

Double Bass

Sacrament

Robert Blatt

Cue 1

bow continuously from one note to the next
turn on distortion pedal and gradually crescendo in
bow pressure while lowering the volume pedal to m.m. 161

♩ = 60

I

16 *pppp* cresc.

31

46

61

76

91

106

121

136

149

II

musical score for piano with five cues and two chord diagrams.

Cue 2 (measures 13-25): *ff* dynamic marking. Includes a bass clef diagram with a rightward arrow.

Cue 3 (measures 37-49): Includes a bass clef diagram with a rightward arrow and a Roman numeral IV.

Cue 4 (measures 73-85): Includes a treble clef diagram with a rightward arrow and a Roman numeral IV.

Cue 5 (measures 109-115):

VI

Cue 8

♩ = 60 bow continuously from one note to the next
i.v. throughout

8
III 11
IV 8
IV 9
IV 10
IV 11
IV 12
mp

15 8
III 9
III 10
III 11
IV 13
IV 14

29 8
III 12
III 13
III 14
III 15
IV 11
IV 12

repeat ad lib and until no-input mixer reaches a static pitch cue transition

Cue to start with no-input mixer

43 8
II 12
II 13
II 14
III 10
III 11
III 12
cresc.

57 8
II 15
II 16
II 17
III 13
III 14
ff decresc.

repeat ad lib and until no-input mixer reaches a static pitch cue transition

71 8
II 13
II 12
II 11
II 10
II 9
III 15
III 16
mp

Cue to start with no-input mixer

85 8
I 9
I 10
I 11
I 12
I 13
II 6
II 7
II 8
II 9
cresc.
ff decresc.

99 8
I 14
I 15
I 16
II 10
mp cresc.

113 8
II 11
II 17
II 18
f decresc.

repeat ad lib and until no-input mixer reaches a static pitch cue transition

6

Cue 12

♩ = 60 turn on the distortion pedal
bow continuously from one note to the next but with a strong accent at the start of each note
bowing behind yet near the bridge

X

ff sempre

Cue 13

drag the bow horizontally against the string with over pressure and near the frog

Cue 14

L. Hand

strike the finger board with your left hand

107

Cue 15

Cue 18

XIV

♩ = 60 every note consists of a ricochet attack followed by continuous bowing on the body of the instrument when time allows for it
as soon as time allows for continuous bowing, each hand should cut off the bowing of the other hand, forcing bowing to never occur in one hand during and after an attack from another hand

L. Hand body high
body mid
body low $\frac{3}{4}$

R. Hand body high
body mid
body low $\frac{3}{4}$

ff decresc.

