

**The creative application of extended techniques for
double bass in improvisation and composition**

**Presented in partial fulfilment of the requirements for the degree of
Doctor of Philosophy (Music)**

Volume Number 2 of 2

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ASHLEY JOHN LONG

ARIEL

FOR SOLO DOUBLE BASS

ARIEL

for solo double bass

duration: c.3'30''

NOTES

- 1) Solo or orchestral tuning may be used.
- 2) The piece should be very free, with an improvised character. The metronome markings however, are to be observed.
- 3) Page 3, last line; this sequence should be frenzied and complex, the given rhythms imply a suggestion of how the material should result rather than being definitive.
- 4) Page 5, 1st system; correct placement of the bow (usually *poco sul pont*) will create a sustained high harmonic of the pitch shown in addition to the trill beneath thereby causing a complexity of events from the single string.
- 5) Several passages are given a dynamic with the instruction *but vary*. It is intended that the performer should treat such passages as having a generalised dynamic level with variations subject to performer choice.

Special Symbols and Noteheads



Vertical bowing, move the bow upwards



As above but move the bow downwards.



Place the bow in the normal bowing position and finger midway between the bow and the bridge



Strike the string with the bow hair at the tip of the bow.

↓ Strike the tail piece *col legno*.

⊗ Pitch 'hammered-on' with the left hand.

+ Left hand Pizzicato.

〰 Harmonic *glissando*, but with constant variations in finger pressure.

Ariel

for solo double bass

Ashley John Long
2008 (rev.2017)

♩=100

Fragmented, freely; as if improvised.

pizz. arco
5:4

pizz. arco
3:2

mp > *p* *mf* (but vary)

2
1

3:2

ff pos. *f* poco a poco cresc.

pizz. arco nat. pizz. arco
7:4 6:4

ff *mp* > *p* *mf*

3:2

S.P

sfz p < *ff*

pizz. arco
5:4

pizz. arco
3:2

p < *mf* *mf* (but vary)

V **9:8** sul A. V

S.P

f

S.P → nat.

gliss. *ppp* *pp* *p*

S.P

pp nat. *mp (but vary)*

3:2 **7:4** **7:4** **7:4**

pizz. arco

Sul G. $\frac{1}{3}$ *ppp* *mp (but vary)* *ff*

Sul D. $\frac{2}{1}$

7:4 7:4 4 3 3 pizz. arco
mp ff

arco arco pizz.
f p f p ppp mp < f > mp

pizz. arco
pp mp f mf f ff f

5:4 5:4 3:2
ff clb

3:2 3:2 5:4 5:4 5:4 3:2
clb cl. (arco) ST
sfz

4

p *espress.* cresc. *mp* *poco a poco cresc.*

nat. pizz. arco

* See note.

mf *poco a poco cresc.*

f cresc. *ff* decresc. *p*

rall.

(nat.) *pp*

$\text{♩} = 30$

p *f* *pp sub.* *p* *poco*

Tempo primo

mf *legato* cresc. *sfz* decresc. *mp* *dolce*

5

mp

$\text{♩} = 90$

pizz. arco pizz. arco

mf *p* *mf* (but vary)

5:4

3:2

T 3 3 2
T 1 T

3:2

ff

s.p pizz. arco pizz.

mf *p* *f* *fff*

3:2

Ashley John Long

Courant

for solo double bass

Scordatura


The work is to be performed in scordatura. The score reads as for standard tuning.

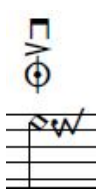
The work may be performed in any of the following tuning variations. Each instrument will respond differently but the lower pitched scordatura's are preferable due to the increase in resonance.



Performance Notes

- 1) All notes are to be played *lascia vibrare*. As such, any staccato articulations indicate a short attack of the bow which is then immediately taken off the resonating string rather than a short note.
- 2) The work should be of a consistent rhythm. Any use of rubato must be kept to an absolute minimum.
- 3) Two hand handed harmonic pizzicato is used in sections of this work. A full description of this technique can be found here:
<http://www.themoderndoublebass.org.uk/pizz---pizzicato-harp-harmonics.html>
- 4) + indicates use of the left hand either for a pizzicato, or for a pitch to be struck with the thumb (see note below). These different uses are denoted at the various relevant points in the score.
- 5) A square note head indicates pitches to be struck with the thumb. The string should be struck roughly 1' from the bridge and excessive force so that the string rebounds against the fingerboard should be avoided.

- 6)  Indicates that the harmonics should be gently depressed and a short glissando following the trajectory of the line enacted.

- 7)  Indicates that the harmonic should be pulled to the side with the finger and a rapid variable direction glissando roughly following the trajectory of the line enacted.

- 8) Passages which transition between either materials or techniques and which are not given specific durations are essentially free choice but should not exceed 12 repetitions of any boxed material.

- 9) *mf* ↔ *f* Constantly vary the dynamic level between the specified levels.

Duration: c.8'

Programme Note

Courant is a piece which explores the increased sympathetic resonance offered by the use of a scordatura. Throughout the work, harmonics are used extensively as a method of gradually increasing the sympathetic vibrations offered by shared harmonics on strings which are not being played. As such, the vibration potential of the instrument gradually builds from the start of the piece, culminating in an apex around two thirds into the work then gradually subsiding. Although the work is predominantly in a triple meter, 'Courant' in this case is taken from the French to mean 'flowing' as the musical material shares few of the characteristics of that particular dance form using instead, compositional techniques more akin to minimalism in which small melodic cells are gradually developed before transitioning into a new area.

Ashley John Long 2017

The first performance of *Courant* was given by the composer
at Cardiff Poetry Experiment, Cardiff on 24 June 2015.

Courant

for solo double bass

Ashley John Long
2014 rev.2017

Moderato

ON REPEAT

Replace the beginning of phrases shown as thus on repeat.

See note below for repeat.



nat

mf → *f* until β

MSP Gradually transition to bouncing at bow tip

pp

fff

Place down bow whilst playing with LH thumb then switch to RH

ppp

mf

All pitches pizz unless struck with thumb. x4 for all repeats

LH

RH

molto legato

x8 rit. (throughout)

*

**

iii

* Gradually fade out open E.
 ** Pizz between left hand and nut.

Ashley John Long

POLYNYA

for solo double bass

Ashley John Long

POLYNYA

for solo double bass

2010 (rev.2016-2017)

Duration: c.7'

First performance The Space, Isle Of Dogs, London. (14/06/2010)

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General Notes

- 1) The piece should flow as much as possible with as little space between position shifts as possible.
- 2) The work explores the possibilities offered by timbral multiphonics. Where instructions such as *poco ponticello* are given, it is intended that the performer constantly move within each of these areas to provide as wide a sound variation as possible.
- 3) Material within boxes is to be freely alternated by the performer but must follow the rhythmic characteristics specified.

Techniques

1) Helicopter Bowing

Place the bow at a 45 degree angle on the string and bow normally whilst moving the bow rapidly up and down within small area of movement.

See: <http://www.themoderndoublebass.org.uk/arco--helicopter-bowing.html> for further details.

2) Arco Mobile

A legato articulation but constantly move the placement of the bow so that it activates natural harmonics.

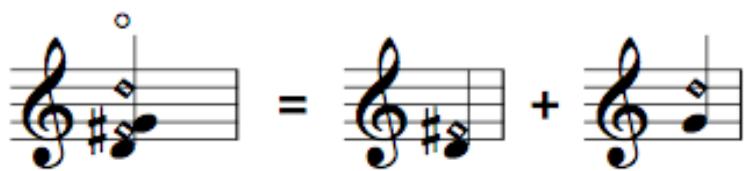
Compound Artificial Harmonics

Two node points played simultaneously on the same string.

