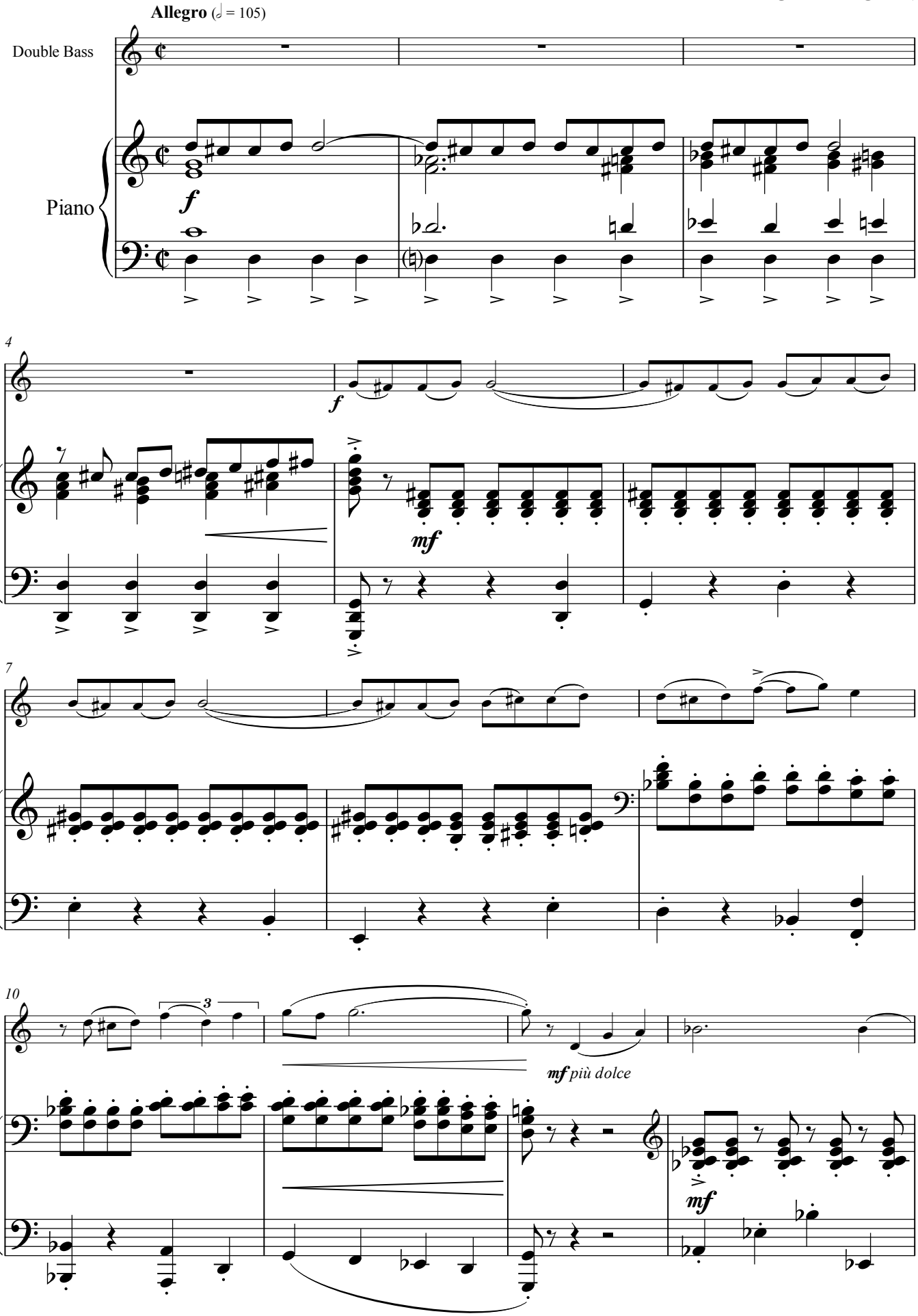
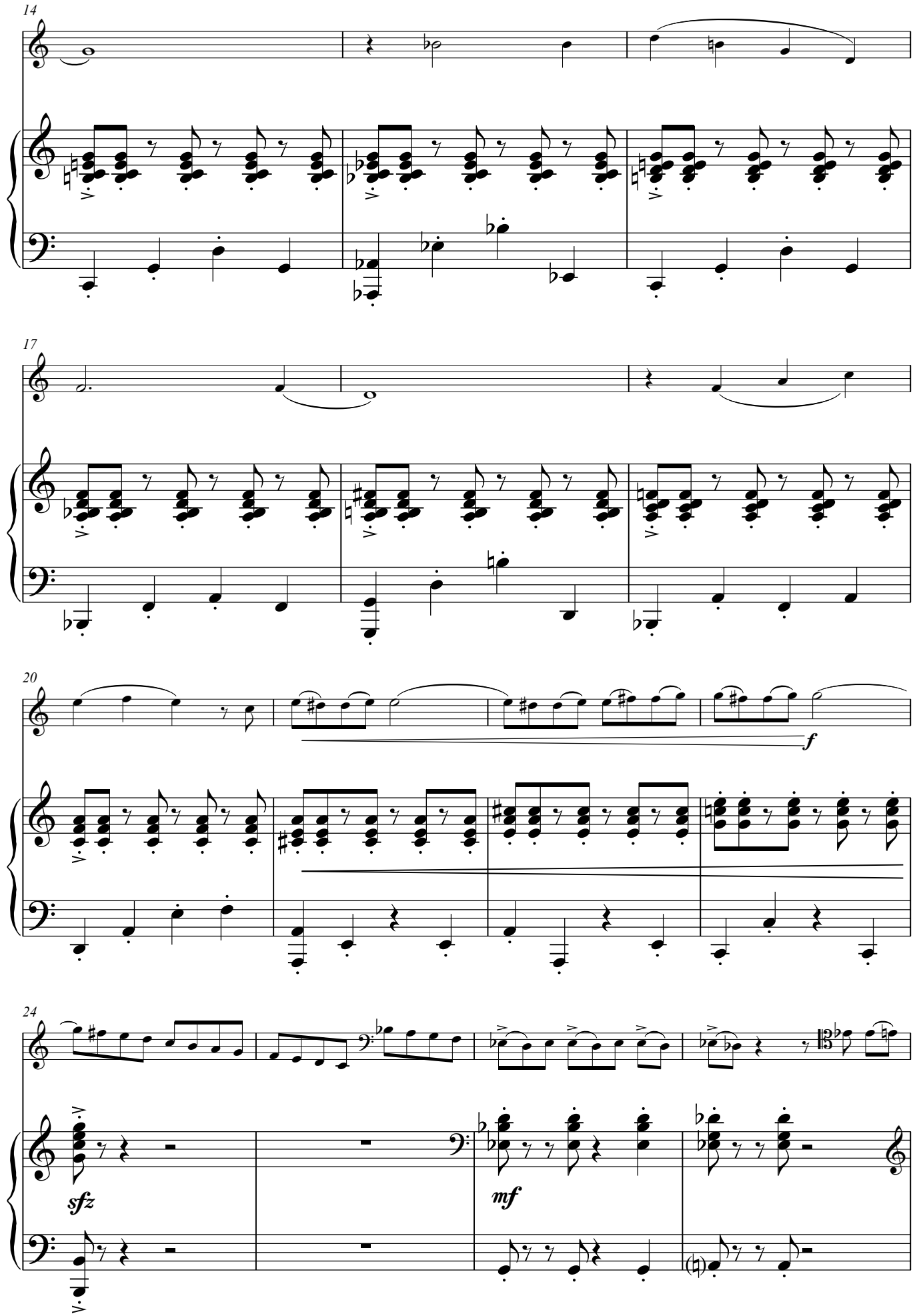
# MICRONCERTO