19

37

55

73

91

109

127

145

No-Input Mixer

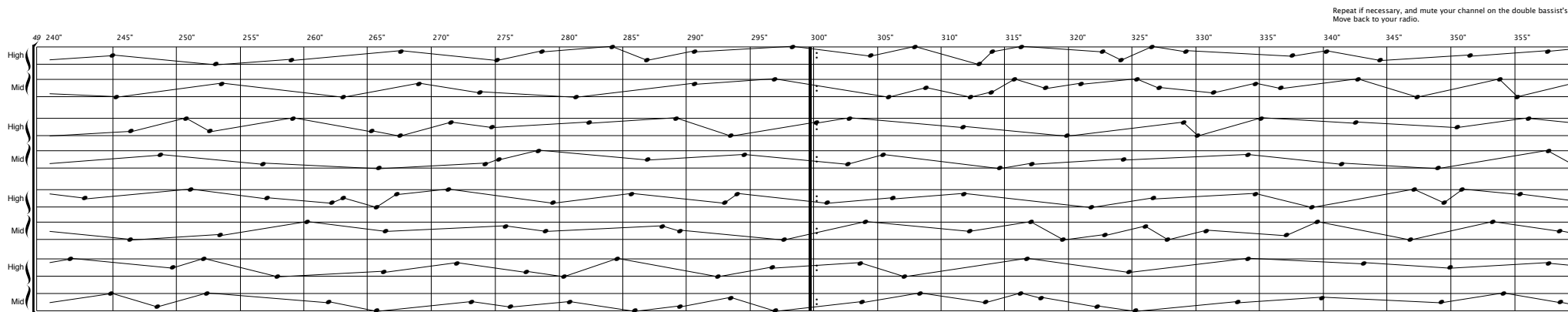
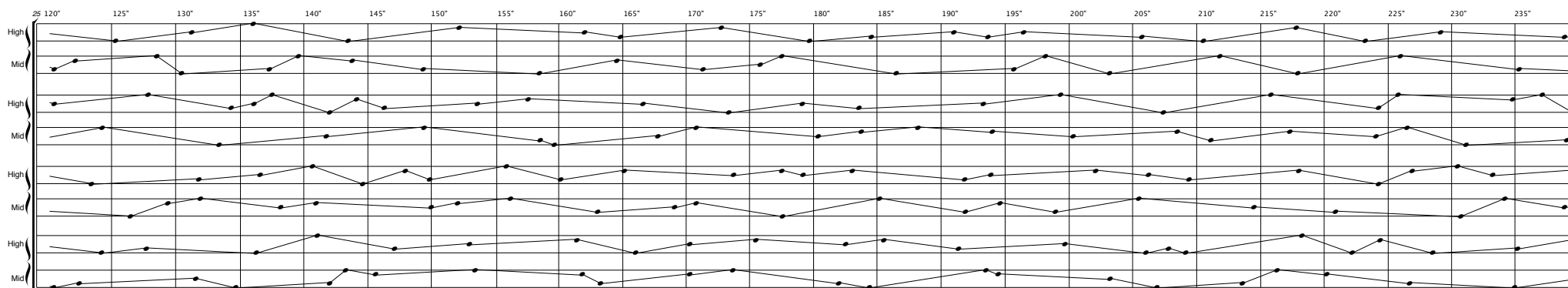
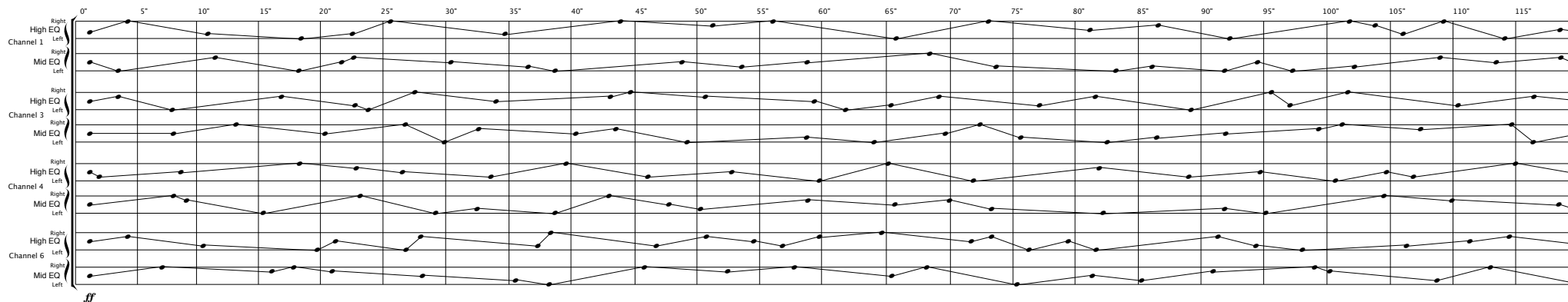
Sacrament

On the second cue of the double bassist in Mvt II (approx. two minutes into this movement), perform the following actions on the Trim knob above the channel you are playing:

1. Each performer must move the knob to the left ever so slightly three times in this section. Do not move it past 10:30!
2. Listen to each other and alternate the times that you move the trim knob (i.e. don't move the knob immediately after another performer).
3. Performer on channel 1 must move their knob in synchrony with the double bassist's cue at the start of this section.
4. Stop performing this material on the third cue of the double bassists (approx. two minutes into this section).
4. Performer on channel 6 must move their knob in synchrony with the double bassist's cue at the end of this section.

