Resuscitatîve

for solo contrabass

Chris Dench

Resuscitatîve

(2021)

from the **iso-études (#6)**

for solo contrabass

for Miranda Hill and Bec Scully
inspiring bass virtuosi, both

The title is—obviously—a portmanteau of *resuscitate* and *recitative*. Read into that what you will...

Duration: circa 12-13'

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Performance notes:

1 Accidentals only apply to the notes they immediately precede except in the case of rapid immediate repetitions, in which case they apply until a new pitch is introduced.

2 The score is notated at a nominal 3cm = 1 second, with occasional adjustments to aid clarity, but this need not be observed slavishly; all tempi are *suggestions*, and approximate. Performers should bend the tempo and apply judicious *rubato* as they see fit.

3 **Dynamics**—there are nine degrees of dynamic in this piece:

pppp—ppp—pp—p—mf—f—ff—fff—ffff

- Dynamics should be not be treated as a simple linear soft→loud: they function as variations in the *local* context. Note that there is no *mp* dynamic: ***mf*** is midway between ***p*** and ***f***.
- The extreme dynamics are rarely used and should be considered primarily rhetorical, as 'stage-whisper' and 'scream' respectively.
- *Sforzati* increase in loudness: ***mfz—fz—sfz***, etc.
- A dash after a dynamic means to sustain that level without nuances; a slash between two dynamics means a sudden change.

4 String indications are *suggestions* only. **M** in front of **ST**/***sul tasto*** and **SP**/***sul ponticello*** means ***molto***, a slightly exaggerated colour.

5 Allow all harmonics and open strings to ring on as long as possible, except where indicated otherwise. The notation only partly reflects these resonances.

6 There are no ¾-sharp or -flat accidentals in this work. The usual notation is used for ¼-tones, and arrows indicate inflections smaller than a ¼-tone, as ♭ or ♯, but all microtones may be regarded as colouristic and somewhat approximate.

7 Stress marks that are bracketed (**<**) are either to be less marked than normal, or within a low dynamic. Similarly, bracketed emphases (**–**) should be understated.

8 An arrowed line between performance instructions means to transition from one to the other, as in ORD→SP→ORD.

9 The sign ⟿ indicates that the glissandi beneath the hook ¬ should all be played as a single unbroken gesture on a single string, like an ECG trace, in one bow if possible. The sign only appears over the first few instances, after that it is understood.

10 The short lines that occur towards the end of notes and connect one pitch with the next are *portamenti*, that is, short slides. None of the *glissandi* and *portamenti* in this piece should be emphasised; they are not so much Xenakisian erosions of pitch integrity, as emulations of vocal ornaments.

11 Pauses in this piece are all the same shape: ⌃ They vary in duration according to size, so small = short hiatus, and large = proper hesitation, but the exact duration is left to the player.

♩= 60 ~ NOT TOO SLOW, MESMERICALLY

MST *

x8 (sim)

p — pp — (p)

* INTIMATE & INTROVERTED — BOW CLOSE TO LH

8

5:4

ST SLIGHTLY MORE OPEN

15

III

mfz — pp — (p)

(sim)

mfz — p — mf

fz (poco) — p — (mf)

(>) mf — pp — p

p — pp — (p)