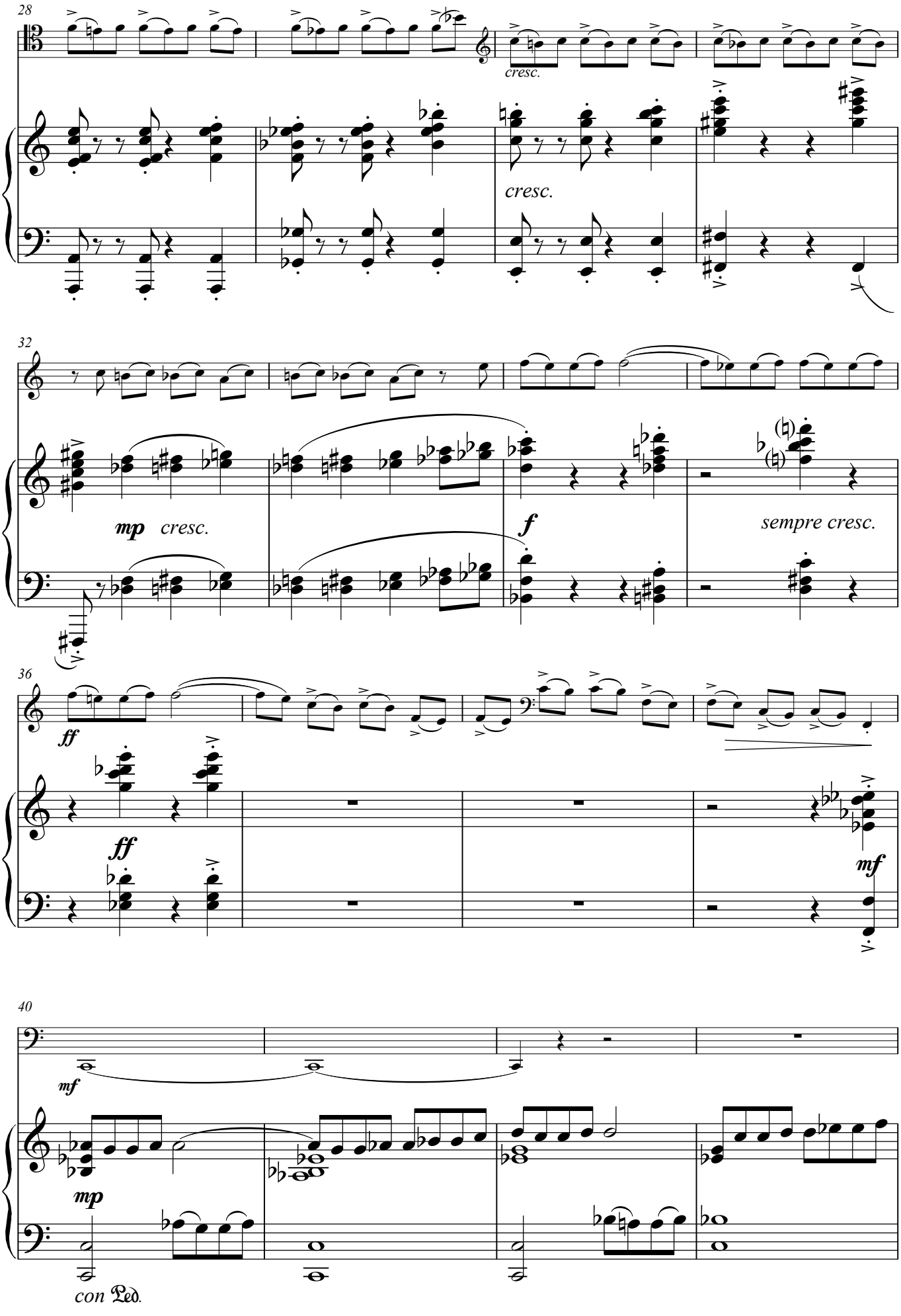
for double bass and orchestra

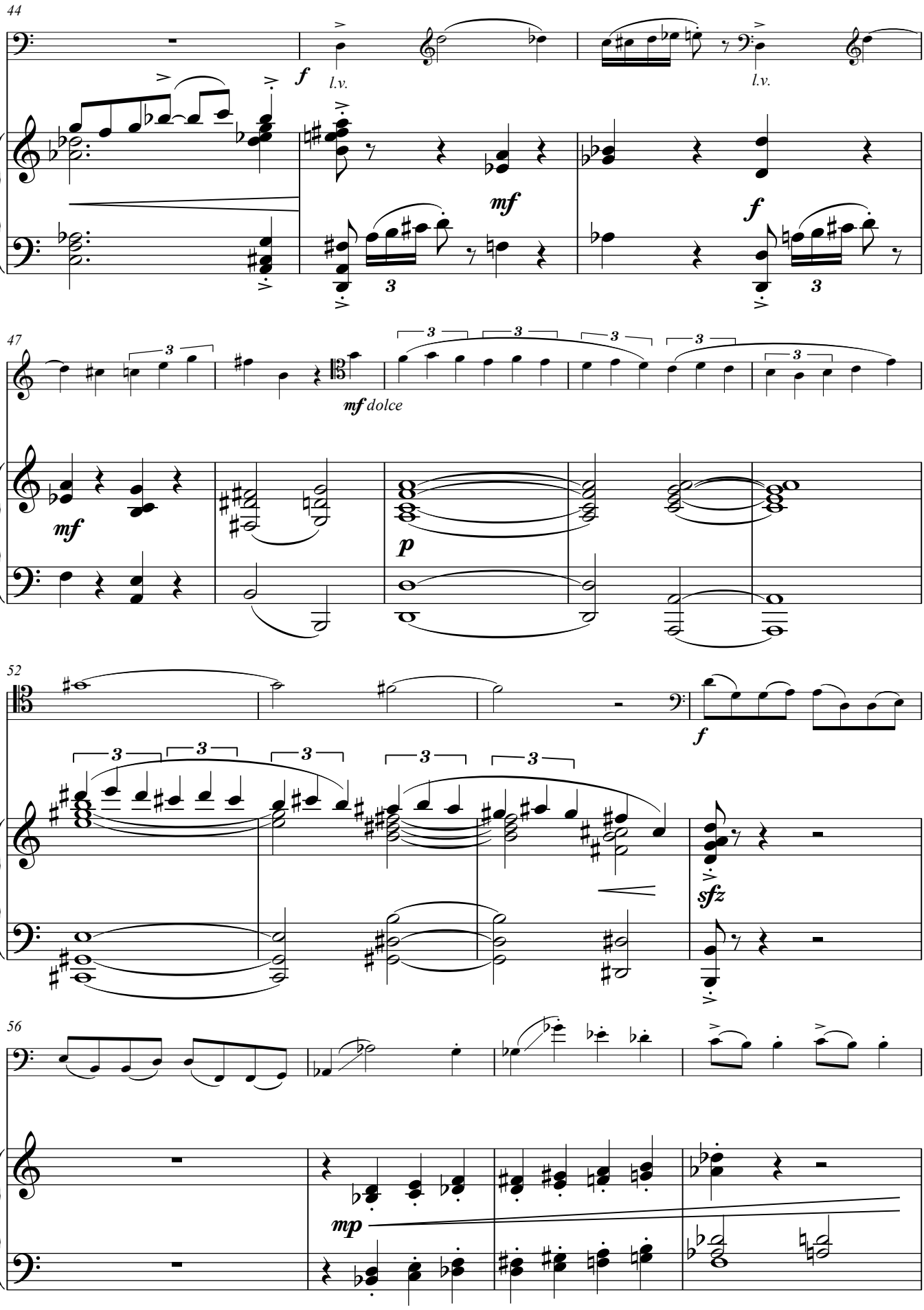