When you arrive at the mixer, start to slowly bring up the level to FF once the loudspeaker/microphone performers have started (~4' into Mvt. II). Follow the dynamics of the double bassist. Perform on Channels 1, 3, 4 & 6. Start this movement when a cue is given by the double bassist.

II

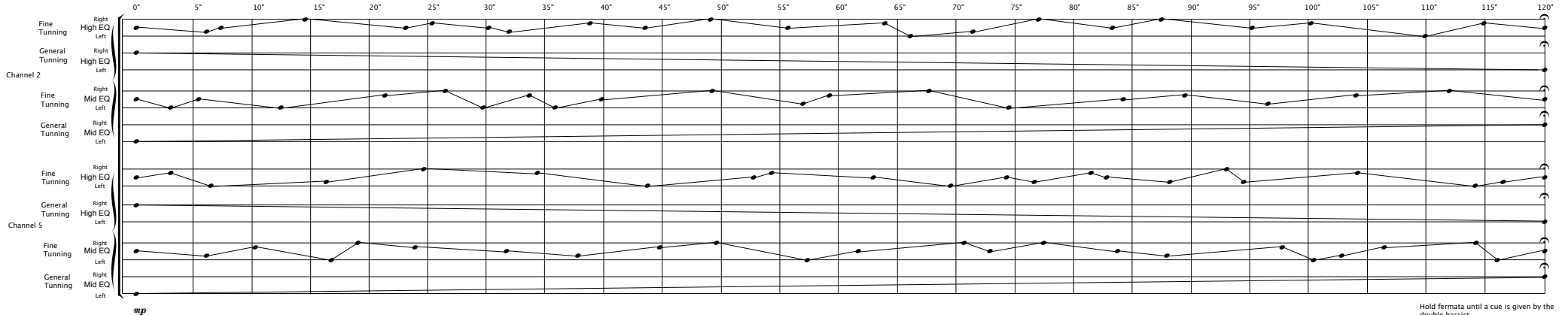


Repeat if necessary, and mute your channel on the double bassist's cue. Move back to your radio.

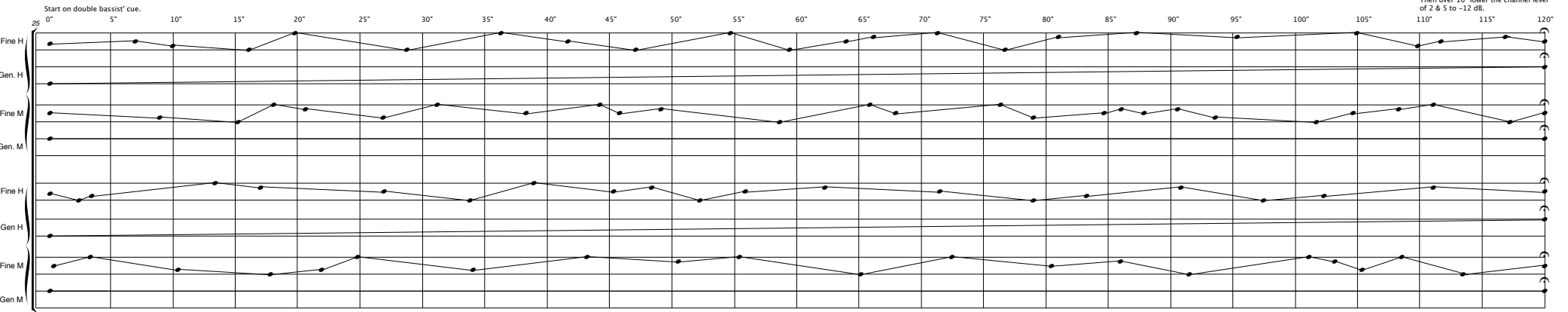
VI

Perform on channels 2 & 5.
Unmute and start on double bassist' cue.