ORD. WARMING — RUBATO

22

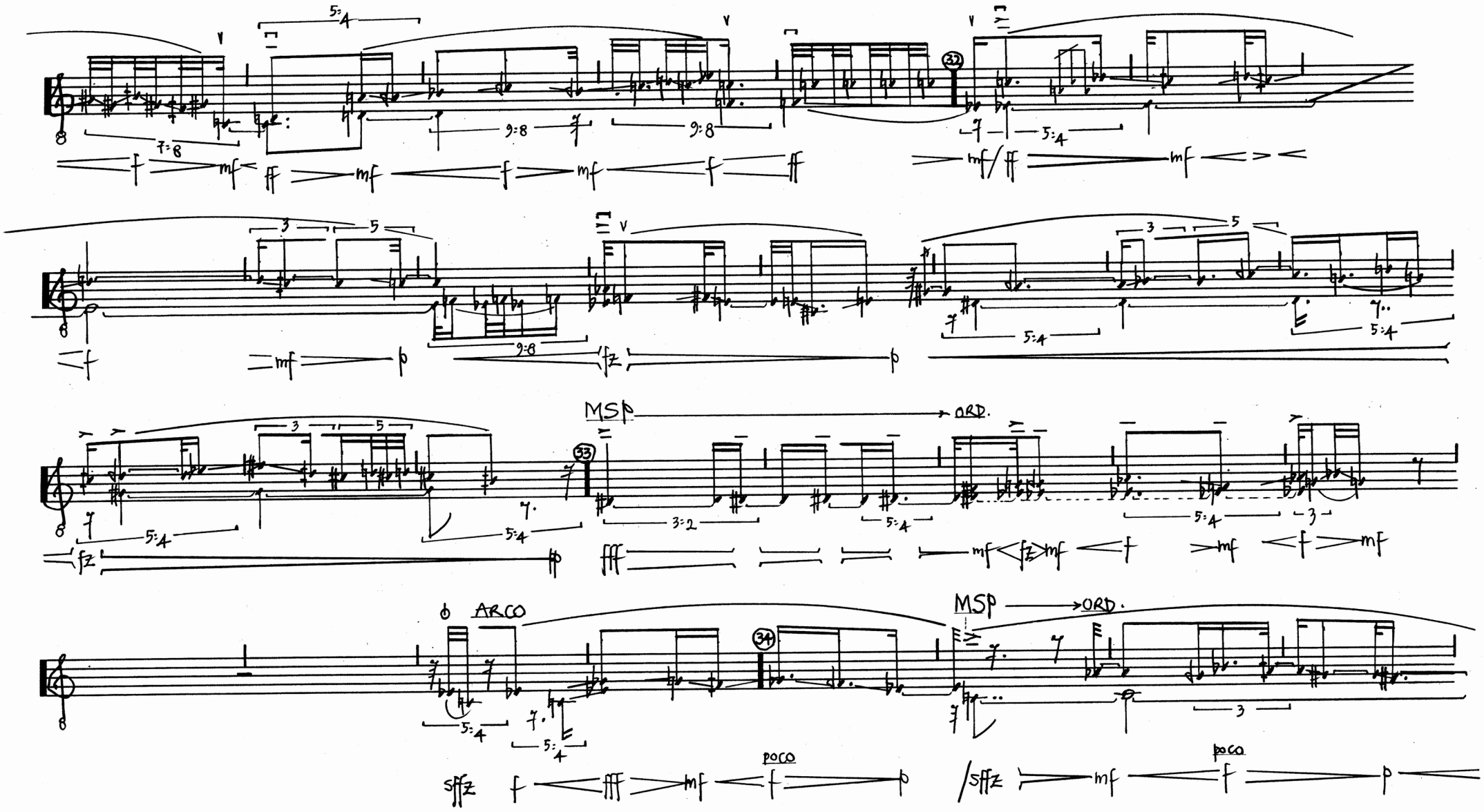
poco

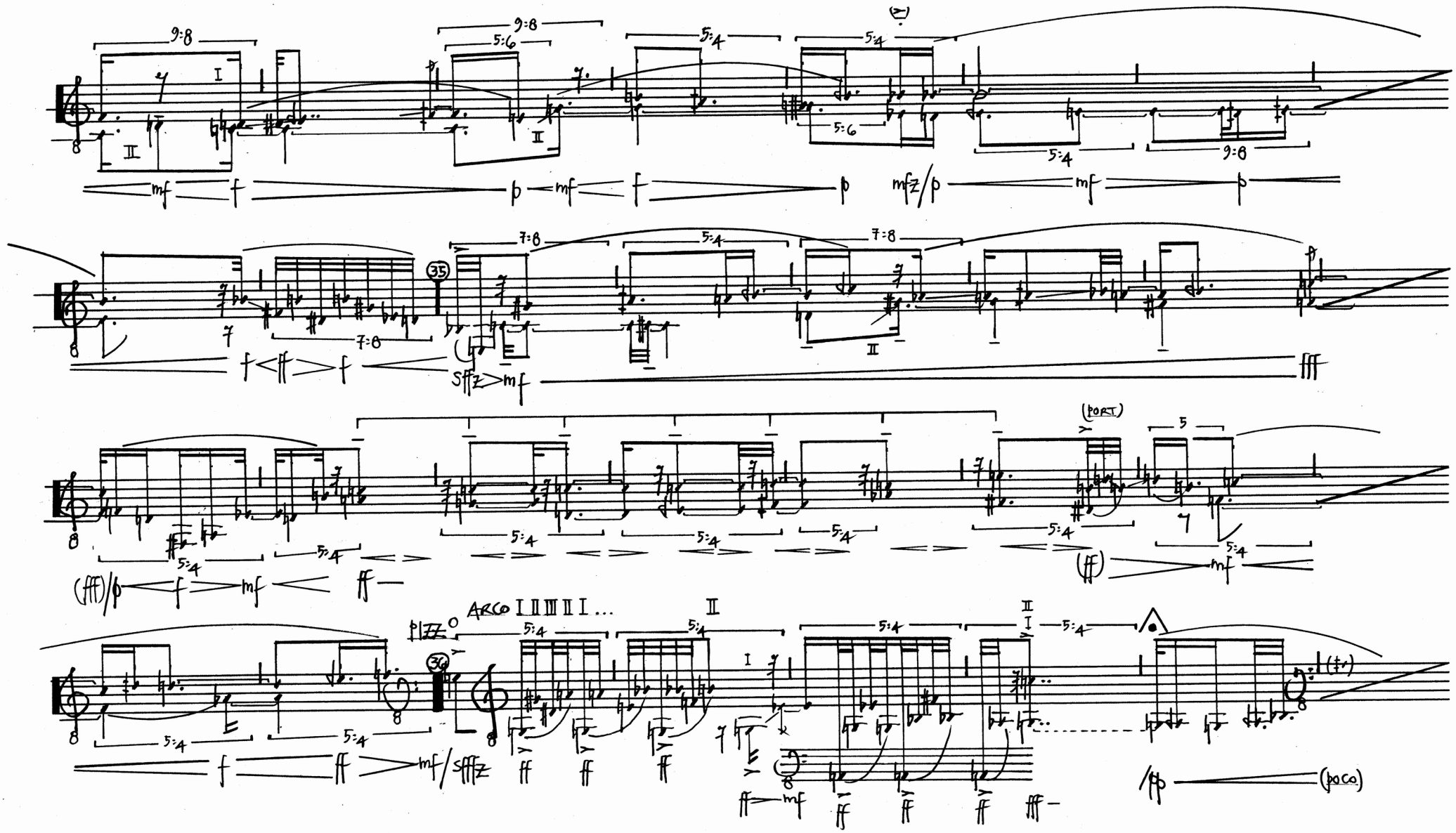
29

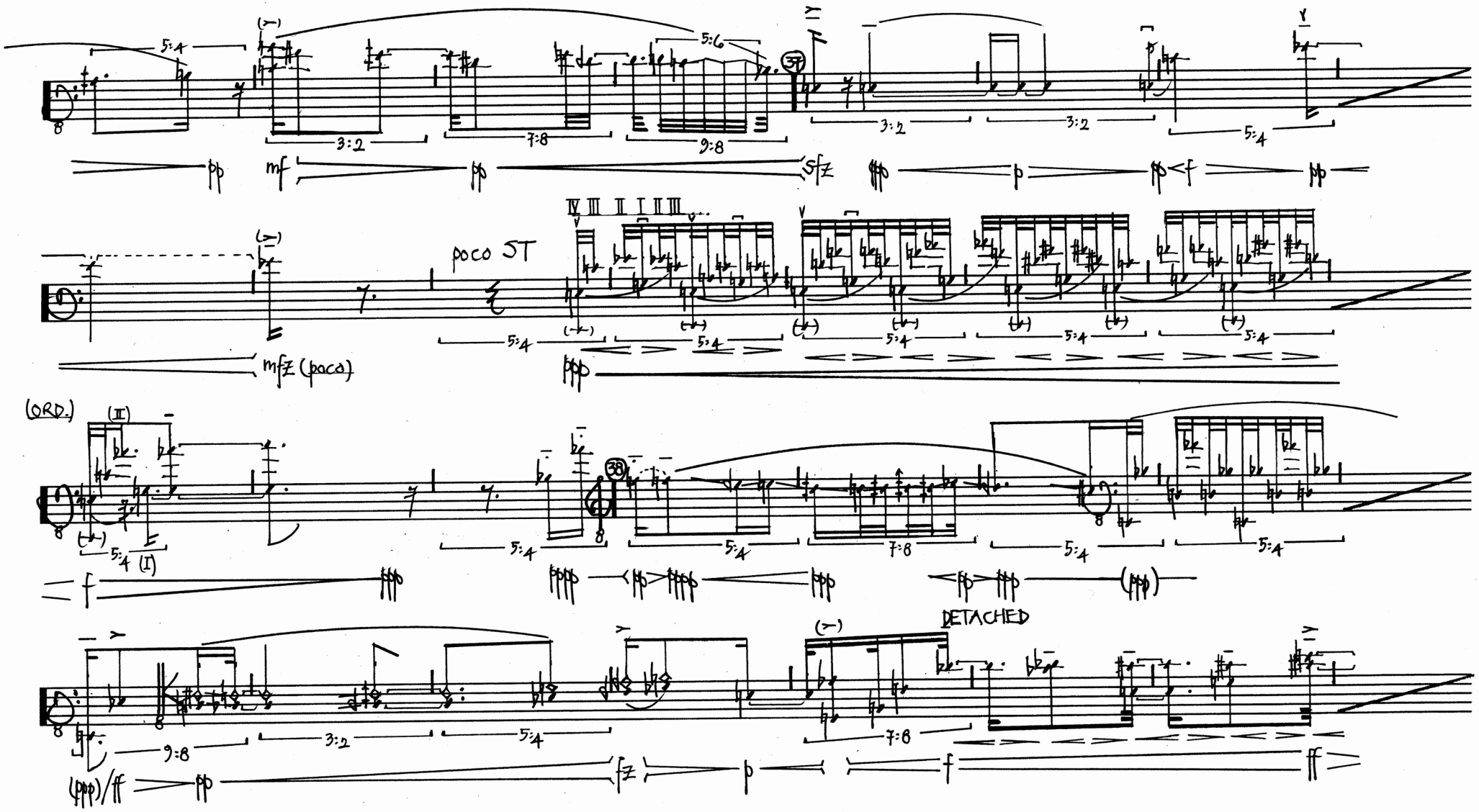
poco

30

31


32
33
34
MSP
ORD.
ARCO
poco


9:8
5:6
5:4
7:8
35
36
(PORT)
ARCO I II III II I ...
PIZZ.
(poco)


5:4
3:2
7:8
5:6
9:8
37
3:2
3:2
5:4
pp
mf
pp
sfz
pp
p
pp
f
pp
poco ST
IV III II I II III
5:4