*Piano reduction by the composer*

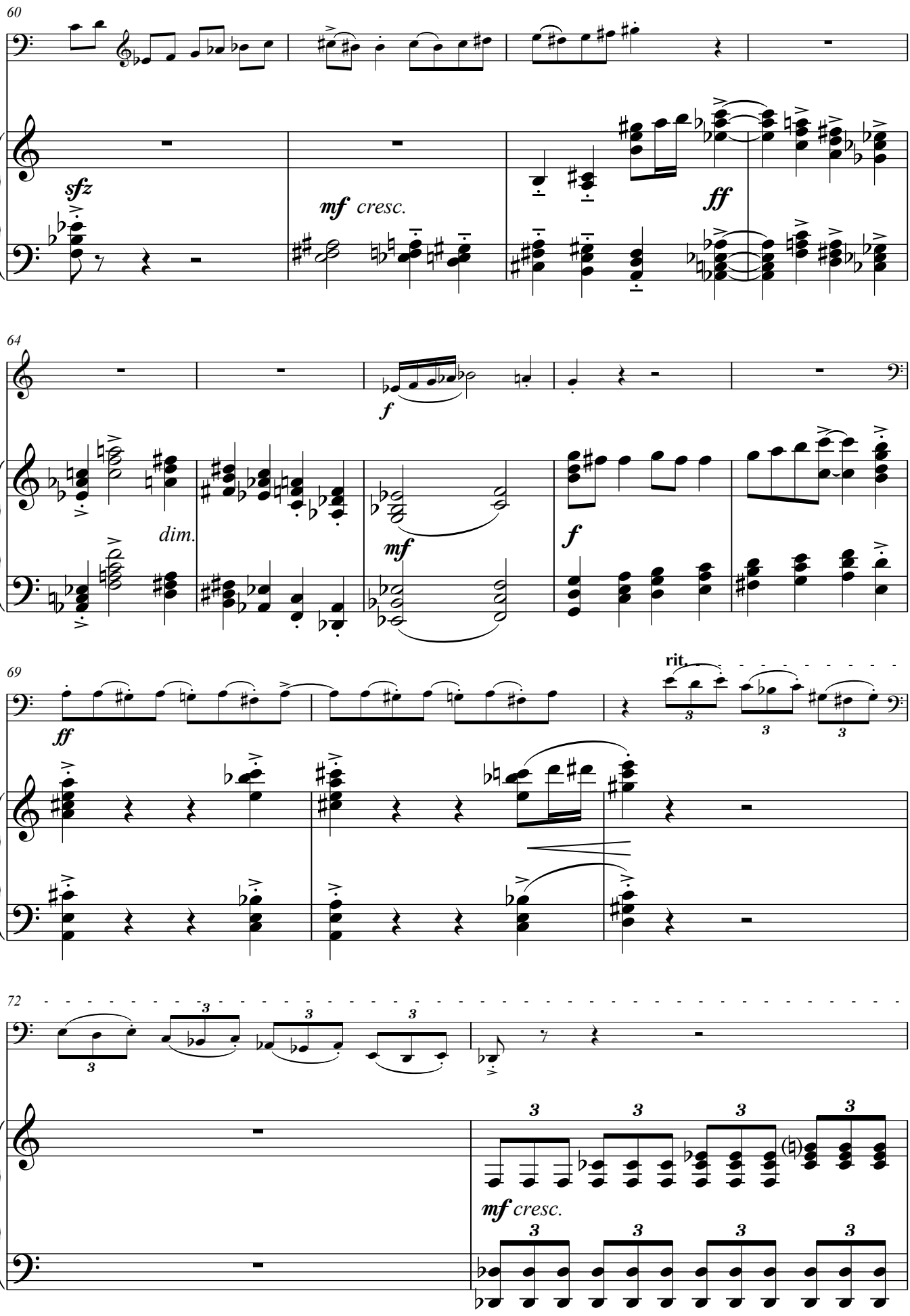
GARETH GLYN

