J. A. DEVOR

Coming Together

for electric double bass and tape

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PROGRAM NOTE

Coming Together is a piece representing the culmination of the double bass. Being the most versatile of the instruments, the bass has a high level of potential in modern music. *Coming Together* merges the benefits and capabilities of the acoustic double bass with the electric, resulting in a sort of bass introspection and contemplation.

All sounds throughout the entire work are derived only from the double bass and the composer.

Included in the score below are links to both the accompanying audio 'tape' file and a video which shows the scrolling score and has the audio accompaniment.

LINKS:

Audio only -
https://soundcloud.com/j-devor/coming-together-tape/s-emX10Q597G4

Audio and score video -
https://vimeo.com/474872794

PERFORMANCE NOTE

All pitches sound an octave lower than notated, in correlation with the double bass.
Accidentals apply only to the note of which they immediately proceed.

The double bass part calls for an amplifier and light distortion pedal. The amp should be used only to add to the magnitude of sound, not the timbre. The distortion pedal should be used to emphasize the upper harmonics of the sound, resulting in slightly squeaky, whiny harmonics.

The Tape notation is provided for the clarity of the player. Descriptive terms and pitches are given solely as a point of reference. The accents given in the simplified percussion notation often represent when a difference in sound occurs.

The balance between the two parts should at all times favor that of the live bass player.

Coming Together

for electric double bass and tape

J. A. DEVOR

♪ = 172

play figure forwards then backwards then forwards again

Double Bass

pp *cresc.*

repeat figure four times

Applause 1

n *cresc.*

Tape

repeat figure four times

Applause 2

n *cresc.*

figure plays forwards and backwards simultaneously
play four times

Contrabass Ensemble 1

n *cresc.*

play figure forwards then
backwards then forwards again

mp *cresc.*

figure plays forwards and backwards simultaneously
play three and a half times

Contrabass Ensemble 2

n *cresc.*

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1

f

Whistle Note

p

(sul pont.)

Contrabass 3

n *cresc.*

f

Percussion 2

n

15

f l.v.

(col legno)

Contrabass 1

f

(pizz.)

Contrabass 2

f

Percussion 1

3

2

mp espr.

Cowbell

I

f

slurs cont. ad lib.

Plinks

Percussion 1

II

con vib.

I

III

p

ff goose bow

Contrabass Ensemble 1

mp

Percussion 2

pizz., ord.

ff *aggressive*

Contrabass Ensemble 2

mp

f

3 arco, ad lib.

sim. bar fingering

p growing in intensity

Plinks

mf

f

mf

pitch becomes less and less important

ff

ff

4

with Distortion ped.

non vib.

p

sfz

L. H. pizz.

0

mf

f l. v.

Whistle Note

n cresc.

Percussion 1

poco vib.

0

f l.v.

Plinks

molto vib.

p *l.v.*

play three and a half times
forwards and backwards

Contrabass Ensemble 1

n *cresc.*

play three and a half times
forwards and backwards

Contrabass Ensemble 2

n *cresc.*

Percussion 1

Percussion 1

5 ord.

pizz., ord.

freely ordered improv. over D minor pentatonic (any octave)

Electronic Contrabass Ensemble

p *cresc. al fine*

Plinks

eventually switch to arco

start figure slowly and continuously get fast until the end

Percussion 2

6

(arco)
freely ordered improv. over B♭ minor pentatonic (any octave)

Whistle Note

p

f *l.v.*

mf *cresc. al fine*

Percussion 1

p *cresc. al fine*

gliss.

flow smoothly into passage

with Distortion ped.

p *cresc.*

gliss.

fff *l.v.*

gliss.

fff *l.v.*

fff *l.v.*

fff *l.v.*

Percussion 1

fff *l.v.*

fff *l.v.*