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
trentadue.motif@gmail.com

Double Bass (SOLO)

For Matthew Gibson

Concerto for Double Bass

and Chamber Ensemble

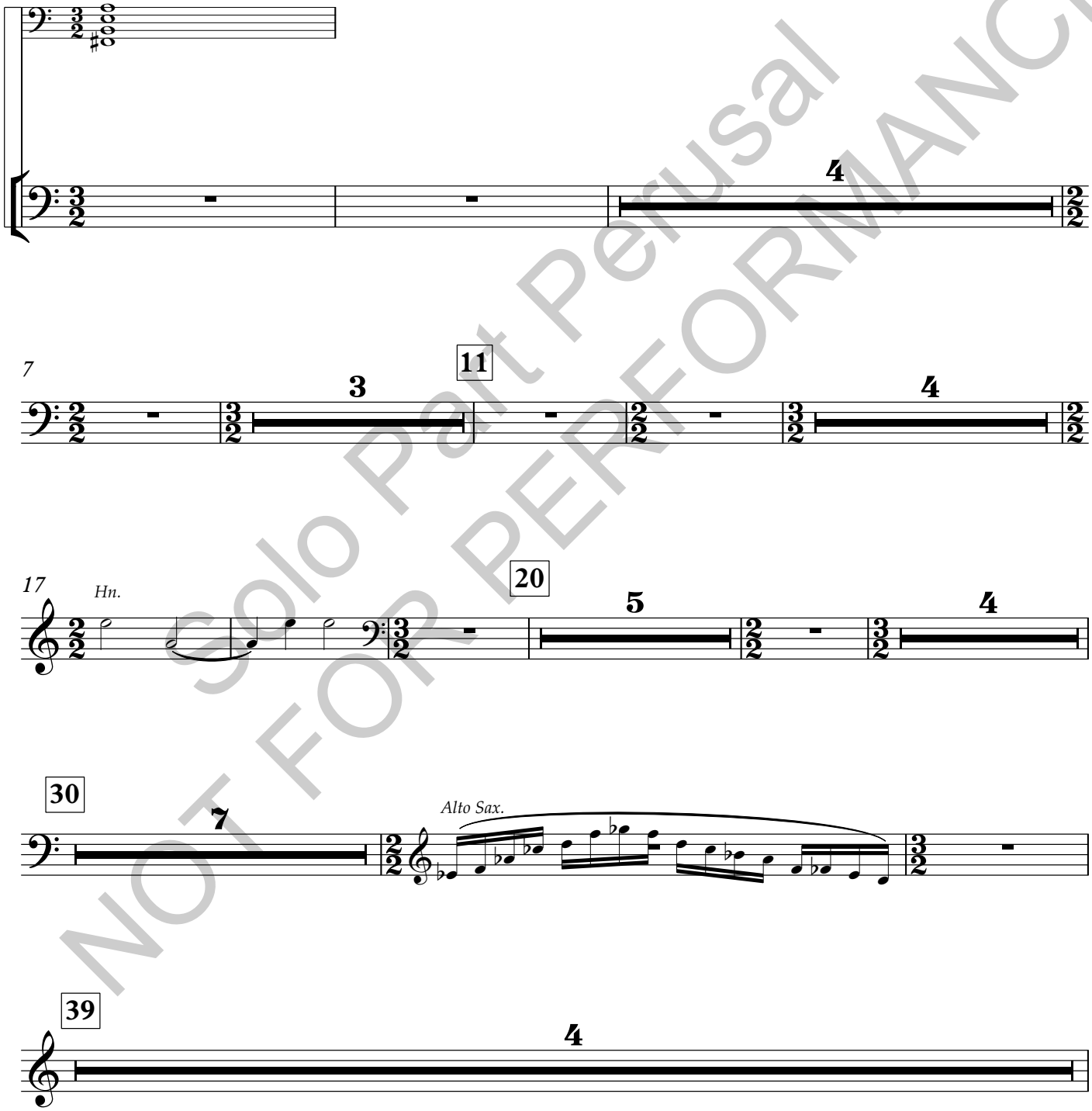
(2018)

Josh Trentadue

I. Aloft on a Rock

Maestoso ♩ = 92

Scordatura tuning; written part transposes up a whole step.



Solo Part Perusal
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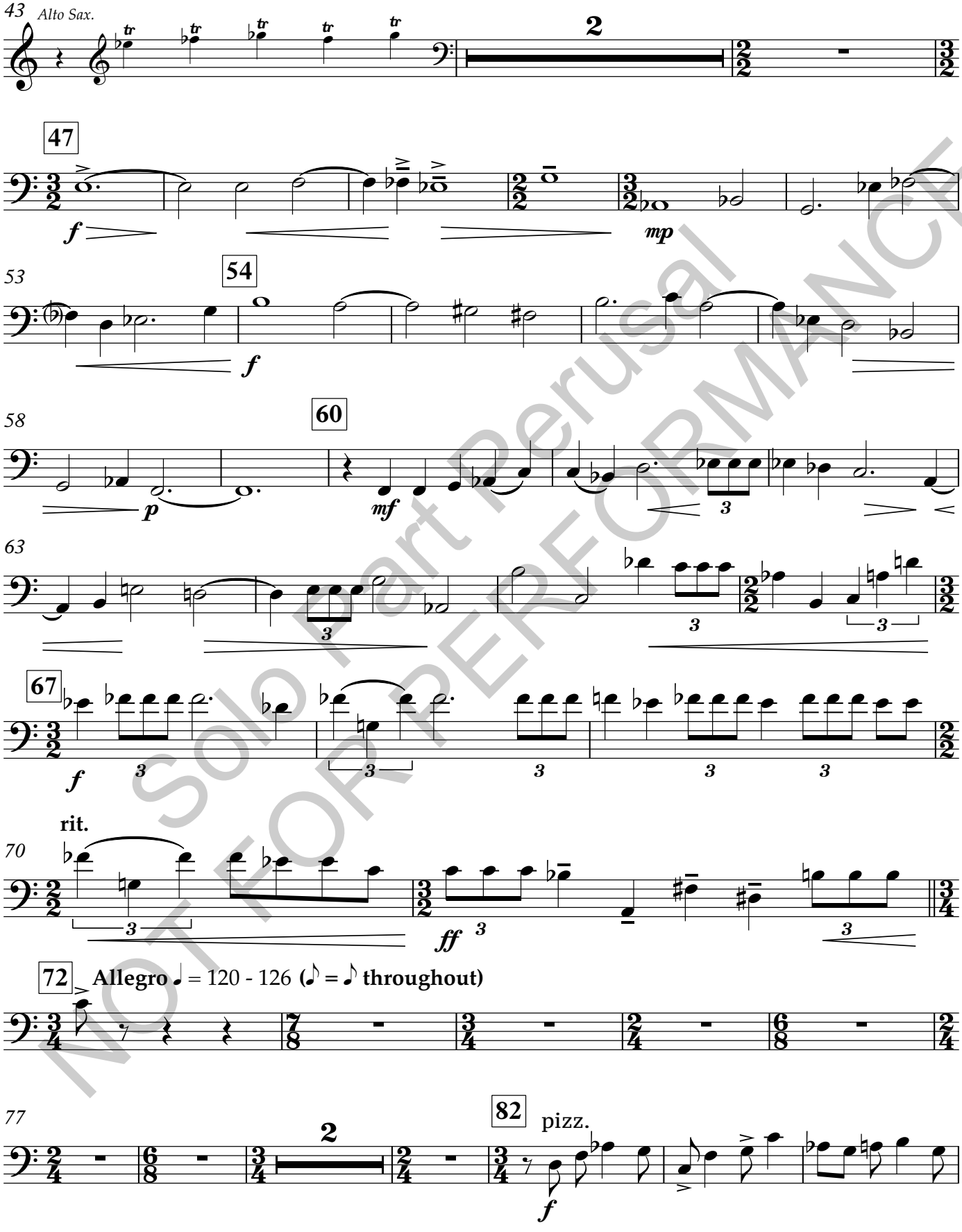
Concerto for Double Bass



