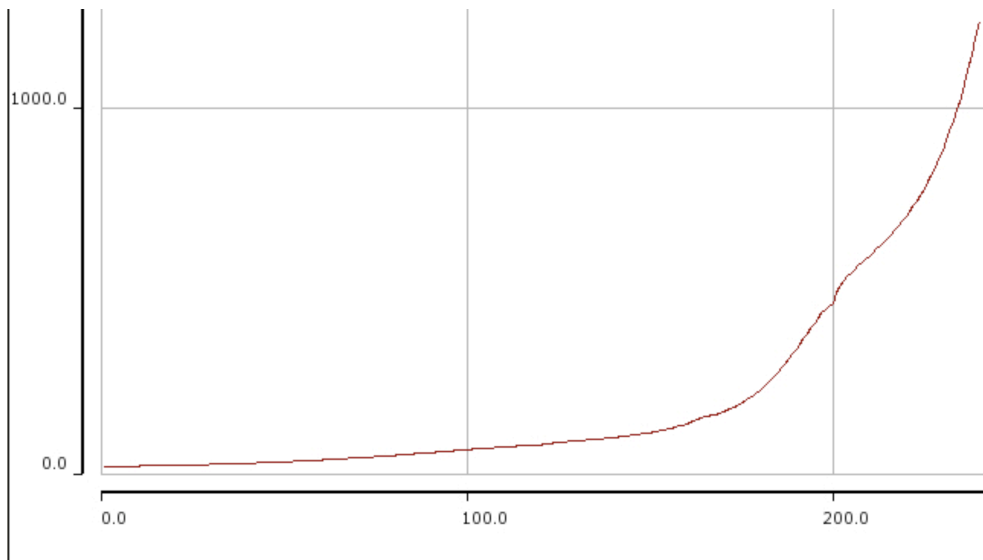


Concerto for Double Bass and Electronics (II. Accelerando)

For Kristján Orri Sigurleifsson

**Joshua Parmenter
Seattle, WA (2004–5)**



The tempo structure of the concerto is quite complex. The curves mapped out to the left indicate an approximation of the tempo the player should follow.

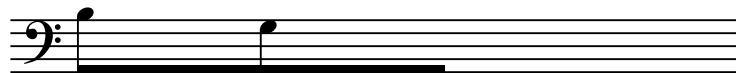
The beginning tempo is set at $\text{♩} = 38.628$, and increases

along a sinusoidal trajectory to $\text{♩} = 77.256$ at m. 120.

At m. 165, the tempo is $\text{♩} = 154.512$, at m. 200 $\text{♩} = 463.58$

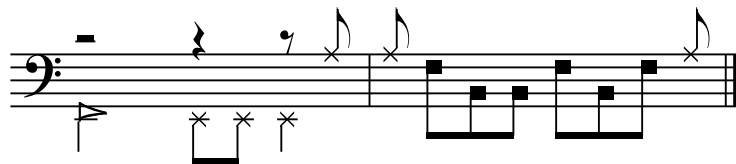
and finally, at the end, $\text{♩} = 1236.10$. It is suggested

that you contact the composer for a list of measure by measure timings and a click track. Very little in I is very precise, sections II and III feature a prominent pulse in the computer part. Therefore, while understanding the concept of this tempo structure is very important to the piece, its actual realization is much more intuitive.



ppp

A durational notation is used for much of the piece. These sections indicate a freer sense of rhythm, and metric accents should be avoided. Where traditional rhythmic notation is used, the sense of meter and tempo must be precise.



The rhythmic notation for II indicates the following: The triangle notehead indicates a palm slide on the back of the bass. Stem down with x noteheads indicate a right handed slaps against the fingerboard over the body, x with the stem up indicates a left handed slap. A boxed notehead on the F-line indicates a knock on the side of the body, on the B-line on the body itself.

