

Icknield Thing

for solo amplified double bass

Dominic Flynn
2024

Icknield Thing

for solo amplified double bass

Dedicated to Hellgart Mahler (1931-2023).

Performance notes:

- Accidentals only apply to the notes to which they're directly attached, unless connected by a tie.
 - Grace notes are intended to be played freely and should not be rushed.
 - A controlled rubato should be employed throughout.
 - Amplification should be subtle and only used to bring out extraneous string noise.
-
- Wavy lines above notes indicate specific contoured vibrato.
 - "ord." indicates to no longer play either "**sul pont.**" or "**sul tasto**".
 - Arrows between techniques indicate a gradual shift from one to the other (i.e. from "**sul pont.**" to "**sul tasto**", etc).
 - "**hammer**" indicates a hammer-on technique, producing pitches by forcefully fingering on the strings.

c.a. 7'

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$\text{♪} = \text{c.}100$

Double Bass

sul tasto → ord. → sul pont. sul tasto ord. jeté

n ————— p n < p pp < p ————— ppp ————— mp ppp < p ppp ————— p ppp ————— p ————— n

mp ————— ppp < p pp ————— mp ppp ————— p n ————— p ————— ppp < p pp ————— mp

>> pp < mp ppp ————— p n ————— mp ppp ————— p ————— ppp < p ————— p

Icknield Thing

sul pont.

sul tasto

jeté

ord.

sul tasto

ord.

sul pont.

jeté

sul tasto

sul pont. ord.

sul pont.

sul tasto

n

p

ppp

p

pp

p

pp

p

pp

p

pp

p

ppp

p

n

p

pp

p

ppp

p

mp

n

p

n

p

pp

p

ppp

p

n

p

n

mp

n

p

pp

p

mp

p

n

p

n

mp

Icknield Thing

3

3

n → *p n* → *p*

n → *p*

n < *p ppp* < *p ppp* < *p n* < *p n* <

→ *sul pont.* *sul tasto* *hammer* *arco* *hammer* *arco*

7:5 ♫

<mp *n* < *p n* < *p ppp* < *mp* *n* < *mp* *ppp* < *p n* < *p*

jeté

6

ppp < *p* < *ppp* < *p n* < *p* *n* < *p n* < *p* < *ppp* < *mp* *n* < *mp* <

→ *sul pont.* *jeté*

6:5 ♫

arco *ord.* → *hammer*

→ *sul pont.* *jeté*

5 *3* *gl.* *gl.* *gl.* *gl.*

ord. *hammer* *hammer* *pizz.*

10:7 ♫

→ *sul tasto* → *ord.*

5:3 ♫ *7:5* ♫

→ *ord.* *hammer* *gl.* *gl.* *gl.*

> ppp < *p* < *pp* < *p pp* < *p n* < *p* *n* < *mp* *sfz*

n → *p* < *pp* < *pn* <

Icknield Thing

→ sul pont.

sul pont.

sul tasto

ord. jeté

sul tasto

sul pont. → *sul tasto*

ord. → *8:5*

sul tasto *hammer* *arco ord.* *jeté* → *sul pont.*

n *mp* *n* *p* *ppp* *p* *ppp* *p* *n* *p* *n* *p*

n *mp* *n* *p* *ppp* *p* *ppp* *p* *n* *p* *n* *p*

n *mp* *n* *p* *ppp* *p* *ppp* *p* *n* *p* *n* *p*

Icknield Thing

5

n ————— **p** **n** ————— **p** **n** ————— **p**

C \sharp

sul tasto

5:3 $\ddot{\text{J}}$

6

n ————— **p** **p****pp** ————— **p** **p****pp** ————— **mp** ————— **ppp** ————— **mp** ————— **n** —————

→ ord.

jeté

3

7:5 $\ddot{\text{J}}$

gl.

mp ————— **ppp** ————— **p** **ppp** ————— **p** **n** ————— **p** **ppp** ————— **p** **n** ————— **p** **n** —————

→ sul pont.

→ ord.

jeté

3

5:3 $\ddot{\text{J}}$

gl.

hammer

arco

hammer

arco

sul pont.

3

3

3

mp ————— **pp** **p** ————— **ppp** ————— **p** **n** ————— **mp** **n** ————— **mp** **n** ————— **p** **pp** ————— **mp**

Icknield Thing

hammer arco hammer arco

gl. hammer arco hammer arco
n *mp* *n* *mp* *n* *mp*

hammer pizz. arco sul tasto → sul pont. sul tasto
n *mf f mp* *ppp* *mp* *n* *mp* *ppp*

hammer arco ord. hammer arco pizz. arco
mf mp *n* *mp* *n* *f* *n* *mp*

hammer arco jeté → sul pont. ord. → sul pont.
pp *mp* *n* *mp* *pp* *mp* *n* *mf pp* *pp* *mf*

Icknield Thing

7

sul tasto → sul pont.

n — **p** **ppp** — **mp**

pp — **mp** — **n** — **mp**

sul tasto → sul pont.

n — **p** **n** — **p**

n — **mp** — **ppp** — **mp**

sul tasto → sul pont.

ppp — **mp** **ppp** — **p** **n** — **p**

n — **p** **n** — **p**

n — **p** — **mp**

n — **p** — **pp** — **p** — **ppp** — **mp** — **ppp** — **mf**

sul tasto → sul pont.

n — **p**

n — **mp**

n — **p** — **pp** — **p** — **ppp** — **mp** — **ppp** — **mf**

sul tasto → **sul pont.**

jeté

Icknield Thing

Bass clef. Measures 1-2:

n ————— p n ————— mp pp ————— mp n —————

Measure 3:

p pp ————— mf n ————— mp n ————— mf n ————— p

Measure 4:

ord. → sul pont. n ————— mp pp ————— mf

Measure 5:

n ————— mp gl. n ————— mp pp ————— mf pp ————— mp pp ————— mp pp ————— pp ————— mf

Measure 6:

n ————— mp n ————— mp n ————— mf n ————— mp n ————— mp pp pp ————— mp pp ————— mf pp ————— mf

Icknield Thing

9

Musical score for Icknield Thing, page 9, measures 1-3. The score consists of two staves for a bassoon. The first staff starts with a note labeled 'D' followed by a fermata. The second staff begins with a note labeled 'E'. The music includes various dynamics such as *n*, *mp*, *mf*, and *f*. Measure 3 concludes with a measure repeat sign.

n — *mp* *n* — *mp*

n — *mf* *n* — *mp*

n — *mp*

Musical score for Icknield Thing, page 9, measures 4-5. The score continues on two staves. Measure 4 starts with a note labeled 'D' followed by a grace note labeled 'gl.' and a note labeled 'C#'. Measure 5 begins with a note labeled '5'. The music includes dynamics like *n*, *mp*, *mf*, and *mp*.

n — *mp* *n* — *mf* *n* — *mp*

n — *mp* *n* — *mp*

Musical score for Icknield Thing, page 9, measures 6-7. The score features a bassoon part with dynamic markings *sul tasto* and *sul pont.*. Measure 6 starts with a wavy line symbol. Measure 7 begins with a note labeled '3'. The music includes dynamics like *n*, *mp*, *ppp*, and *f*.

n — *mp*

ppp — *f*