

Josh Trentadue

Concerto for Double Bass

(2018)

*Commissioned by and Dedicated to
Matthew Gibson*

Double Bass SOLO PART

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www.joshtrentadue.com

PERFORMANCE NOTES

This part may be used for both the chamber ensemble and piano reduction. If performed with a chamber ensemble, ignore all indicated cuts as given in Movement IV.

Smaller noteheads indicate alternate passages you may choose to perform.

The part is set to scordatura tuning, in which the part will sound a whole step higher than written.

Amplification of the double bass is not required, but you may choose to use an amp at very low settings to better balance with the chamber ensemble.

There are several passages in Mvmt. IV during the double bass's cadenza in which the "Langlois Effect" is employed. To achieve this technique, the player must pinch the highest string with their thumb and forefinger, being careful not to touch the fingerboard at all. The result should be a high, pinching sound with little to no resonance.

PROGRAM NOTES

It was an absolute joy to have been given the opportunity to write this Concerto for Double Bass for a fantastic colleague and artist, Matthew Gibson. When he first approached me about writing a piece of this nature, I immediately recognized the bass's rich musical background from a number of fantastic pieces that highlighted the instrument's superhuman artistic and technical qualities. Within the role of the soloist in particular, the bass's ability to leap and bound between all sorts of ranges and techniques created an entirely new character altogether, separate from its general ensemble role of establishing the foundational harmonies through... well, the bass line. In the end, I was incredibly eager to begin work on this concerto and add to what is hopefully a unique contribution to the bass's vast repertoire.

This Concerto for Double Bass envisions a dreamlike road trip throughout the American countryside, with each of the four movements representing a different area of the country's diversifying landscape. The bass, while functioning as the soloist, sonically assumes the role of the leader (or "tourist") undergoing this journey. Joining the soloist is a chamber ensemble consisting of only winds, brass, piano, and percussion, making the bass the only string instrument of its kind in the group. A main theme connects the concerto together formally, appearing right at the beginning of this journey and transformed frequently throughout each new movement.

The title of the first movement, "Aloft on a Rock," is the Kiowa translation of the famous monolith in Wyoming, Devil's Tower. Evoking the majestic canyons and mountains of the West, it serves as an introduction to the concerto with a grand sense of adventure and wonder. The second movement, "Land of the Free," leads away from this territory into more monumental ground in the veins of a historical documentary. A jaunty sea shanty is the tune for the third movement "The Sea," conjuring up images of the summer beachside while acknowledging the historical adventures taken by past voyagers with a rendition of the folk song "O Shenandoah." The fun abruptly ends with the wild, chaotic, and sometimes overwhelming energy of the bustling cityscape conjured in the fourth movement "Never Sleeping", with so much to do and little time to experience it all in a restless paradise.

I owe a large debt of thanks and gratitude to Matt for his never-ending support, positivity, and extraordinary musicianship throughout the entire collaborative process and in the creation of this concerto. This experience has been both fruitful and rewarding at every step of this journey.

*For more sheet music, recordings, and other information, visit
www.joshtrentadue.com*

*If you have any questions or other inquiries, feel free to contact me at
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Double Bass (SOLO)

For Matthew Gibson

Concerto for Double Bass

and Chamber Ensemble

(2018)

Josh Trentadue

I. Aloft on a Rock

Maestoso $\text{♩} = 92$

Scordatura tuning; written part transposes up a whole step.

The score is written for a double bass in 3/2 time. It begins with a scordatura tuning diagram showing the strings tuned to G2, B1, D2, and F1. The notation is as follows:

