

# OLD SURVIVOR

for solo bass and open instrumentation

composed by Michael Maiorana  
developed in collaboration with Jason Wells  
illustrated by Jonathan Posthuma

## Program notes:

Old Survivor is the name of a tree in Dr. Aurelia Reinhardt Redwood Regional Park, in Oakland, California. The tree is about 470 years old, and it's the last remaining old growth tree in the Oakland Hills. The area was logged heavily from 1845-1860, then again from 1906 until 1916, when the park was purchased by Oakland to preserve the remaining redwoods.

## Ensemble performance notes:

- This piece is about a single tree, embodied in the bass
- Everyone else is essentially the forest, in the background
- Lightly ornament the solo bass, stay in the background
- Generally stay in G major, except for special effects (careful on C vs. C#)
- Chromatic passing tones and pitch bends can be quite welcome
- Silence is great. When in doubt, err on the side of silence
- Sustaining G and/or D are also generally good options
- Don't be overwhelmed by the illustrations: they're a tool, not an obligation

ca. 14'

www.maioranamusic.com

# Old Survivor

Feel free to do your own thing, but to help get started:  
some figures, fragments, and techniques

note repetition con rubato



tremolo con rubato



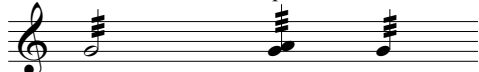
leaping octaves



reaching up



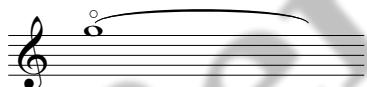
norm. -----> sul pont. -----> norm.



simple sustain



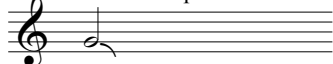
sustained harmonics



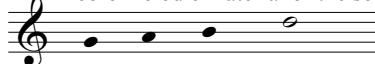
single note and silence



downward pitch bend



core melodic material of the solo



## *Instrument-specific starters:*

### Strings

long held tones  
sul tasto, sul pont.  
light tremolo w/ double stops  
sustained natural harmonics  
multi-finger pizz (noise)

### Winds

overblown trills  
multiphonics (rarely)  
blowing through instrument  
whispery tones

### Percussion (unpitched)

light jingles  
quiet jingles  
wood tapping

### Percussion (pitched)

single pitch surrounded by silence  
jump between registers and octaves  
multi-octave arpeggiation

## What the Colors Indicate

Texture  
Density  
Feeling  
Range  
Sustain vs. attack/gesture/statement  
Difference between sections  
Intensity  
No colors = silence

for Jason Wells  
**Old Survivor**

Inspired by Dr. Aurelia Reinhardt Redwood Regional Park

Michael Maiorana

Slowly, Freely  
sul pont., allow some harmonics in

Contrabass

$p \text{ } \text{---} \text{ } p$  *sim.*

8 **Tempo rubato;** ♩ = 60

*mp*  $p \text{ } \text{---} \text{ } mf$

13 **lightly sustain, wake up, mostly D**

*mf* *p* *D drone ad lib. light and ringy*

18 **growing, reaching, stretching**

*p* *mp* *mp*

24 **poco accel.**

*mp* *mf* *mp*



27

*mf*

*p sub.*

jagged, aggressive gliss.

*fp* *f*

mf

f

31

$\text{♩} = 112$   
grungy tone

rall.

*mp*

D drone *ad lib.*

mp

38

unhurried, melancholy;  $\text{♩} = 96$   
*pp* light textural elements,  
mostly G + D

*pp*

legato

*p poco marcato (a little separated)*

pp

legato

p poco marcato (a little separated)

42

a little more lively;  $\text{♩} = 126$

*mp poco marcato*

*p*

mp poco marcato

p

48

a little faster

*mf*

*mp*

pizz.

*p* arco

*mf*

mf

mp

pizz.

p arco

mf



56 **a little slower** **a little faster**

*mp* *p* *mp*

63 **pp**  $\text{♩} = 96$

*p* *mp*

70 **poco accel.** **a tempo**

*mf* *p dolce*

77 **pp** **descending pitch bends, other descending figures, natural harmonics, light overblowing, echo type sounds**

*mf forlorn* *p (echo)* *legato*

91 **accel.**  $\text{♩} = 112$

99 **p**



108 *arco* **tremolos, reinvigorating** *poco accel.* 5

create an effect like pizz. resonance  
or play on downbeat as ♩ or grace note, *ad lib.*

*mf*

121 *mf* **mostly G + A, also B C# D, growing in intensity** ♩ = 180 (♩. = 60)

*mp* *mf*

134 *mf* **continuing, more insistent** ♩ = 216 (♩. = 72) *poco accel.*

D drone *light and ringy*  
or play as ♩ or grace note, *ad lib.*

146 ♩ = 240 / ♩. = 80 *f* *p sub.* (emphasis) jagged, aggressive gliss. *gliss.*

*f*

158 *rall.* *ff* *mf* *ff* *mf* *mp*



tender delicate growth figures,  
shadowy, ghostly, but not unpleasant

170 *pp*  $\text{♩} = 60$

*p* *ghostly, unsure*

177 *molto rubato* *meno rubato*

*mp* *pp* *mf* *pp*

183 *(emphasis)*

*mp* *f* *mf* *mp* *mp dolce*

188  $\text{♩} = 100$  *p* *textural elements, more G + D, restrained simmering excitement*

*mp dolce* *sim.*

191

*mf*

195 *mp*

*f*



199 swells and flutters p

*sul D opt.* *sim.*

*mf* *mp* *mf*

203 *mp*

yearning, light, tremolo, expectant, building mp

206 *mf*

209 *p*

harmonics, tremolo, some noise, more texture mf bring out top note

212 *mf* *f*

215



repeated note, sustain, help fill the space *mf*

218 fuller, raw sound

221 *f*

diminish, slow down, wind down

224 *mf* *f* rall.

finish around same time as bass, or slightly after with very light sounds

227 *p* long pause

very light harmonics, textural elements, sustain, tremolo, mostly G + D

230 *mp* *pp* *p*

233

*f* *mp* *pp*

236

*p* continue, with more silence *pp*

*f* *mf* *mf* *mp*

239

*p* *mp* *p*

only very light textural and harmonic elements now, and wind type sounds, like you're far away

241 *pp* molto rall.

*pp* *mp* *pp*

*♩* = 66 continue, with only the lightest wispy gestures and airy wind type sounds, or just silence *poco rit.*

244 *ppp*

*mf* *p* *pp* *ppp*