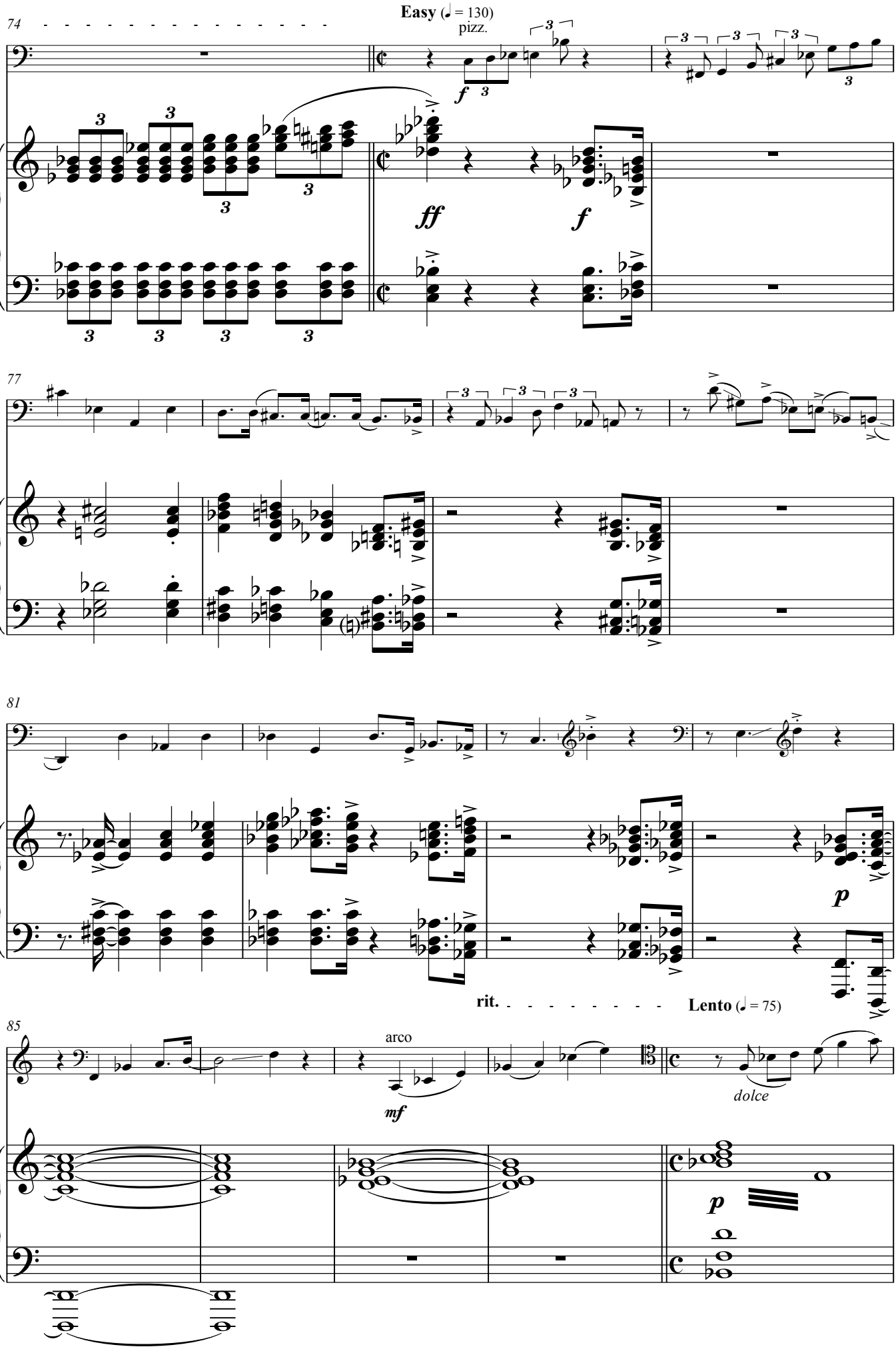


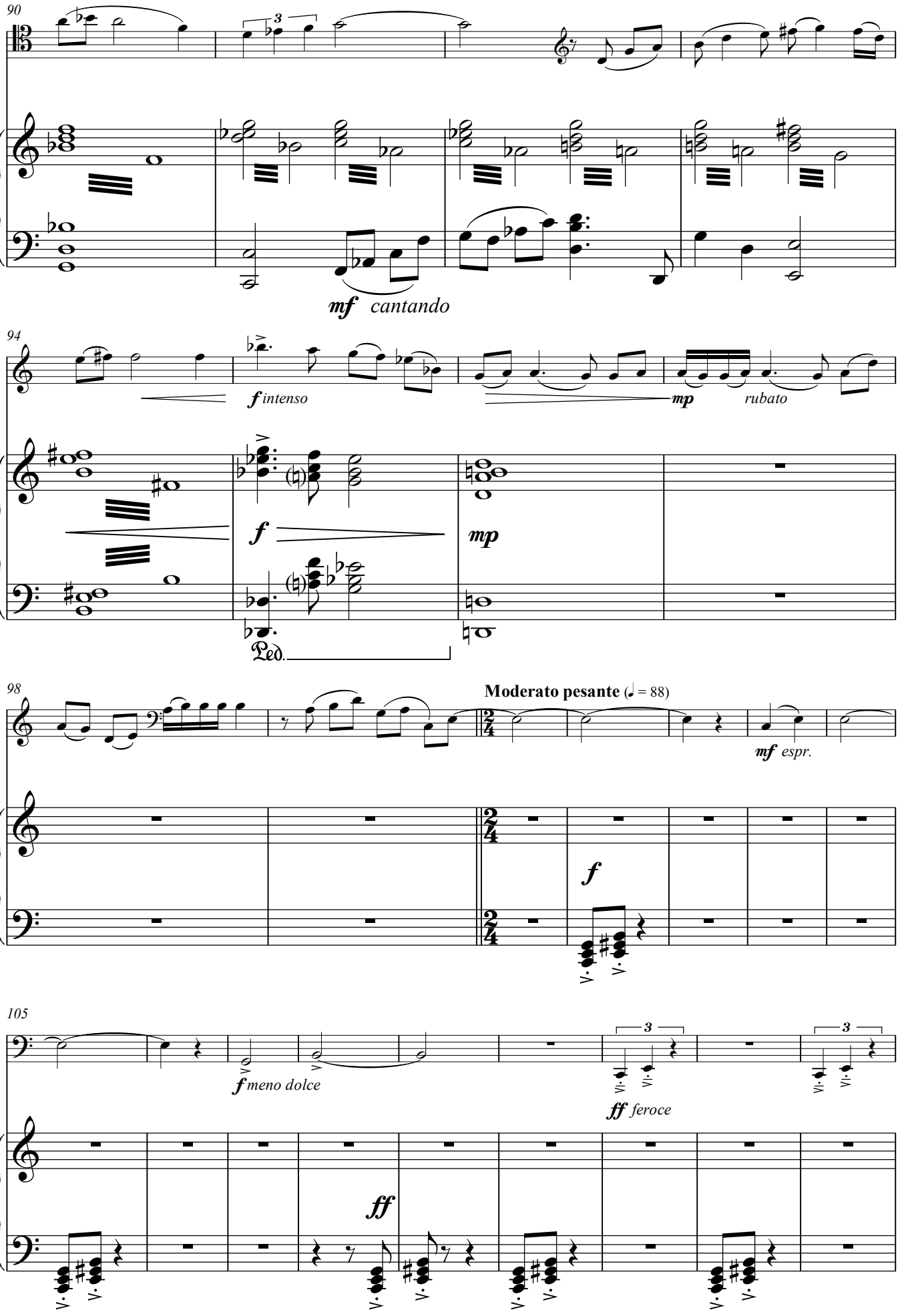

14
17
20
f
24
sfz
mf