- Measures 1-6: Bass clef, 3/2 time signature. Measure 4 contains a whole rest with a '4' above it.
- Measures 7-10: Bass clef, 3/2 time signature. Measure 7 contains a whole rest with a '7' above it. Measure 8 contains a whole rest with a '3' above it. Measure 9 contains a whole rest with a boxed '11' above it. Measure 10 contains a whole rest with a '4' above it.
- Measures 11-16: Bass clef, 3/2 time signature. Measure 11 contains a whole rest with a '20' above it. Measure 12 contains a whole rest with a '5' above it. Measure 13 contains a whole rest with a '4' above it. Measure 14 contains a whole rest with a '4' above it.
- Measures 17-20: Treble clef, 3/2 time signature. Measure 17 is marked 'Hn.' and contains a half note G4. Measure 18 contains a half note A4. Measure 19 contains a half note B4. Measure 20 contains a half note C5.
- Measures 21-28: Bass clef, 3/2 time signature. Measure 21 contains a whole rest with a '7' above it. Measure 22 contains a whole rest with a '7' above it. Measure 23 contains a whole rest with a '7' above it. Measure 24 contains a whole rest with a '7' above it. Measure 25 contains a whole rest with a '7' above it. Measure 26 contains a whole rest with a '7' above it. Measure 27 contains a whole rest with a '7' above it. Measure 28 contains a whole rest with a '7' above it.
- Measures 29-32: Treble clef, 3/2 time signature. Measure 29 is marked 'Alto Sax.' and contains a half note G4. Measure 30 contains a half note A4. Measure 31 contains a half note B4. Measure 32 contains a half note C5.
- Measures 33-36: Treble clef, 3/2 time signature. Measure 33 contains a whole rest with a '39' above it. Measure 34 contains a whole rest with a '4' above it. Measure 35 contains a whole rest with a '4' above it. Measure 36 contains a whole rest with a '4' above it.

Concerto for Double Bass

43 *Alto Sax.*

2

47

f *mp*

53

54

f

58

60

p *mf* 3

63

3 3 3

67

f 3 3 3 3 3

70

rit.

ff 3

72 **Allegro** ♩ = 120 - 126 (♩ = ♩ throughout)

77

82 *pizz.*

f 2 *pizz.*

Concerto for Double Bass

85

85

89

89

91

95

95

97

ff

102

Bracketed material is optional.
arco

102

mf

106

106

f

112

w/ ensemble pizz. arco

112

ff

117

117

121

solo

121

mf

125

125

p

mf

p

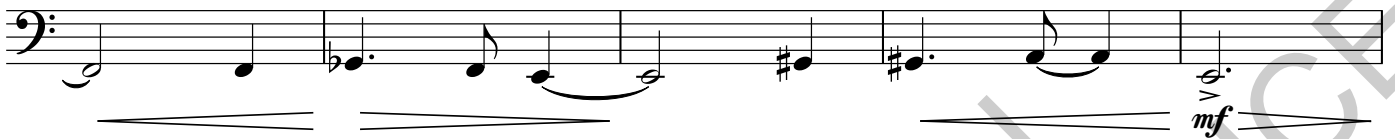
Concerto for Double Bass

130

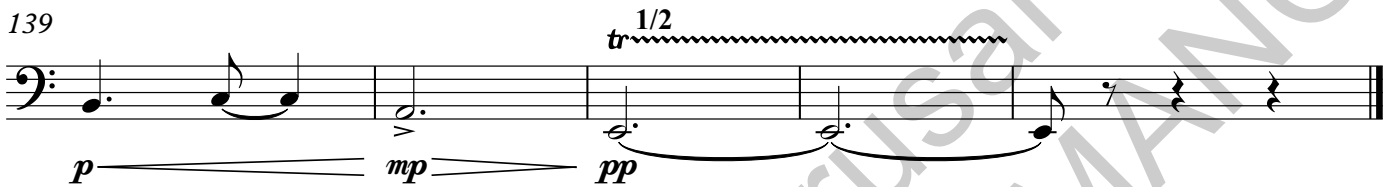


134

137



139



II. Land of the Free

1 Dolce e Sentimentale ♩ = 72 - 84

6



12

molto espressivo



17

19



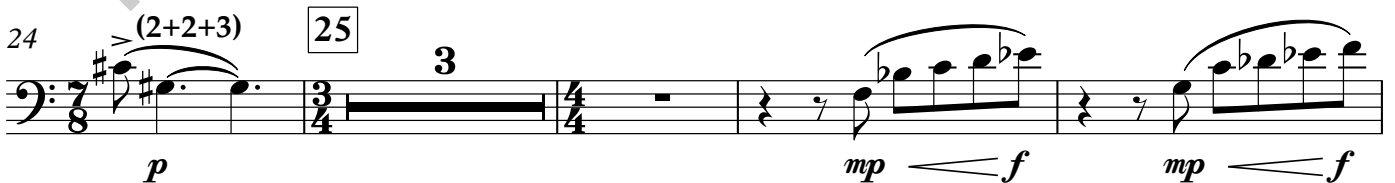
21



24

(2+2+3)