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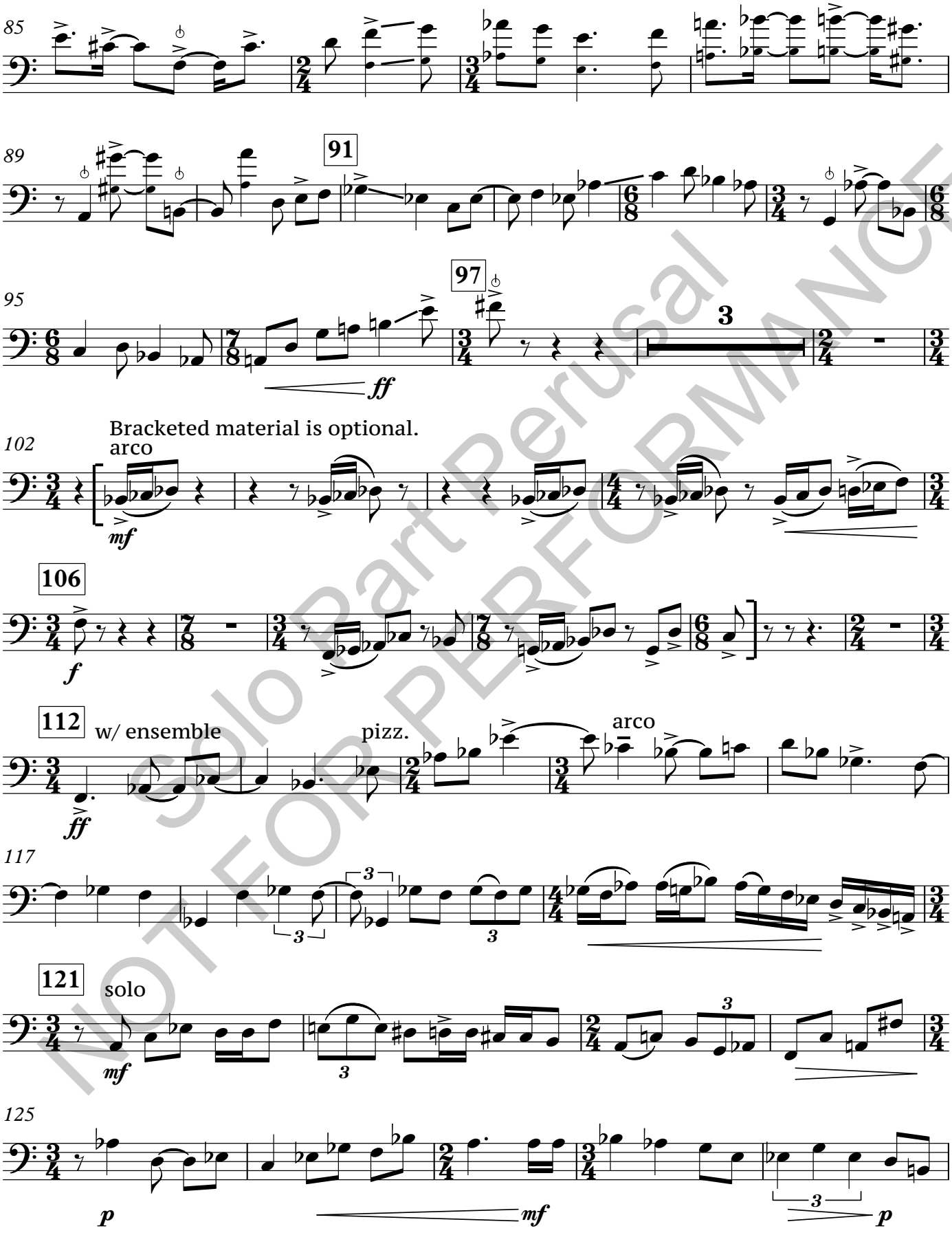

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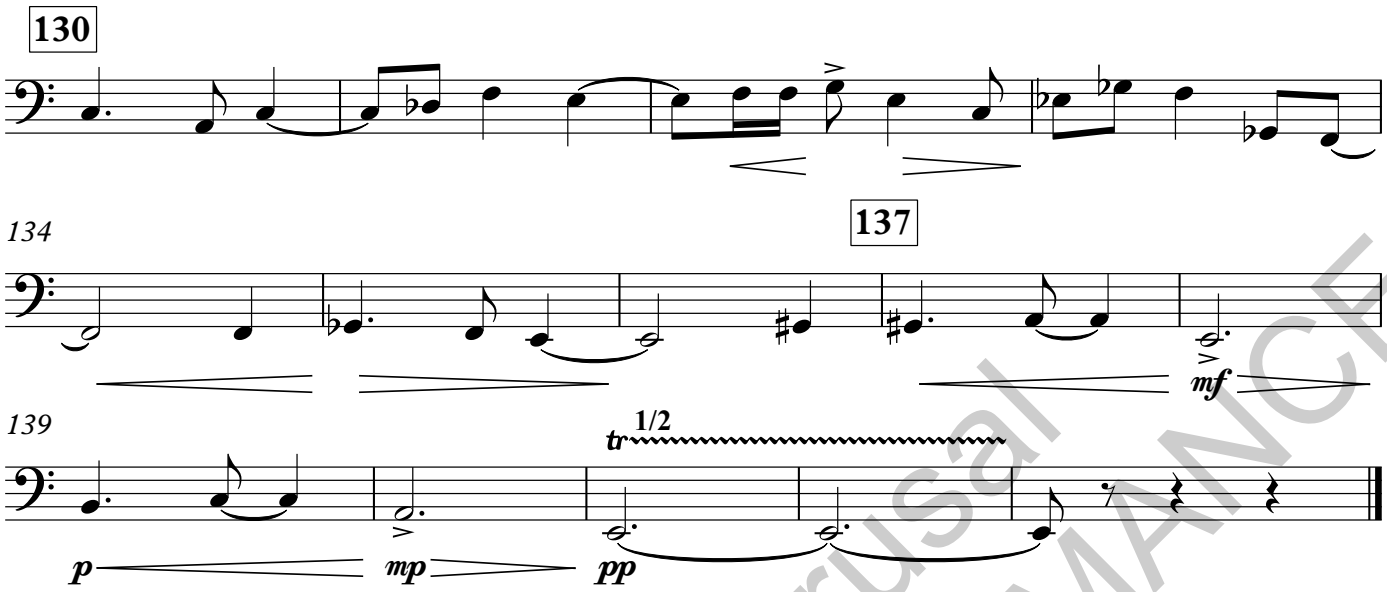