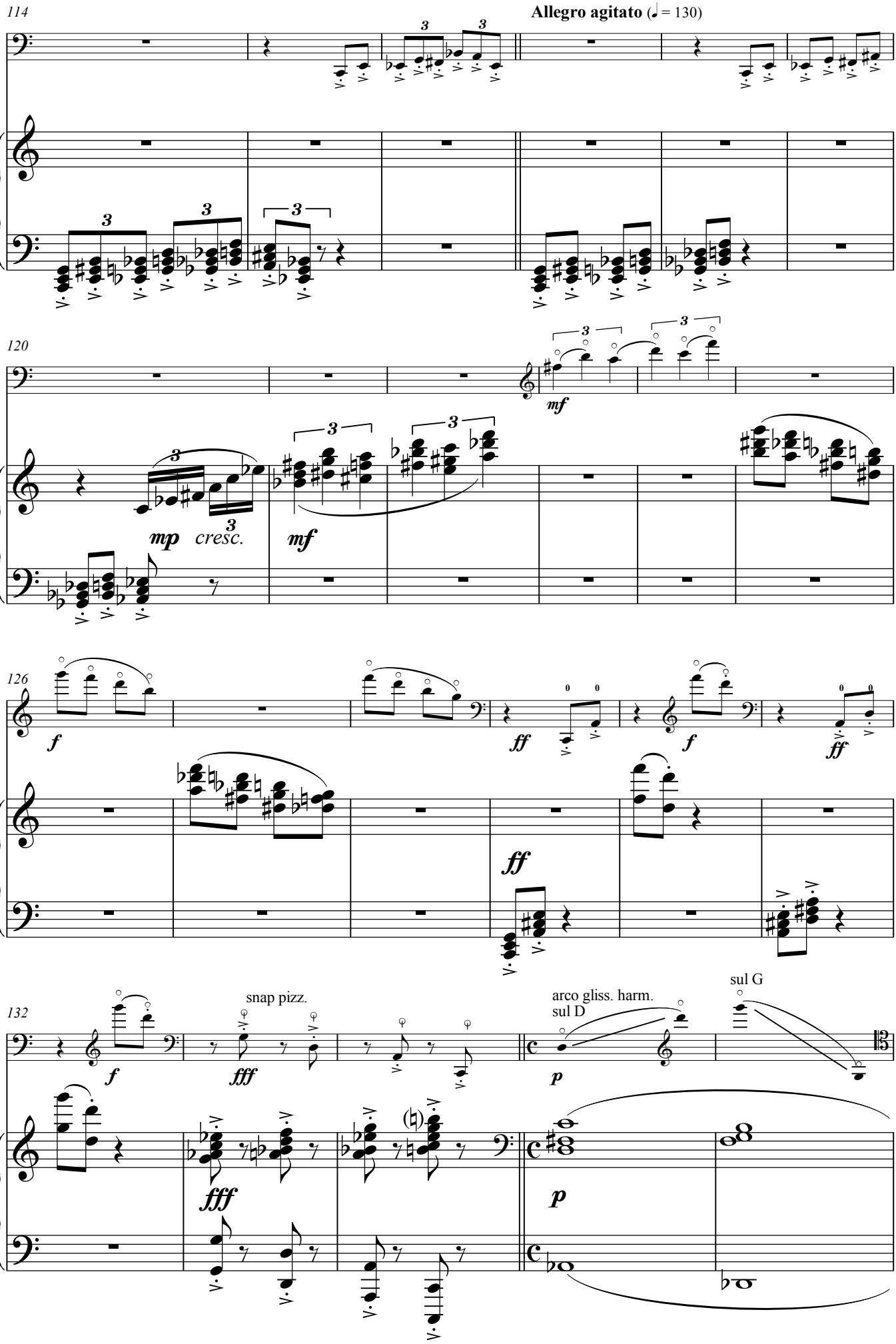

28
cresc.
cresc.
32
mp cresc.
f
sempre cresc.
36
ff
ff
mf
40
mf
mp
con Ped.