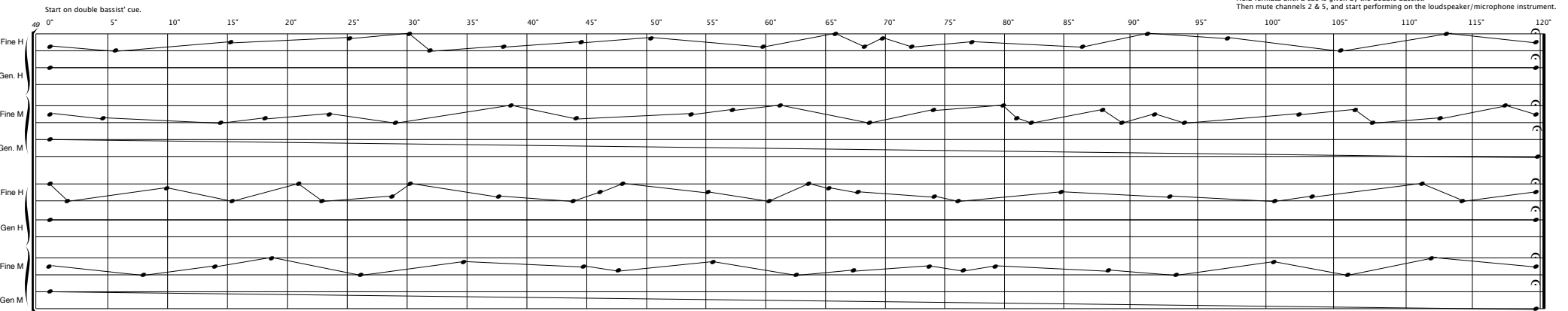
Hold fermata until a cue is given by the double bassist.
Then over 10" lower the channel level of 2 & 5 to -6 dB.



Hold fermata until a cue is given by the double bassist.
Then over 10" lower the channel level of 2 & 5 to -12 dB.



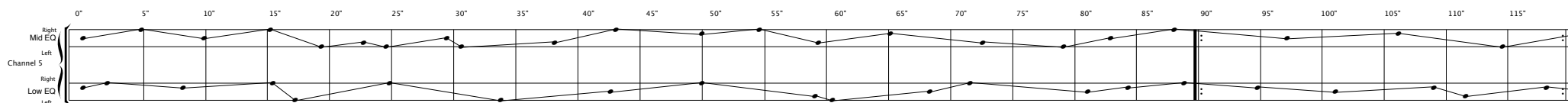
Hold fermata until a cue is given by the double bassist.
Then mute channels 2 & 5, and start performing on the loudspeaker/microphone instrument.



X

Prepare channels 2 & 5 on the mixer.
 Start and unmute channels 2 & 5 when a cue is given by the double bassist.
 Recite the text through the microphone connected to the mixer at the indicated times.

Repeat if necessary.
 Move to the next section when a cue is given by the double bassist.



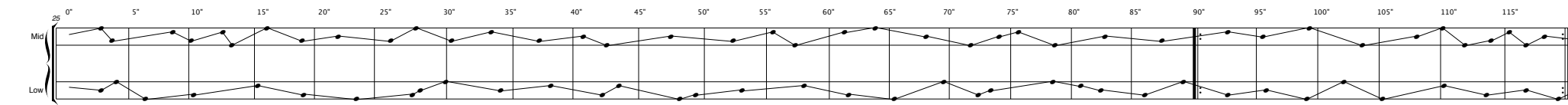
Whisper into mic: *ff*

In the name of the Father,
and of the Son,
and of the Holy Spirit.