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I

1

ppp *pp* *n < p > ppp p*

6

p > mp < f > pp p *sul pont.* *sub. f* *pp* *ppp* *p >*

10

n < p > n *ppp* *mf > n < p >*

14

ppp *p < f > pp* *f* *p*

19

ppp *pizz. arco* *n < f > n* *sul pont.* *norm.* *sul pont.* *norm.* *pp* *sfz* *pp* *sfz*

23 *ric. (with the tip)*
f ff p > ppp p < fp ppp

27 *sul pont. sul pont. norm. sul pont.*
p > ppp < f > ppp ff f ppp < fff > n

31 *sul pont. pizz.*
ppp 6 6 p < f pp < f pp < f > pp ppp f

36 *ric. at the tip, with the wood norm.*
pp < f p > ppp pp f > p

40 *pizz. arco*
ff > p f > ppp pp < ff ff p > n
n > f > n

43
ff n < f > ppp f > n f > pp < mp ppp

46 *f* *ppp* *ff* *ppp* *pp* *f* *n*

50 *pp* *sul pont.* *sfz* *p* *ppp* *f*

54 *p* *f* *fff* *p* *f* *pp* *ppp* *sul pont.*

57 *pp* *f* *pp* *ff*

60 *ff* *p* *cresc. little by little*

63 *ff*

sul pont. 3 *ppp* 3 3 *pp* *>* *n* *p* *<* *ff*

sul pont. *ppp* *pp* 6 6 6 6 6 6 6 6 6 6 *norm.*

sul pont. 6 *fffppp* 6 6 6 6 6 *ff* *pp* *f*

sul pont. 6 *pp* 6 6 6 6 *ff* *ppp* *p* *norm.*

sul pont. *n* *pizz.* *arco* *n* 6 *mf* 6 *ppp* 6 6 *sul pont.* *norm.*

pp

sul pont.

89 *pp ff ppp* 6 6 6 6

93 *sfz pp ppp pp ppp*
(gradually release harmonic) (pull off quickly, let ring)

97 *ppp p < f ppp < fff*

101 *ppp < mf > ppp f < ff > mp < ff*

105 *sfz f p < ff > fff*

109 *ppp fff p < sfz*

113 *sul pont.* -----

pp 6 6 6 6 6 *p* *f* *ppp*

117 *sul pont.* ----- *norm.* ----- *sul pont.* -----

ff *ppp* 6 6 6 6 6 *ff* *ppp*

121 *sul pont.* ----- *pizz.*

ppp 3 3 *pizz.* *ppp*

126 **II (attaca)**

ppp

131

ppp

136

ppp

141

Musical staff 141-150: Bass clef, 4/4 time. Measures 141-150. Includes various rhythmic patterns, rests, and dynamic markings like *mf* and *f*.

146

Musical staff 146-155: Bass clef, 4/4 time. Measures 146-155. Includes various rhythmic patterns, rests, and dynamic markings like *mf* and *f*.

151

Musical staff 151-160: Bass clef, 4/4 time. Measures 151-160. Includes various rhythmic patterns, rests, and dynamic markings like *mf* and *f*.

156

Musical staff 156-165: Bass clef, 4/4 time. Measures 156-165. Includes various rhythmic patterns, rests, and dynamic markings like *mf* and *f*.

161

Musical staff 161-165: Bass clef, 4/4 time. Measures 161-165. Includes various rhythmic patterns, rests, and dynamic markings like *mf* and *f*.

III (*attaca*)

166

Musical staff 166-175: Bass clef, 4/4 time. Measures 166-175. Includes various rhythmic patterns, rests, and dynamic markings like *ppp* and *cresc.*

ppp *cresc.* little by little --->

171

Musical staff 171-176: Bass clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 171-174 feature eighth-note patterns with accents (>) and slurs. Measure 175 has a half note with an accent. Measure 176 has a half note with an accent and a fermata.

177

Musical staff 177-182: Bass clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 177-180 feature eighth-note patterns with accents (>) and slurs. Measure 181 has a half note with an accent. Measure 182 has a half note with an accent. Dynamics *ff* and *pp* are indicated below the staff.

183

Musical staff 183-188: Bass clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 183-187 feature quarter notes with slurs. Measure 188 has a quarter note with an accent and a fermata. The instruction *cresc. little by little* with a dashed arrow is written below the staff.

189

Musical staff 189-194: Bass clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 189-193 feature quarter notes with slurs. Measure 194 has a quarter note with an accent and a fermata.

195

Musical staff 195-200: Bass clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 195-199 feature quarter notes with slurs. Measure 200 has a quarter note with an accent and a fermata. The dynamic *ff* is indicated below the staff.

201

Musical staff 201-206: Bass clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 201-205 feature half notes with slurs. Measure 206 has a half note with an accent and a fermata. The instruction *pp cresc. little by little* is written below the staff.

207

215

223

232