5:4
5:4
5:4
5:4
5:4
mfz (poco)
ppp
(ORD.)
(II)
5:4 (I)
38
5:4
5:4
7:8
5:4
5:4
f
ppp
pp
ppp
pp
ppp
(ppp)
DETACHED
9:8
3:2
5:4
7:8
(ppp)/ff
pp
fz
p
f
ff

(Ch)

IV

39

5:4 7:8 5:4 5:4 5:6 7:8 5:4

mf f p sfz mf f mf f ff

II

5:6 5:4 3:2

(ff) mf f p (EVENLY) mf p (p) (p)

9:8 9:8 7:8 5:4 5:4

(p) mf p mf p sfz p pp

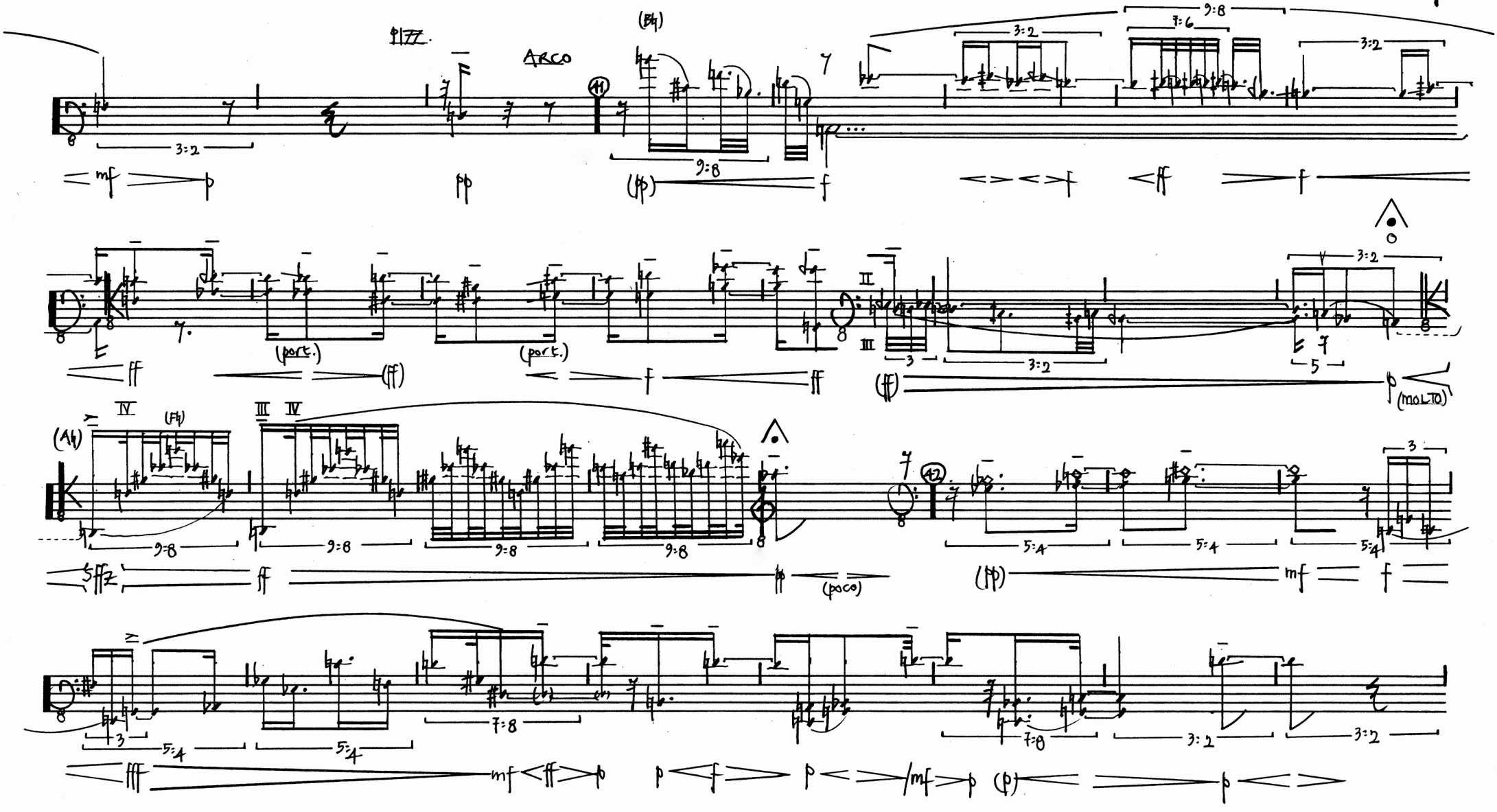
(PORT.)

