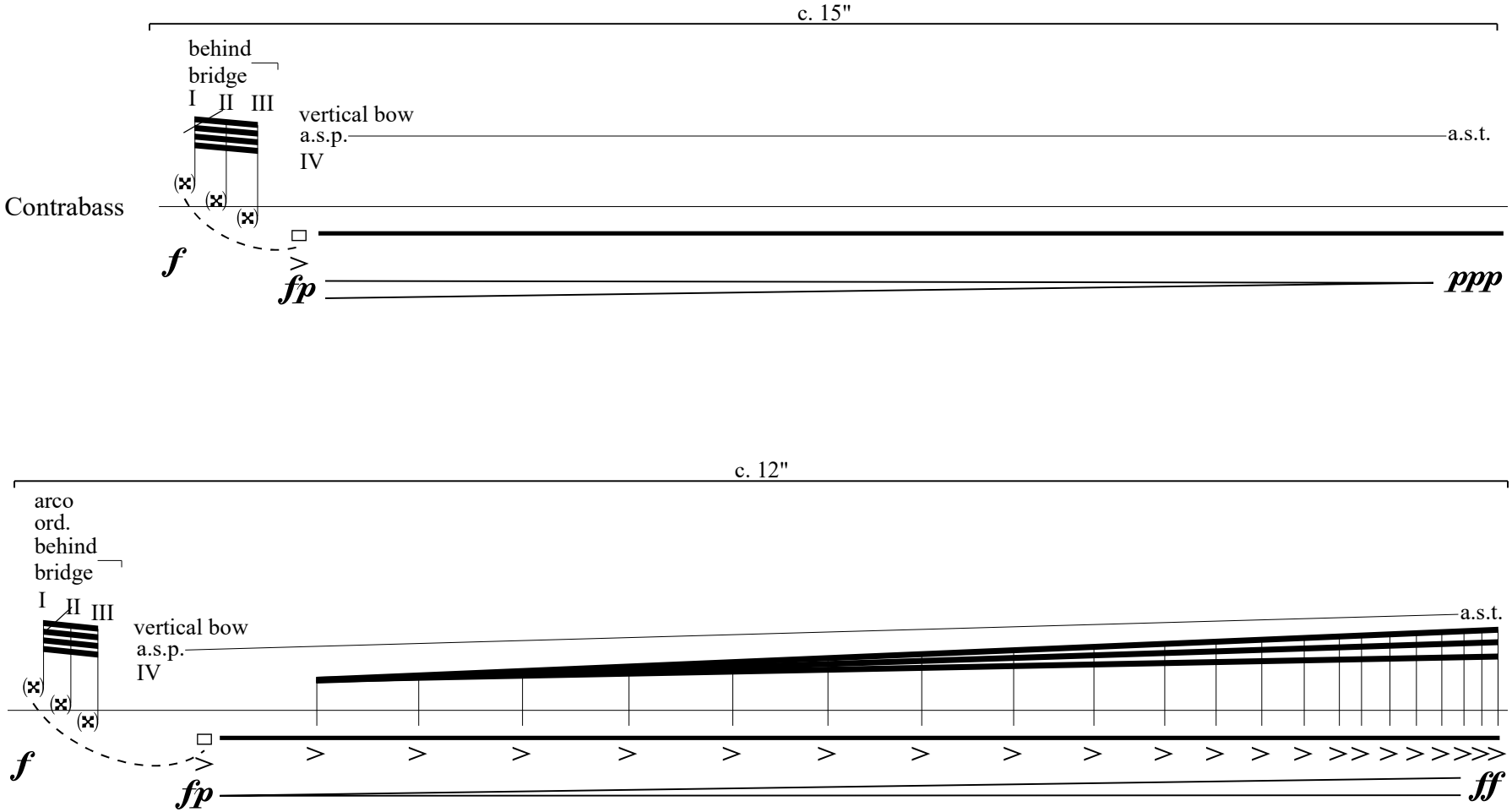
Program Notes:

Bagsak, in Tagalog, means “to fall”. Throughout the piece, the musical material descends until it can no longer sustain itself and disintegrates. For me, *Bagsak* represents my own investigations of my Filipinx-American identity and the contentious duality of Asian-American-ness. *Both* Asian *and* American, I have had to, and still continue to, investigate my own identity and what it means to be a Hispanic-Asian in America. The title comes from the tradition of the Filipinx Anti-Martial Law activists, and later, the Latinx/Filipinx-American Farm Workers Movement of the 20th Century. Many within the movement participated in a rallying ritual called “Isang Bagsak” (“one fall” or “one clap”). Starting with slow claps, the group of activists would increase the momentum and speed of the claps until someone (usually the person leading the ritual) shouts “Isang Bagsak” and the group ends with a “unity clap” – coming together in solidarity.