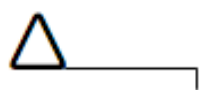
Can either be single pitches:



or as a chord using more than one string, for example:



Other



A combination of excessive bow pressure and reduced left hand finger pressure applied to a glissando. The line demonstrates the duration of use.



Small variations in dynamic around core dynamic level.

POLYNYA

for solo double bass

Ashley John Long

(♩=60) But very freely.

First system of musical notation for the double bass. It consists of a single staff with a bass clef. The music features a series of eighth notes grouped into pairs and then larger groups, all under a single slur. The dynamics are marked as *mf legato*, *f*, *mf*, and *mf*. Above the staff, there are markings for 'msp' and 'nat.' with arrows pointing to specific notes. There are also diamond-shaped symbols above the staff.

Second system of musical notation for the double bass. It continues the eighth-note patterns from the first system. Dynamics are marked as *mf legato*, *f*, *mf*, and *mf*. 'msp' and 'nat.' markings are present above the staff.

♩=70

(A) poco pont.

Section A, first two systems of musical notation. The first system starts with a *pp* dynamic and features a series of eighth-note patterns with first and second endings marked with circled numbers 1 and 2. The second system continues these patterns with first and second endings.

Section A, third system of musical notation. It features a long slur over a series of eighth notes, with first and second endings marked with circled numbers 1 and 2. The system concludes with a *sfz* dynamic.

Section A, fourth system of musical notation. It features a long slur over eighth notes with first and second endings marked with circled numbers 2 and 1. The system concludes with a *sfz* dynamic.

Section A, fifth system of musical notation. It features a long slur over eighth notes with first and second endings marked with circled numbers 2 and 3. The system concludes with a *pp subito* dynamic.

Section A, sixth system of musical notation. It features a long slur over eighth notes with first and second endings marked with circled numbers 1 and 2. The system concludes with a *pp sub.* dynamic.

Section A, seventh system of musical notation. It features a long slur over eighth notes with first and second endings marked with circled numbers 1 and 2. The system concludes with a *f* dynamic.

Section B of musical notation. It begins with a *mf* dynamic and features a series of eighth-note patterns with first and second endings marked with circled numbers 1 and 2. The system concludes with a *f* dynamic.

mp

fff

mf

C

gliss.

III II I II III *sempre.*

m.s.p

D

pp poco a poco cresc.

f

p

m.s.p (helicopter) arco mobile → arco nat. (s.p)

sfz

f

ff

E

Musical score for section E, consisting of ten systems of notation. Each system typically includes a bass clef staff and a treble clef staff. The notation is dense, featuring many beamed notes and slurs. Dynamic markings are prominent, including *sfz*, *f*, and *ff*. A triplet of notes is indicated by a '3' above a slur in the first system. The piece concludes with a *mf* marking.

F

Musical score for section F, presented as a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes chords and melodic lines. A notable feature is a wavy line in the bass staff, likely representing a tremolo or a specific performance technique. The piece concludes with a *mf* marking.

G

p dolce <

④

③

fff

pp cresc. *fff*

p

fff mp

fff f *fff*

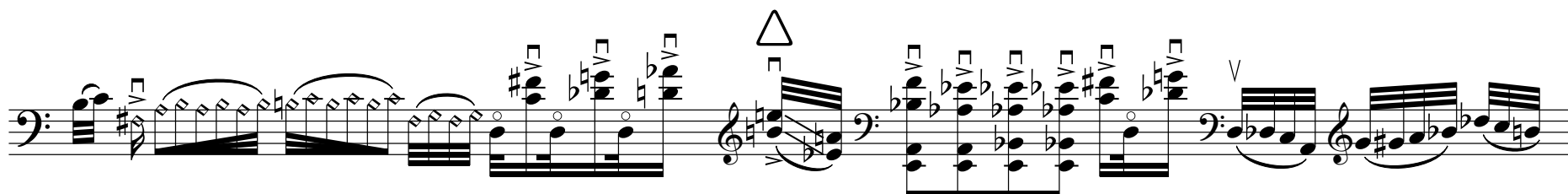
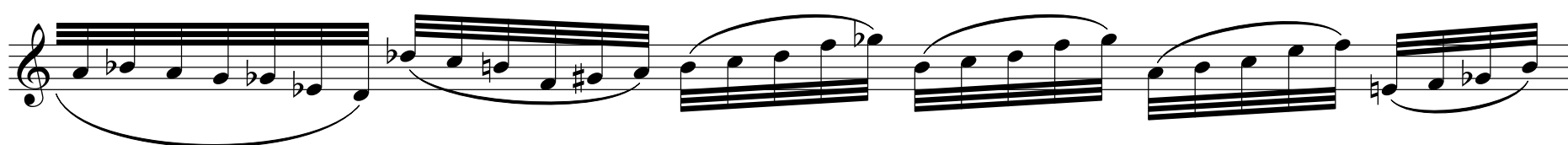
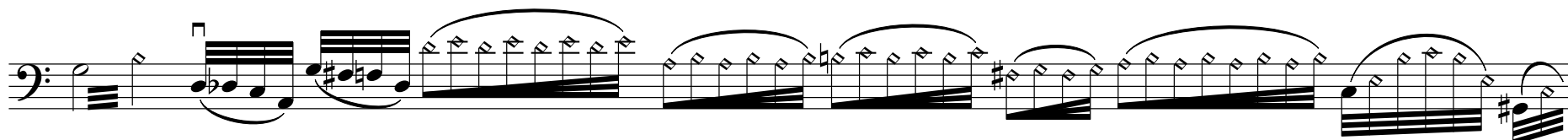
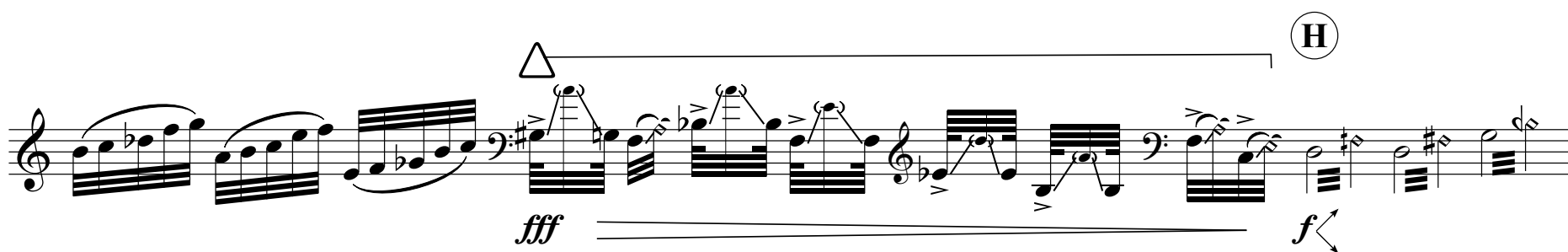
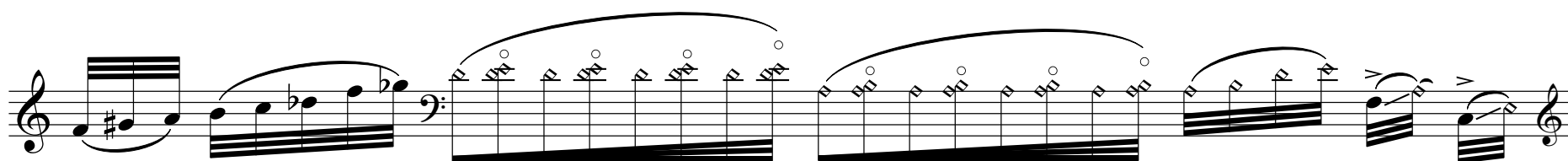
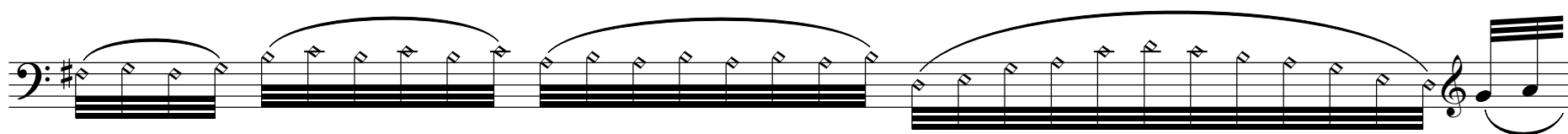
④

H

Db.