II. Land of the Free

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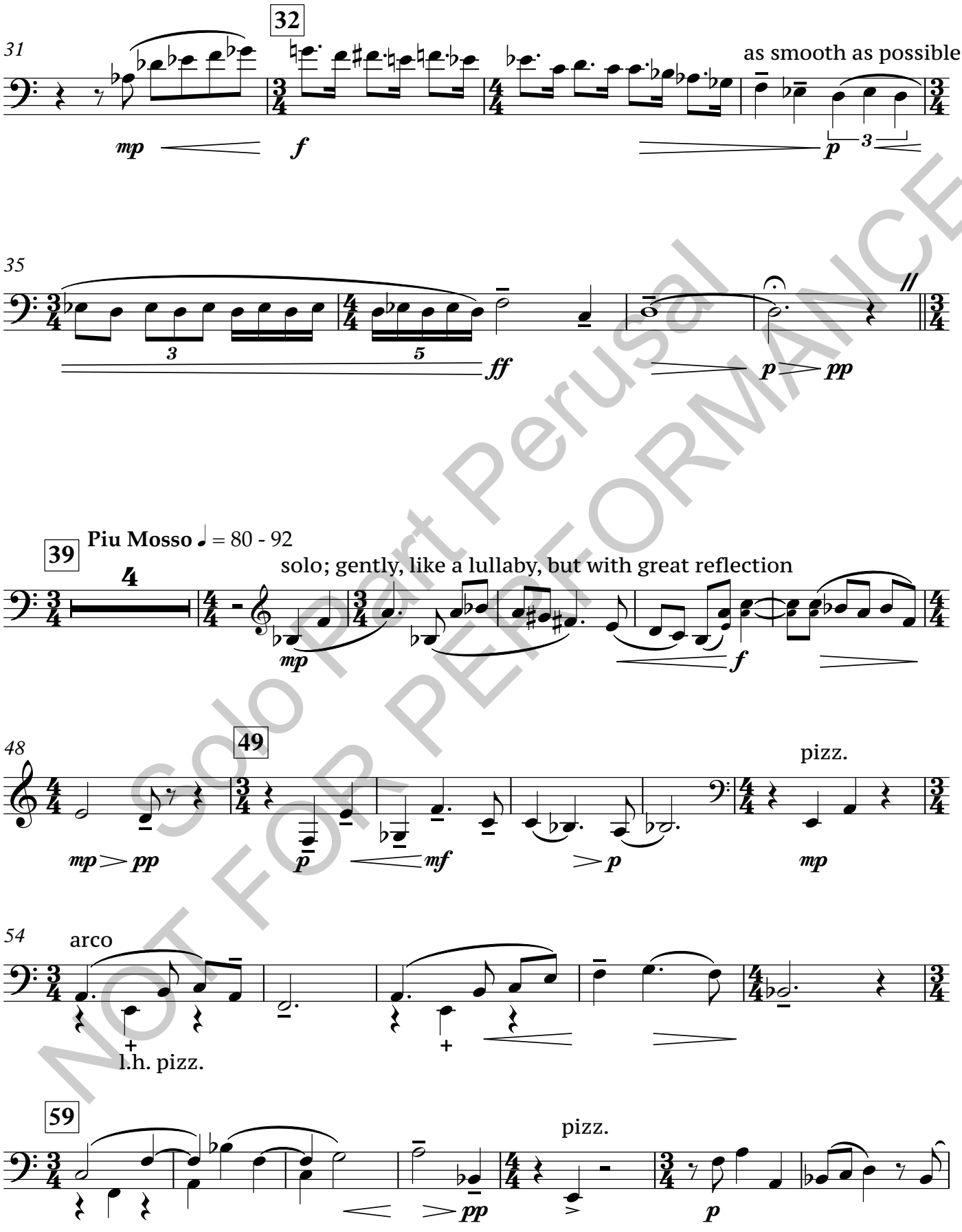

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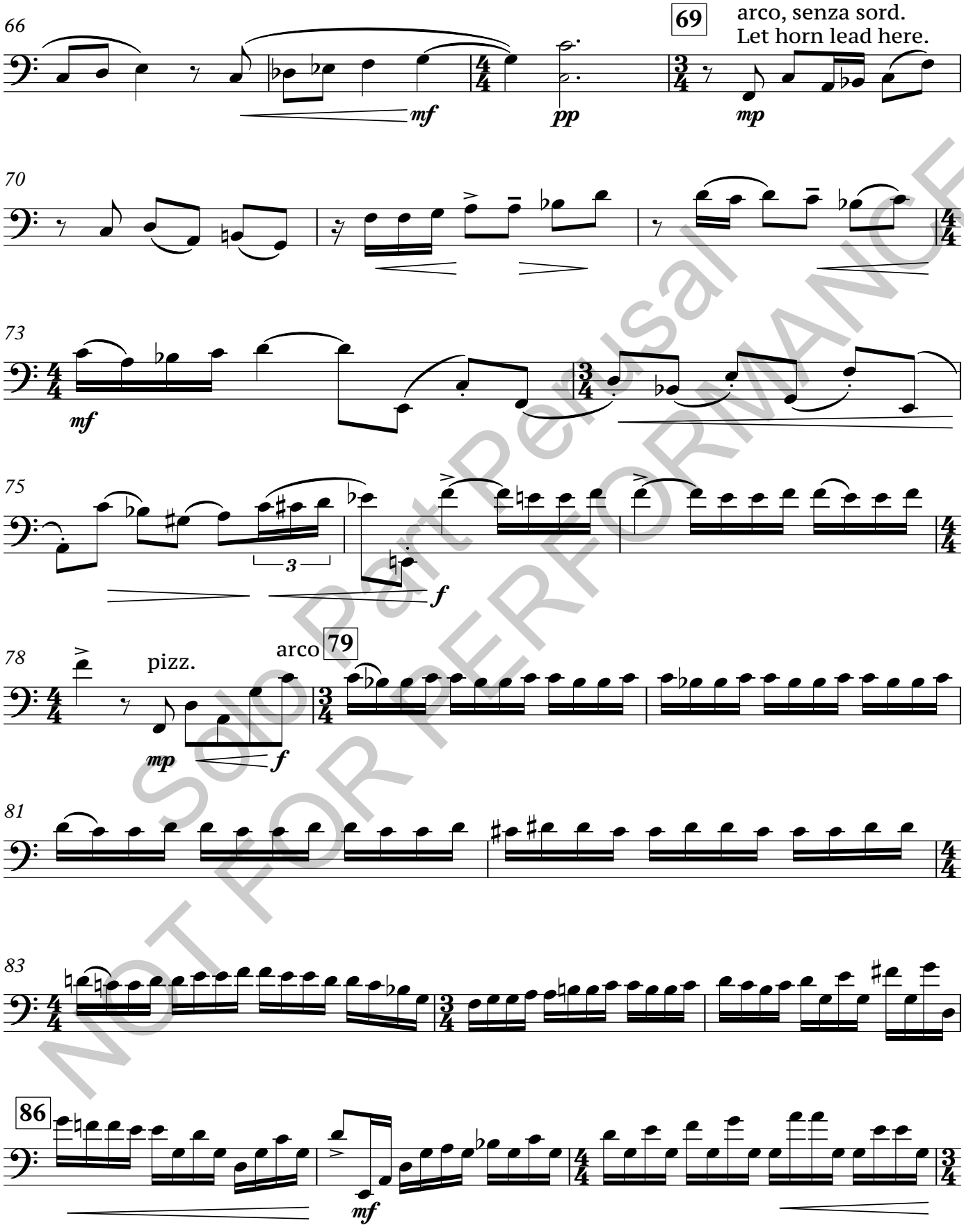