Score

Bagsak

Joshua MARQUEZ



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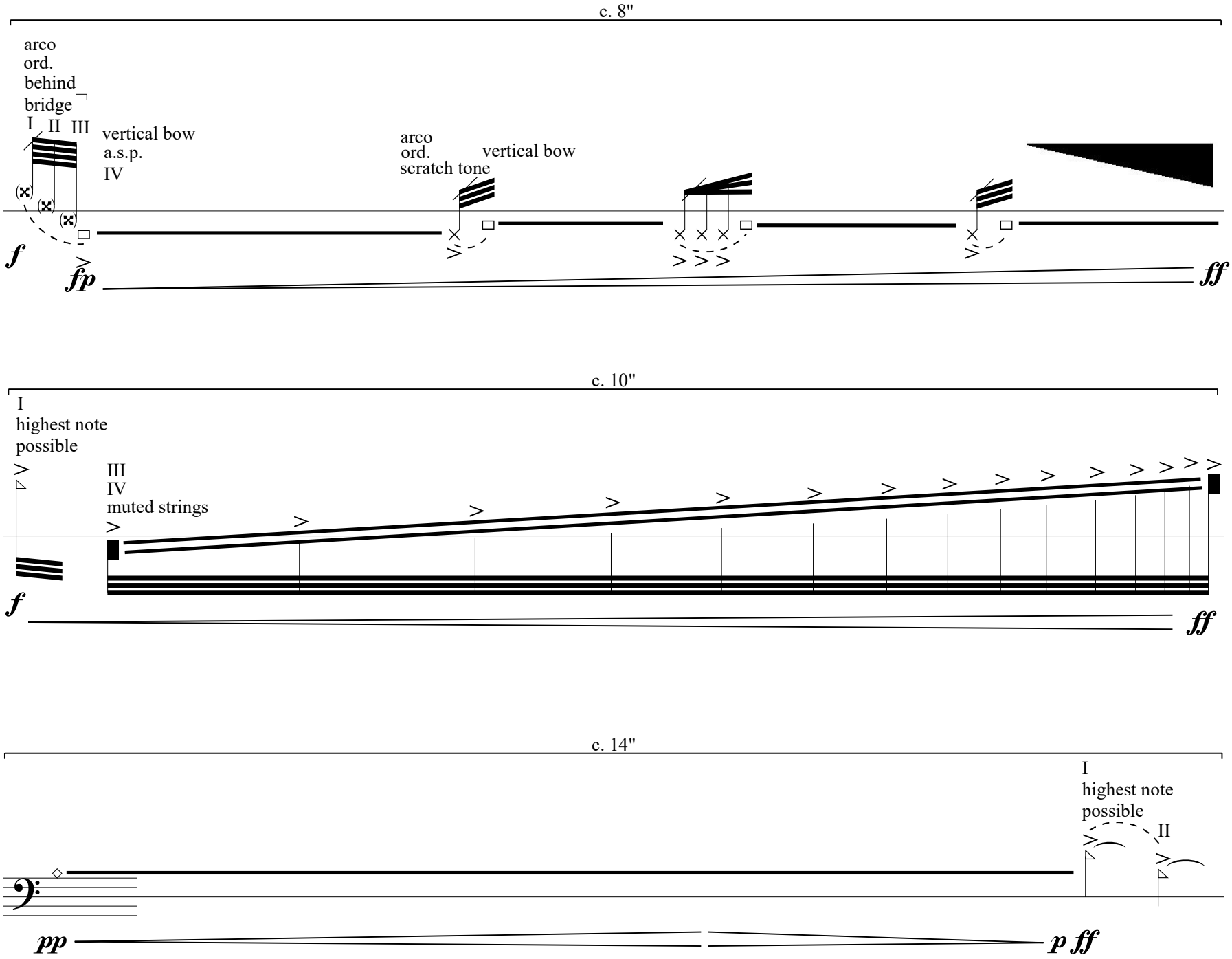
