

- Double Bass CONCERTO -
(2010/11 corrected on 13th October 2011)

D a i F u j i k u r a

Commissioned by the London Sinfonietta with generous support from the London Sinfonietta Commissioning Circle and The RVW Trust

Instrumentation

SOLO Double Bass (must be amplified). - See below for **tuning** and **amplification**.

+

- 1 Flute (doubling Piccolo)
 - 1 Oboe
 - 1 Clarinet (doubling Bass Clarinet)
 - 2 Horns (both need mutes)
 - 2 Trumpet (Trumpet 1 needs: Velvet, Harmon, Straight mutes, Trumpet 2 needs Harmon and Straight mutes)
 - 2 Percussion players (Percussion 1 needs a bow)
 - 1 harp
 - 1 piano
 - 3 Violins (all need a **plectrum**)
 - 2 Violas (both need a **plectrum**)
-

The score is in C

Percussion 1:

Gongs 1:



Temple Bowls:



Timpani (21", 21", 23", 25", 28", 30") 6 timpani are required

1 Tamtam

3 Suspended Cymbals

1 Vibraphone (shared with Percussion 2)

Percussion 2:

2 Crotales (sound 2 octaves higher):

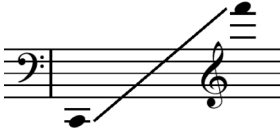


Gongs 2:

(These 2 high pitches can be replaced with Bells with those pitches D5+ B5)



1 Marimba:



1 Vibraphone (shared with Percussion 1)

4 Bongos

ONLY 1 Vibraphone in total is needed in this work, shared by both percussion players.

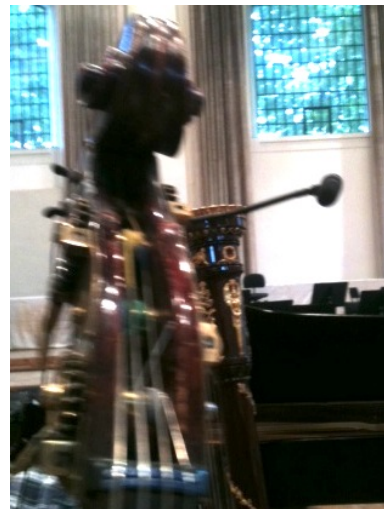
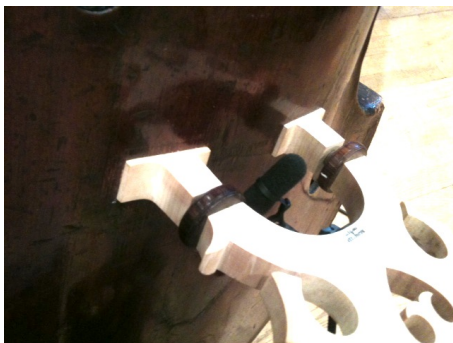
Double Bass tuning:



All pitches in D.B. (including harmonics) sound an octave lower than written until bar 366.

Amplification of the Double Bass:

Microphone at bottom of the bridge AND near the scroll are recommended.



Depending on the venue, EQ might be also needed in order to focus on the “pitches” and diminish the low frequency “hitting” sound (especially at the beginning of the piece, page 1 – 8 in the score).

General Point:

Every accidental is notated (and there are a lot of quartertones which require accidentals in woodwinds in this piece) but the basic rule is:

"Accidentals (including grace notes) only affect the pitch to which they directly refer, not other octaves, for the duration of the bar in which the accidental is written."

Do NOT vibrato on gliss. or port.

All arpeggios and grace notes must be played rapidly.

STRINGS:

S.P.= sul pont.

P.O.= position ordinary

S.T.= sul tasto

Make a clear distinction between **Gliss.** and **Port.**

Gliss. = shift the pitch immediately (and travel during the full length of the note duration).

Port. = shift the pitch just before you go to the next note.

All (except D.B.) need hard **plectrums** and Plastic/Rubber **Practice Mute**.

Do not use metal practice-mutes. The sound of the muted strings must "match" when playing together.

Dedicated to Enno Senft

First performance: November 5th 2011, Queen Elizabeth Hall, London, UK
Performed by London Sinfonietta
Conducted by Martyn Brabbins