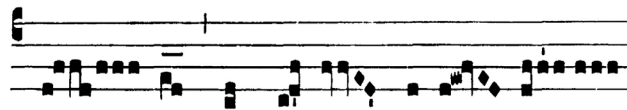


Jacob Bancks

SOUTHERN HARMONY

for medium voice and piano



JB Music Press

2014

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About the Composer



Praised as “invitingly lyrical, colorfully orchestrated” (*The New York Times*) and “highly caffeinated” (*The Boston Globe*), the music of composer Jacob Bancks (b. 1982, Fairmont, Minnesota) has distinguished him as an emerging voice in American music. His many performances and commissions include works for the American Modern Ensemble, the United States Marine Band, Tanglewood, the St. Paul Chamber Orchestra, eighth blackbird, Pacifica Quartet, Soli Deo Gloria, and the Quad City Symphony. Recordings of his music are available from American Modern Recordings, and have been broadcast on BBC 3 Radio and American Public Media’s *Performance Today*. He has received prizes and fellowships from the American Academy of Arts and Letters, BMI, and the U.S. Department of Education. For more information, visit <http://jbancks.com>.

Jacob Bancks
SOUTHERN HARMONY (2014)
Ten songs on shape-note texts
for medium voice and piano

1. DEVOTION.

Isaac Watts

Sweet is the day of sacred rest;
No mortal cares shall seize my breast.
Oh, may my heart in tune be found,
Like David's harp of solemn sound.

2. BEAR CREEK.

Isaac Watts

Lord when Thou didst ascend on high,
Ten thousand angels filled the sky.
Those heav'nly guards around Thee wait,
Like chariots that attend Thy state.

3. MULBERRY GROVE.

H. Wood and A. M. Cagle

My sands of life are running fast,
I can't recall one moment past;
I've much to do in little space,
Oh can I yet be saved by grace?
Oh can I yet one effort make?

4. SOFT MUSIC.

Mary Stanley Bruce Dana

Soft, soft music is stealing,
Sweet, sweet lingers the strain;
Loud, loud, now it is pealing,
Waking the echoes again!
Yes, yes, yes, yes;
Waking the echoes again.

5. THE OLD SHIP OF ZION.

Thomas W. Carter

What ship is this that will take us all home,
Oh, glory hallelujah,
And safely land us on Canaan's bright shore?
Oh, glory hallelujah.

'Tis the old ship of Zion, hallelu, hallelu,
'Tis the old ship of Zion, hallelujah.

6. WINTER.

Unknown

His hoary frost, His fleecy snow,
Descend and clothe the ground;
The liquid streams forbear to flow,
In icy fetters bound.

7. HOLY MANNA.

George Atkin

Brethren, we have met to worship,
And adore the Lord our God;
Will you pray with all your power,
While we try to preach the Word?
All is vain unless the Spirit
Of the Holy One comes down;
Brethren, pray and holy manna
Will be showered all around.

8. KEDRON.

Charles Wesley

Thou Man of grief, remember me,
Thou never canst Thyself forget.
Thy last expiring agony,
Thy fainting pangs and bloody sweat.

9. SYMPHONY.

Isaac Watts

Behold, the Judge descends, His guards are nigh;
Tempests and fire attend Him down the sky;
Heav'n, earth and hell draw near,
Let all things come to hear
His justice and the sinner's doom;
But gather first, my saints, the Judge commands,
Bring them, ye angels, from their distant lands.

10. FUNERAL THOUGHT.

Reginald Heber

Thou art gone to the grave, but we will not deplore
thee,
Though sorrows and darkness encompass the
tomb;
The Savior has passed through its portals before
thee,
And the lamp of His love is thy guide through the
gloom.

Duration: ca. 25 min.