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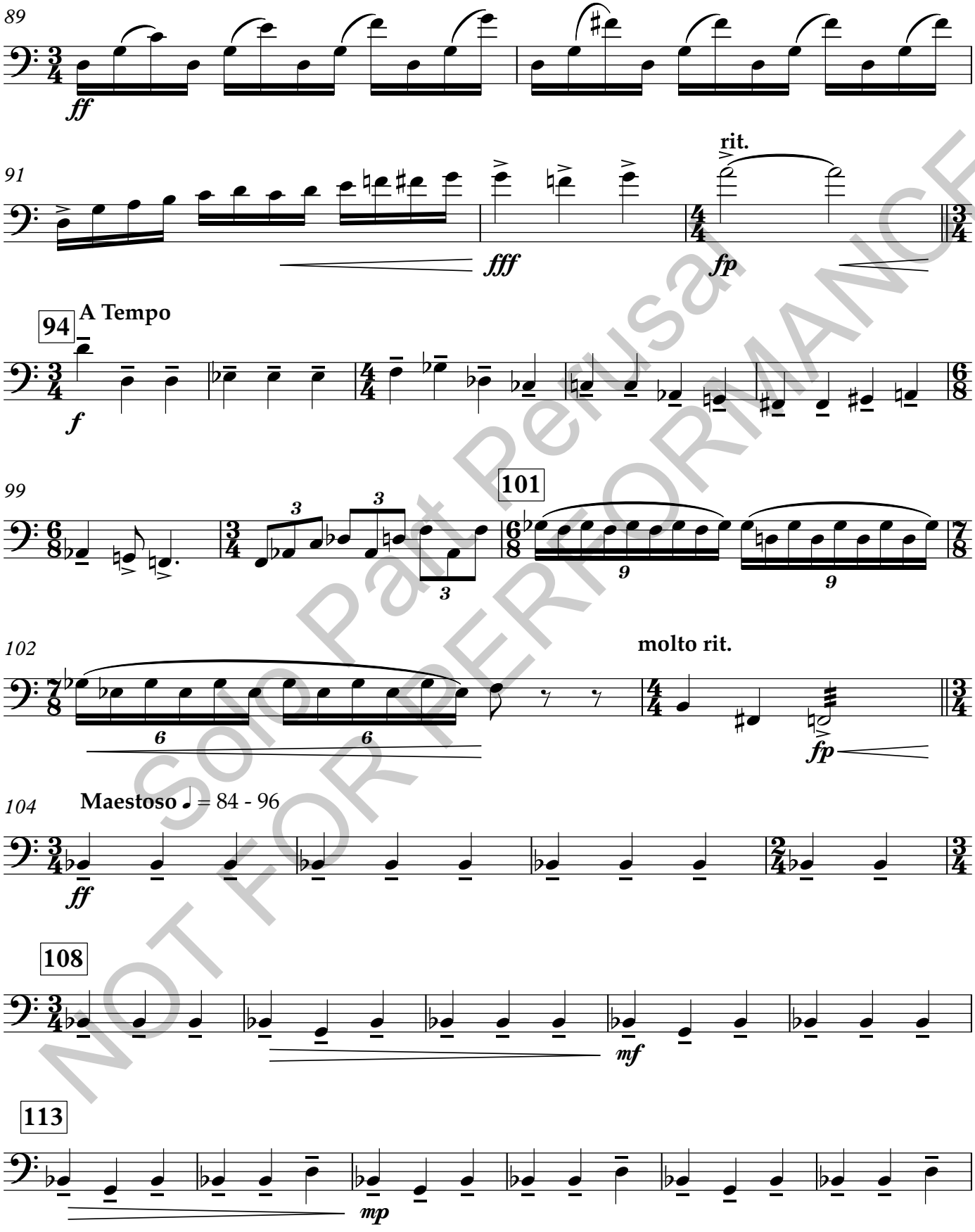

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III. The Sea
(feat. "O Shenandoah")

1 **Jaunty** ♩ = 108 - 120

6 | 7 **(2 + 3 throughout)** 2 | 4

13 *Cel.*

6

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

mf

21

26

31

34

p *mf*

38

4

pizz.

f *ff*

47 lead here

f

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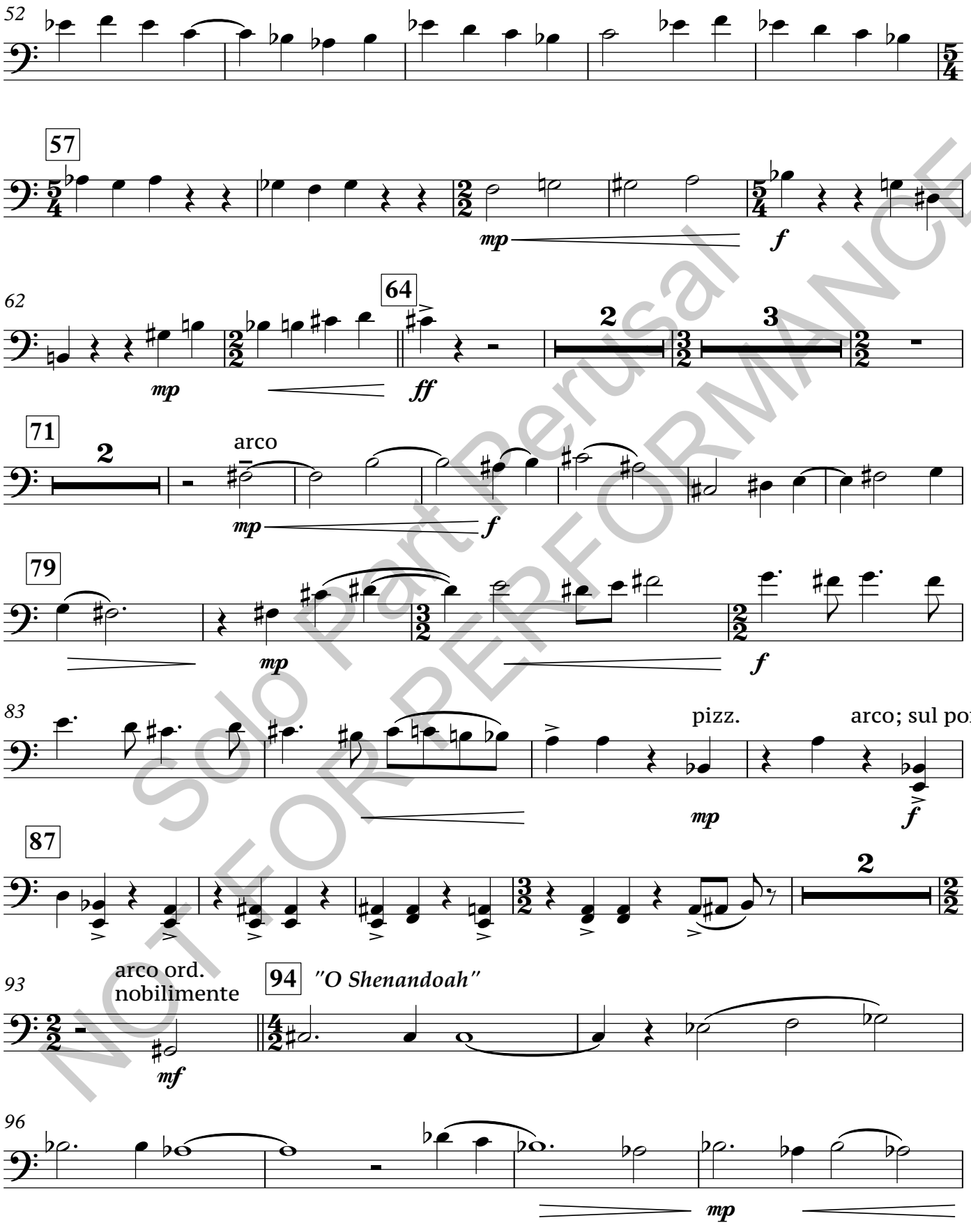
V.S.



