

# Sources:

*A Unitarian Universalist Cantata*

for Chorus & Soloists, Piano,  
Strings and Percussion

## Bass Part

Words by

**Kendyl Gibbons**

Music by

**Jason Shelton**

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*Music Copyright © 2006 Jason Shelton*



# Double Bass

Sponsored by Terrance A. Robinson in honor of the  
Church of the Larger Fellowship

Words:  
Kendyl Gibbons

# In the Beginning

Music:  
Jason Shelton

from *Sources: a Unitarian Universalist Cantata*  
First movement - Direct experience of that transcending mystery and wonder,  
affirmed in all cultures, which moves us to a renewal  
of the spirit and an openness to the forces which create and uphold life

*Mysterioso* ♩ = 68  
8

*Driving!* ♩ = 180  
2

*pp* *sfz* *ff*

15 *mf* *ff* *mp*

26 *f* *f*

37 *mp* *f* *f* *p*

46 *mp* *mf*

60 *f* *mp*

65 *f* *mp*

70 *f* *mp*

75 *f* *mp*

A B C D

8 2 5 4 4 9 2

80 E

mf

Musical staff 80-85: Bass clef, key signature of two flats, 4/4 time. Measures 80-85. Measure 80 starts with a forte (>) accent. Measure 85 ends with a mezzo-forte (mf) dynamic marking and a hairpin crescendo.

86

Musical staff 86-92: Bass clef, key signature of two flats, 4/4 time. Measures 86-92. Measure 86 starts with a forte (>) accent. Measure 92 ends with a hairpin crescendo.

93

Musical staff 93-99: Bass clef, key signature of two flats, 4/4 time. Measures 93-99. Measure 93 starts with a forte (>) accent. Measure 99 ends with a hairpin crescendo.

100 F

*f* *f* *f*

Musical staff 100-111: Bass clef, key signature of two flats, 4/4 time. Measures 100-111. Measure 100 starts with a forte (>) accent. Measures 101, 105, and 109 contain triplet markings (3). Measure 111 ends with a hairpin crescendo.

112 G

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

Musical staff 112-116: Bass clef, key signature of two flats, 4/4 time. Measures 112-116. Measure 112 starts with a forte (>) accent. Measure 113 has a mezzo-piano (mp) dynamic. Measure 114 has a forte (>) accent. Measure 115 has a mezzo-forte (mf) dynamic. Measure 116 ends with a hairpin crescendo.

117

Musical staff 117-121: Bass clef, key signature of two flats, 4/4 time. Measures 117-121. Measure 117 starts with a forte (>) accent. Measure 121 ends with a hairpin crescendo.

122

*f* *mf*

Musical staff 122-126: Bass clef, key signature of two flats, 4/4 time. Measures 122-126. Measure 122 starts with a forte (>) accent. Measure 123 has a mezzo-forte (mf) dynamic. Measure 126 ends with a hairpin crescendo.

127 H

*f*

Musical staff 127-132: Bass clef, key signature of two flats, 4/4 time. Measures 127-132. Measure 127 starts with a forte (>) accent. Measure 132 ends with a hairpin crescendo.

133

Musical staff 133-138: Bass clef, key signature of two flats, 4/4 time. Measures 133-138. Measure 133 starts with a forte (>) accent. Measure 138 ends with a hairpin crescendo.

139 I

*ff mp*

Musical staff 139-144: Bass clef, key signature of two flats, 4/4 time. Measures 139-144. Measure 139 starts with a forte (>) accent. Measure 144 ends with a hairpin crescendo.

145

Musical staff 145-150: Bass clef, key signature of two flats, 4/4 time. Measures 145-150. Measure 145 starts with a forte (>) accent. Measure 150 ends with a hairpin crescendo.

In the Beginning

149

Musical staff 149-152. Bass clef, 2/4 time signature, key signature of two flats. The staff contains a sequence of eighth notes with accents. A dynamic marking *Cresc. poco a poco* is placed above the staff.

153

Musical staff 153-156. Bass clef, 2/4 time signature, key signature of two flats. The staff contains a sequence of eighth notes with accents.

157

Musical staff 157-162. Bass clef, 2/4 time signature, key signature of two flats. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a box containing the letter 'J'. The dynamic marking *ff* is placed below the staff, and *sub. mp* is placed below the staff after the double bar line.

163

Musical staff 163-166. Bass clef, 2/4 time signature, key signature of two flats. The staff contains a sequence of notes, including a double bar line and a dynamic marking *ff* below the staff.

# Double Bass

Plucked (jazz-style) - one player only

Co-sponsored by the Meadville/Lombard Theological School Alumni/ae Association  
in memory of the courageous ministry of the Rev. Nick Cardell;  
and by Henry A. Ickes, in memory of Sandra

# Transformation

Words:  
Kendyl Gibbons

from *Sources: a Unitarian Universalist Cantata*  
Second Movement - Words and deeds of prophetic women and men  
which challenge us to confront powers and structures of evil  
with justice, compassion, and the transforming power of love.