3:2

f *mf* <



ⓐ

sfz

III II I II III *sempre.*

f sub *p*

m.s.p (helicopter) arco mobile → arco nat. (s.p)

ⓑ *meno mosso*

p dolce *mf* *mf* *mf*

mp espress.

$\text{♩} = 70$

pp

mp *pp*

13

ⓒ

mp espress. *ppp*

ⓓ

p *ppp* *p dolce*

sfz *pp dolce*

A musical staff in bass clef with a key signature of one sharp (F#). It features a large slur covering the entire staff. The dynamic marking *sfz* is placed below the staff. A circled number 3 is in the top left corner. A square symbol is also present in the top left. The staff ends with a wavy line.

(N) ♩=40

A musical staff in bass clef with a key signature of one sharp (F#). It features a large slur covering the entire staff. The dynamic marking *p* is placed below the staff. The staff ends with a treble clef and a *p* dynamic marking.

A musical staff in treble clef with a key signature of one sharp (F#). It features a dashed line above the staff labeled *8va* and *sim.*. The staff contains several chords and is marked with a *p* dynamic.

A musical staff in treble clef with a key signature of one sharp (F#). It features a dashed line above the staff labeled (8). The staff contains several chords and is marked with a *p* dynamic.

ASHLEY JOHN LONG

LENTO (i/ii)

For Two Double Basses And Ensemble

Full Score

Ashley John Long

Lento (i/ii)

for two double basses and ensemble

(2017-2018)

Instrumentation

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in Bb
Trombone

Piano (with extended lower range)*

Vibraphone (4 Octaves)*, large Tam-Tam

Solo Double Bass (2 instruments, 1 performer)**

Violin 1
Violin 2
Viola
Violoncello

* See general notes

** See notes for double bassist and general notes.

The score is written in C except for the double bass part in Lento (ii) for which a solo scordatura is used and which is written down a minor 7th.

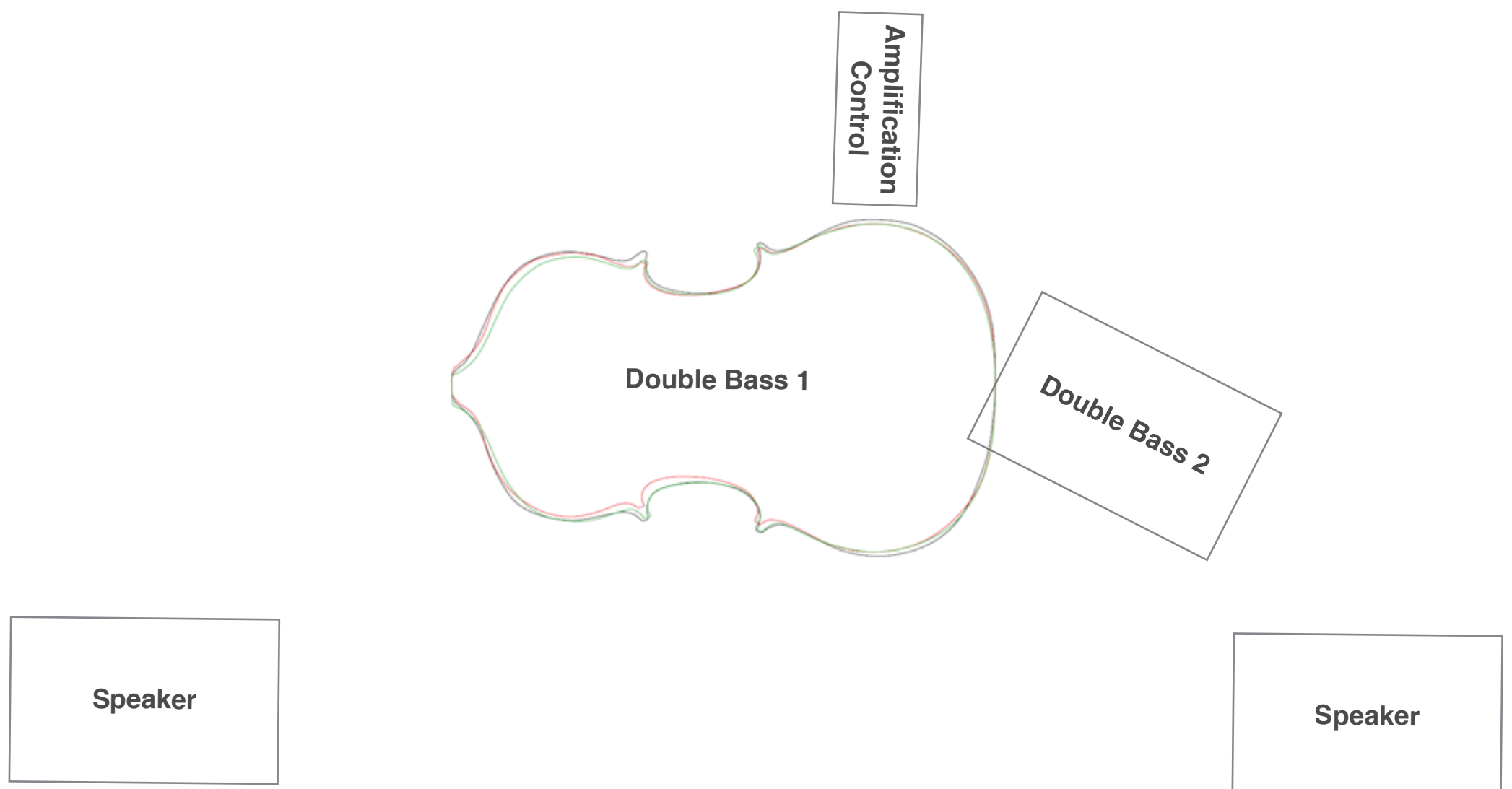
Total Duration: c.15'