5:4 5:4 5:4 5:4

mf p pp mf p sfz p

PIZZ. ARCO

III


pizz.
ARCO
(port.)
(port.)
(MOLTO)
(poco)

♩ = 56

43

PIZZ

ARCO

PIZZO

ARCO

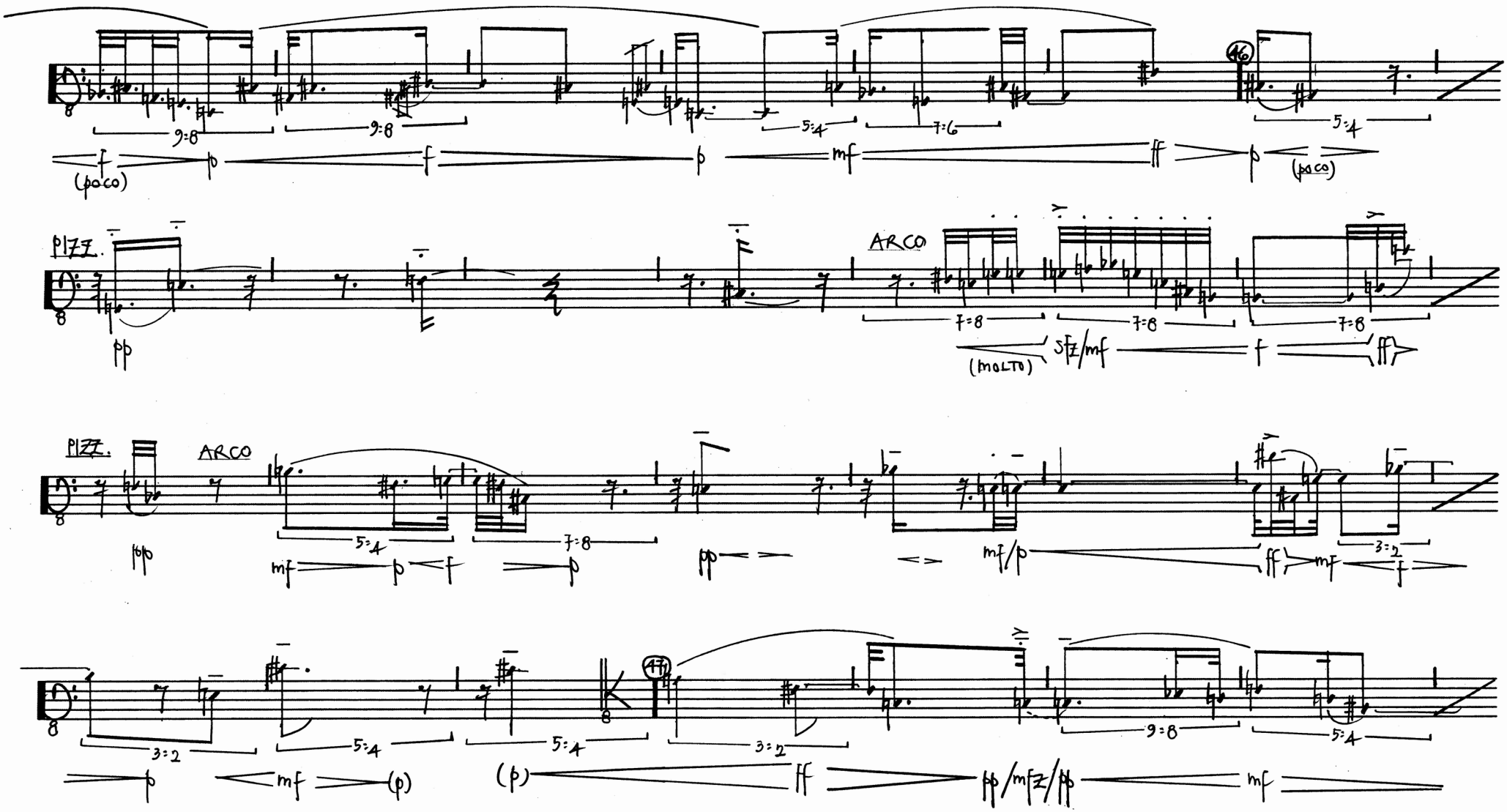
44

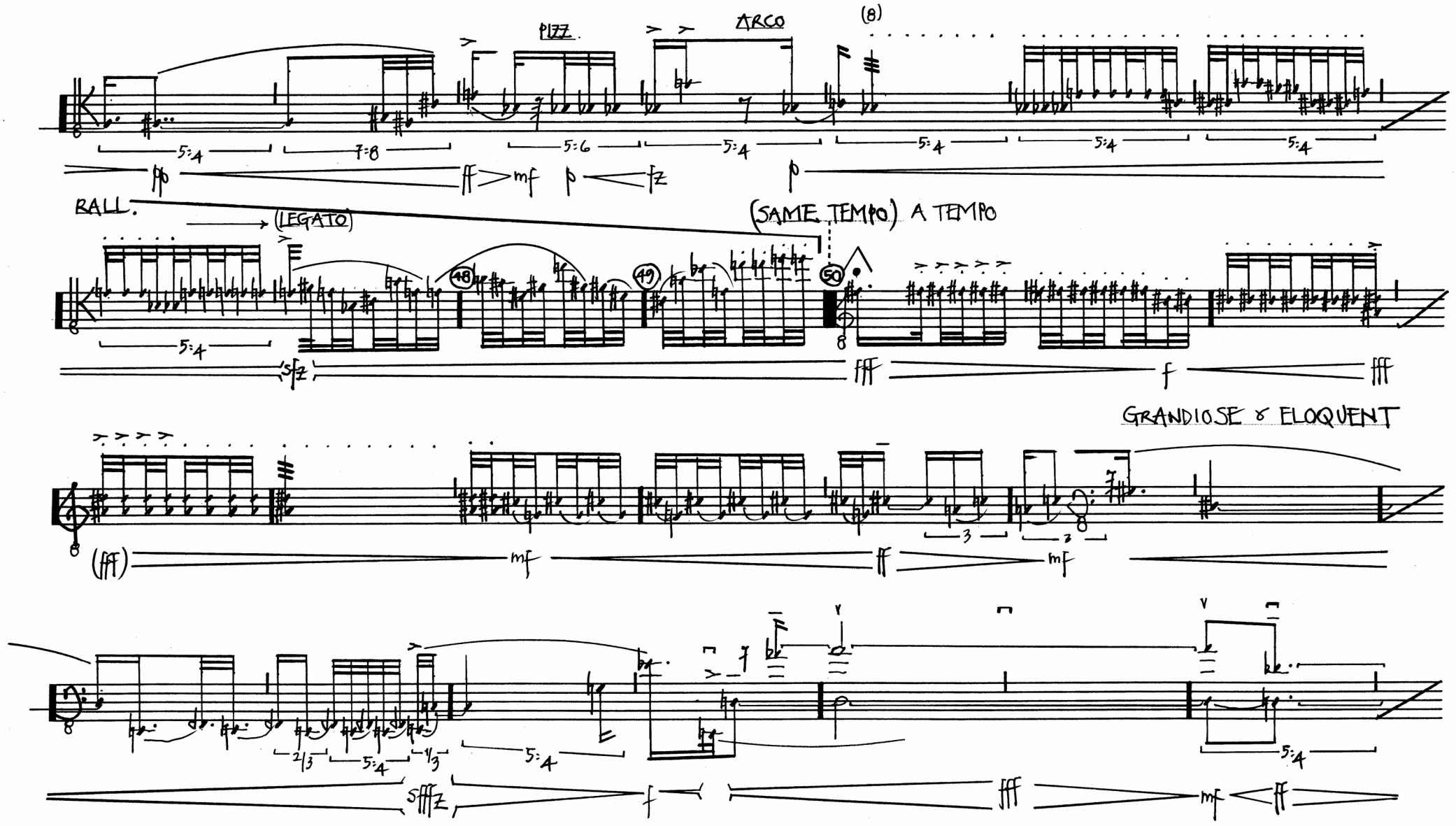
SLAP*

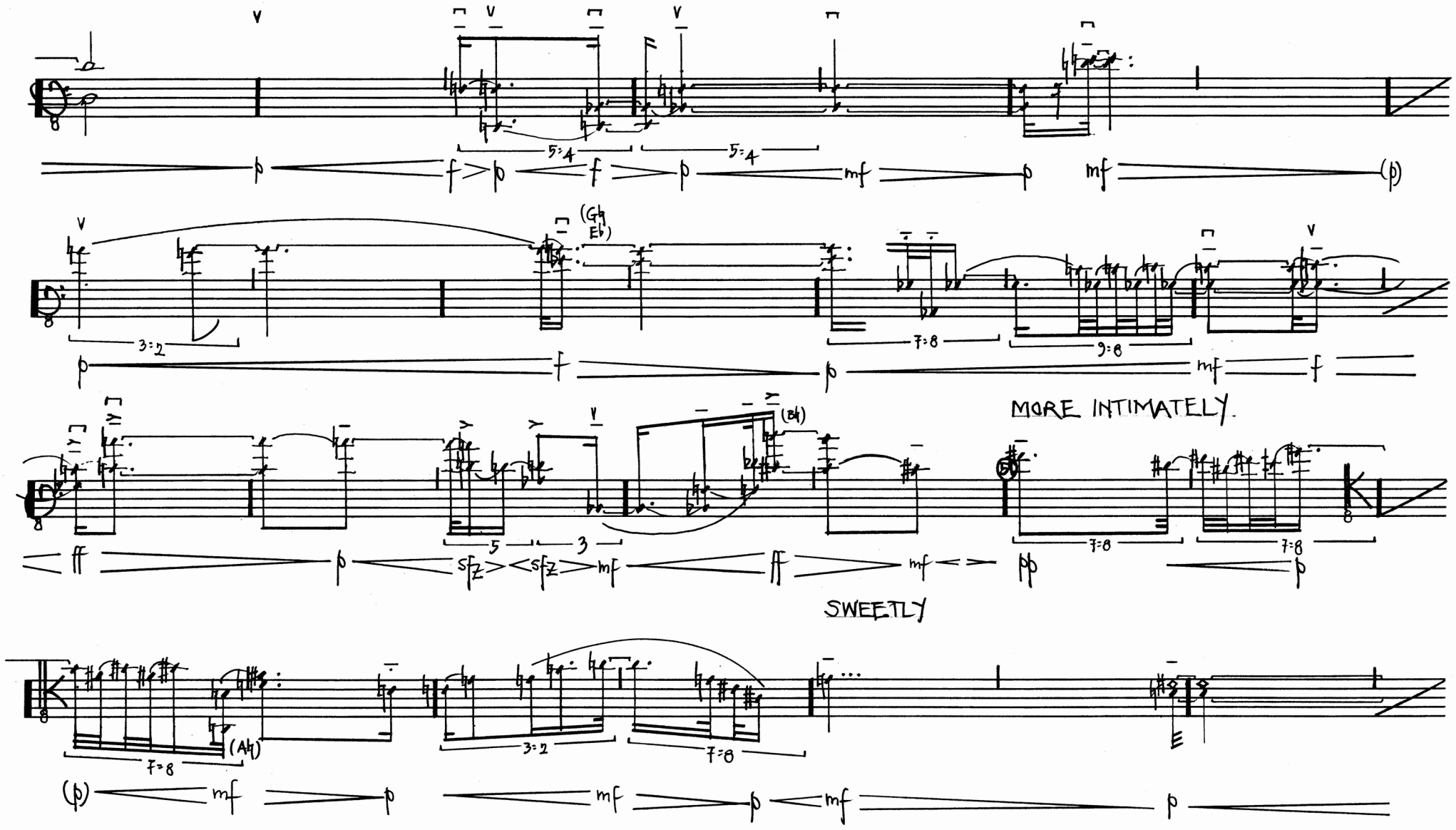
sfz

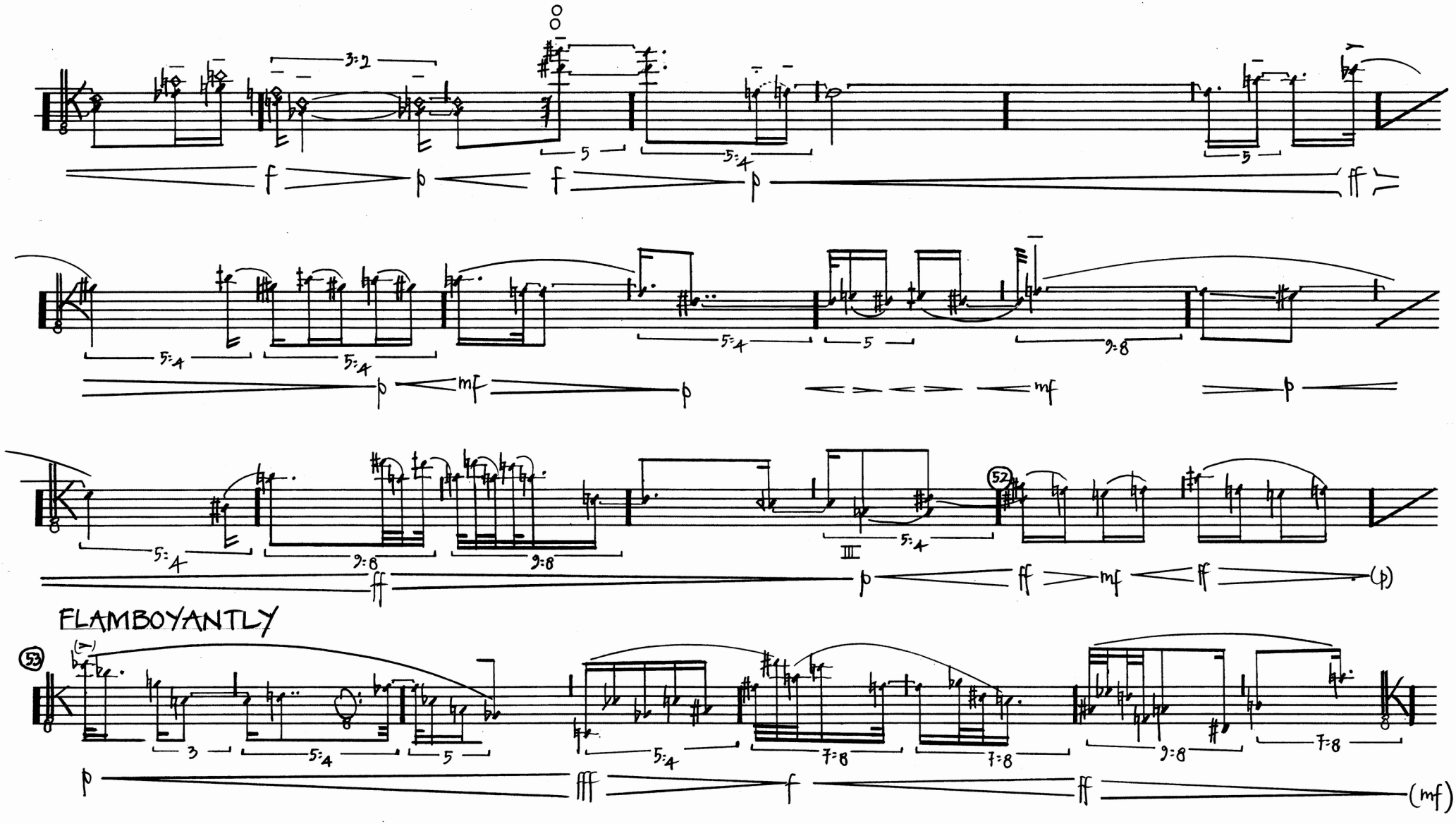
45

* SLAP BODY OF BASS CRISPLY (FLAT HAND — NOT HARD!)