25



Concerto for Double Bass

31 32 as smooth as possible

mp *f* *p* 3

35

3 5 *ff* *p* *pp*

39 Piu Mosso ♩ = 80 - 92
4 solo; gently, like a lullaby, but with great reflection

mp *f*

48 49 pizz.

mp *pp* *p* *mf* *p* *mp*

54 arco

l.h. pizz. *p* *mf*

59 pizz.

pp *p*

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66 69 arco, senza sord.
Let horn lead here.

70

73 *mf*

75 *f*

78 pizz. arco 79 *mp* *f*

81

83

86 *mf*

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89 *ff*

91 *fff* *fp* rit.

94 **A Tempo** *f*

99 **101**

102 *molto rit.* *fp*

104 **Maestoso** ♩ = 84 - 96 *ff*

108 *mf*

113 *mp*

Concerto for Double Bass

119 rit. **Meno Mosso** rit.

mf *pp*

Tempo I ♩ = 72 - 84

125 sul tasto solo, espressivo

mp *mf*

129

mp

133

135 pizz.

p *mp*

138

p *pp*

Concerto for Double Bass

III. The Sea (feat. "O Shenandoah")

1 Jaunty $\text{♩} = 108 - 120$

7 (2 + 3 throughout)

6 2 4

13 *Cel.* arco ord.
jovial; all non-slurred
quarter notes short and crisp

6

mf

21

26

31

34

p *mf*

38

4 pizz.

f *ff*

47 lead here

f

Concerto for Double Bass

52

Musical staff for measures 52-56. The key signature has two flats (B-flat and E-flat). The time signature is 5/4. The music consists of a series of eighth and quarter notes, some with slurs and accents.

57

Musical staff for measures 57-61. Measure 57 starts with a 5/4 time signature. Measures 58-59 are in 2/2 time. Measure 60 is in 5/4 time. Measure 61 is in 5/4 time. Dynamics range from *mp* to *f*.

62

64

Musical staff for measures 62-65. Measure 62 is in 2/2 time. Measure 63 is in 2/2 time. Measure 64 is in 2/2 time. Measure 65 is in 3/2 time. Dynamics range from *mp* to *ff*. There are fingerings 2 and 3 indicated.

71

Musical staff for measures 71-76. Measure 71 is in 2/2 time. Measure 72 is in 2/2 time. Measure 73 is in 2/2 time. Measure 74 is in 2/2 time. Measure 75 is in 2/2 time. Measure 76 is in 2/2 time. Dynamics range from *mp* to *f*. The instruction *arco* is present.

79

Musical staff for measures 79-82. Measure 79 is in 2/2 time. Measure 80 is in 2/2 time. Measure 81 is in 3/2 time. Measure 82 is in 2/2 time. Dynamics range from *mp* to *f*.

83

Musical staff for measures 83-86. Measure 83 is in 2/2 time. Measure 84 is in 2/2 time. Measure 85 is in 2/2 time. Measure 86 is in 2/2 time. Dynamics range from *mp* to *f*. Instructions *pizz.* and *arco; sul pont.* are present.

87

Musical staff for measures 87-93. Measure 87 is in 2/2 time. Measure 88 is in 2/2 time. Measure 89 is in 2/2 time. Measure 90 is in 2/2 time. Measure 91 is in 3/2 time. Measure 92 is in 2/2 time. Measure 93 is in 2/2 time. Dynamics range from *mp* to *f*. There is a fingering 2 indicated.

93

arco ord. nobilimente

94 "O Shenandoah"

Musical staff for measures 93-95. Measure 93 is in 2/2 time. Measure 94 is in 4/2 time. Measure 95 is in 4/2 time. Dynamics range from *mf* to *f*.