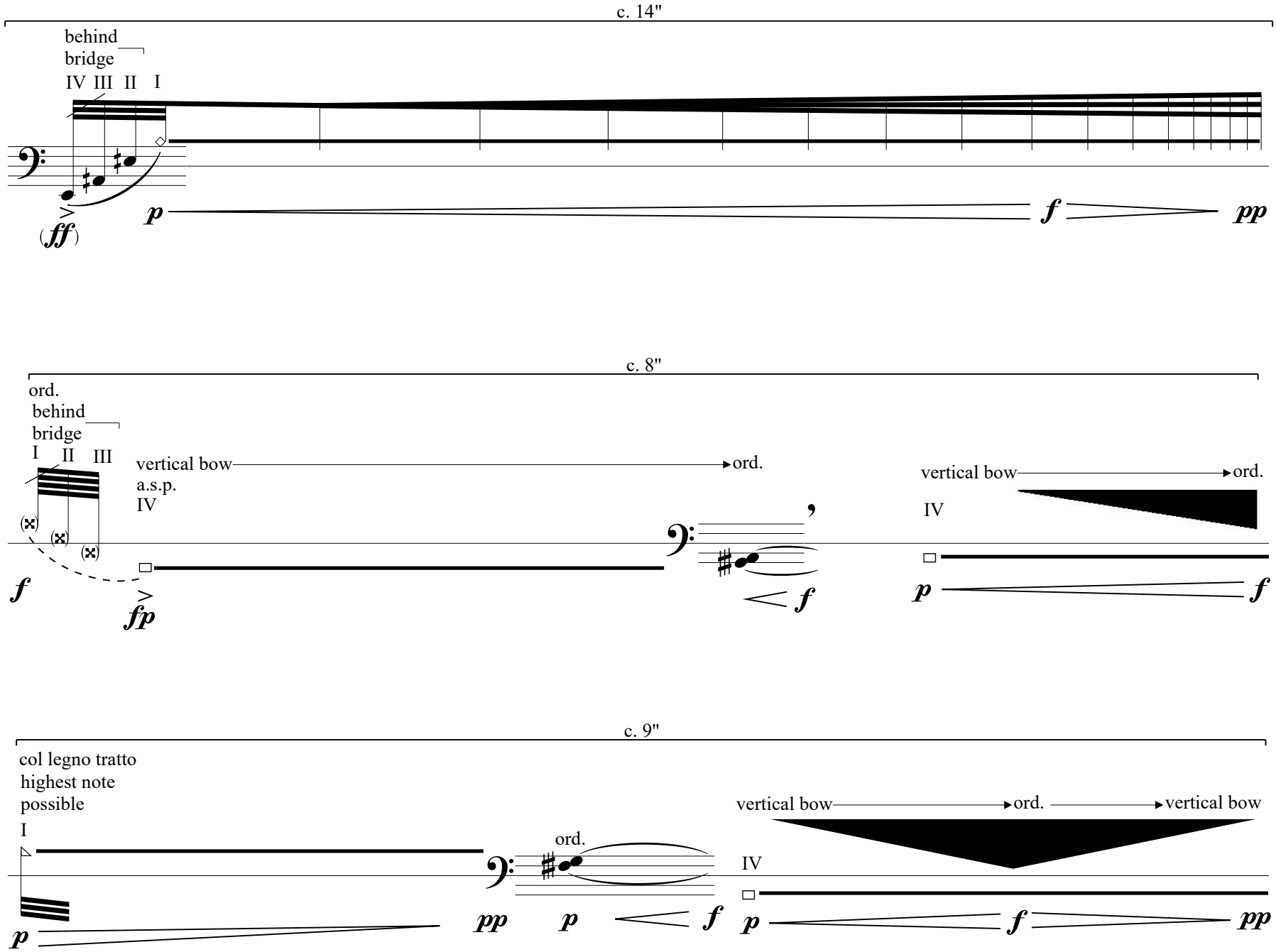
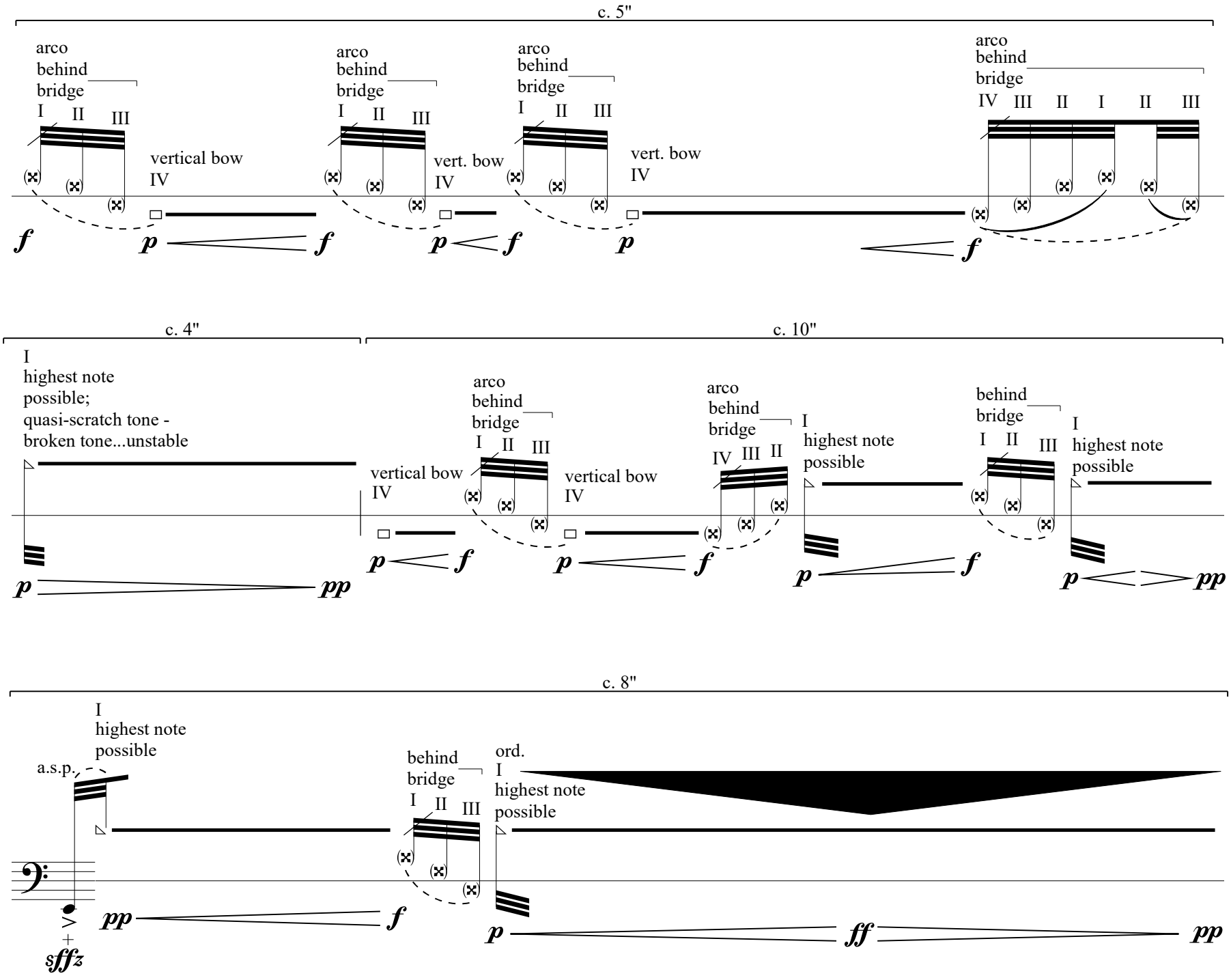