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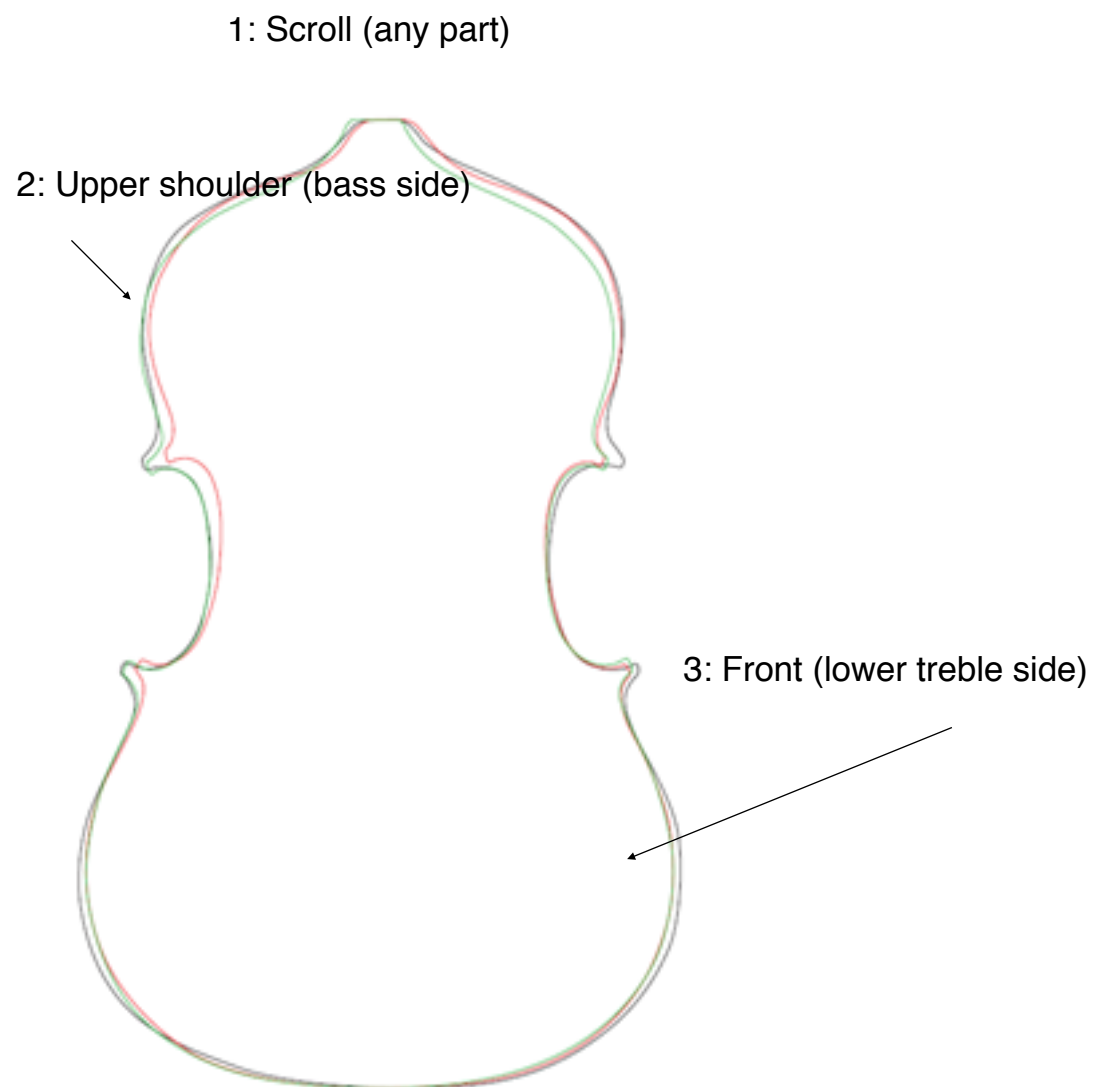
General Notes for Soloist

- 1) 2 instruments are required, the first must be in orchestral tuning, the second in solo scordatura.
- 2) The first instrument is to be played with its back on the floor; the soloist plays seated on the floor.
- 3) The first double bass requires the following equipment:
 - 2 bows: 1 bass bow, 1 violin bow or similar
 - A cello bridge
 - 3 Contact microphones
 - 1 Regular double bass pickup (ideally situated on or under the bridge)
 - A mixer capable of supporting 4 channels.
 - A soft beater (i.e: timpani stick)
 - A lightweight knitting needle
 - Amplifier (unless the concert venue is to supply a PA system)
- 4) The second movement requires the two instruments to be in constant contact. This is best achieved through the endpins in which case the first instrument's endpin should be fully extended.

Suggested Stage Layout For Soloist(s)

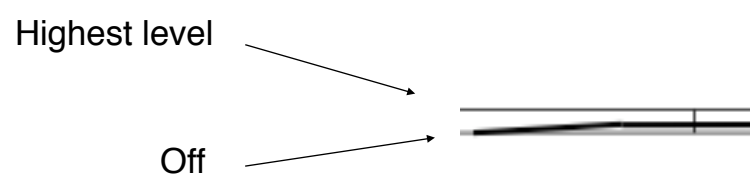


Contact Microphone Placement (Double Bass 1)



The levels of these are to be controlled by the bassist during performance. With that in mind, the device used to control the levels should be relatively simple to use.

The level is demonstrated thus:



The 'standard' pickup should be set at the same level as the highest level of the contact microphones and should remain constant. The level should be set so that the bass is clearly heard over the loudest orchestral moments but not dominate completely. Feedback should be avoided at all costs.

Microphone Placement Double Bass 2

A small microphone should be suspended from the scroll as shown. The amplification level is at the discretion of the soloist but should be at a level that the quietest sounds are clearly audible in the relevant passages.



Notations And Special Techniques

Double Bass 1

The first double bass should be played on its back with contact microphones attached as shown above. Normal concerto positioning (i.e, to the right or left of the conductor) should be used if both movements are performed (see general notes, note 4).

A cello bridge is to be inserted for the duration of the movement.

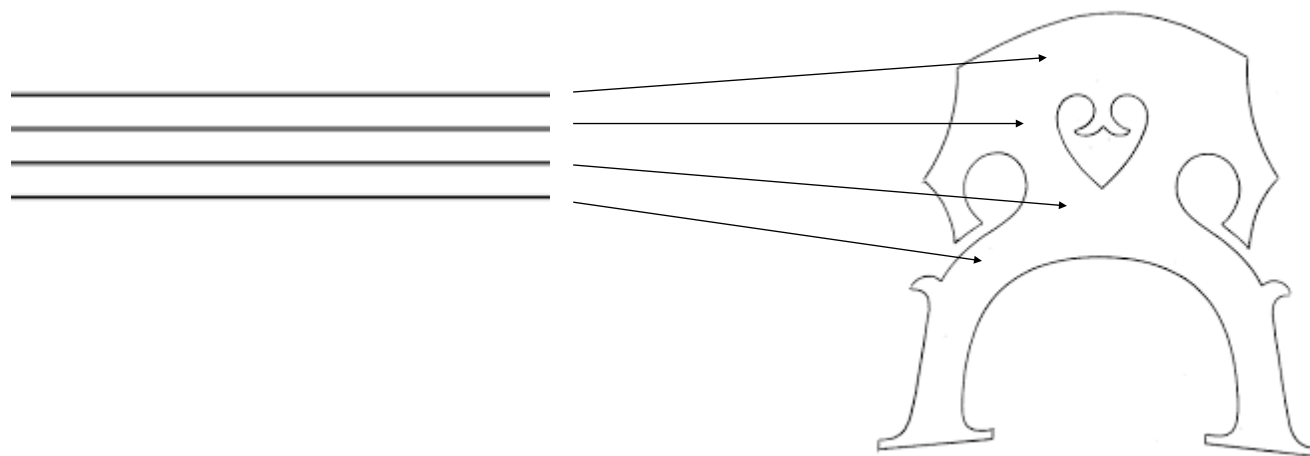
The cello bridge should be inserted thus:



The bridge itself is played throughout movement 1 which is discussed in more detail below.

Various parts of the cello bridge are bowed or struck with various transitions between them. Two bows are sometimes used simultaneously and a violin bow is used to further isolate specific areas.

This stave shows the bridge areas which are to be bowed:



Transition between these areas is shown graphically with a solid black line.