For Julia Bentley and Kuang-Hao Huang

SOUTHERN HARMONY

Jacob Bancks (2014)

1. DEVOTION.

Text by Isaac Watts

drifting, not too slow

rhythm ad lib. except where indicated

distant, elegant, placid, contemplative
mp *p* **mp** *p*

Voice

Sweet [t] Sweet is the ho - ly

drifting, not too slow
rhythm ad lib. except where indicated
fingernail pizz. (inside piano)

Piano

sfz *bright, severe* **sfz** **ff** *mf* *mp* **f**

sfz
Red.I →
(hold sempre)

day of rest. long pizz. No mor - tal cares [s] shall

rit.
♩ = ca. 52
(pizz.) wistfully

tap with several fingers

long

mp *pp* *mp* **sfz**

mp *p* *pp* **ff**

seize my breast. O

ca. 60

ca. 52
with gravity, espr.

f **sfz** **sfz**

p **ff** **sfz**

Red.I →
(hold)

< ff >, mf *p* pale, plaintive

may my heart (pizz.) in tune be found, [d] long Like

f *mp* *p* *pp* *8vb*

(Red.I) → (hold)

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

Da - vid's harp [p] of sol - emn sound. [d]

(pizz.) colla voce rall. molto ad lib.

mp *pp* *mp* *mf* *f* *ff* long

(Red.I) → (hold) *p* *pp* *8vb* (Red.I)

2. BEAR CREEK.

Text by Isaac Watts

$\text{♩} = 132-138$, aggressive, vigorous

ff *> f* *p* sub.

Lord, when thou didst ascend on

$\text{♩} = 132-138$, aggressive, vigorous

on keys *p* *f*

mp *pp* *8vb*

(Red.I) ad lib.

sfz

4 *f* *mf*

high, *sfz* *mf* *ff* *mf* *8va*

7 *mp* *mf*

(*8va*) Ten thou - sand an - gels *ff* *sfz* *p* *mp*

(*Red.I*) *Red. I ad lib.*

10 *f* *ff* *fff*

filled the sky. *mf* *f* *mf* *ff*

(*Red.I*)

13 *mp* *dolcissimo*

(2+2+3) Those *8va* *ppp*

f *molto* *pp* *luminous, sotto voce*

(*Red.I*) *pp* (hold)

16

(2+3) (2+2+3) (2+3)

hea - - - ven - ly guards a - round thee wait,

(8va) *tr*

(*ppp*) (2+3) (2+2+3)

(*pp*)

(Red.I) → (hold)

21

(2+2+3) *mf* *mp* *mf* (2+3)

Like cha - - - ri - ots

(8va) *tr*

(*ppp*) (2+2+3) (2+3) *tr*

(*pp*)

(Red.I) (hold)

25

mp (2+2+3) *mf* *mp* (2+2+3)

that at - tend thy state.

(8va) *tr*

(*ppp*) (2+2+3) (2+2+3) *p*

(*pp*)

(Red.I)

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

Ten thou - sand an - gels

mp *f* *mp*

(Red.I)

33 *f* *ff* *mf*

filled the sky.

mf *f*

(Red.I)

36 *f* *ff* *fff* *sfz*

Ten thou - sand an - gels filled the sky.

mf *pp* *sub.* *(pp)* *ff* *sfz* *sfz*

(Red.I) *fffz*

3. MULBERRY GROVE.

Text by H. Wood and A.M. Cagle

♩ = 66, melancholy, somewhat anxiously

mp

My sands of life are

15^{ma} both hands
as fast as possible

pp

Red.I
Red.III

4

run - - - ning fast; I can't re -

(15^{ma}) both hands (♩ = 66) 8^{va} both hands

p *pp*

(Red.I)
(Red.III)

8

call one mo - - - ment past;

(8^{va}) both hands (♩ = 66)

mf *mp* *f* *p*

(Red.I)
(Red.III)

12 *mf* *f*

I've much to do in lit - tle

15^{ma} both hands (♩ = 66)

pp *p* *pp*

(Red.I) *pp*

(Red.III)

16 *p* *mp* *mf* *p* *mp*

space. O can I yet be — saved by grace? O

(♩ = 58) a bit slower (♩ = 58) rit. molto (Tempo I°)

15^{ma} both hands

p *mp* *p*

(Red.I)

(Red.III)

20 *mf* *p* *pp*

can I yet one ef - fort make? _____

15^{ma} both hands 15^{ma} both hands

pp (repeat)

(Red.I)

(Red.III)

4. SOFT MUSIC.

Text by Mary Stanley Bruce Dana

♩ = 126, **vigorous, lively**

mp *eagerly*

Soft, soft mu - sic is

mp *pp* *mp*

mp *p* *mp* *p* *mp*

Ad lib. I ad lib. except where indicated

steal - ing. Sweet,

mf *f*

p *mp*

dolcissimo
molto legato

sweet lin - gers the strain.

mf *f* *mf* *mp*

pp

11 *ff* exuberant

Loud! Loud! Now it is peal - ing! _____

ff exuberant sub. *mp*

no Red.