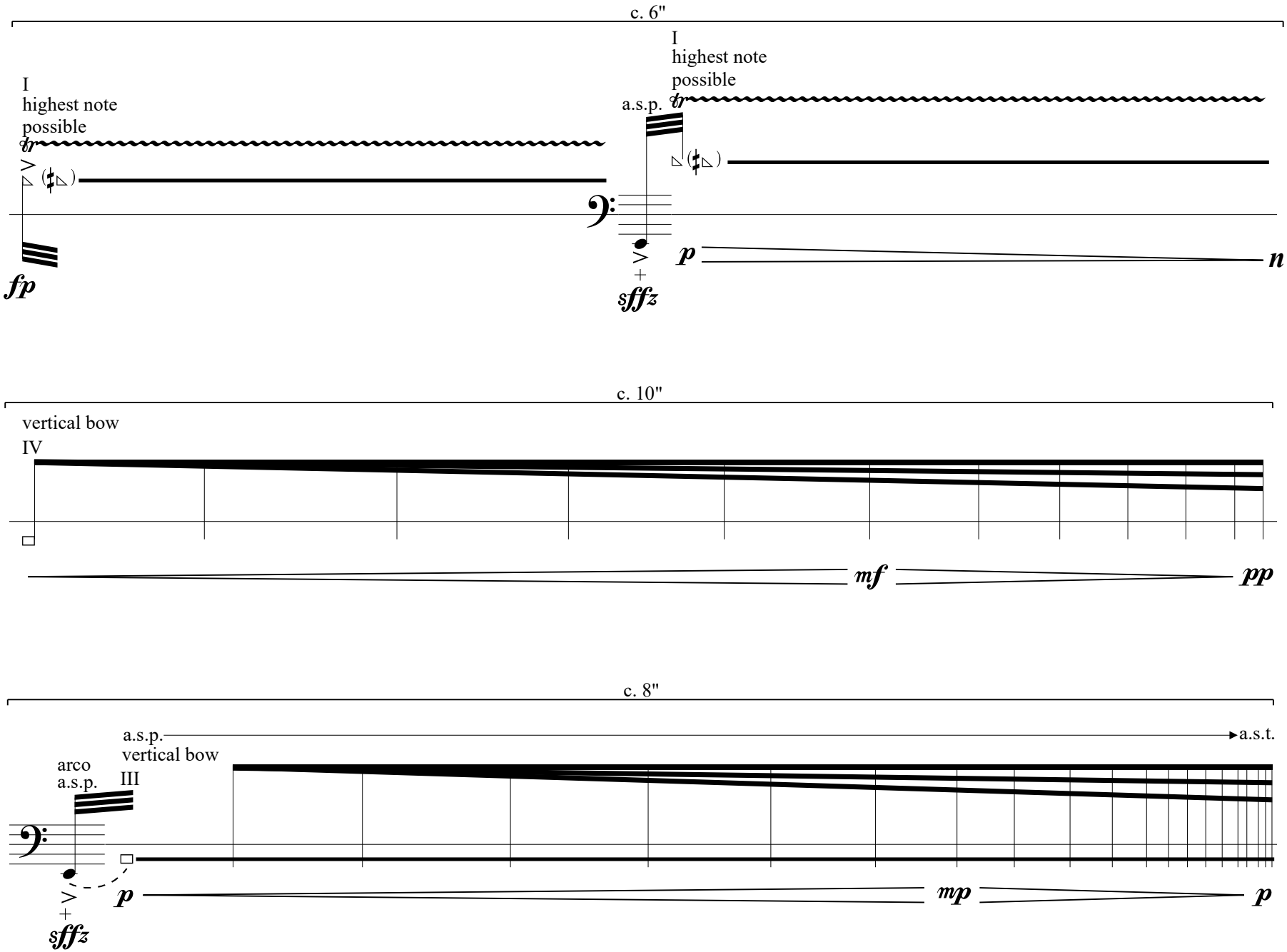
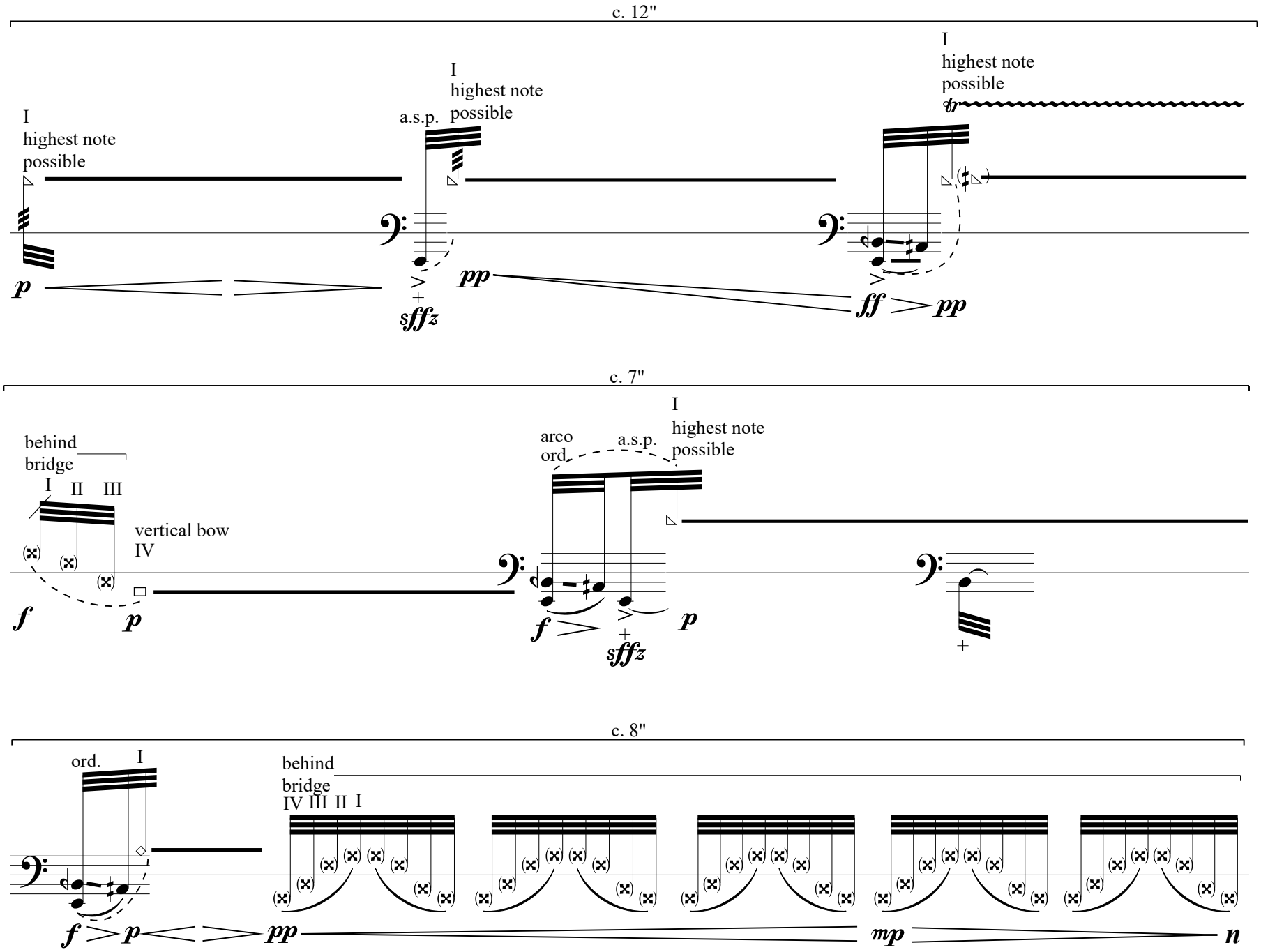
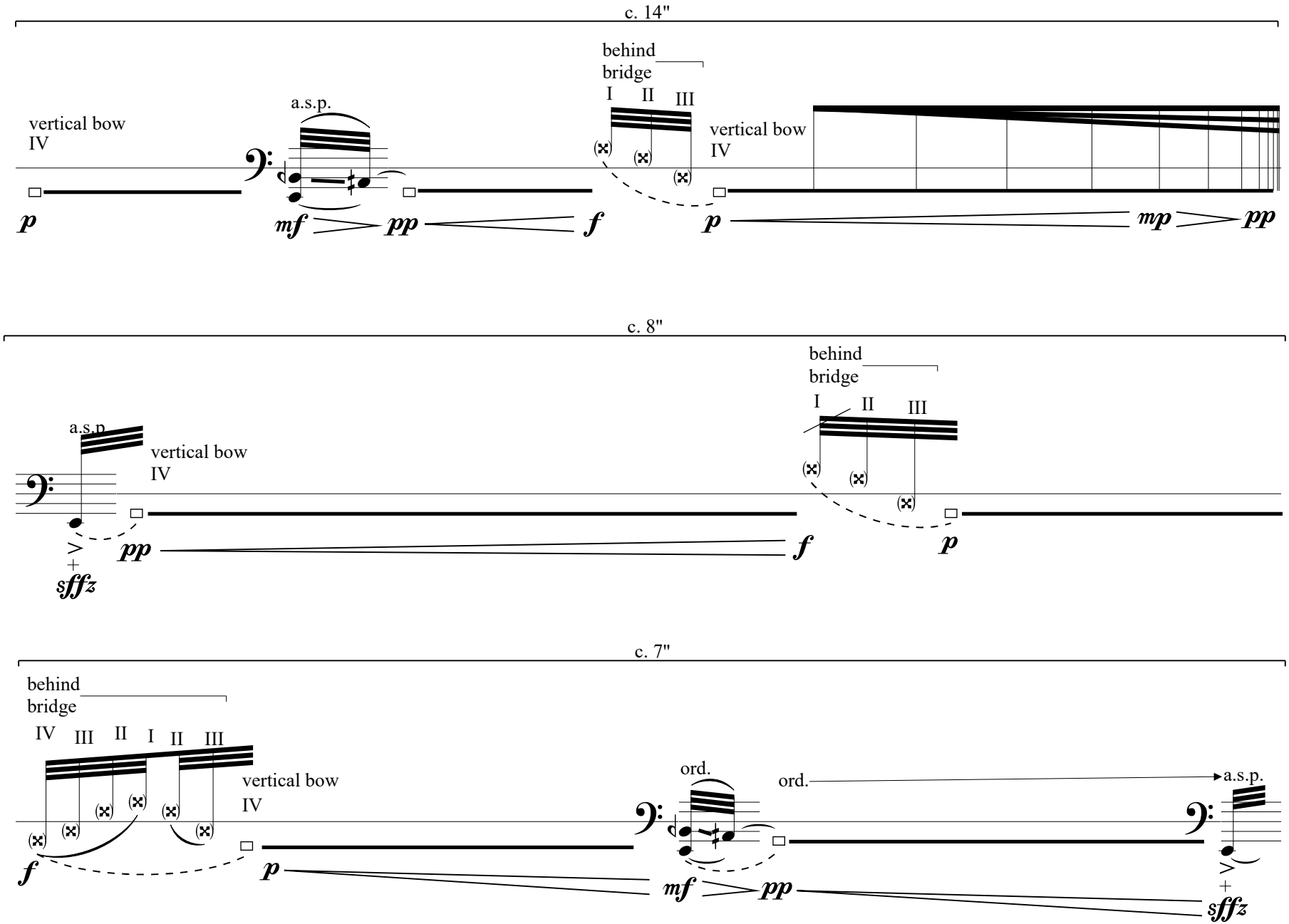