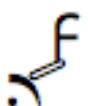
Other areas of the bridge and double bass are also to be bowed and are indicated by the following symbols:



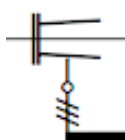
Top of bridge (bowed horizontally)



Bridge leg (bowed vertically)

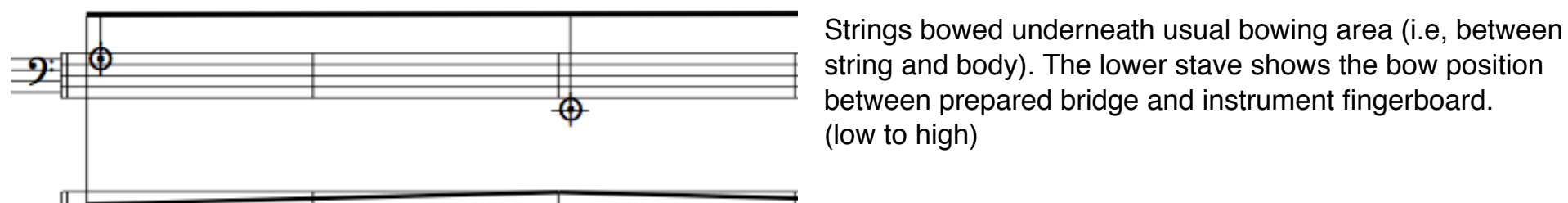
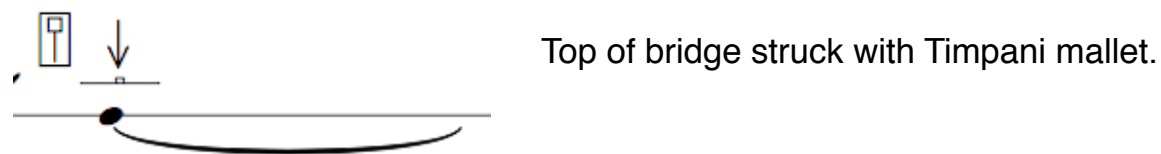


Side of bass and bridge leg bowed simultaneously (bowed vertically)



Tail piece wire bowed *tremollando*

Other techniques include:



Bow Techniques

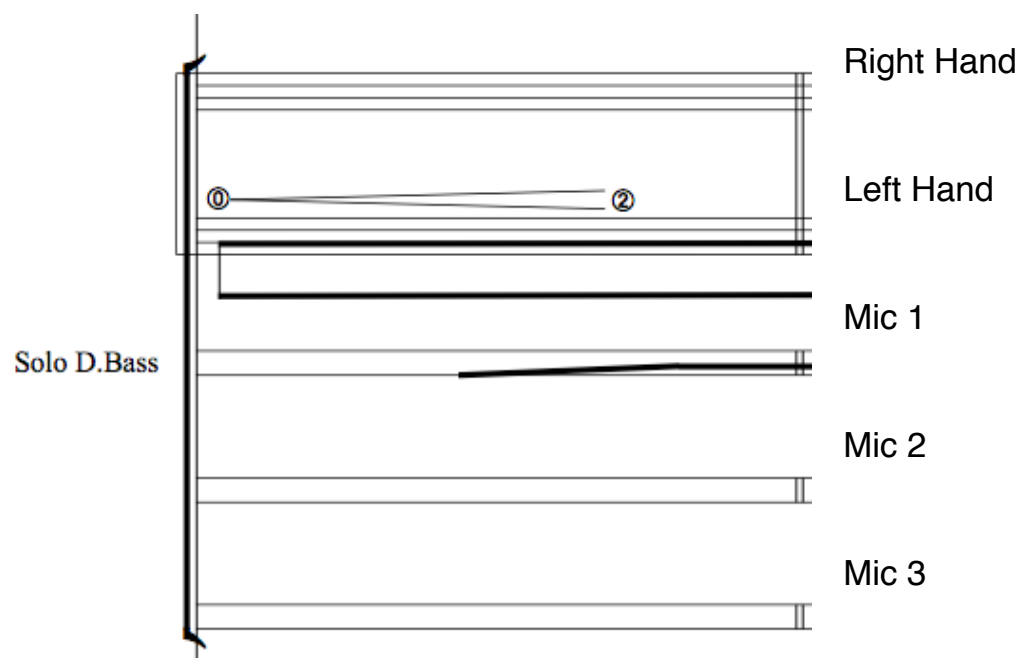
All bowing should be made with full hair contact unless the following symbols are used.

J Half hair, half wood. When shown in conjunction with a horizontal arrow, a gradual transition between full hair and this technique should occur.

n *Col legno tratto*. If a horizontal line is shown then the process is as above.

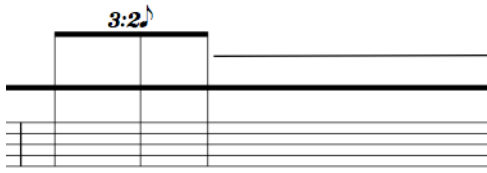
Dynamics are achieved by variations in bow pressure which are notated from 0-5 with hairpin markings indicating transitions between them. The pressures are at the performer's discretion but must take 0 as very light feathered bowing and 5 intense enough that the bridge causes the strings to rattle.

Conventions of Notation

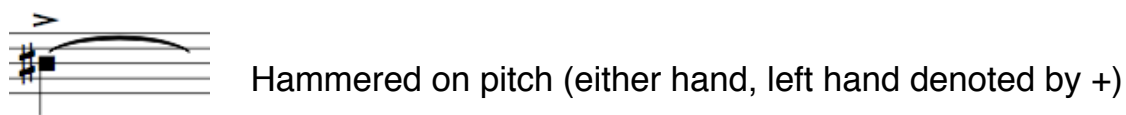
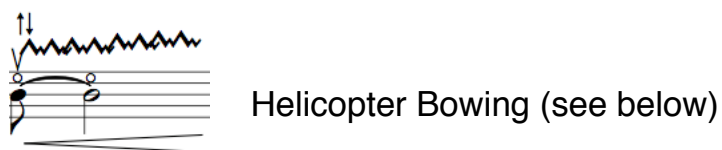
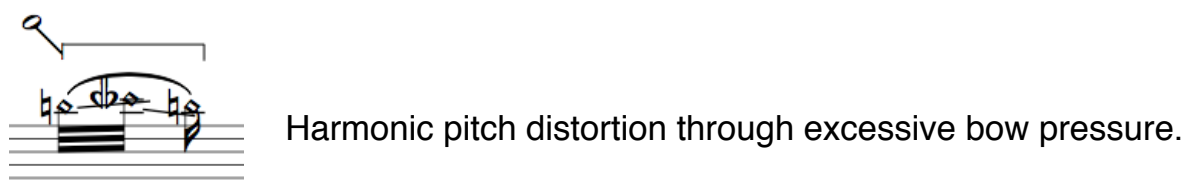
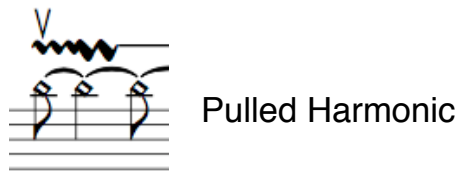


As shown above, black lines are used to show activity, amplification levels or areas of the bridge which are to be bowed.