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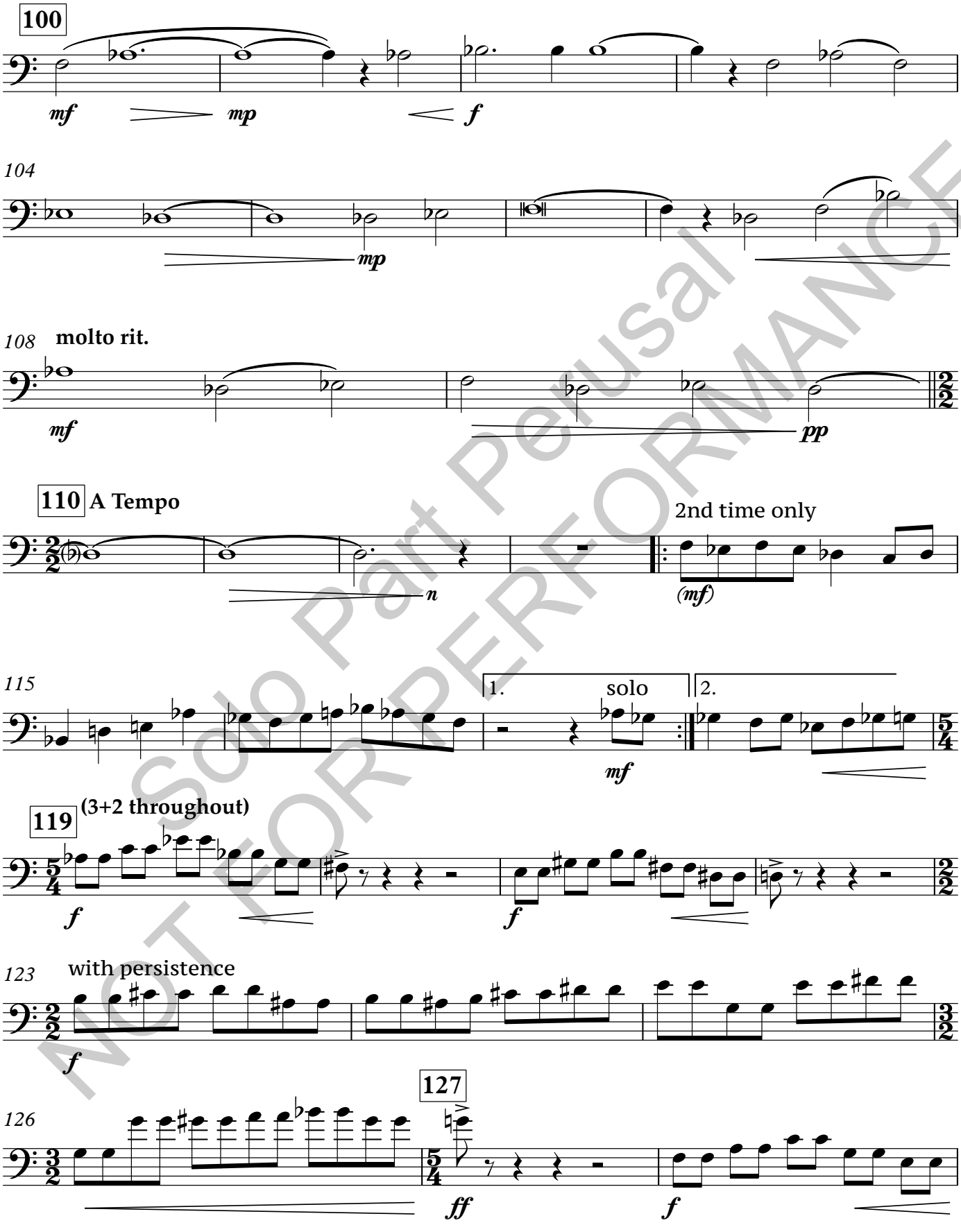

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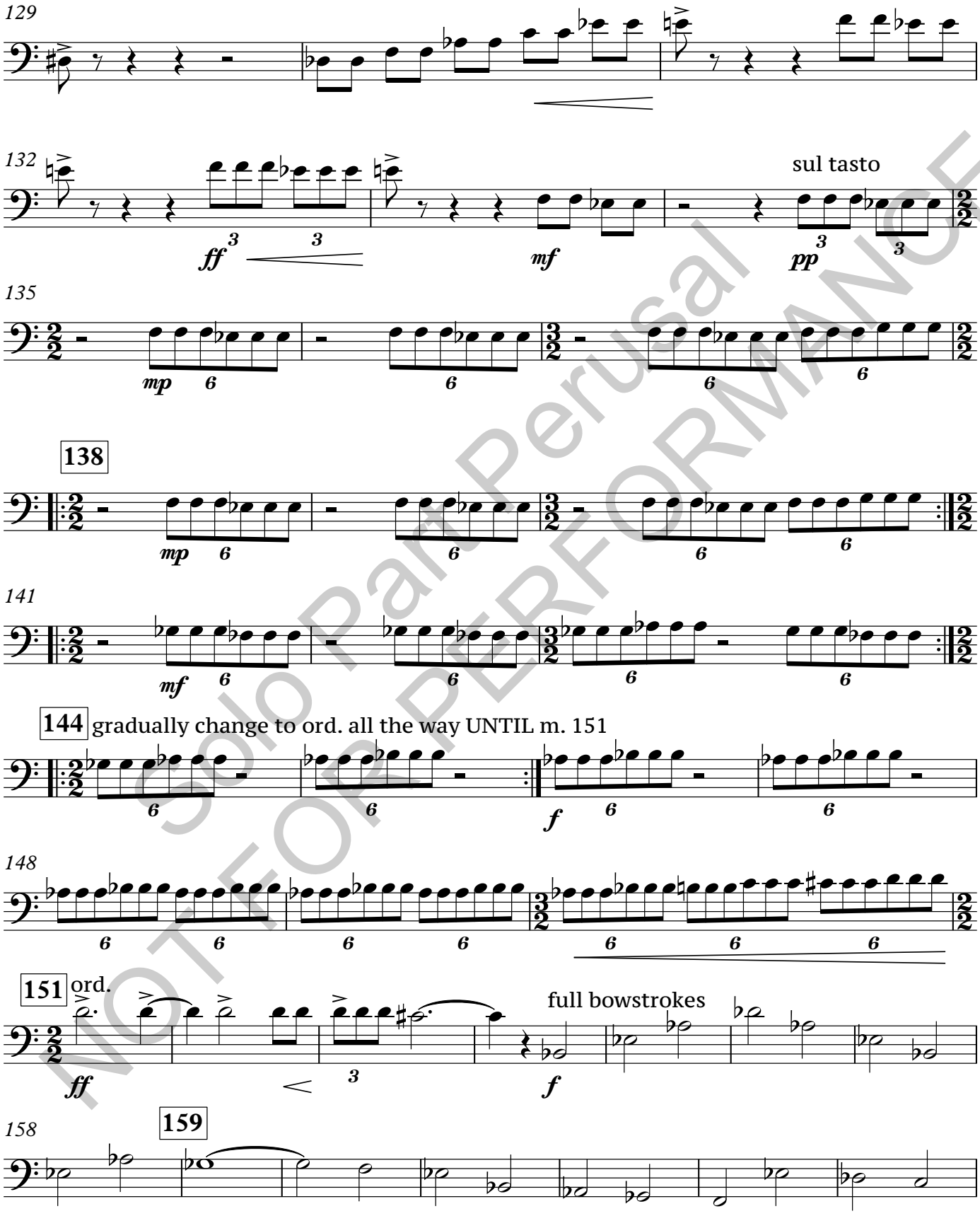