c. 8"
arco
ord.
behind
bridge
I II III
vertical bow
a.s.p.
IV
arco
ord.
scratch tone
vertical bow
f
fp
ff
c. 10"
I
highest note
possible
III
IV
muted strings
f
ff
c. 14"
I
highest note
possible
II
pp
p ff

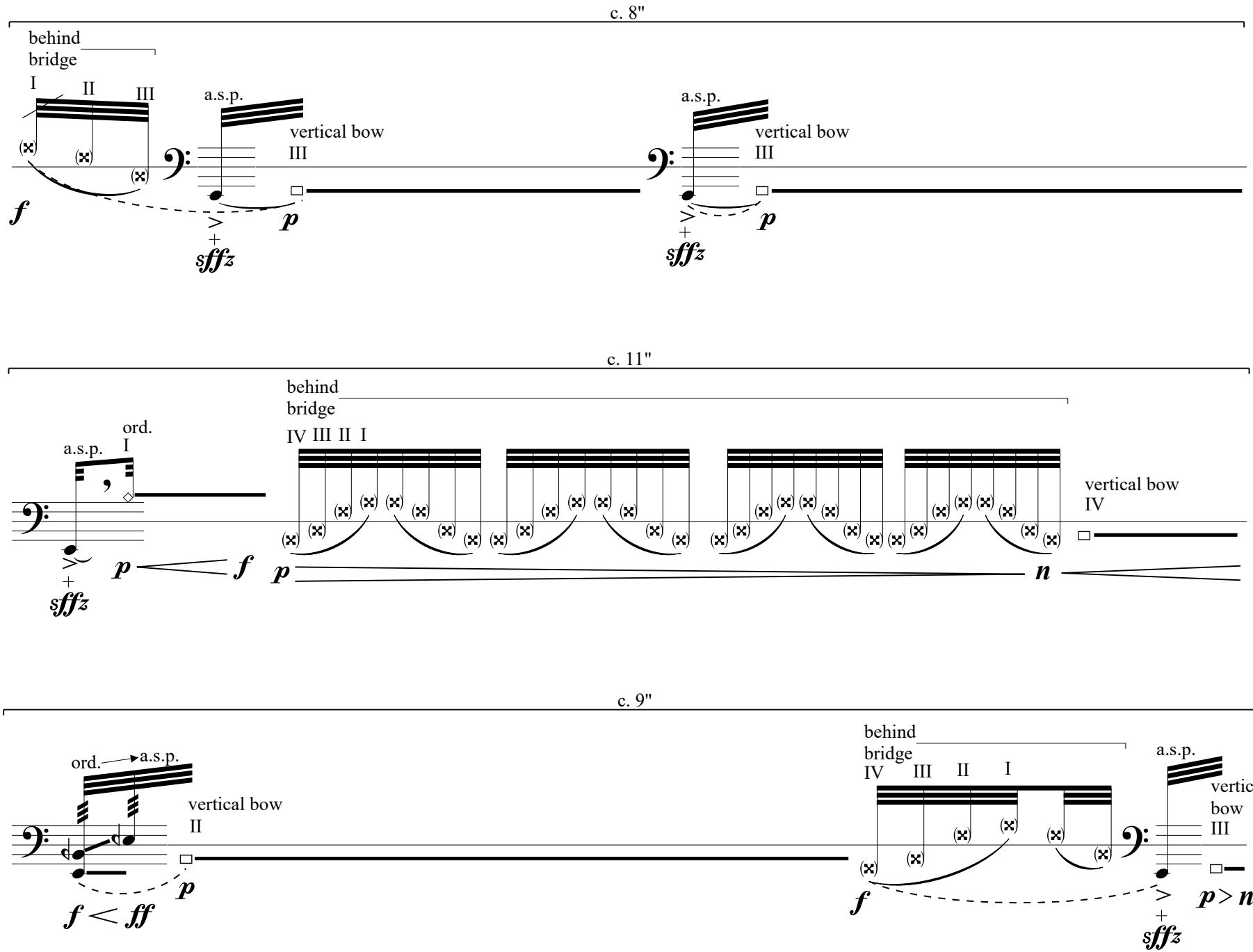

c. 14"
behind
bridge
IV III II I
(ff)
p
f
pp
c. 8"
ord.
behind
bridge
I II III
vertical bow
a.s.p.
IV
ord.
f
fp
f
vertical bow
ord.
IV
p
f
c. 9"
col legno tratto
highest note
possible
I
p
ord.
pp
p
f
vertical bow
ord.
vertical bow
IV
p
f
pp

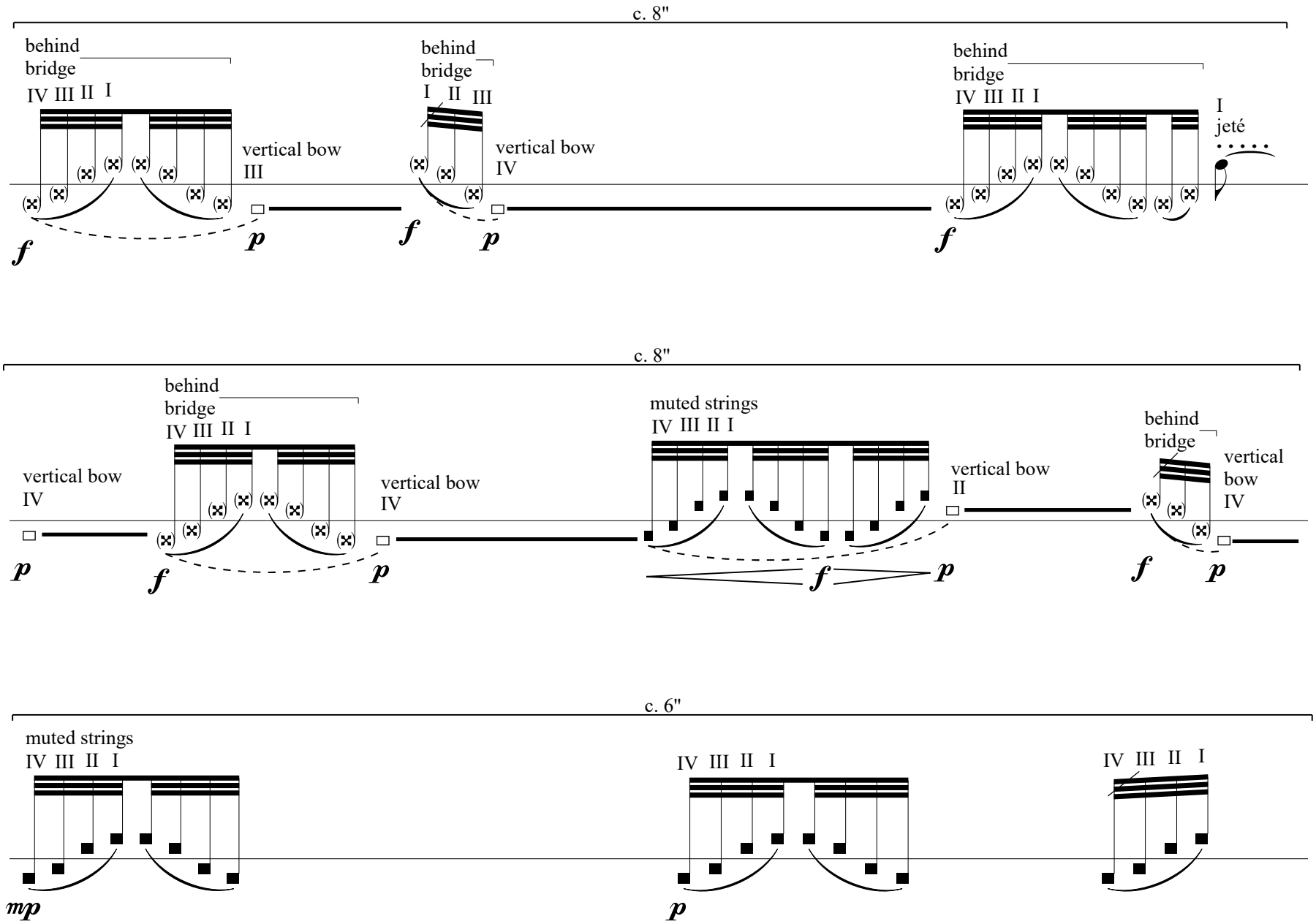

c. 5"
arco behind bridge I II III
vertical bow IV
vert. bow IV
vert. bow IV
arco behind bridge IV III II I II III
f p f p f p f
c. 4"
c. 10"
I highest note possible; quasi-scratch tone - broken tone...unstable
p pp
arco behind bridge I II III
vertical bow IV
vertical bow IV
arco behind bridge IV III II
I highest note possible
behind bridge I II III
I highest note possible
p f p f p f p pp
c. 8"
I highest note possible
a.s.p.
behind bridge I II III
ord. I highest note possible
pp f p ff pp
sfffz