15 *pp* intense sub.

Wak-ing the ech-oes a - gain. _____

veiled *p* *mp* *p*

Red.I
Red.III

19 *ff* *p* sub. *f* *mp* sub.

Yes! Yes! Yes! Yes! Wak-ing the ech - oes _____

mp *pp* *f* sub. *pp* sub. *ff* sub. *p* sub.

(Red.I)
(Red.III)

no Red.

23 *p* *pp* (*pp*)

a - gain. Soft,

veiled

p *mp* *pp* *p*

Red.I (ad lib.)

Red.III

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

soft. Sweet, sweet.

dolcissimo
molto legato

mp *pp*

30 *ff* *mp* *ff* *mp* *ff* *fff*

Loud! Loud! Yes! Yes! Yes! Yes!

Sva

(pp) *molto* *ff* *fffz* *fffz* *fffz*

Svb

5. THE OLD SHIP OF ZION.

Text by Thomas W. Carter

$\text{♩} = 80$, moderate, relaxed
(2+2+3)

p *semplice*

What _____

$\text{♩} = 80$, moderate, relaxed
(2+2+3)

mp *poco* (*mp*) (*sim.*) (*mp*)

Red. I (sim.)

4 *mf* *p* *mf*

ship is this that will take us all home,

p *pp* *poco* *poco*

8 *f* *poco rit.* *p*

O glo - ry, hal - le - lu - jah.

8va *mf* *sparkling* *poco rit.* *p* *pp*

Red. I

12 *a tempo* *mp* *f* *mp*
 (2+2+3)
 and safe - ly land us on Caa - naan's bright
mp
 Red. I ad lib.

16 *f* *ff*
 shore? O glo - ry,
mf
 Red. I

19 *mf* *p* *mp* *poco rit.*
 hal - le - lu - jah. 'Tis the
poco rit.
ppp
 (Red. I)

21 *a tempo* *f* (2+2+3) *mp* *f* *p* *mp*

old ship of Zi - on, hal-le - lu, ha-le - lu. 'Tis the

a tempo (2+2+3) *mf* *f*

8va

Red.I

24 (2+2+3) *mf*

old ship of Zi - on, hal-le - lu - - - jah. - - -

(2+2+3) *mp* (*mp*) *p* *pp*

8va

(Red.I)

27 (2+2+3) rit. - - - - -

8va

ppp *mf* (*mf*) *mp* *p* *pp*

8va

(Red.I)

6. WINTER.

Unknown Author

- All timings are approximate.
- All vowels are air only (no definite pitch).
- The symbol + denotes firm dampening of the string while playing on the keys. On higher notes this will produce no pitch; in lower registers, some ambient pitch will sound; avoid harmonics.

inhale slow → fast (exhale)

fp *pp* *f* *sfz* *p*

fp Hisss [His hoary frost,] ho ree

slow scrape on string quick release

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

fff rossss t t t t t t t t t t t

knock on sound board

fff *mp*

sfz *sfz* *mf* *pp* *n*

Hisss flee ss ee

[His fleecy snow,]

f *pp*

pp *mp* *pp*

inhale *mp* (exhale) narrow, round mouth; like a cold wind *ff* *pp* *pp*

sss nooo di di di di di di di
[Descend and clothe the ground.]

mf *f* *mf*

8va repeat [molto rall.]