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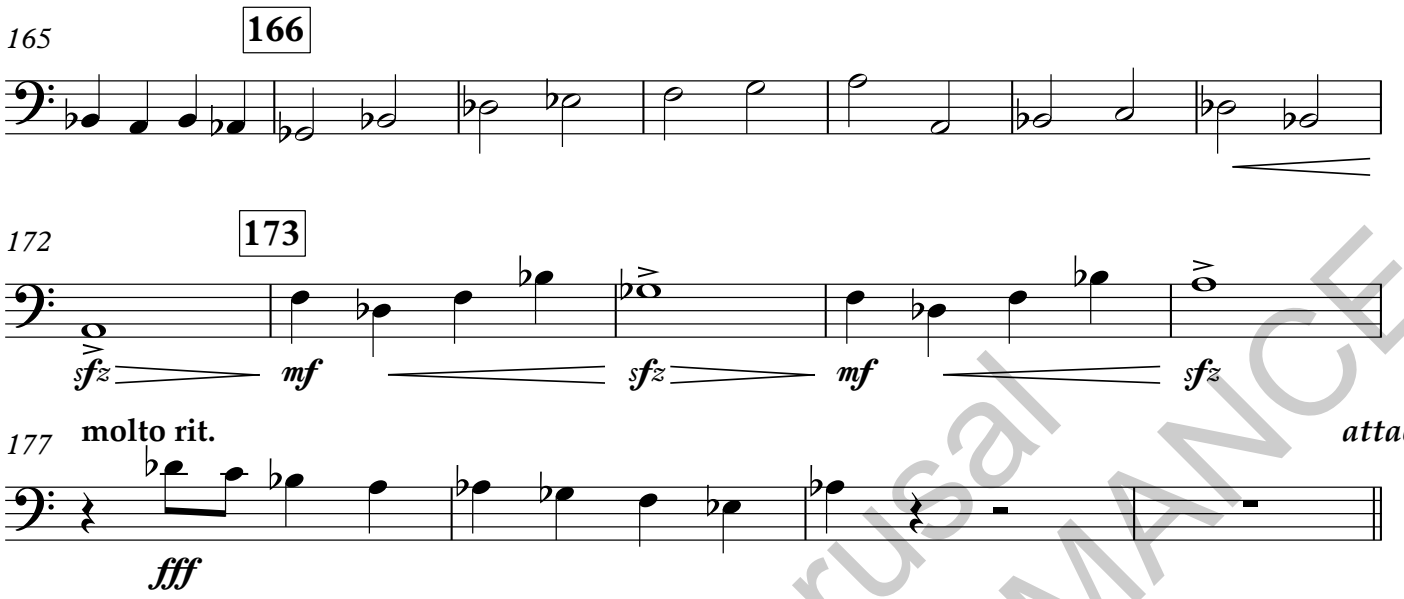
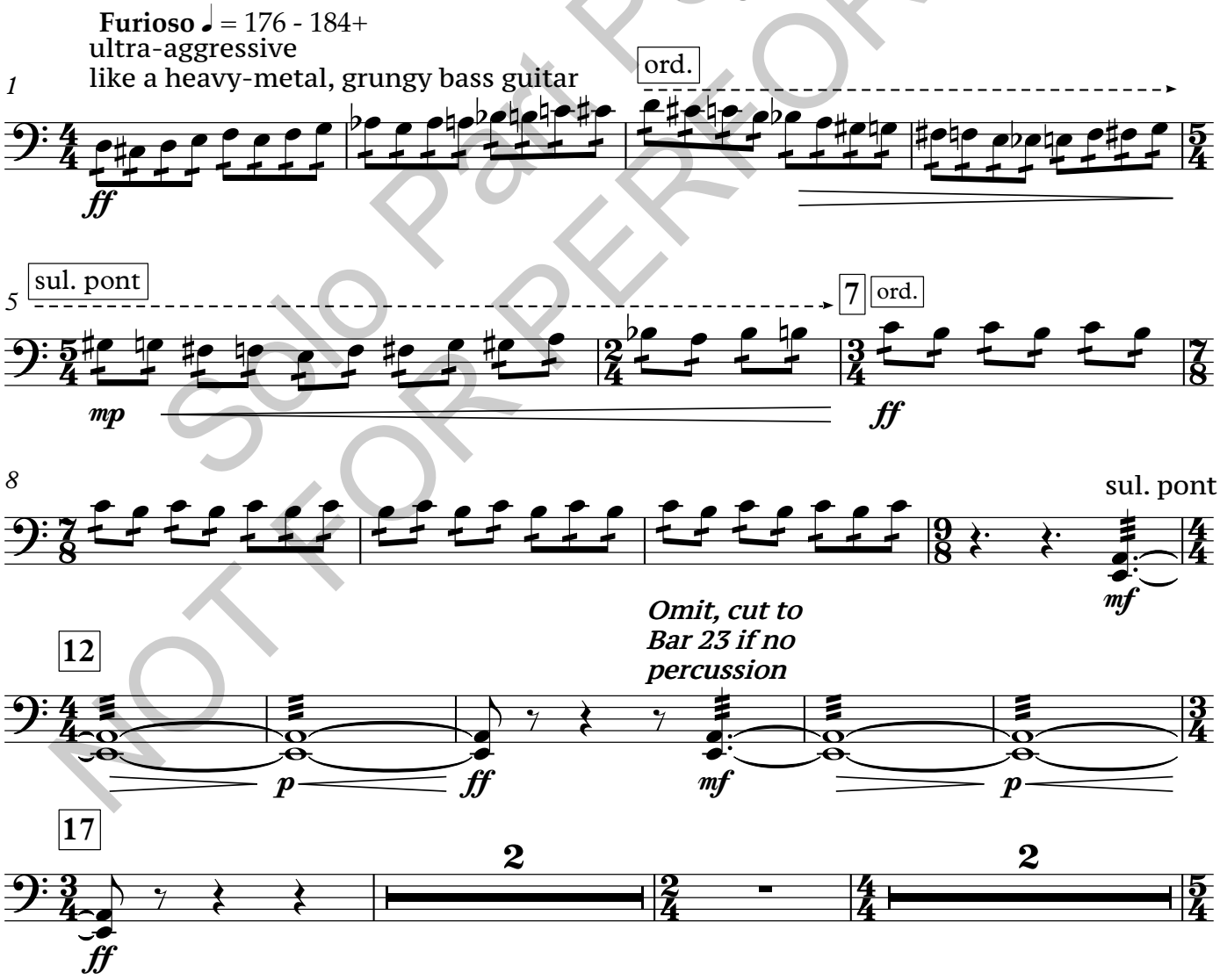