96

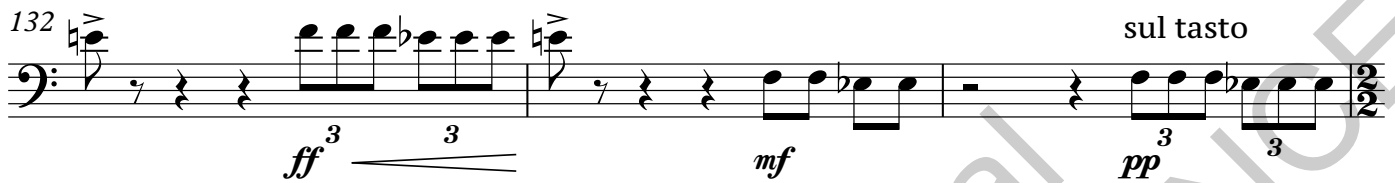
Musical staff for measures 96-100. Measure 96 is in 2/2 time. Measure 97 is in 2/2 time. Measure 98 is in 2/2 time. Measure 99 is in 2/2 time. Measure 100 is in 2/2 time. Dynamics range from *mp* to *f*.

Concerto for Double Bass

129



132



135



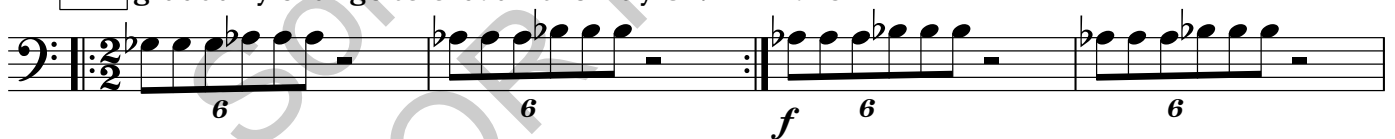
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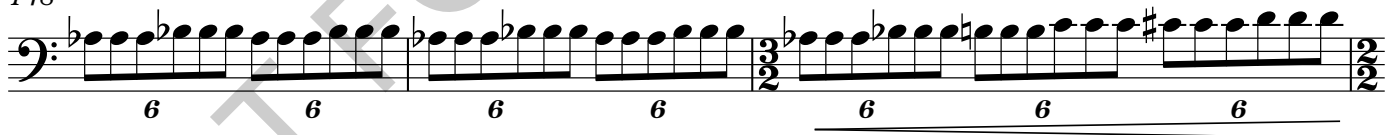
141



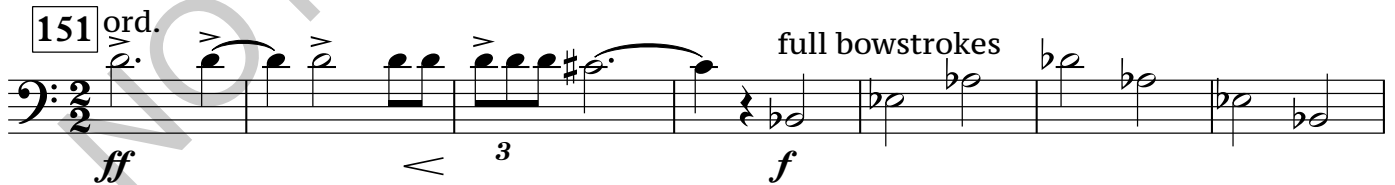
144 gradually change to ord. all the way UNTIL m. 151



148



151 ord.



158

159



165 166

Musical staff for measure 165, bass clef, showing a sequence of eighth and quarter notes with various accidentals.

172 173

Musical staff for measure 172, bass clef, featuring dynamic markings *sfz* and *mf* with hairpins. The staff includes a fermata over the final note.

177 *molto rit.* *attaca*

Musical staff for measure 177, bass clef, with a *molto rit.* marking and a *fff* dynamic marking. The staff ends with a double bar line.

IV. Never Sleeping

Furioso ♩ = 176 - 184+
ultra-aggressive

1 like a heavy-metal, grungy bass guitar

ord.

Musical staff for measure 1, bass clef, 4/4 time signature, featuring a fast, rhythmic eighth-note pattern. Dynamic marking *ff*.

5 sul. pont

Musical staff for measure 5, bass clef, 5/4 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *mp*. A dashed line indicates a continuation from measure 1.

7 ord.

Musical staff for measure 7, bass clef, 3/4 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *ff*.