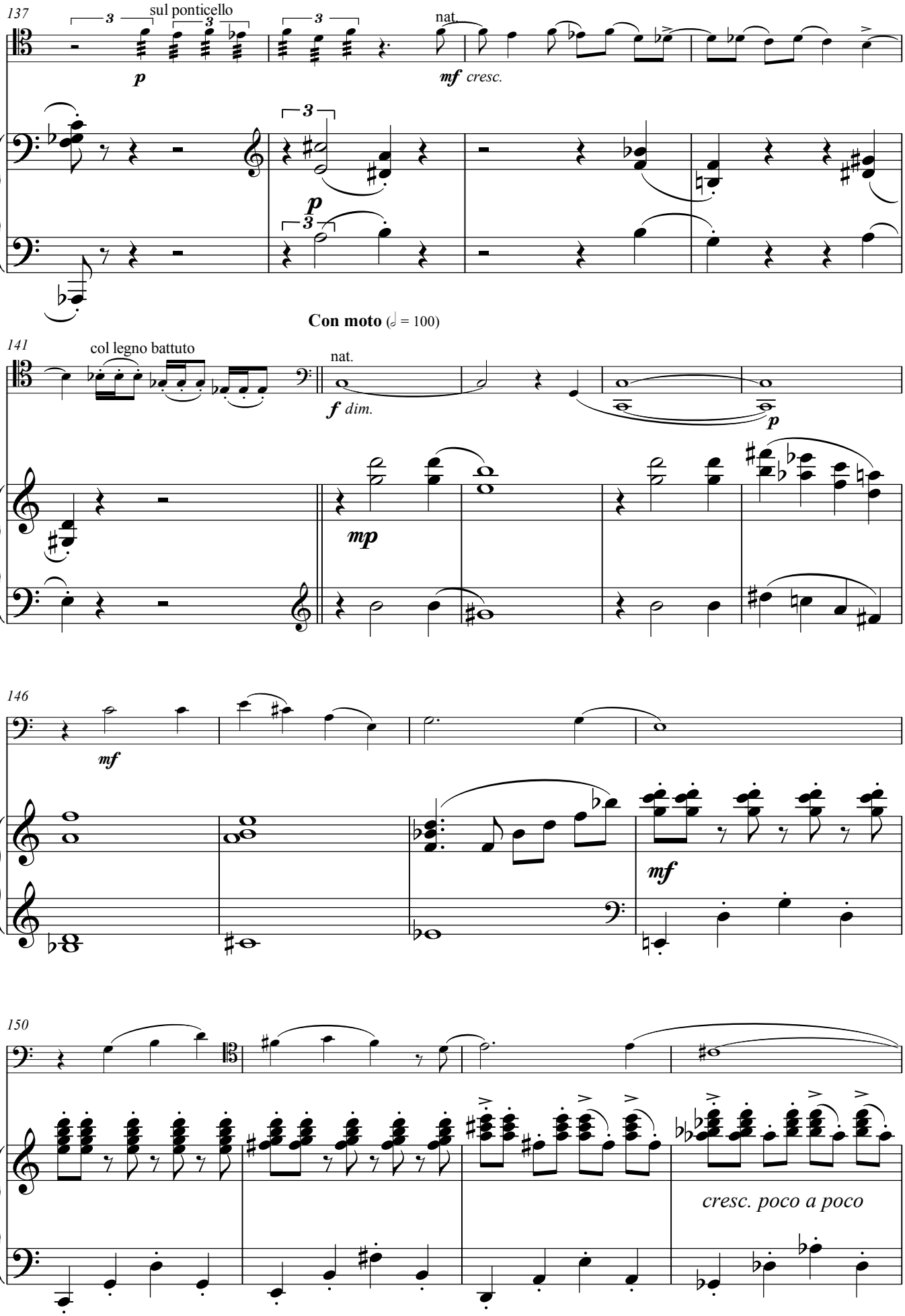

44
f
l.v.
l.v.
mf
f
47
mf dolce
mf
p
52
f
sfz
56
mp

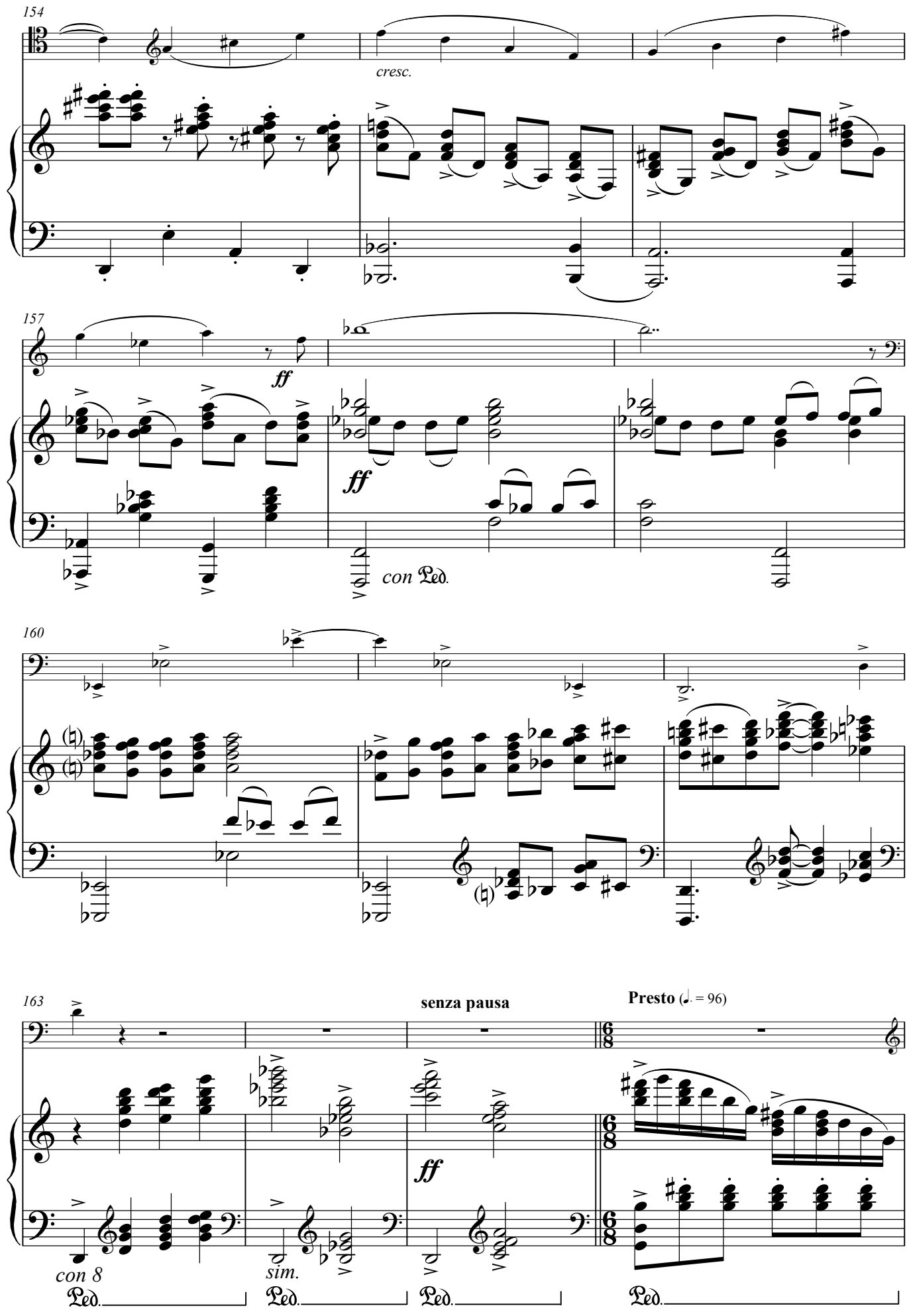

60
sfz
mf cresc.
ff
64
f
dim.
mf
f
69
ff
rit.
72
mf cresc.