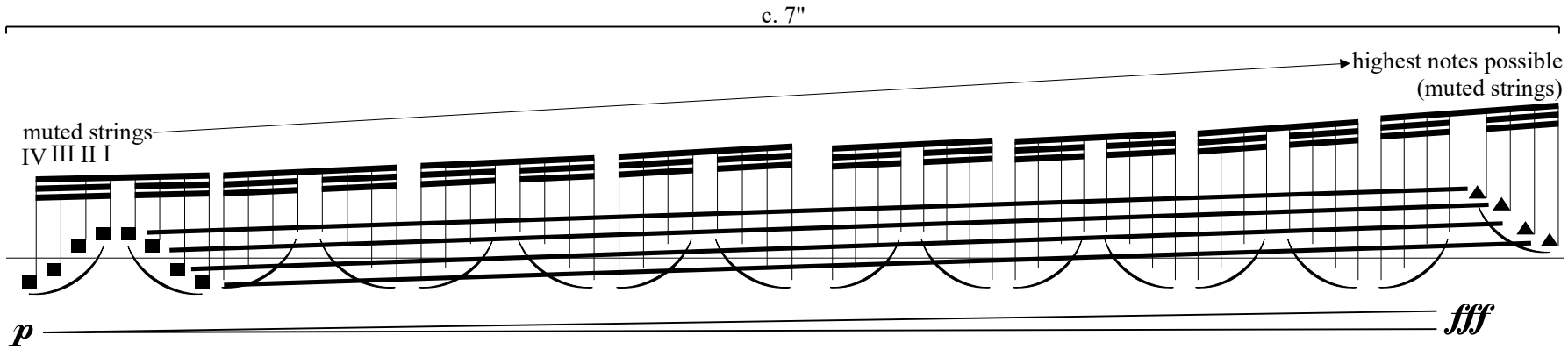

c. 6"
I
highest note
possible
tr
fp
I
highest note
possible
a.s.p.
tr
p
n
sffz
c. 10"
vertical bow
IV
mf
pp
c. 8"
a.s.p.
a.s.t.
arco
a.s.p.
vertical bow
III
p
mp
p
sffz

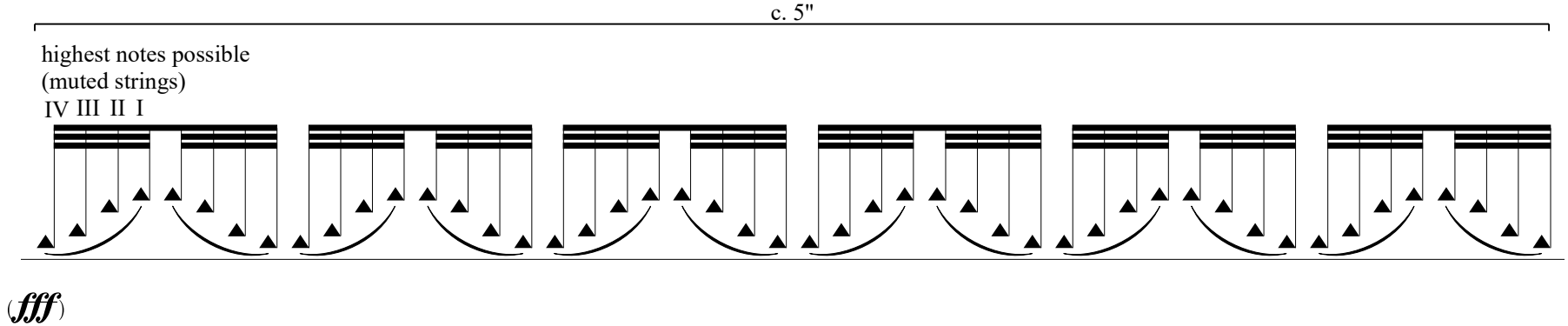

c. 12"
I
highest note
possible
p
a.s.p.
I
highest note
possible
pp
sffz
I
highest note
possible
ff
pp
c. 7"
behind
bridge
I II III
vertical bow
IV
f
p
arco
ord.
a.s.p.
I
highest note
possible
f
sffz
p
c. 8"
ord. I
f
p
behind
bridge
IV III II I
pp
mp
n

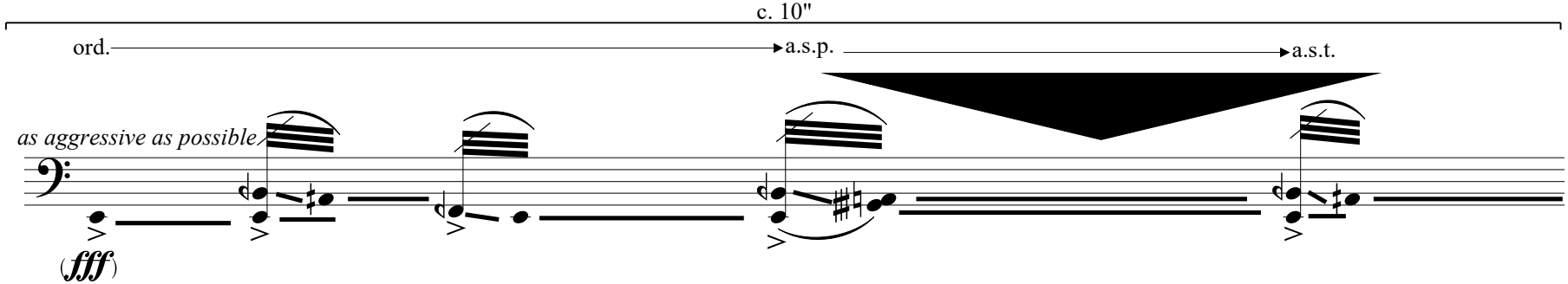

c. 14"
vertical bow
IV
a.s.p.
behind
bridge
I II III
vertical bow
IV
p
mf
pp
f
p
mp
pp
c. 8"
a.s.p
vertical bow
IV
behind
bridge
I II III
pp
sfffz
f
p
c. 7"
behind
bridge
IV III II I II III
vertical bow
IV
ord.
ord.
a.s.p.
f
p
mf
pp
sfffz