A *legato* bowing is to be used for the majority of the work and bow changes should be as unobtrusive as possible. Occasionally, specific rhythmic figures are to be articulated which are achieved by subtle manipulations of bow pressure and notated thus:



Double Bass 2



○ → ● Finger pressure change, in this case for light to normal

○○○○ Harmonic glissando but with constant variations in finger pressure

☺ With nail (also used for pianist)

Abbreviations

SP	<i>Sul Pont</i>
ST	<i>Sul Tasto</i>
MSP	<i>Molto Sul Pont</i>
MST	<i>Molto Sul Tasto</i>
MP	Multiphonics (always natural)
SH	Sub Harmonics (see below)

All other techniques are explained at the relevant point in the score.

Further Explanations

Helicopter bowing:

Press bow into the string and bow in normal directions whilst rapidly moving the bow up and down.

Compound Artificial Harmonics:


Fingering as normal for a 4th interval harmonica but place another finger on the string exactly between the thumb and fourth to create a triple octave harmonic.

Subharmonics:

Place the bow at the 6th partial of the harmonic series of the fingered pitch and bow with excessive pressure and an absolutely consistent speed. The increased pressure will distort the vibration of the string, producing a phase loop which, in turn, produces the subharmonic.

N.B It may be found that a lighter bow will produce these sound more effectively than a regular bass bow, in which case the violin (or similar) bow may be used for the entire movement.

General Notes

- 1) *Lento (i)* can be played as a stand alone work for soloist and ensemble.
- 2) The movements can be played simultaneously by two performers in which the orchestral material from *Lento (ii)* is used.
However, the second bass must still be in contact with the first.
- 3) The double bass part from *Lento(i)* may be played a solo piece.
- 4) If only *Lento(i)* is performed, it is not essential that the soloist be located at the front of the stage as per regular concerti and can be integrated into the ensemble if wished.
- 5) The piano and vibraphone are written for instruments with extended ranges. In each case, notes outside of the usual range are indicated in brackets. The pianist should play only the bracketed notes in the extended lower register if this feature is available. If using a standard piano then play the upper octaves as shown. If a five octave vibraphone is available, bracketed notes should be transposed either up or down an octave as appropriate. The pitches should be played in the register shown if a three octave instrument is used.
- 6) Throughout, wind and brass players have held pitches for extended periods of time. Players should breathe as required but aim to stagger the breathing within sections so the texture is not disrupted.
- 7) Further to the above point, the French horn part has pitches which are tied over an extensive number of bars. If the player requires additional rests then passages in which this may be undertaken are indicated thus: 

LENTO (i)

for two double basses and ensemble

Ashley John Long
(2017-2018)

c.30" **A** Lento

Flutes

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Trumpets in B \flat

Trombone

Vibraphone

Piano

Solo D. Bass

Violin I

Violin II

Viola

Violoncello

ped. *p* *mp* *p* \leftrightarrow *mp*

(Violin bow)

A Lento

B

Fl. 9

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

B

Vln. I

Vln. II

Vla.

Vc.

vib/pno release pedals



C

16

Fl. *pp sub*

Ob. *pp sub*

Cl. *pp sub*

Bsn. *pp sub*

Hn. *pp sub*

Tpt. *pp sub*

Tbn. *pp sub*

Vib. *

Pno. *

① ② ③

↓

C

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

This page of a musical score contains measures 31 through 35. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The woodwinds and brass parts feature melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with some melodic movement. The piano part is mostly silent, with some low-register accompaniment. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

D

44

Fl. *ppp* *p* *ppp sub*

Ob. *ppp* *p* *ppp*

Cl. *ppp* *p* *ppp*

Bsn. *ppp* *p* *ppp*

Hn. *p* *poco* *poco*

Tpt. *p* *poco* *poco*

Tbn. *p* *poco*

Vib.

Pno.

Bow down.

① → ②

D

Vln. I *ppp* *p* *ppp sub*

Vln. II *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

51

Fl. *p* *ppp* *mf*

Ob. *p* *ppp* *mf*

Cl. *p* *ppp* *mf*

Bsn. *p* *ppp* *mf*

Hn. *p* *poco* *p* *mf*

Tpt. *p* *poco* *p* *mf*

Tbn. *p* *poco* *p* *mf*

Vib.

Pno.

Vln. I *p* *ppp* *mf*

Vln. II *p* *ppp* *mf*

Vla. *p* *ppp* *mf*

Vc. *p* *ppp* *mf*

60 **E** **F**

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Hn. *pp* *mp* *pp*

Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

Vib. *p* *Red.*

Pno.

Get bow. ③ ② ③ *J* *F*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

G

73

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

Vib. *mp* *p*

Pno. *ppp*

8^{vb}

6

G

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

84

Fl. *f* mostly air *p* *poco*

Ob. *f* mostly air *p* *poco*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vib. *mf* *poco*

Pno. *p* on keys. *f*

3:2 5:4

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

H

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

ppp

pp

pp

mf

senza sord. *ppp*

p

p

p

p

p

p

* Free but slow rhythm. The notes within each barline must occur as such but relate visually rather than rhythmically, to their placement.

96 **I**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *ppp* senza sord. *mf*

Tpt. *ppp* *mf*

Tbn. *mf*

Vib. *mp* *f* Tam tam.

Pno. *mp* *f*

Vln. I **I**

Vln. II

Vla.

Vc.

J

103

This musical score page contains measures 103, 104, and 105. The instruments and their parts are as follows:

- Flute (Fl.):** Sustained notes, starting at *p* and ending at *pp*.
- Oboe (Ob.):** Sustained notes, starting at *p* and ending at *pp*.
- Clarinet (Cl.):** Sustained notes, starting at *p* and ending at *pp*.
- Bassoon (Bsn.):** Sustained notes, starting at *p* and ending at *pp*.
- Horn (Hn.):** Sustained notes, starting at *p* and ending at *pp*.
- Trumpet (Tpt.):** Sustained notes, starting at *p* and ending at *pp*.
- Tuba (Tbn.):** Sustained notes, starting at *p* and ending at *pp*.
- Vibraphone (Vib.):** Starts with a *p* chord, then a *mp* tremolo, and ends with a *ppp* tremolo.
- Piano (Pno.):** Rests in all three measures.
- Violin I (Vln. I):** Features a *J* section with sixteenth-note tremolos, starting at *p* and ending at *mp*.
- Violin II (Vln. II):** Features a *J* section with sixteenth-note tremolos, starting at *p* and ending at *mp*.
- Viola (Vla.):** Sustained notes, starting at *p* and ending at *pp*.
- Violoncello (Vc.):** Sustained notes, starting at *p* and ending at *pp*.

K

106

Fl. *pp*

Ob. *ppp* *mp* *poco*

Cl. *pp* *ppp* *mp* *poco*

Bsn.

Hn. *pp* *mp*

Tpt. *pp* *p* *poco* *p* *poco*

Tbn. *pp* *p* *poco* *p* *poco*

con sord.

Vib. *p*

ped.

Pno. *p*

8^{ub}

Move to other bass.
Take Violin bow.

K

Vln. I

Vln. II

Vla.

Vc. *poco* *pp*

II
(Lento ii)

116 **L** Lento (Listesso Tempo) **M**

Fl. *mp sempre legato* *mf*

Ob. *mp sempre legato* *mf*

Cl. *mp sempre legato* *mf*

Bsn.

Hn. *mp*

Tpt. *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mp*

Vib. *mf* *

Pno. *mf* *

Ped. *8^{va}*

L Lento (Listesso Tempo) **M**

Solo Contrabass (2) *f* *mf espress.* *sfzp* *m.p*

Vln. I

Vln. II

Vla. $\frac{13}{4}$

Vc. *pp*

123

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp* *sempre legato*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Vib. *p*

Pno.

