

John Link

Scherzo & Fantasia

for solo electric bass

PROGRAM NOTE

Like many composers of my generation I grew up playing and listening to Jazz, Rock, and Pop alongside Bach, Mozart, and Stravinsky. Unlike many of my generation I have shied away from incorporating "pop" elements into my "serious" chamber music compositions. The impetus for **Scherzo & Fantasia** was practical: I wanted to write a piece I could play myself and I play the electric bass. I approached this piece as a work of contemporary chamber music and so used the same musical language I've been exploring in my other works for more traditional chamber music instruments. Still, something of the electric bass's native language(s) may have found its way into the piece.

—John Link

PERFORMANCE NOTES

Solo Sonata is written for a standard four-string electric bass with a two-octave neck, although it also could be played on a five- or six-stringed instrument. Circled numbers above the staff indicate string numbers (1=G, 2=D, 3=A, 4=E) The abbreviation "th." written below a note indicates it may be played by the left thumb.

Duration: ca. 6 minutes

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— John Link (2000)

Scherzando (♩ = 120)

I.

p *mp*

5 *p* *mp* *p*

9 *mp* *p*

13 *mf*

17 *p* *mp* *p* *mp*

21 *mf* *p* *mp*

25 *p* *mf*

29

mp *mf*

33

mp

37

mf

41

p *mf*

45

mf

49

p cresc.

53

f *mf*

58

mp *mf* *mp*

Fantasia (♩ = 72)

II.

Musical score for Part II, measures 1 through 10. The score is written in bass clef with a 4/4 time signature. It includes dynamic markings such as *mf*, *mp*, *p*, and *mf*, along with articulation marks like accents and slurs. Fingerings are indicated by circled numbers 1, 2, and 3. Trills are marked with "th.". The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests.

12 *mp* *mf* *p*

14 *mf* *p* *f* *p*

16 *f* *p* *f* *p* *f* *mp*

18 *mf* *p* *mp* *f*

20 *mp* *mf* *p* *f*

22 *p* *mf* *mp*

24 *mp* *mf* *p* *mf*

26 *mp* *mf* *mp*

28 *mf* *f*

30 *p* *mf dim.*

32 *p* *mp* *p*

34 *mp* *p* *mp* *dolce*

36 *mf* *p* *mp* *p*

38 *mp* *p* *mp* *p*

40 *f*

42 *mp* *f* *mf*

44 *p* *meno mosso* *espr.*

46 *mp* *p*

48 *mp* *p* *mp*

50 *p* *mp* *p*

52 *mp* *p*