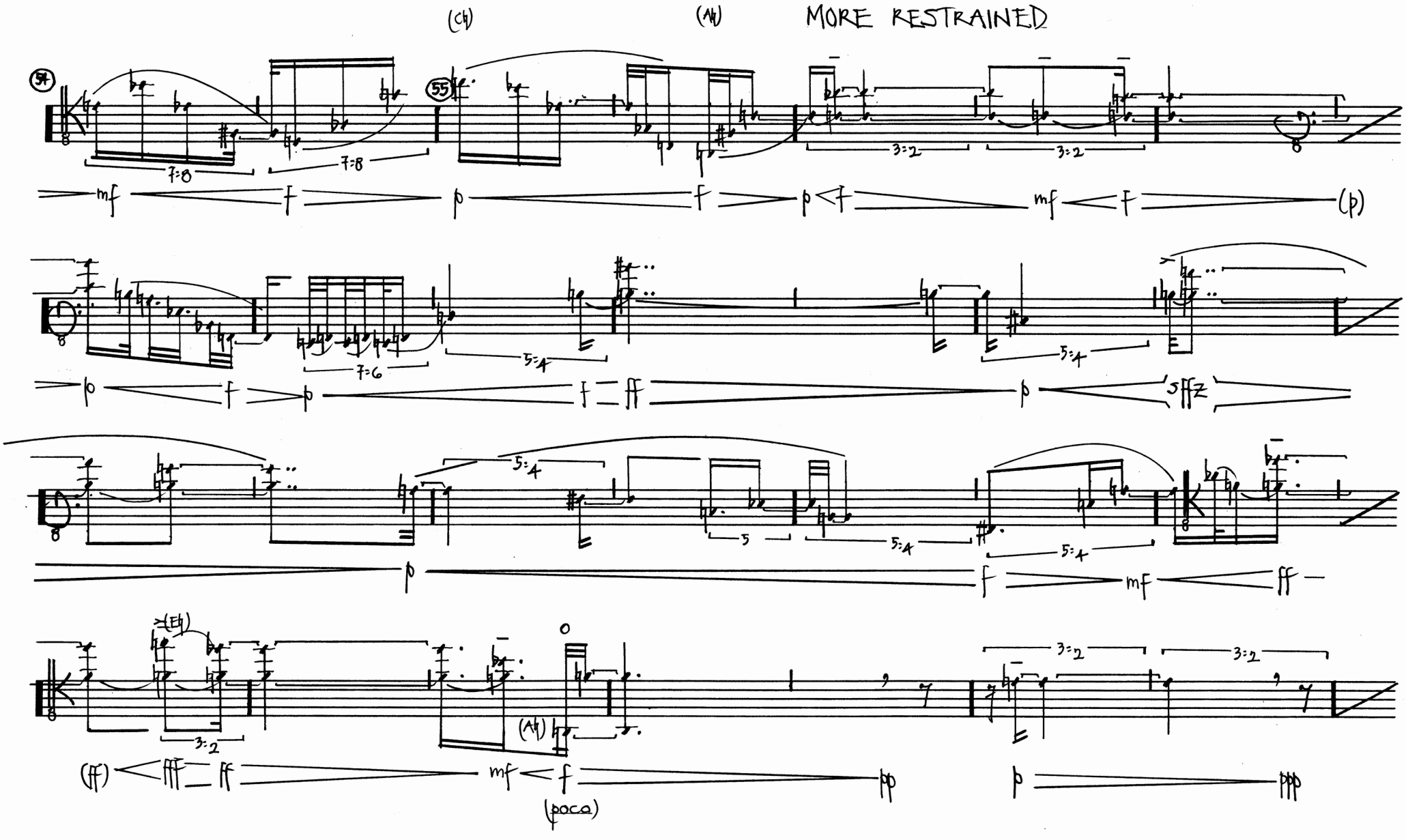

46
9:8
9:8
5:4
7:6
5:4
f
(poco)
p
f
p
mf
ff
p
(poco)
PIZZ.
pp
ARCO
7:8
7:8
7:8
(molto)
sfz/mf
f
ff
PIZZ.
pp
ARCO
5:4
7:8
mf
p
f
p
pp
mf/p
ff
mf
3:2
f
3:2
5:4
5:4
47
3:2
9:8
5:4
p
mf
(p)
(p)
ff
pp/mfz/pp
mf


PIZZ.
ARCO
(8)
5:4
7:8
5:6
5:4
5:4
5:4
5:4
pp
ff
mf
p
fz
p
RALL.
(LEGATO)
(SAME TEMPO) A TEMPO
48
49
50
5:4
sfz
fff
f
fff
GRANDIOSE & ELOQUENT
(ff)
mf
ff
mf
3
3
2/3
5:4
1/3
5:4
5:4
sfffz
f
fff
mf
ff


5:4
5:4
(G♭ E♭)
3:2
7:8
9:8
MORE INTIMATELY.
(B♭)
5
3
7:8
7:8
SWEETLY
7:8
(A♭)
3:2
7:8


3:2
5
5:4
5
f
p
f
p
ff
5:4
5:4
5:4
5
9:8
p
mf
p
mf
p
5:4
9:8
9:8
III
5:4
52
ff
p
ff
mf
ff
(p)
FLAMBOYANTLY
53
3
5:4
5
5:4
7:8
7:8
9:8
7:8
p
fff
f
ff
(mf)

GRADUALLY
MORE RESTRAINED



GENTLY

56

5:4 7:8 5:4

(ppp) pp p pp mf (poco) pp p pp (pp)

POCO RALL.