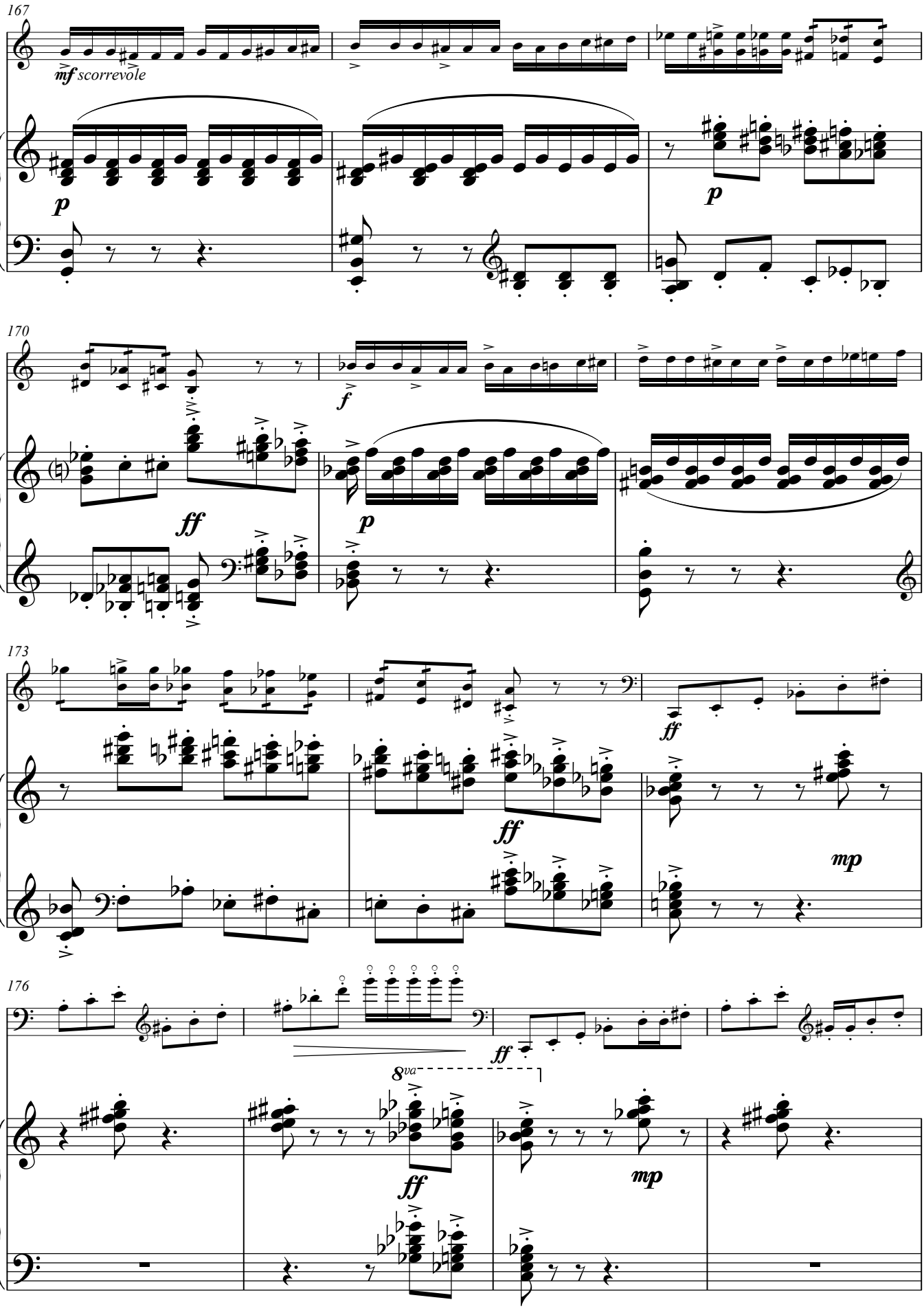

74
Easy (♩ = 130)
pizz.
f
ff
f
77
81
p
rit.
Lento (♩ = 75)
85
arco
mf
dolce
p

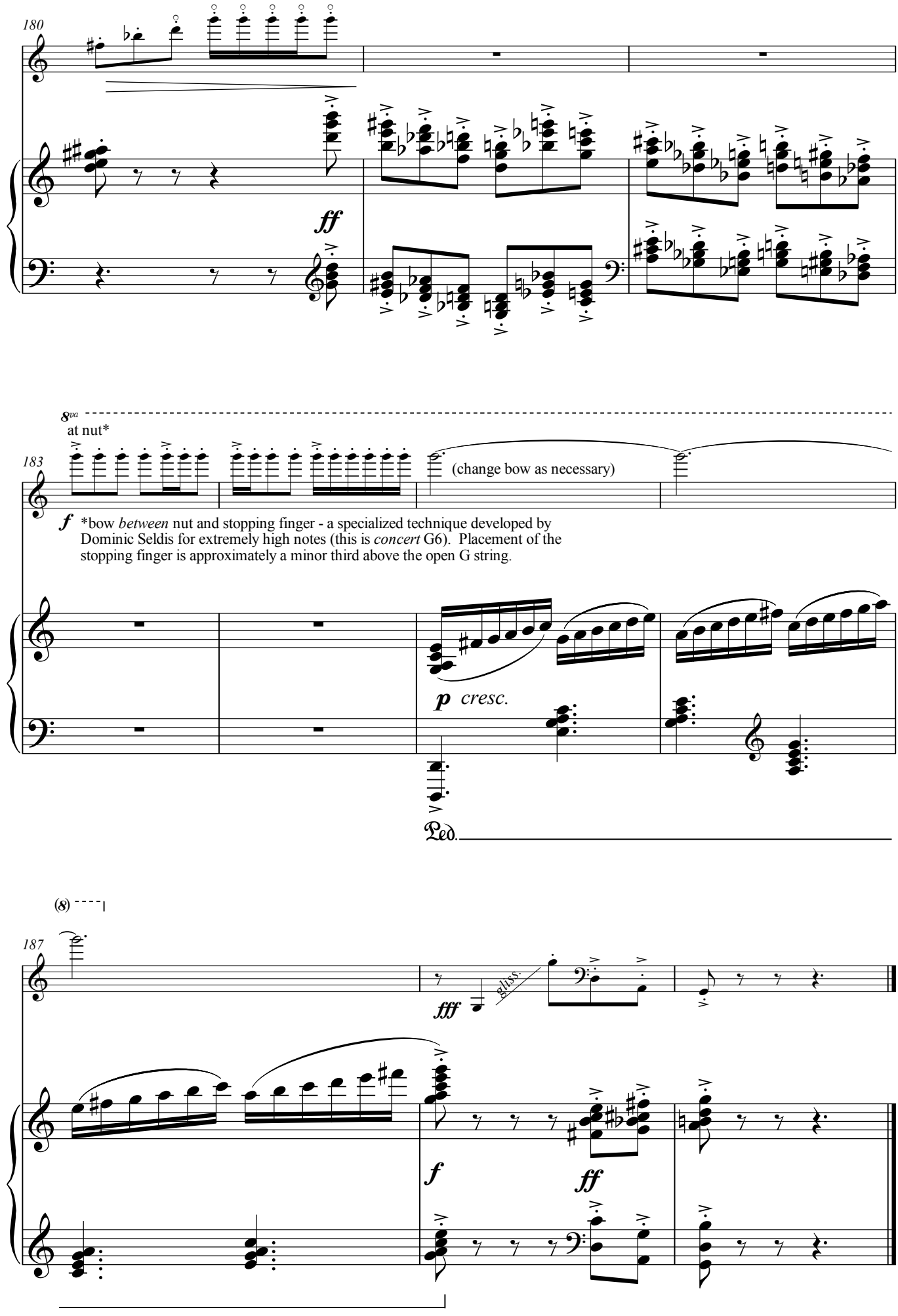

90
3
mf cantando
94
f intenso
mp rubato
f
mp
Ped.
98
Moderato pesante (♩ = 88)
mf espr.
f
105
f meno dolce
3
ff feroce
3
ff


114
Allegro agitato (♩ = 130)
120
mp
cresc.
mf
126
f
ff
132
snap pizz.
fff
arco gliss. harm.
sul D
sul G
p


137
sul ponticello
nat.
p
mf cresc.
p
Con moto (♩ = 100)
141
col legno battuto
nat.
f dim.
p
mp
146
mf
mf
150
cresc. poco a poco


154
cresc.
157
ff
ff
con Ped.
160
163
senza pausa
Presto (♩. = 96)
ff
con 8
Ped.
sim.
Ped.
Ped.
Ped.


167
mf scorrevole
p
p
170
ff
f
p
173
ff
ff
mp
176
ff
8va
ff
mp


180
ff
8va
at nut*
183
(change bow as necessary)
f *bow *between* nut and stopping finger - a specialized technique developed by Dominic Seldis for extremely high notes (this is *concert* G6). Placement of the stopping finger is approximately a minor third above the open G string.
p cresc.
Ped.
(8)
187
fff
gliss.
f
ff