8va (hold)

mp *f* *p* *f* *p* *mf* *p*
sub. sub. sub. sub.

sss duh duh duh duh duh duh clo clo clo clo clo clo thuh thuh

slow scrape on string quick release quick scrape

mf *f* *f* *8vb*

8vb (hold)

pp *f* *pp* *fp* *n* *p* *pp* *pp*
inhale (exhale)

grr oun duh thuh lih
[The liquid streams]

pp *f* *p*

8vb (hold)

sfz sfz ff *mf mp f* *mp pp*

kwih kwih kwih kwih kwih dih sss - - - tree - msss

kwih kwih kwih kwih kwih

p

(Red.I) →
(hold)

inhale (exhale—cold wind) inhale (exhale—cold wind)

p mf pp p n

ff oo rbear to fff loh

[forbear to flow]

p

(Red.I) →
(hold)

mp pp mp n ppp pp n nearly silent

iss ee fff ter sss buhduh

[In icy fetters bound.]

quick, fleshy gliss.
(3 fingers) [accel.] [rit.]

pp f pp *ppp n* (Red.I)

(Red.I) →
(hold)

7. HOLY MANNA.

Text by George Atkin

dark
pure
open

$\text{♩} = 104$ sempre *p*

$\text{♩} = \text{ca. } 132$

sf

mf

sfz

mf ³

4

(dark) — gradually brighter —
(pure)
(open)

mp

pp

mp

p

8

(gradually brighter) — — — — — bright
(pure)
(open) — gradually more nasal —

mf *mp* *mf*

$\text{♩} = \text{ca. } 80$

mp

p sparkling

3

(gradually more nasal) ----- (bright) (pure) — gradually grittier ----- nasal

12

La La Fa Sol Fa La Sol Sol Sol La La Fa Sol Sol Sol La Fa Fa

$\text{♩} = \text{ca. } 80$

pp *pp* *mp* *pp* *sfz*

8vb -

(gradually grittier) ----- (bright) gritty (nasal) (bright) (gritty) (nasal) *fff*

16

Sol Sol Fa La Sol Fa La Sol Sol La Fa Fa La Sol Fa Bre - thren, we have met to

$\text{♩} = 104$ (with voice)

rich, full, rustic

f *f* sim.

8vb -

21

wor - ship and a - dore our Lord and God. Will you

f *mp* *f* *mf*

8vb -

Red.I

(bright)
(gritty) — gradually purer
(nasal)

25

pray with all your pow - er while we try to preach the

8va sparkling p

mp

Red.I

(8vb)-----

--- (bright) — gradually darker
pure
(nasal) — gradually more open

28

Word? All is vain un - less the Spi - rit

mf

ca. 80

ca. 132

15ma

mp

p

8va

(Red.I)

p

Red.I (hold)

pp

(8vb)-----

(gradually darker)----- dark
(pure)
(gradually more open)----- open

31

of the Ho - ly One comes down. Bre - thren, pray and

mp

8va

freely

pp very gently

8vb

ppp

(Red.I) →
(hold)

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34 *p*

ho ly man - na will be show - ered all a - round.

♩ = ca. 80

♩ = 104 (with voice)

p *pp* *ppp*

(Red.I) (hold) (Red.I)

Sub

8. KEDRON.

Text by Charles Wesley

♩ = 56, anguished, suspended, deeply meditative

♩ = 56, anguished, suspended, deeply meditative

sf *pp* *sf* *pp* *sf* *pp* *sf* *pp* *mp* *pp*

like labored breathing

(Red.I) (Red. I sim.)

6 *p* *mp* *p* *mf* *p*

Thou Man of grief re - mem - ber me,

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

pp *Sub* *pp* *Sub* *p*

(Red.I)

11 *mp* *> p* *mp* *< mf* *< f* *mp*

Thou _____ nev - er nev - er canst _____ Thy - self _____ Thy -

mf *p* *pp* *mf* *p* *f*

mp *(mp)* *(mf)*

(8va) -----
(Red.I) ^
(Red. each bar)

15 *f* *f* *supremely anguished* *mp* *morendo* *mf*

self _____ for - get _____ Thy last _____ ex - pi - ring

mp *sub.* *f* *sf* *sf* *sf* *sf* *mp* *morendo*

Red.I _____

20 *p* *morendo to end ad lib.* *mp* *p* *bend* *(p)* *pp* *sf* *pp* *ppp*

a-go-ny, — Thy faint - ing faint - ing _____ pangs and bloo - dy sweat.

morendo to end ad lib.

sf *pp* *mp* *mp* *pp*

(Red.I) _____ Red.I _____ lift slowly

9. SYMPHONY.

Text by Charles Wesley

♩ = 160, **forceful, resolute, severe**

First system of the musical score. It features a vocal line and a piano accompaniment. The tempo is marked as ♩ = 160, **forceful, resolute, severe**. The piano part begins with a **ff** dynamic. The vocal line starts with a whole note rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a more complex pattern in the left hand. A rehearsal mark 'Red.I' is placed at the end of the system.