5:4 7:8 3:2 5:4 3:2

f (poco) p mf pp

POCO RALL.

7:8 5:4 5:4

mf pp p pp ppp fff f fff (Eb) f ff

♩=64 MARCATO, PESANTE

57

♩=55

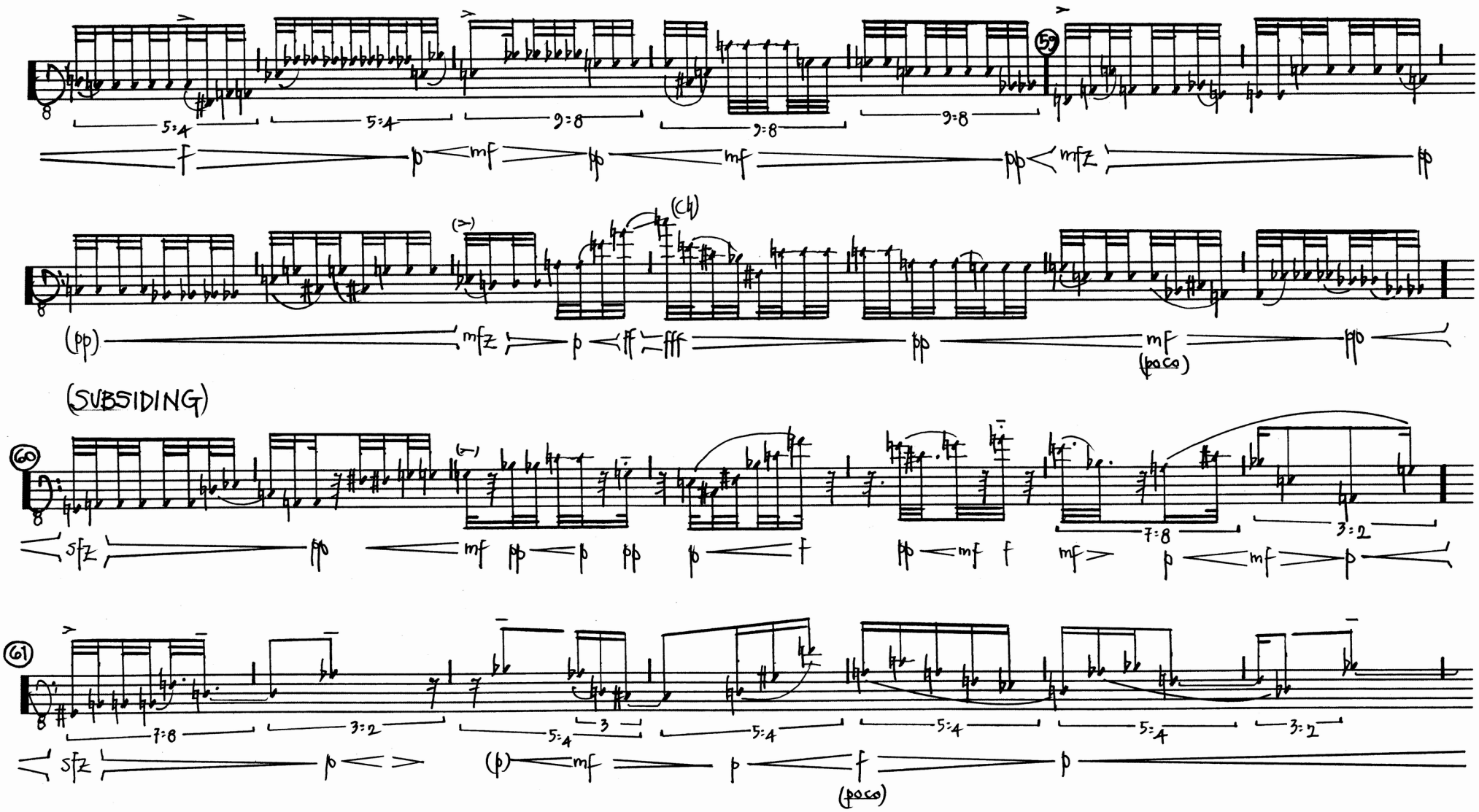
5

LESS DETACHED

58

5:4 5:4 5:4 5:4

(ff) f f ffff mf ff mf


59
5:4
5:4
9:8
9:8
9:8
f
p
mf
pp
mf
pp
mfz
pp
(pp)
mfz
p
ff
fff
pp
mf
(poco)
pp
(SUBSIDING)
60
sfz
pp
mf
pp
p
pp
p
f
pp
mf
f
mf
p
mf
p
7:8
3:2
61
7:8
3:2
5:4
3
5:4
5:4
5:4
3:2
sfz
p
(p)
mf
p
f
(poco)
p

POCO RIT. — A TEMPO — POCO RIT.

ST → ORD. → ST

(RIT.) A TEMPO (ORD.) RIT.

(RIT.) A TEMPO (F#)

(MOLTO)

65

II (PORT.)

