

Double Bass

for Daniel Culver

A SONG FOR ST. CECILIA'S DAY

Text by John Dryden (1687)

Music by Jacob Bancks (2015)

1. "From Harmony, from heavenly harmony"

(Tenor Solo, Women's Chorus, Orchestra)

♩ = 56, solemn, primeval

stagger bows as necessary

8

14

18 one player

23

tutti (unis.)

one player

rit. -----

30

Double Bass

39 a tempo (♩ = 56)
unis. (tutti)
mutes

rall. molto -----

Musical notation for measure 39 in 3/4 time. The bass line consists of eighth notes with slurs and dynamic markings: *mp*, *pp*, *mf*, *mp*, *pp*, *p*, *pp*, and *n*.

47 quasi recit. (colla voce)
mutes off

Musical notation for measure 47 in 4/4 time. The bass line features chords and slurs with dynamic markings: *pp*, *n*, *fp*, *(p)*, and *mf*.

55 ♩ = 69 poco accel. ----- (♩ = 72) ----- (♩ = 84) ----- (♩ = 92) ----- ♩ = 69 subito poco rit.

Musical notation for measure 55 in 4/4 time. The bass line includes slurs and dynamic markings: *f*, *p*, *p*, and *f > mp*. There are also numerical markings '2' above the staff.

65 (♩ = 63) poco accel. ----- 67 ♩ = 72, broadly, warmly

Musical notation for measures 65-67 in 4/4 time. The bass line features slurs, dynamic markings (*p*, *mp*, *f*, *mp*, *f*, *p*, *p*, *mf*, *p*), and a numerical marking '2' above the staff.

74 rit. ad lib. ----- slower (colla voce)

Musical notation for measure 74 in 3/4 time. The bass line includes slurs, dynamic markings (*mp*, *pp*, *pp*, *n*, *p*, *ppp*), and the instruction 'slow harm. gliss. (non-sync.)' below the staff.

2. First Interlude
(Strings) - all others tacet

poco a poco accel. ----- (♩ = 60) -----

81 Tempo I° (♩ = 56) warm, glowing

Musical notation for measure 81 in 3/4 time. The bass line includes a numerical marking '7' above the staff, slurs, and dynamic markings (*mp*, *pizz.*, *arco*).

(♩ = 63) ----- (♩ = 66) ----- ♩ = 69

Musical notation for measure 93 in 3/4 time. The bass line includes slurs, dynamic markings (*p*, *mp*, *p*), and the instruction 'pizz.' above the staff.

99 arco ----- accel. molto -----

Musical notation for measure 99 in 3/4 time. The bass line includes slurs, dynamic markings (*mp*, *mf*, *p*, *mp*, *mf*), and the instruction 'arco' above the staff.

106 ♩ = 100, animated

Musical notation for measure 106 in 3/4 time. The bass line includes slurs, dynamic markings (*f*, *f*, *mp*, *mf*, *f*, *f*, *mp*), and the instruction 'div.' above the staff.

111 unis. rit. $\text{♩} = 76$

mp p *p* pp

120 rit. mutes

p pp *p* pp *p*

126 $\text{♩} = 69$

pp *mfp* *pp* *mfp*

132 rit. molto ad lib. mutes off

mp pp *mfp* *mp* *p* *n*

139 a tempo ($\text{♩} = 69$)

p pp *p* pp

144 rit.

ppp *n*

150 Tempo I° ($\text{♩} = 56$) div. rit. ad lib.

mp

3. "What passion cannot music raise and quell!"
(Soprano Solo, Orchestra)

155 $\text{♩} = 84$, austere, serious 173

mp *mp* *p* *mp > p*

174 pizz.

mp *mp < f > p*

191

188

mf \longleftarrow *f* *mp* \longleftarrow *f* *f* *mp*

pizz.

193

mp *arco* *mp* \longleftarrow *f*

206

199

mp *p* *sfz* *sfz* *sfz* *sfz* *sfz*

pizz.