Cb. *m.p* *sfzp* *mf* *sfzp* *sfzp* *m.p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib. *sim.*

Pno.

Cb.

mf

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 127-130 features the following details:

- Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.):** Each instrument has a sustained whole note in measure 127, which transitions into a half note in measure 128, and then a quarter note in measure 129. The notes are sustained across the measures.
- Vibraphone (Vib.):** Labeled *sim.* (simile), it plays a rhythmic pattern of eighth notes in measures 127-130.
- Piano (Pno.):** The piano part is silent, indicated by a whole rest in both staves.
- Contrabass (Cb.):** Labeled *mf* (mezzo-forte), it features a complex rhythmic pattern with tremolos and chords in measures 127-130.
- Violin I (Vln. I) and Violin II (Vln. II):** Both play a continuous sixteenth-note pattern in measures 127-130.
- Viola (Vla.):** Labeled *mf*, it plays a sustained whole note in measure 127, which transitions into a half note in measure 128, and then a quarter note in measure 129.
- Cello (Vc.):** Labeled *mf*, it plays a rhythmic pattern of eighth notes in measures 127-130.

N

128

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vib. *f* *mp* Ped. until b.136

Pno. *mf* Ped. *8vb*

Cb. *ff* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 128 to 136. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Cello, Double Bass) are marked with a forte (*f*) dynamic. The piano part is marked mezzo-forte (*mf*). The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'N' is placed above measure 128. A 'Ped.' (pedal) instruction is present in the vibraphone and piano parts, with a specific instruction 'Ped. until b.136' in the vibraphone part. The vibraphone part also features a triplet and a grace note. The cello and double bass parts have complex rhythmic patterns with accents and slurs. The violin parts play a continuous sixteenth-note pattern. The viola part is mostly silent. The double bass part has a rhythmic pattern with slurs and accents.

131

Fl. *mostly air*

Ob.

Cl. *mostly air*

Bsn.

Hn.

Tpt.

Tbn.

Vib. *

Pno. *tr* *

Cb. *ff*, *mf sub*, *msp*, *f*, *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

8^{vb} -----

* Free but slow rhythm. The notes within each barline must occur as such but relate visually, rather than rhythmically, to their placement.

134

Fl. *ppp*

Ob.

Cl.

Bsn. *ppp*

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cb. *f* < > *sempre*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

136

Fl. *f*

Ob. *ppp* *f*

Cl. *ppp* *f*

Bsn. *f*

Hn. senza sord. *ppp* *f*

Tpt. senza sord. *ppp* *f*

Tbn. *ppp* *f*

Vib. *

Pno. *

Cb. *mf* poco dolce *ff* *più f* *distort!*

Vln. I

Vln. II

Vla.

Vc. *p*

Detailed description: This page of a musical score covers measures 136 to 139. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are active, with dynamic markings ranging from *ppp* to *f*. The strings (Violin I, Violin II, Viola, Violoncello) are mostly silent, with the Cello part starting in measure 138. The Cello part features a complex rhythmic pattern in measure 136, marked *mf* poco dolce, and a distorted sound effect in measure 139, marked *ff* and *distort!*. The score includes various performance instructions such as 'senza sord.' for the brass and 'distort!' for the Cello. The page number '136' is at the top left.

140 **O**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

mp
Ped. *8va*-----*

p
sim.
Ped. *8vb*-----*

O
mf dolce
sempre l.v

Vln. I

Vln. II

Vla.

Vc.

P

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

P

Cb.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

pp

pp

pp

f
Ped.

mf → *f*

f

f sub

fff
gliss.

pp

pp

pp

pp

150

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *pp*

Tpt. *f* *pp*

Tbn. *f* *pp*

Vib. *mp* *mf* * *8^{va} | Ped.*

Pno. *ppp* *Ped.*

Cb. *mf* *ff* *sfz* *m.p* *m.p* *ff* *pp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *pp*

Q

Q

155

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt.

Tbn.

Vib.

Pno.

Cb. *m.p*, *sfzp*, *mp*, *mf* ↔ *ff*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Bow Down

158

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Vib. *mp* *pp* *

Pno. *ppp* *8^{vb}* *Red.*

Cb. *+++* *trem pizz* *gliss.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

R

163

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn. *pp* *mp*

Tpt. *pp* *mp*

Tbn. *pp* *mp*

Vib. *mf* *legato*

Pno. *mf* *Ped.* *15^{ma}* *

Ped. *

R

Cb. *p dolce* *quasi gliss* →

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

S 172

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn.

Tpt.

Tbn.

Vib.

Pno. *f*

Red. *8^{vb}*

S *pizz.* (bow down) *mf ↔ ff* *gliss.* Tap on bitone with nail and gliss.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cb.

Vln. I

Vln. II

Vla.

Vc.

8^{vb}

Red.

V+

R.H.

gliss.

p

mp

ppp subito

p

p

p

ppp

Detailed description: This page of a musical score covers measures 174, 175, and 176. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with triplets and slurs. The brass section (Horn, Trumpet, Trombone) has a dynamic crescendo from *p* to *mp*. The string section (Violin I, Violin II, Viola, Violoncello) plays sustained notes with dynamic markings of *p* and *ppp subito*. The double bass part includes a prepared piano section with a 'Red.' marking and an 8^{vb} pedal, followed by a section with 'gliss.' markings and a right-hand ('R.H.') part. The piano part has a triplet in the bass clef.

177

Fl. *p* *ppp subito*

Ob. *p* *ppp* 3

Cl. *p* *ppp* 3

Bsn. *p* *ppp*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn.

Vib.

Pno.

Cb. 4.

Vln. I

Vln. II *ppp* 3

Vla. *ppp* 3

Vc.

Detailed description: This page of a musical score covers measures 177, 178, and 179. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Cymbal (Cb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in treble clef with a key signature of one sharp (F#). Measure 177 begins with a dynamic of *p* for the flute and oboe, which then drops to *ppp* for the flute and bassoon. The oboe and clarinet play a triplet of eighth notes. The horn and trumpet play a phrase that starts at *p* and moves to *mf*. The cymbal part features complex rhythmic patterns with accents and a '4.' marking. The string section (Vln. I, Vln. II, Vla., Vc.) provides a melodic accompaniment, with the violins and viola playing triplets. The piano part is mostly silent, indicated by rests.

180

Fl. *p ppp*

Ob. *p ppp*

Cl. *p*

Bsn. *p ppp*

Hn. *p poco*

Tpt. *p poco*

Tbn. *p poco*

Vib.

Pno.

Cb. (get bow)

Vln. I *p ppp subito*

Vln. II *p ppp*

Vla. *p ppp*

Vc. *p ppp*

183

Fl. *p*

Ob. *p*

Cl. *ppp* *p*

Bsn. *p*

Hn. *p* *p* *p*

Tpt. *p* *p* *p*

Tbn. *p* *p*

Vib.

Pno.

Cb. *arco* *gliss.* *mp sub* *f* *ff* *mf* *f* *mf* *ff* *gliss.* *gliss.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Detailed description: This page of a musical score covers measures 183 to 187. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play sustained notes with various dynamics, including *ppp* and *p*. The string section (Violin I, Violin II, Viola, Violoncello) and Double Bass (Cb.) are also present. The Cb. part features a complex rhythmic and dynamic pattern, starting with *arco* and *gliss.* markings, and moving through dynamics from *mp sub* to *f*, *ff*, *mf*, and back to *ff*, with additional *gliss.* markings. The strings play sustained notes, with some triplets in the Oboe, Clarinet, and Viola parts.

