

Jacob Bancks (2014)

for the American Modern Ensemble, with support from Augustana College

# *STRING THEORY*

Double Bass

# STRING THEORY

## Double Bass

Jacob Bancks (2014)

Kinetic, vigorous ♩ = 92 (♩ = ♩ sempre)

5

9

11

13

18

22

24

25

28

31

32

*f* *sfz* *mf* *f* *sfz* *mf*

*f* *sfz* *mf* *ff*

*mf* *mp* *mp* *mf* *mp*

*f* *mf* *f*

(*f*) *ff* *f*

*mp* *mf*

*mp* *f* *mp sub.*

*mp* *f* *fp*

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

*arco* *pizz.* *arco*

# Double Bass

36 *pizz.* *mf* 38 *mp*

40 42

43 *mf* *f* *mp*

46 *f* *mf* *f* *ff*

49 *mp sub.* *mf* *f*

52 53 *tr* *molto* (arco) *ff* *f* *ff*

57 *pizz.* 59 *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

61 (arco) *f* *ff* *f* *f* *sfz* *f*

66 *sfz* *tr* *ff* *pp* *fff*  
semitone trill while slowly sliding upward

# Double Bass

72

Solo, funky\*

pizz.

*f* *sfz* *mf* *f*

\* mm. 72-91, bass may play as written or improvise solo in a similar style, using primarily the E whole-half diminished scale (E, F#, G, A, Bb, C, C#, D).

74

*mf* *sfz* *f* *ff*

77

*f* *sfz* *f* *sfz* *mf* *f* *mf* *f* *mf*

80

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

84

*f* *mf* *f* *sfz* *mf* *sfz* *mf* *sfz* *mf*

87

*f* *mf* *sfz* *mf* *sfz* *mf*

# Double Bass

90

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

92 Same tempo (♩ = 92)

arco

*n* *p* *n*

97 (arco)

*mp* *p*

♩ = 63, dark, lonely

104

105 *poco accel.*

111 ♩ = 69

111 *poco accel.*

119 ♩ = 76

126 (2+2+3)

126 *poco accel.*

127 ♩ = 84 *poco accel.*

# Double Bass

135 ♩ = 92 (Tempo I)

pizz.

*f* *mf* *mp*

Measures 135 and 136 of the Double Bass part. Measure 135 starts with a piano (pizz.) instruction. The dynamics are marked as *f*, *mf*, and *mp* across the two measures.

137

*mf* *f* *mp*

Measures 137 and 138 of the Double Bass part. The dynamics are marked as *mf*, *f*, and *mp* across the two measures.

139

Measures 139 and 140 of the Double Bass part. Measure 140 features a complex rhythmic pattern with sixteenth notes.

141

*f* *fp*

*poco accel.* (2+2+3) arco

Measures 141 and 142 of the Double Bass part. Measure 142 includes a *poco accel.* instruction and a (2+2+3) arco marking. The dynamics are marked as *f* and *fp*.

143 ♩ = 100

pizz.

*mf* *f*

Measures 143 and 144 of the Double Bass part. Measure 143 starts with a piano (pizz.) instruction. The dynamics are marked as *mf* and *f* across the two measures.

145

*mf* *f*

Measures 145 and 146 of the Double Bass part. The dynamics are marked as *mf* and *f* across the two measures.

# Double Bass

147 *mf*

*accel.*

149 *f* (2+2+3) *ff* arco

151 ♩ = 116 *accel. sempre* (accel.)

*ff* *f* *ff* *f* *sfz*

pizz. port.

(accel.)

155 arco *sfz* *sfz* *p sub.* *mf* *sfz*

159 ♩ = 168 or faster

158 *f* *fff*

160 *pp possible* *fff full force*