In the name of the Father,
and of the Son,
and of the Holy Spirit.

In the name of the Father,
and of the Son,
and of the Holy Spirit.

Repeat if necessary.
 Move to the next section when a cue is given by the double bassist.



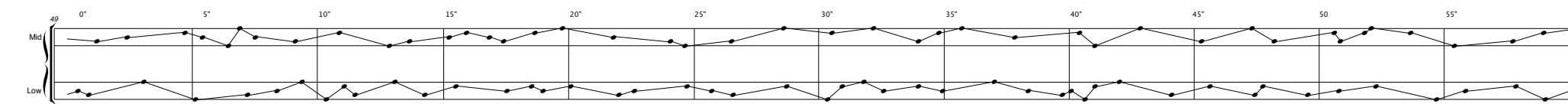
Whisper into Mic:

In the name of the Father,
and of the Son,
and of the Holy Spirit.

In the name of the Father, ...
and of the Son,
and of the Holy Spirit.

In the name of the Father,
and of the Son,
and of the Holy Spirit.

Slow Glottal Speech: Can ye drink of the cup that I drink of? And be baptized with the baptism that I am baptized with?



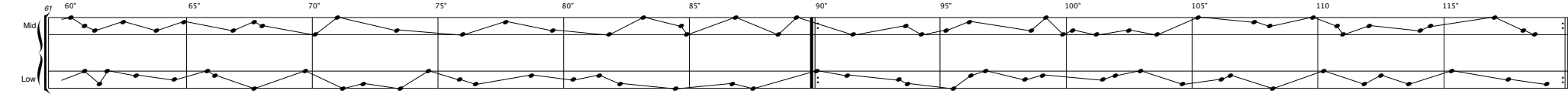
Whisper into Mic:

In the name of the Father,
and of the Son,
and of the Holy Spirit.

In the name of the Father, ...

Spoken: I am the voice of one crying in the wilderness.

Repeat if necessary.
 Stop when a cue is given by the double bassist,
 and mute channels 2 & 5.
 Prepare channels 1, 3, 4 & 6 for Mvt XII and then
 move to the Double Bassist.



Whisper into Mic: ...of the Son,
and of the Holy Spirit.