T
188

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.

pp

T

Cb.
Vln. I
Vln. II
Vla.
Vc.

p
p subito
poco
p subito
p
p subito
p sempre
(p)
p
p
pp
pp
pp
pp

195 **U**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Vib.

Pno.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Each instrument part features a long, sustained note with a *pp* (pianissimo) dynamic marking. The Vibraphone (Vib.) and Piano (Pno.) parts are shown as empty staves with rests.

U
(sempre harmonics until *)

Cb. *mf sempre*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This block contains the musical score for strings and Cymbal. The Cymbal (Cb.) part features a complex rhythmic pattern of sixteenth notes with a *mf sempre* dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts have long, sustained notes with *pp* dynamics. The Viola (Vla.) and Violoncello (Vc.) parts also have long, sustained notes with *pp* dynamics. A note in the Vln. II part is marked with an asterisk (*).

199

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cb.
Vln. I
Vln. II
Vla.
Vc.

Detailed description: This page of a musical score covers measures 199 to 203. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Cymbal (Cb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measures 199-201 feature woodwinds and brass playing sustained notes with various articulations. The Cymbal (Cb.) part is highly active, playing a complex rhythmic pattern of eighth and sixteenth notes. The string section (Vln. I, Vln. II, Vla., Vc.) provides a harmonic foundation with sustained notes and some movement. The Piano (Pno.) part is mostly silent, indicated by rests. The Vibraphone (Vib.) part also has rests. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cb.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

pp

p

sub harmonics.....

8^{vb}

6

6

8^{vb}

8^{vb}

8^{vb}

V Here the work enters into relative free time. Barlines denote periods of activity. The double bassist is to cue the beginning of each bar.

211 $\text{♩} = c.40$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cb.

Vln. I

Vln. II

Vla.

Vc.

ped.

p

p legato

p

V $\text{♩} = c.40$

8th

215

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cb.

Vln. I

Vln. II

Vla.

Vc.

Gradually mallet or hand mute to leave only F₂ resonating.

pp

nat

8^{vb}

8

*

ASHLEY JOHN LONG

ONTSINDN

FOR SOLO DOUBLE BASS

Ashley John Long

Ontsindn

for unaccompanied double bass

Performance Notes

- 1) The work should be performed throughout, as calmly and gently as possible whilst still allowing each pitch to be clearly heard.
- 2) The events at bar 28-29 and 71-end produce a subsidiary harmonic. This is the intention and should not be rectified.
- 3) A wavy line indicates the use of vibrato.
- 4) Specific strings are indicated by 1-4: high to low.

Negotiation of Letter B

This section combines several techniques within a single phrase. As such, the change between techniques should be seamless so as not to disrupt the flow of the phrase. Techniques are denoted by specific note-heads thus:

The image shows a musical staff for double bass with a bass clef. The notation includes several techniques indicated by arrows and labels: 'Arco' points to the first note, 'Hammer-on (left hand)' points to a note with a downward arrow, and 'Pull Off (Left Hand)' points to a note with a downward arrow. The notation also includes dynamics: *mp dolce*, *poco cresc.*, *mp dolce*, *poco cresc.*, and *sempre.*. The number '31' is written above the first note. The staff ends with a double bar line.

- 1) All arco pitches in the section should be played *sul tasto* with a very fast bow speed (but with little bow pressure) and should sustain for the full length of the pitch. The bow must be immediately taken off the string so it is allowed to vibrate and care must be taken not to dampen the string with the bow hair.
- 2) Hammered on pitches are always applied to an already vibrating string and, as such, should not be overtly percussive.
- 3) Glissandi in this section should be as fast as possible but not comical.

Programme Note

This work was written at the request of David Heyes as part of a series of pieces to celebrate the 85th birthday of the great bassist Bertram Turetzky. As Turetzky has been a very important figure in my life, responsible for awakening my interest in contemporary performance techniques through his seminal work *The Contemporary Contrabass*, which would form not only a large part of my early performance career, but my subsequent doctoral research, I approached the composition of this work with much pleasure. Responsible as Bert was, for the development of many new techniques for the instrument, I was keen that my own work should explore a only a few of these techniques rather than too many. As harmonics became a central means by which to expand the tessitura upwards I have explored in miniature, a variety of ways in which these can be produced as well as a range of left hand articulations. 'Ontsindn' is Yiddish for spark.

Ashley John Long 2018

*The premiere performance was given at Wells Cathedral School, 4 November 2018
by David Heyes.*

for Bert Turetzky on his 85th Birthday

Ontsindn

for unaccompanied double bass

Ashley John Long

Molto Lento, Mysterious and flowing. (♩=60)

molto rall.

First system of music (measures 1-6). It features a treble and bass clef with a 3/8 time signature. The music consists of three measures, each containing a single half note with a long, sweeping slur. The notes are: G2 (bass), G2 (bass), G2 (bass) in the first measure; A2 (bass), A2 (bass), A2 (bass) in the second measure; and B2 (bass), B2 (bass), B2 (bass) in the third measure. Dynamic markings are *p* at the start of each measure, followed by *poco* markings with hairpins. A star symbol is in the top left. Below the staff, the text "(cresc/dim always poco)" is written.



A Tempo (♩=60)

Second system of music (measures 7-9). It features a treble clef with a 4/8 time signature. The music consists of three measures, each containing a single half note with a long, sweeping slur. The notes are: G3 (treble), G3 (treble), G3 (treble) in the first measure; A3 (treble), A3 (treble), A3 (treble) in the second measure; and B3 (treble), B3 (treble), B3 (treble) in the third measure. Dynamic markings are *pp* at the start of each measure, followed by *pp* and *ppp* markings with hairpins. The text "sul pont" is above the first measure and "molto sul pont" is above the third measure. A star symbol is above the first measure. Below the staff, the text "moréndo" is written.



A

Third system of music (measures 10-18). It features a treble and bass clef with a 4/8 time signature. The music consists of two staves. The upper staff has notes G4, A4, B4, C5, B4, A4, G4. The lower staff has notes G3, A3, B3, C4, B3, A3, G3. Dynamic markings are *p* at the start, followed by *poco* markings with hairpins, and *p subito* markings with hairpins. A star symbol is above the first measure. Below the staff, the text "poco" and "p subito" are written.



Fourth system of music (measures 19-24). It features a treble and bass clef with a 4/8 time signature. The music consists of two staves. The upper staff has notes G4, A4, B4, C5, B4, A4, G4. The lower staff has notes G3, A3, B3, C4, B3, A3, G3. Dynamic markings are *p* at the start, followed by *poco* markings with hairpins, and *p subito* markings with hairpins. A star symbol is above the first measure. Below the staff, the text "poco" and "p subito" are written.

* Small pitches indicate the harmonic should be very lightly depressed causing a slight 'bulge' in sound.
** Not the exact number of pitches, very freely.
*** Cresc and dim achieved by varying bow hair contact.

2

poco sul pont
→
 molto sul pont

28

p

B Più mosso (♩=68)

Molto tasto

31

mp dolce *poco cresc.* *mp dolce* *poco cresc.* *sempre.*

37

C

44

46

pp arco nat

D Suddenly much slower, very freely.
(each bar roughly 4/8 but not exact)

pizz (2 hands)

49

1.

molto accel.

56 2. 3. 4. 3. *sempre*



A Tempo

molto rall.

60 1. 4. 4. 4. *sempre*



E **Tempo Primo** (♩=60)

65 arco nat. 1. 1. 1. *p* *poco* *p* *poco* *p* *poco*



poco sul pont **molto sul pont**

71 1. 1. 1. 1. *sempre*