

Jacob Bancks (2014)

for the American Modern Ensemble, with support from Augustana College

STRING THEORY

Harp

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Kinetic, vigorous $\text{♩} = 92$ ($\text{♩} = \text{♪}$ sempre)

bring out
mf

3
mp

(2+2+3)
fast gliss.
secco
f
mp

D♭ C♯ B♯ / E♯ F♯ G♯ A♯

11
ff

Harp

Musical score for piano, page 12, measures 12-13. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). Measure 12 starts with a dynamic of *mf*. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 13 begins with a dynamic of *mp*. The melody continues with eighth-note pairs and sixteenth-note patterns. Measure 14 starts with a dynamic of *f*.

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff uses a treble clef and shows a melodic line with eighth-note patterns and grace notes. The bottom staff uses a bass clef and shows sustained notes. Measure 15 ends with a fermata over the bass note. Measure 16 begins with a dynamic marking *mf*. The time signature changes between 3/4 and 4/4 throughout the measure.

Musical score for piano, page 19, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a 4/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. Measures 1-3 are rests. Measure 4 starts with a quarter note followed by a half note. Measure 5 starts with a half note followed by a quarter note. Measures 6-7 show eighth-note patterns with dynamic markings *mp*. Measures 8-9 show eighth-note patterns. Measure 10 ends with a fermata over the eighth note and a dynamic marking *8va*.

Musical score page 23-24. The top staff begins with a dynamic of $(8va)$ over a dashed line, followed by a treble clef, a key signature of $\#$, and a 2/4 time signature. The first measure consists of eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. Measure 24 begins with a bass note, followed by a measure of rests. The right hand continues with eighth-note pairs. Measure 25 begins with a bass note, followed by a measure of rests.

Harp

32

38 bring out

6

f sffz f ff

40

f ff mf

42

f sfz f f

44

mf f ff

46

ff f ff

48

ff 3 ff fast gliss. fast gliss. ad lib.

D \sharp C \flat B \flat / E \sharp F \sharp G \flat A \flat

Harp

53 secco

Stick slide * *sfpz*

* pluck string firmly and slide a triangle beater or tuning key to bend pitch upward

"Xylophonic" *ff*

(dampen strings with one hand PDLT while plucking in center of string)

57 Fingernails

sfz *secco* *sfz* *secco*

strike lowest strings once and l.v.
"Boom" *sffz*

59

sffz

Fingernails

mf *f* *sfpz* *sffz*

2

2

66 "Xylo."

ff *f* *ff*

Stick slides *sfpz*

69

sfpz *sfpz* *sfpz*

3 5 4

72

sfpz *sfpz* *sfpz* *sfpz*

3 5 4

2

74

sfpz *sfpz* *sfpz* *sfpz*

3 5 4

2

slow slide

Harp

This page left blank to facilitate page turns.

Harp

79 "Xylo."

82 84 Fingernails

87 92 Same tempo ($\text{♩} = 92$)

94 Fingertips

99 Stick slides

103 $\text{♩} = 63$, dark, lonely 105

Harp

poco accel.

110 (2+2+3)

111 ♩ = 69

PDLT

113

PDLT

ord.

mp f mf

116

mf f (f) mp

poco accel.

118 (2+2+3)

119 ♩ = 76

8va

f mp f mp (d.) ad lib.

PDLT

ord.

8va

mp mf p f mp mf mp

PDLT

122

f mp

Harp

124

poco accel.
(2+2+3)

D♯ C♯ B♭ / E♯ F♯ G♯ A♯

light gliss. ad lib.

fast gliss.

p

mf

f

mf

127 *8va*

mp

f

mp

sub.

f

129

mp

sub.

f

131 *mp*

sub.

mf

133 *f*

D♯ C♯ B♭ / E♯ F♯ G♯ A♯

ff

mf

gliss. ad lib.

ff

Harp

135 $\text{♩} = 92$ (Tempo I) *poco accel.* (2+2+3)

143 $\text{♩} = 100$ **6** *accel.* (2+2+3)

151 $\text{♩} = 116$ *accel. semper*

8va (accel.)

2 *ff*

2

D \sharp C \sharp B \flat / E \sharp F \flat G \sharp A \flat

155 *sffz* *sffz* *p* *mf*

(accel.)

159 $\text{♩} = 168$ or faster

fast gliss.

fff

D \sharp C \sharp B \sharp / E \sharp F \sharp G \sharp A \sharp

(15^{ma})

15^{ma} *p*

15^{ma} *fff full force*