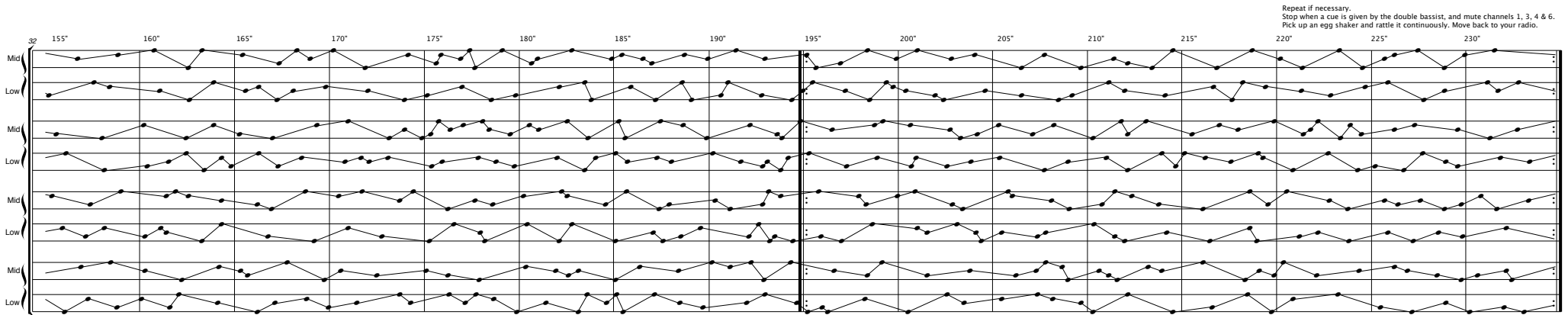
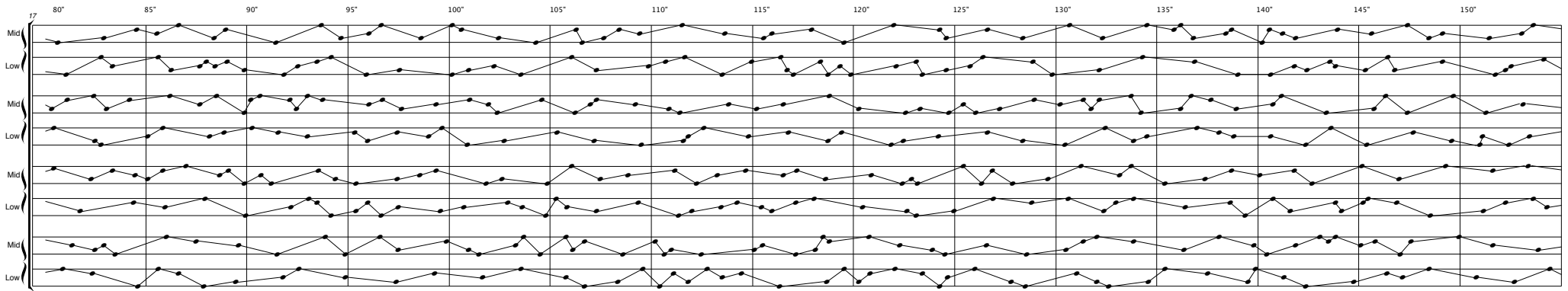
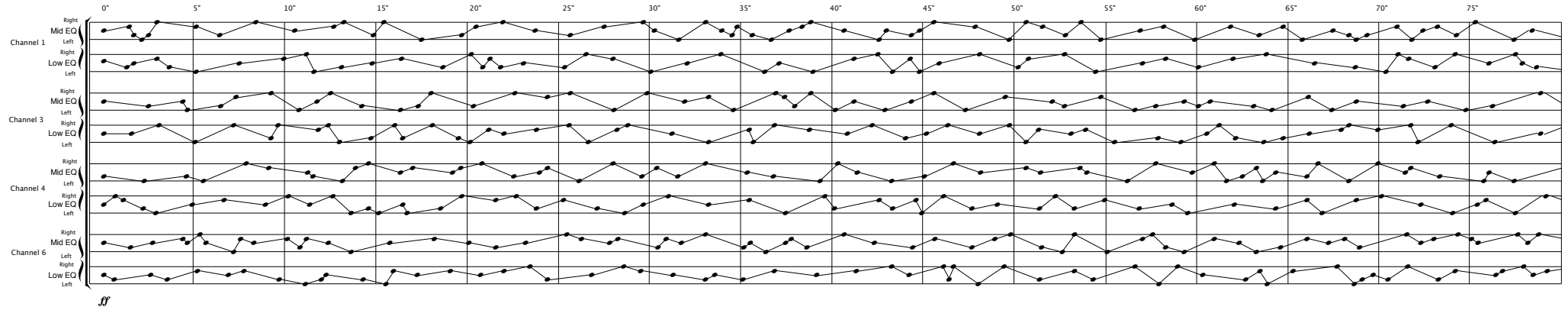
In the name of the Father,
and of the Son,
and of the Holy Spirit.

Slow Glottal Speech: And be baptized with the baptism that I am baptized with

Spoken: I am the voice of one crying in the wilderness.

XII

Perform on Channels 1, 3, 4 & 6
Start this movement and unmute channels 1, 3, 4 & 6 when a cue is given by the double bassist.



Repeat if necessary.
Stop when a cue is given by the double bassist, and mute channels 1, 3, 4 & 6.
Pick up an egg shaker and rattle it continuously. Move back to your radio.