IV. Never Sleeping



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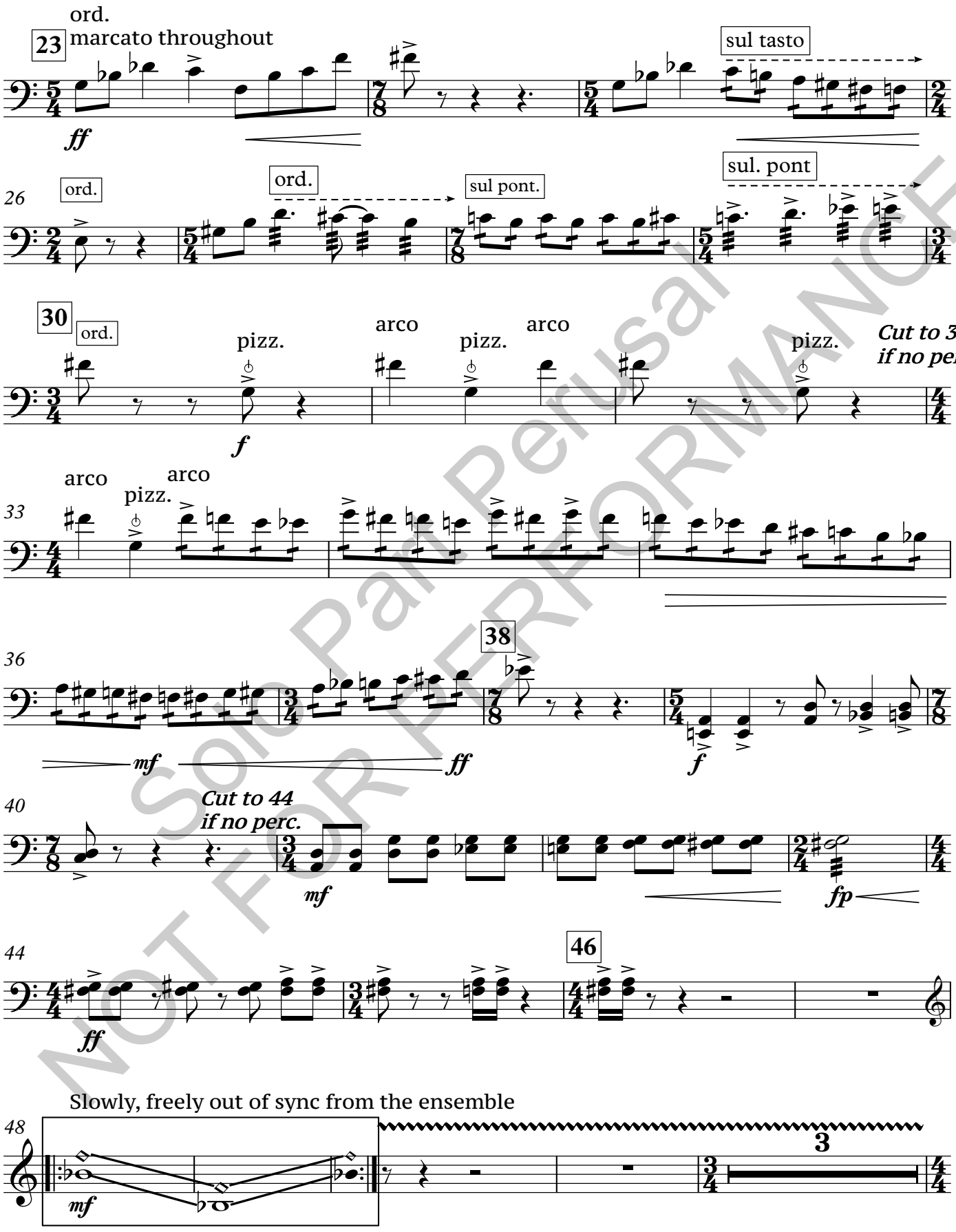

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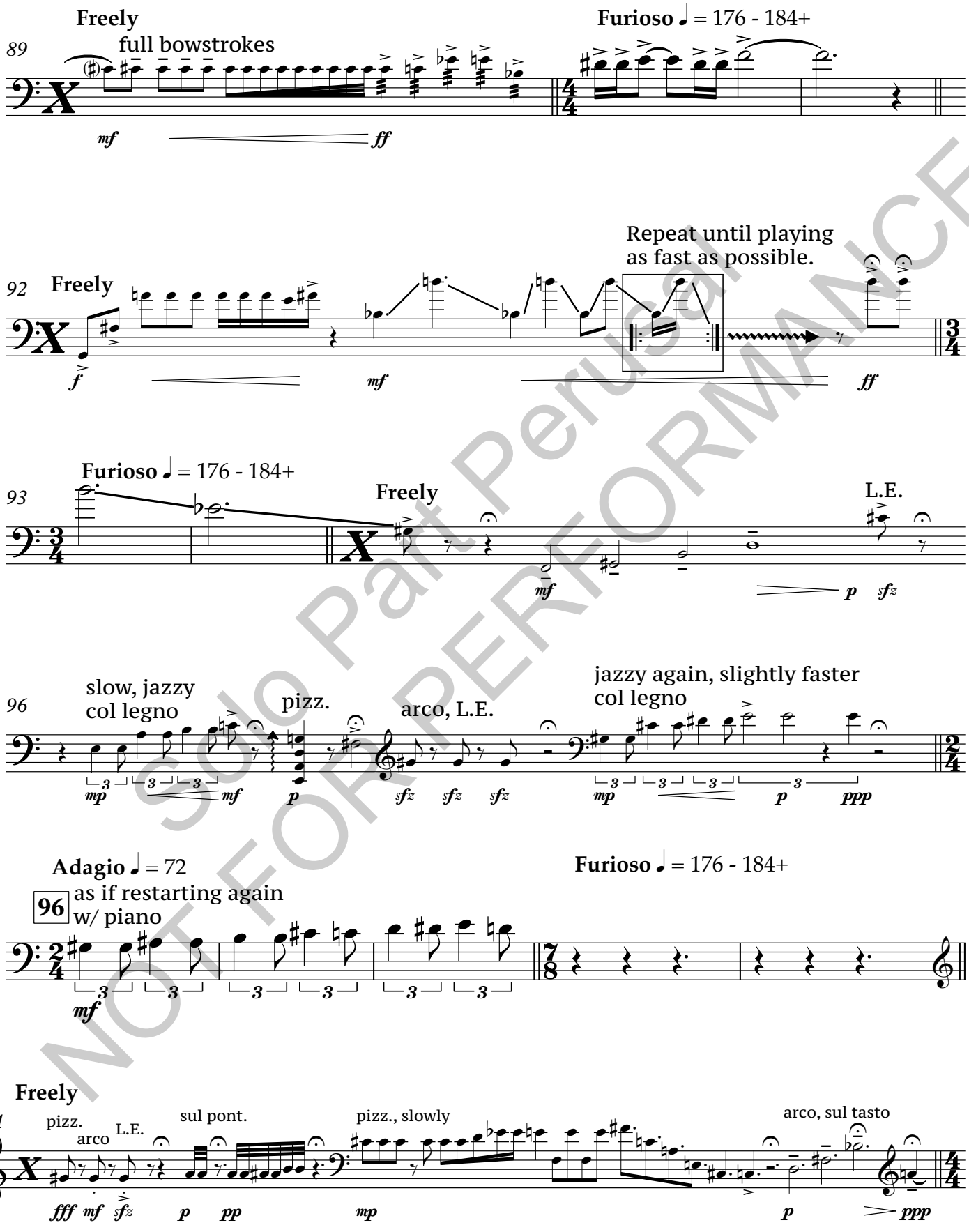