IV

9:8

3:2

mf p f (poco) p f p pp mf

66

7:8

3:2

9:8

9:8

pp mf pp pp p pp (pp) p pp

67

68

II

9:8

3:2

5:4

(pp) mf pp p (pp) pp (poco) mf pp

69

7:8

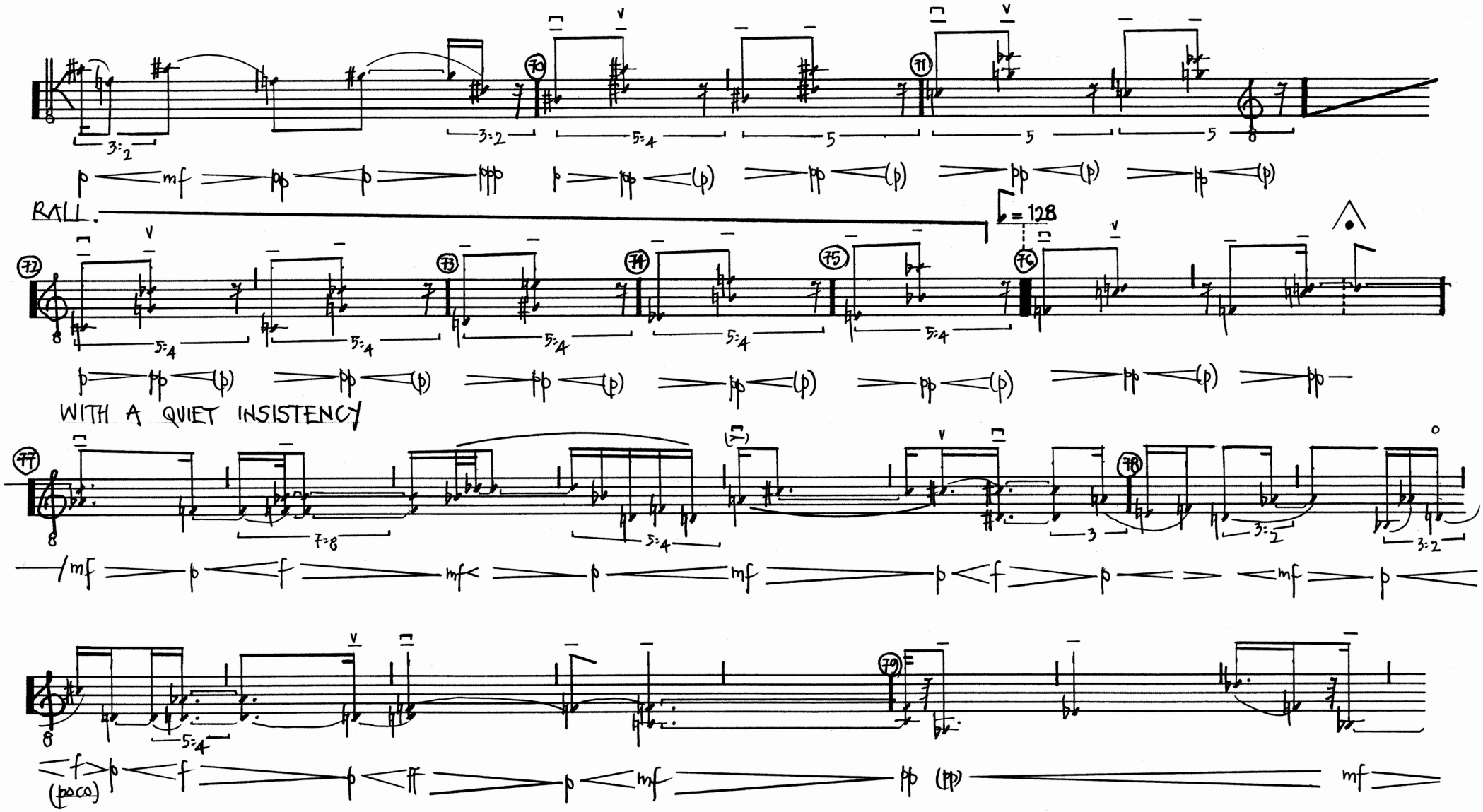
5:4

3:2

5:4

5:4

mf p (pp) ppp p pp p mf (p)


RALL.
= 128
WITH A QUIET INSISTENCY
(poco)

80

(mf) pp p pp mf pp f

3:2 5:4 5 7:8

ULULATORY

81

III II I II II II I

pp f (sim) sffz sffz sffz

82 ♩= 60 Sp IV

II I mf (sim) sffz p

5:4 5:4 5:4

83 ORD. Sp

p (sim)

5:4 5:4 5:4 5:4

84 ORD. V

(p) pp

7:6

85 V

(p) pp

9:8 9:8

86 Sp IV

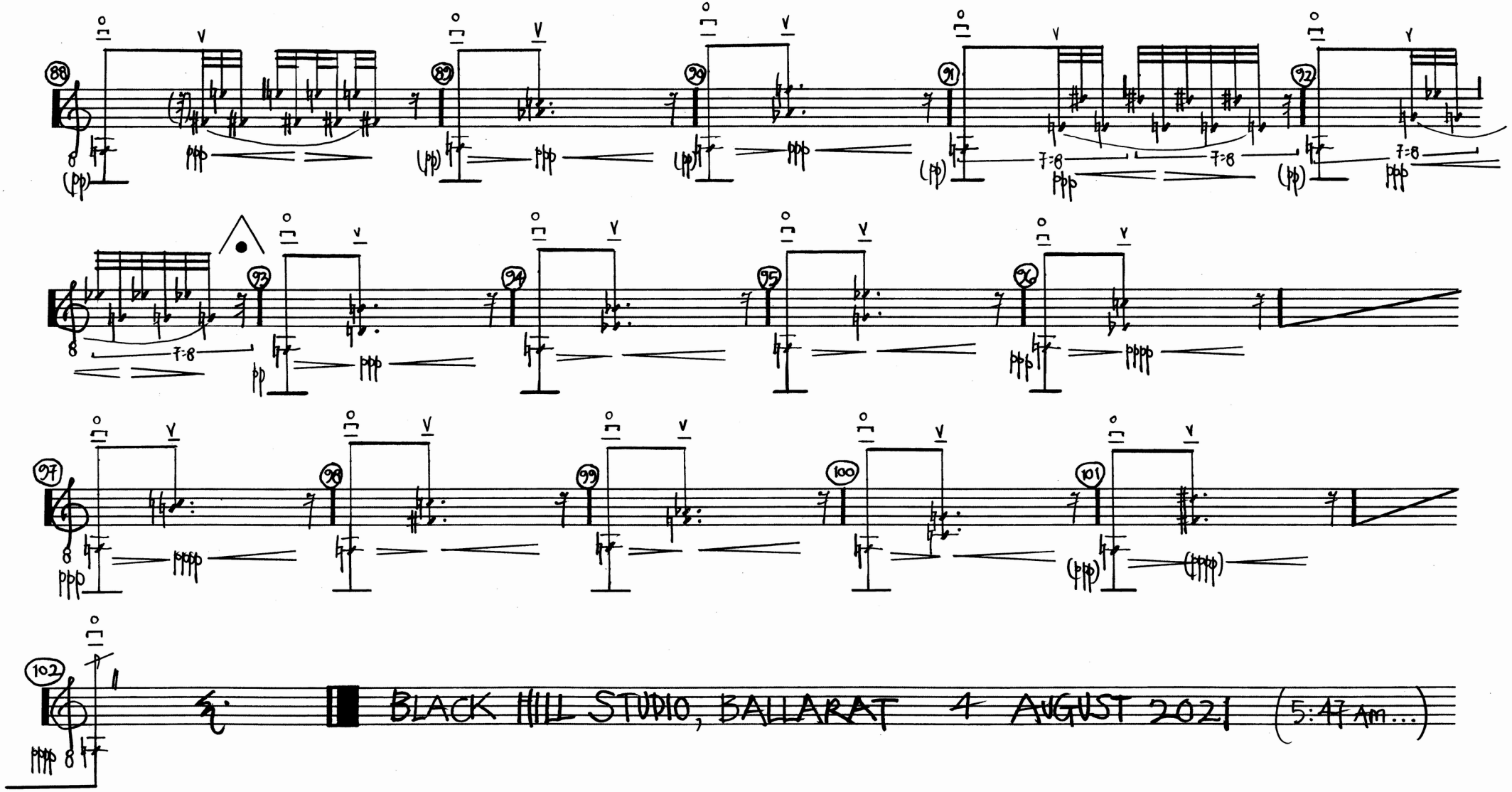
(p) pp

5:4 5:4 5:4

87 ORD. V

pp ppp

9:8 9:8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