8 *sul. pont*

Musical staff for measure 8, bass clef, 7/8 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *mf*.

Omit, cut to
Bar 23 if no
percussion

12

Musical staff for measure 12, bass clef, 4/4 time signature, featuring a sustained chord with a fermata. Dynamic markings *p* and *ff*.

17

Musical staff for measure 17, bass clef, 3/4 time signature, featuring a sustained chord with a fermata. Dynamic markings *mf* and *p*.

Musical staff for measure 17, bass clef, 3/4 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *ff*.

2

Musical staff for measure 2, bass clef, 2/4 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *ff*.

2

Musical staff for measure 2, bass clef, 4/4 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *ff*.

5

Musical staff for measure 5, bass clef, 5/4 time signature, featuring a rhythmic eighth-note pattern. Dynamic marking *ff*.

Concerto for Double Bass

ord.
23 **marcato** throughout

ff sul tasto

26 ord. sul pont.

30 ord. pizz. arco pizz. arco pizz. *f* **Cut to 38 if no perc.**

33 arco pizz. arco

36 38 *mf* *ff* *f*

40 **Cut to 44 if no perc.** *mf* *fp*

44 46 *ff*

48 *mf* **Slowly, freely out of sync from the ensemble** 3

Concerto for Double Bass

55 61
mp > *pp*

66 71 (3+2 throughout)
mp > *pp* *f*

74 *fff*

79 *ff* *pizz.*

83 85
ff

86 arco *fff* *ff*
Langlois effect

Concerto for Double Bass

89 **Freely** full bowstrokes **Furioso** ♩ = 176 - 184+

mf ————— *ff*

92 **Freely**

f ————— *mf* ————— *ff*

Repeat until playing as fast as possible.

93 **Furioso** ♩ = 176 - 184+ **Freely** L.E.

mf ————— *p* *sfz*

96 slow, jazzy col legno **pizz.** arco, L.E. jazzy again, slightly faster col legno

mp *mf* *p* *sfz* *sfz* *sfz* *mp* *p* *ppp*

96 **Adagio** ♩ = 72 as if restarting again w/ piano **Furioso** ♩ = 176 - 184+

mf

101 **Freely** pizz. arco L.E. sul pont. pizz., slowly arco, sul tasto

fff *mf* *sfz* *p* *pp* *mp* *mp* *p* *ppp*

Concerto for Double Bass

102 Furioso ♩ = 176 - 184+

*Cut to 117
if no perc.*

Musical notation for measures 102-106. The staff is in treble clef with a 4/4 time signature. It features a series of half notes tied across the measures, with a dynamic marking of *n* (pianissimo) and a hairpin crescendo leading to the end of the phrase.

Musical notation for measures 107-112. Measures 107-110 are in treble clef with a 4/4 time signature and contain whole rests. Measures 111-112 are in bass clef with a 4/4 time signature and contain whole rests. A dynamic marking of *n* is present.

117 ord.

Musical notation for measures 117-121. The staff is in bass clef with a 4/4 time signature. It features a series of half notes, with a dynamic marking of *mp* (mezzo-piano).

122

Musical notation for measures 122-126. The staff is in bass clef with a 4/4 time signature. It features a series of half notes, with a dynamic marking of *mp*.

127

Musical notation for measures 127-130. The staff is in bass clef with a 4/4 time signature. It features a series of half notes.

131

Musical notation for measures 131-133. The staff is in bass clef with a 7/8 time signature. It features a series of eighth notes, with a dynamic marking of *f* (forte).

134

Musical notation for measures 134-135. The staff is in bass clef with a 4/4 time signature. It features a series of eighth notes, with a dynamic marking of *mp*.

136 In 3 - Maestoso ♩ = 88 - 92+

Musical notation for measures 136-140. The staff is in bass clef with a 3/2 time signature. It features a series of eighth notes, with a dynamic marking of *ff* (fortissimo).

Concerto for Double Bass

140

3 3

143

3 3 3

rit.

146

3 3 3 3

Furioso ♩ = 176 - 184+

149 marcato throughout

149

ff sul. pont ord.

153

f *ff*

157

159

fff 2 *ff*

163

164

fff

167

fff