Second system of the musical score, starting at measure 4. The tempo is marked as ♩ = 160, **forceful, resolute, severe**. The vocal line is marked 'Recit., freely but not slowly, very intense' and includes dynamics **f**, **mf**, **f**, **f**, **mp**, and **ff**. The lyrics 'Be - hold' are written under the vocal line. The piano accompaniment includes a **ppp** dynamic and a 'repeat, accel. molto' section. A rehearsal mark 'Red.I' is placed at the end of the system.

Third system of the musical score, starting at measure 6. The tempo is marked as ♩ = 160, **forceful, resolute, severe**. The vocal line is marked **f** and **ff**. The lyrics 'Be - hold the Judge de - scends,' are written under the vocal line. The piano accompaniment includes a 'slow roll' section marked **pp** and a **ff** section. A rehearsal mark 'Red.I' is placed at the end of the system.

9 Recit. *p* $\text{♩} = 160$

his guards are nigh.

Recit. $\text{♩} = 160$

ff

f

8vb

13 Recit. $\text{♩} = 160$

Tem - pests

Recit. $\text{♩} = 160$

pp colla voce

f

p

Recit.

Tem - pests _____ and

Red.I _____

8vb

tr

$\text{♩} = 160$

18 *ff*

fire _____

$\text{♩} = 160$

ff

ppp sub.

8vb

tr

start slow, accel.

22 Recit. *f* *mp* *mf* *f* *mp*

at - tend him down the sky. Heav'n and earth and hell draw

Recit.

(*ppp*) start slow, accel. *molto* *sfz* *p* *ppp*

(*8va*) *8va* *8va*

(*8vb*) *8vb* *8vb*

Red.I

25 ♩ = 160 Recit. *p* *pp* *f*

near let all things come to hear his jus - tice

Recit. *8va* *pp* *colla voce* *ppp* *pp*

♩ = 160

Red.I

28 *mf* *f* *mf* *f* *ff*

his jus - tice his jus - tice and the sin - ner's

ppp *ff* ♩ = 160 *pp* *fff*

8va *8va* *8va*

8vb *8vb* *8vb*

Red.I *Red.I*

♩ = 160

30 *sfz* *p* *mp* *mf*

doom. "But ga - ther first my

♩ = 160

PPP sparkling, *legatissimo*

Red.I

35 *p* *mp* *p* *mf* *p*

saints," the Judge com - mands.

ppp *n*

(Red.I)

40 *mp* *f* *mp*

"Bring them, ye an - gels

ppp *n*

(Red.I)

45 *mp* *pp* a tempo

from their dis-tant lands." a tempo

fff *sfz*

(Red.I)

8^{vb}

10. FUNERAL THOUGHT.

Text by Reginald Huber

♩ = 54, **very tenderly**

p *legatissimo*

poco rit. ----- a tempo

no *Red.*

6 poco rit. ----- rit. molto -----

mf *f* *pp* sub.

Red.I ^

in time (♩ = 54)
p *semplice, non espr.*

Thou art gone to the grave

in time (♩ = 54)

pp *mp* *ppp*

(*Red.I*) ^ *Red.III*

mp *p* *pp*

but we will not de - plore thee

ppp chime-like *p*

(*Red.I*) ^ *Red.III*

p *mp*

Though sor - rows and

p *mf* *pp* *ppp*

(Red.I)

p *mp*

p *mf* *p* *pp*

dark - ness en - com - pass the tomb.

p *mp* *p* *mf* *sub.* *mp* *p*

(Red.I)

mp *mf* *p* *pp*

The Sa - vior has passed through its por - tals be - fore thee,

15^{ma}

mp *p* *pp* *mp* *p* *pp*

(Red.I)

p sempre

And the lamp of his

pp *ppp* *pp* sempre

(Red.I) Red.III

love is thy

(8va)

(Red.I)

guide through the gloom.

(8va) 15^{ma} (♩ = 54)

(Red.I)

ppp

mp *p* *pp* *ppp*

Red.I Red.III