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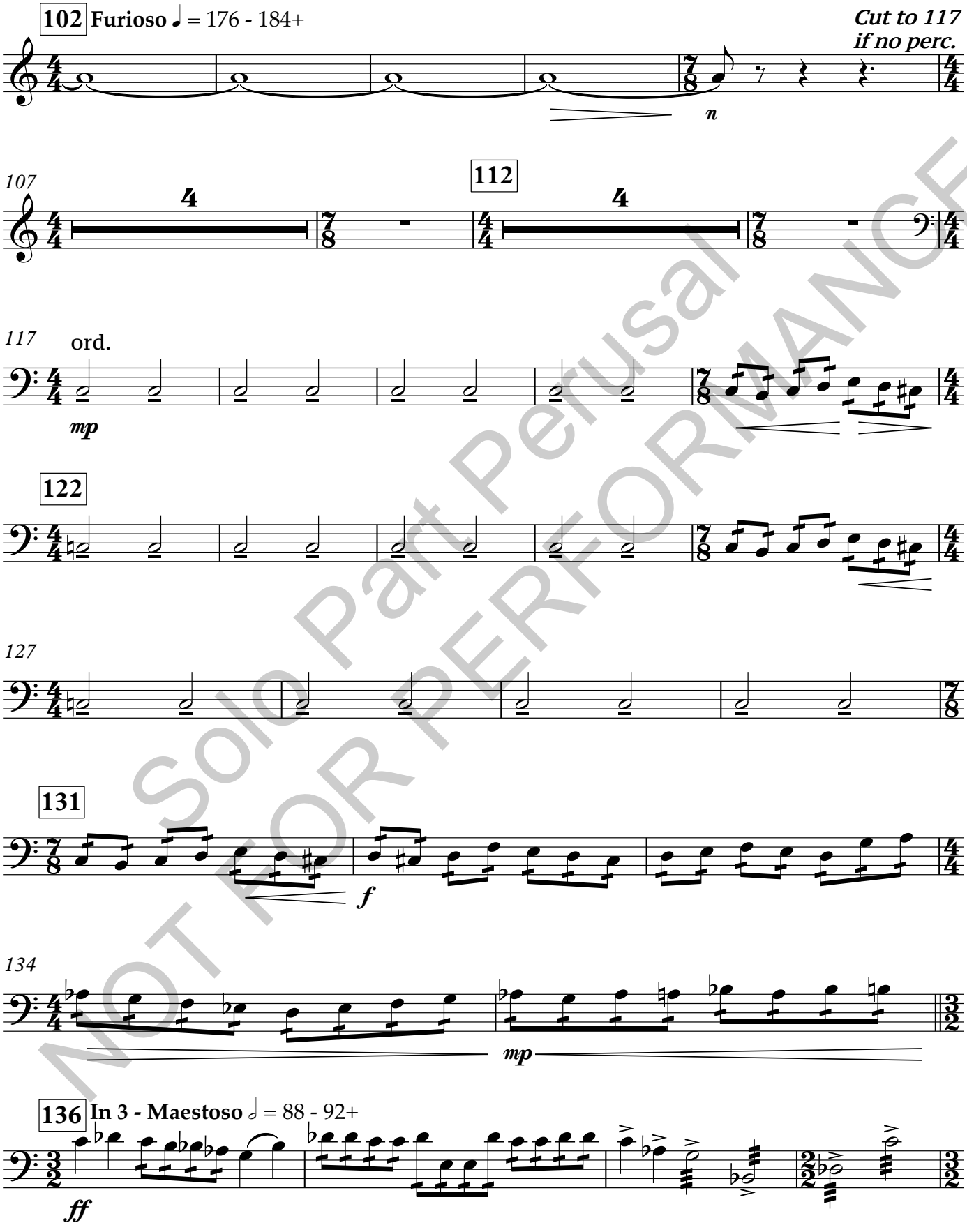

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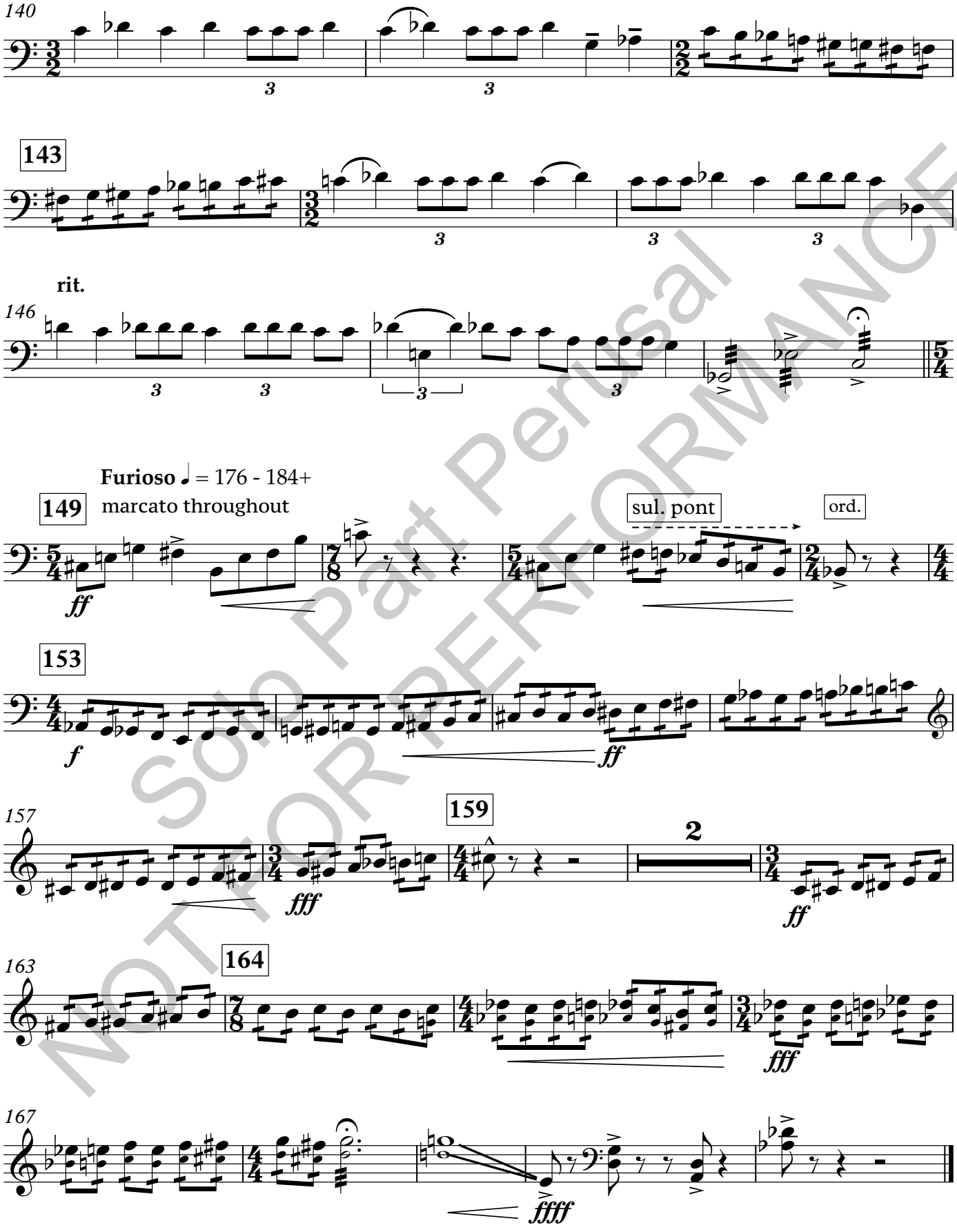

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