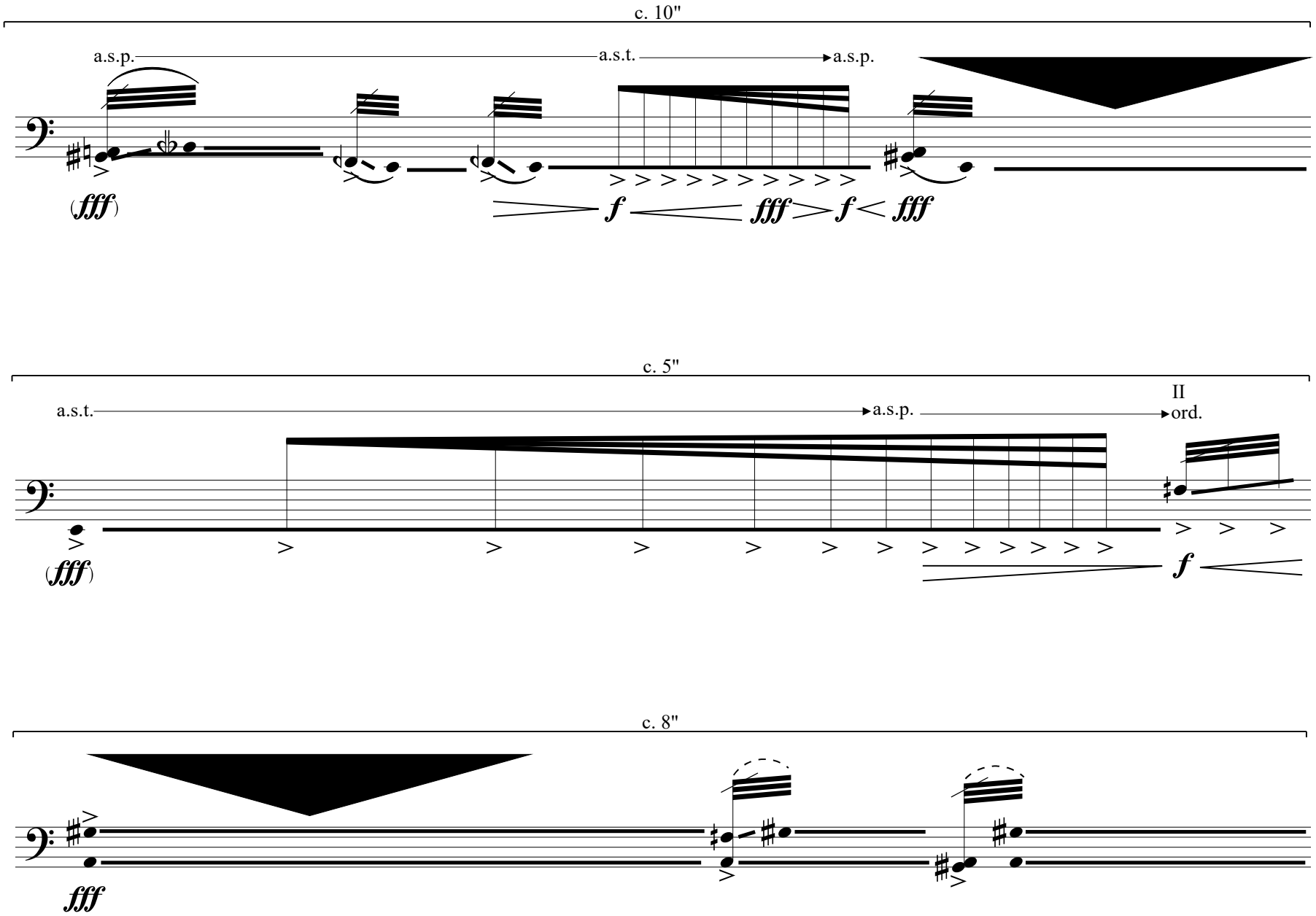

c. 8"
behind bridge
I II III
a.s.p.
vertical bow III
f
p
sffz
a.s.p.
vertical bow III
p
sffz
c. 11"
a.s.p.
ord. I
sffz
p f
behind bridge
IV III II I
p
n
vertical bow IV
c. 9"
ord. a.s.p.
vertical bow II
p
f < ff
behind bridge
IV III II I
f
a.s.p.
vertical bow III
p > n
sffz


c. 8"
behind bridge
IV III II I
vertical bow III
f p
behind bridge
I II III
vertical bow IV
f p
behind bridge
IV III II I
I jeté
f
c. 8"
vertical bow IV
p
behind bridge
IV III II I
f
vertical bow IV
p
muted strings
IV III II I
f p
vertical bow II
behind bridge
vertical bow IV
f p
c. 6"
muted strings
IV III II I
mp
IV III II I
p
IV III II I

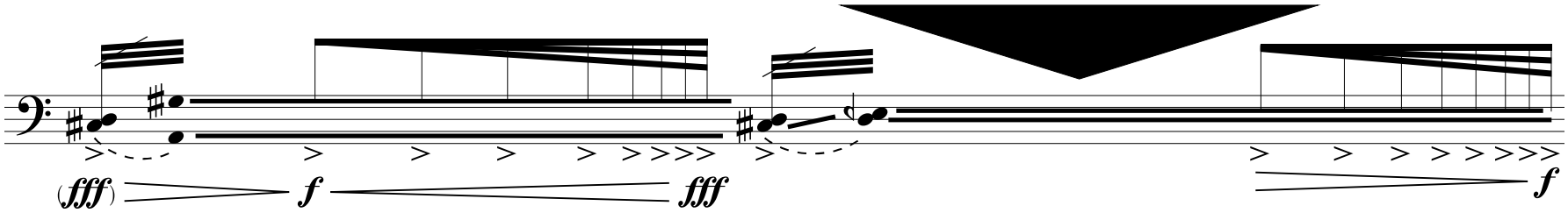

c. 7"
highest notes possible
(muted strings)
muted strings
IV III II I
p
fff


c. 5"
highest notes possible
(muted strings)
IV III II I
(fff)

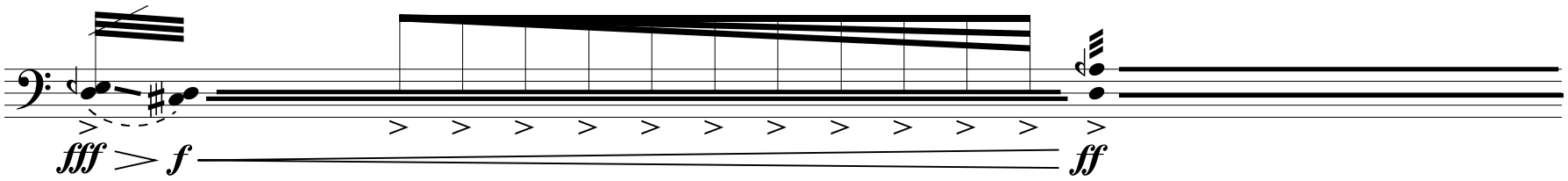

c. 10"
ord.
a.s.p.
a.s.t.
as aggressive as possible
(fff)


c. 10"
a.s.p.
a.s.t.
a.s.p.
(fff)
f
fff
f
fff
c. 5"
a.s.t.
a.s.p.
II
ord.
(fff)
f
c. 8"
fff

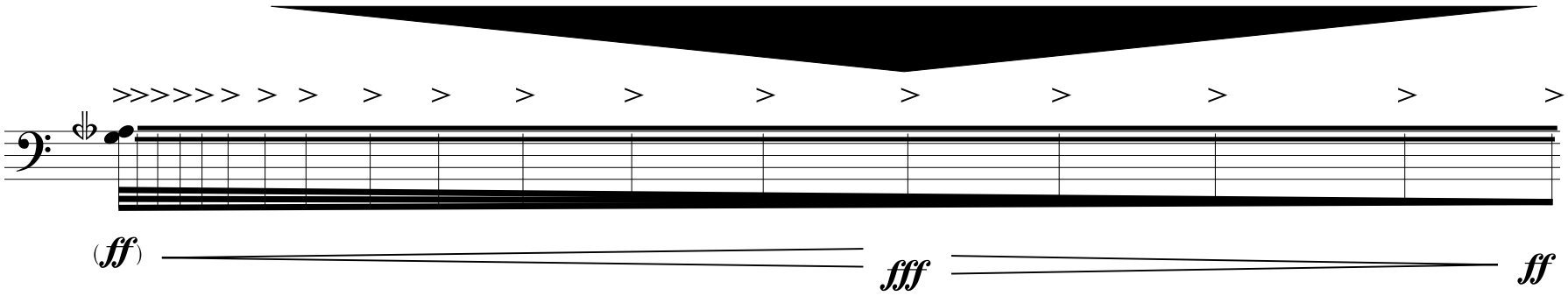
c. 7"