4. "The Trumpet's Loud Clangor"
(Women's Chorus, Orchestra)

216 ♩ = 96, war-like, intense

216

ff *sfz* *sfz* *sfz* *sfz* *sfz*

arco

222

f *f* *fp* \longleftarrow *f* *sfz*

227

mf *sotto voce* *mf* *f* *sfz* *sfz* *sfz*

pizz. *arco*

234

mf *mf* *p* \longleftarrow *mp* \gt *pp* *mp* *mp*

241

mf *fp* \longleftarrow *f* *sfz* *sfz* *sfz*

pizz.

248 arco *f* pizz. *sfz* arco *p* *pp* 253 2

255 *p* *pp*

261 262 *p* *pp* *pp* *pp*

268 271 *mf* *mp* *mf* *mp* *f* *p* *f* *mp* *mf*

274 pizz. *f* *mf* *f* *ff* *f* *ff* *fp* *ff*

280 *f* *mp* *f* *mp*

286 *f* *mp* 2

Double Bass

292 295

mp \rceil *pp* \lceil *p* \lceil *mp* \rceil *p*

300

\lceil *mp* \rceil *p* \rceil *fp* \lceil *f* \rceil *fp*

305 306 pizz.

\rceil *mp* \lceil (*mp*) \lceil *mf* \lceil *mp*

310

mf \lceil *mp*

315 317 arco

mf \lceil *f* \rceil *f* \lceil *ff*

320 pizz. arco pizz.

f \lceil *ff* \lceil (*ff*)

325 328 arco

(ff) \rceil *mf* quasi organ, legato support chorus \rceil *mp* \rceil *p*

332

p

338

p dolcissimo \rceil *pp*

5. Recitative

(Soprano, Tenor, Orchestra)

344 Recit. Tempo, ♩ = 66-72 Recit. (Recit.) Tempo, ♩ = 76-80

350 Recit. (Recit.) Tempo, ♩ = 76-80

356 Tempo, ♩ = 66-72 rit. Freely

6. Second Interlude

(Orchestra, Women's Chorus)

361 ♩ = 76, with patient expectation

376 moving forward a bit (♩ = c. 80)

381 poco accel. arco

385 rit. (2 + 3) ♩ = 96, (♩ = 64), luminous angelic

387 ♩ = ♩ sempre (2 + 3)

391 (2 + 3)

466

7. Grand Chorus

(Tutti)

Double Bass

♩ = 72, majestic, imposing

Musical staff 1: Bass clef, 3/4 time signature. Measures 466-469. Dynamics: *ff*, *fff*.

Musical staff 2: Bass clef, 3/4 time signature. Measures 470-473. Dynamics: *ffp*, *ff*.

Musical staff 3: Bass clef, 3/4 time signature. Measures 474-480. Dynamics: *f* *legato molto*, *mf*, *f*. Includes a "support chorus" marking and a box with "477".

Musical staff 4: Bass clef, 3/4 time signature. Measures 481-486. Dynamics: *mp*, *mf*, *mp*, *mf*.

Musical staff 5: Bass clef, 3/4 time signature. Measures 487-492. Dynamics: *f*, *ff*, *f*, *ff*.

Musical staff 6: Bass clef, 4/4 time signature. Measures 493-503. Dynamics: *f*, *mp*. Includes a 6-measure rest.

Musical staff 7: Bass clef, 4/4 time signature. Measures 504-509. Dynamics: *p*, *mp*. Includes a *pizz.* marking.

Musical staff 8: Bass clef, 4/4 time signature. Measures 510-516. Dynamics: *mp*, *mf*, *mp*. Includes a 3-measure rest.

Musical staff 9: Bass clef, 4/4 time signature. Measures 517-520. Dynamics: *mf*.

Musical staff 10: Bass clef, 4/4 time signature. Measures 521-524. Dynamics: *mf*.

Double Bass

525 arco
mf *ffp* *ff* *ffp* *ff* *ffp* *ff*

529 rit. unis. pizz.
ffp *ff* *ff* *f*

slower (ad lib.)

533
mf *mp* *mf*

537 arco
f *mf* *mp* *mf*

541

even slower (ad lib.)

545
f

allarg.

549
p sub. *f*

Tempo I° (♩ = 72)

553
sffz *sffz* *sffz* *sffz* *ff* *sffz* *sffz*

rall. ad lib.

557
sffz *sffz* *ff* *fff*