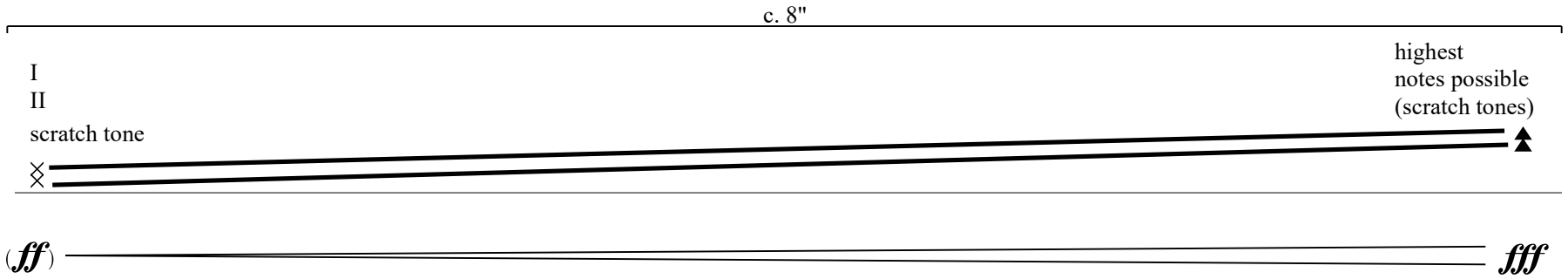


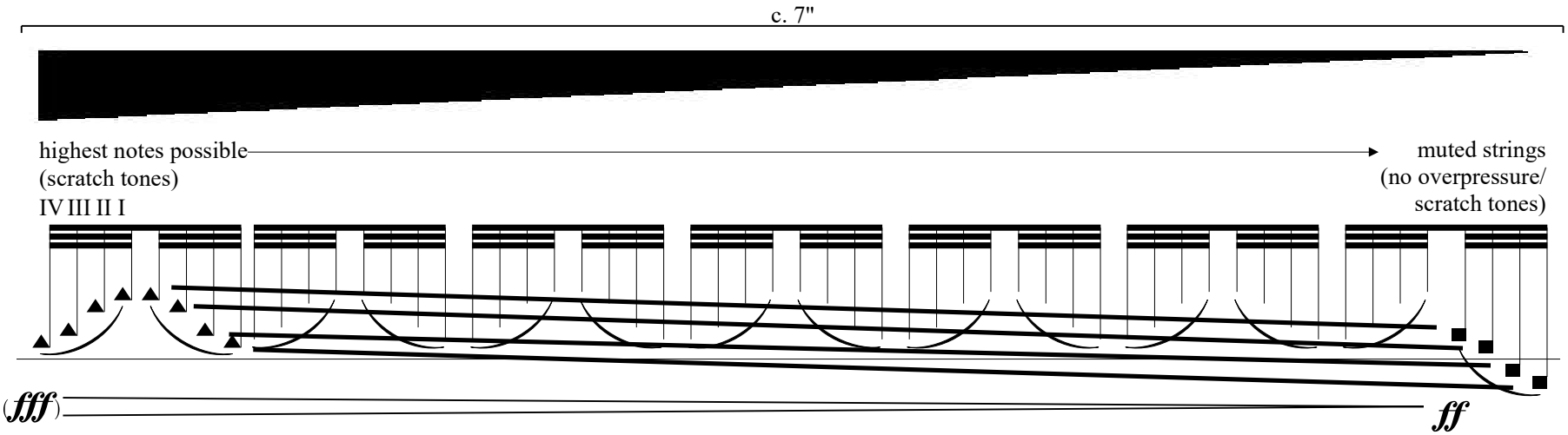
c. 6"

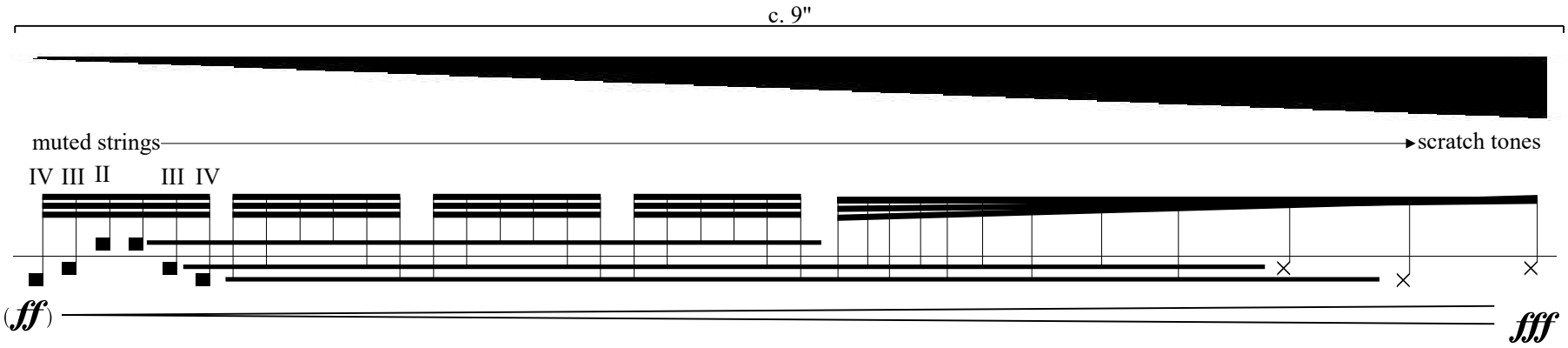


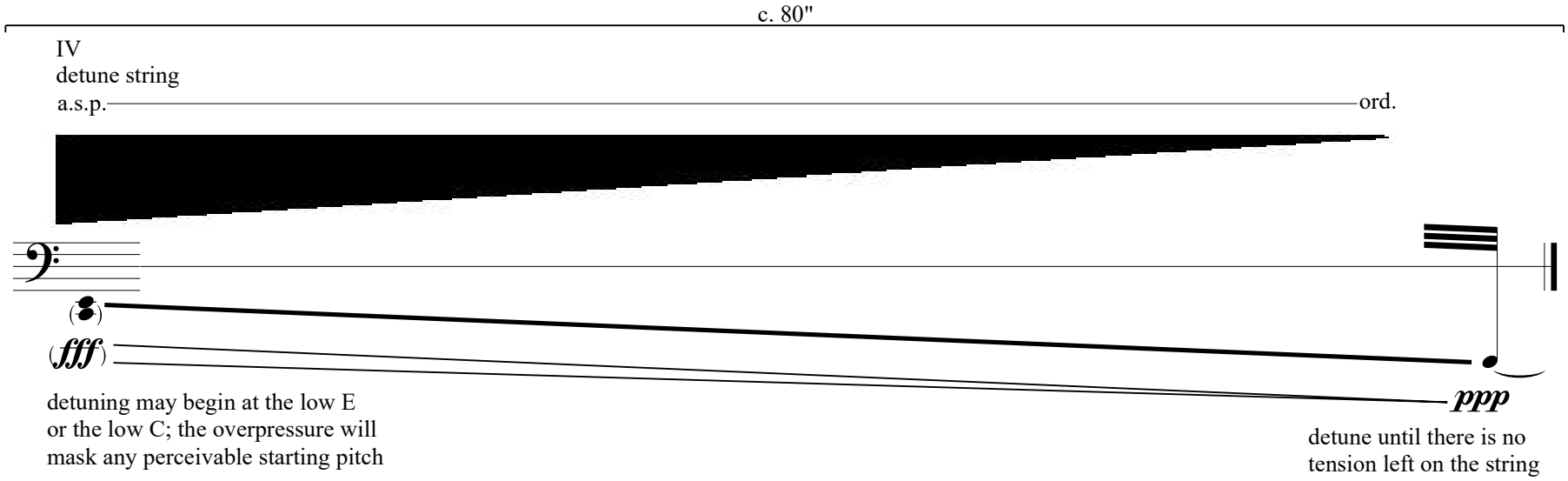
c. 10"




c. 8"
I
II
scratch tone
highest
notes possible
(scratch tones)
(fff)
fff


c. 7"
highest notes possible
(scratch tones)
IV III II I
muted strings
(no overpressure/
scratch tones)
(fff)
ff


c. 9"
muted strings
scratch tones
IV III II III IV
(ff)
fff


c. 80"
IV
detune string
a.s.p.
ord.
(fff)
ppp
detuning may begin at the low E
or the low C; the overpressure will
mask any perceivable starting pitch
detune until there is no
tension left on the string