Music:  
Jason Shelton

Samba groove  $\text{♩} = 72$

4

*mp*

8

13 **A** *mp* E m C M7 B 7(#9) E m

18 C M7 B 7(#9) A m7 G/B

23 C M7 D sus4 D#°7 E m C M7 B 7(#9)

28 E m C M7 B 7(#9)

33 A m7 G/B C M7 G/B A m7 F M7

38 B $\flat$ M7 B 7(#9) **B** E m *mf*

43

47 **C** E m *mp*

# Transformation

5

51 CM7 B 7(#9) Em CM7 B 7(#9)

56 Am7 G/B CM7 D sus4 D#°7

61 Em CM7 B 7(#9) Em

66 CM7 B 7(#9) Am7 G/B

71 CM7 G/B Am7 FM7 BbM7 EbM7 Am7(b5)

76 D 7(#9) **D** GM7 CM7/G GM7 Gm7 C7

*f* *mf*

81 FM7 BbM7/F FM7 AbM7/Bb E9(#11) EbM7

86 Am7(b5) D 7(#9) Gm9 F#13 BbM7/F Cm7/F

*cresc. poco a poco*

91 BbM7/F C#m11 F#9(#5) B 9 **E** EM7

*ff* *f*

96

100 **F** EM7

*mf*

104 A M7 G#m7

109 F#m7 A/B EM7

113 A M7 G#m7 F#m7

118 A/B B/C# G CM7 GM7 EbM9 AbM7

122 D7(b5) G7(b9) Bb/C C7

127 Fm7 Ab/Bb Bb7<sup>b13</sup>/F Eb9 AbM7 Am7(b5)

132 D7(#9) H GM7 CM7/G GM7 Gm7

138 C7 FM7 BbM7/F FM7 AbM7/Bb E9(#11)

143 EbM7 Am7(b5) D7(#9) Gm9 F#13 BbM7/F

148 Cm7/F BbM7/F C#m11 F#9(#5) B9



Sponsored by the Rev. Nancy Haley in honor of the Unitarian Universalist Society of Iowa City,  
in celebration of ten years as a GLBT Welcoming Congregation

# Double Bass

# All Lifted Hearts

Words:  
Kendyl Gibbons

from *Sources: a Unitarian Universalist Cantata*  
Third movement - Wisdom from the world's religions  
which inspires us in our ethical and spiritual life

Music:  
Jason Shelton

Reverently  $\text{♩} = 84$

A B C D E F G H I J K L M

9 8 8 16 16 16 16 16 8 8

*mp* *mp* *mp* *f* *mp*

44 67 90 114 137

Repeat and fade

# Electric Bass

One player only

# On Wings of Praise

Words:  
Kendyl Gibbons

from Sources: A Unitarian Universalist Cantata  
Fourth movement - Jewish and Christian teachings  
which call us to respond to God's love  
by loving our neighbors as ourselves

Music:  
Jason Shelton

Freely, chant-like  $\text{♩} = 78$  *rit.* **A** Bluesy, Gospel swing  $\text{♩} = 100$   
 $E^b$   $E^b/D^b$

12  $A^b/C$   $A^b m6/C^b$   $E^b/B^b$   $G m7$   $C m7$   $F m7$   $E^b/G$   $A^b$

21  $A m7(b5)$   $A^b/B^b$   $C m7$   $F m7$   $A^b/B^b$   $E^b M7$   $D m7$   $G7(\#5)$   $C m7$   $F7$

30  $A^b/B^b$   $B^\circ$   $C m7$   $B^b m7$   $E^b7$   $A^b M7$   $G7 C m7$   $F m7$   $E^b/G$   $A^b$

39  $A^b/B^b$   $E^b$   $E^b/D^b$   $A^b/C$   $A^b m6/C^b$

48  $E^b/B^b$   $G m7$   $C m7$   $F m7$   $E^b/G$   $A^b$   $E^b/B^b$   $B^b$   $E^b$   $C m7$   $F m7$

57  $A^b/B^b$   $E^b M7$   $D m7$   $G7(\#5)$   $C m7$   $F7$   $A^b/B^b$   $B^\circ$   $C m7$   $B^b m7$   $E^b7$

66  $A^b M7$   $G7 C m7$   $F m7$   $E^b/G$   $A^b$   $A^b/B^b$   $E^b$   $E^b/D^b$

75  $A^b/C$   $A^b m6/C^b$   $E^b/B^b$   $G m7$   $C m7$

84  $F m7$   $E^b/G$   $A^b$   $E^b/B^b$   $B^b$   $E^b$   $A7(\#5)$   $A^b M7$   $G m7$   $C m7$   $F m7$   $A^b/B^b A7(\#5)$   $A^b M7$

93 G m7 C m7 D<sup>b</sup>M9 3 A<sup>b</sup>/B<sup>b</sup> A 7(#5) A<sup>b</sup>M7 G m7 C m7 F m7 E<sup>b</sup>/G A<sup>b</sup> A m7(b5)

102 A<sup>b</sup>/B<sup>b</sup> 3 B<sup>b</sup>/C **G** F F/E<sup>b</sup> B<sup>b</sup>/D

*f*

111 3 B<sup>b</sup>m6/D<sup>b</sup> F/C 3 Am7 D m7 G m7 F/A B<sup>b</sup> F/C C

**H** 120 F F/E<sup>b</sup> B<sup>b</sup>/D 3 B<sup>b</sup>m6/D<sup>b</sup> 3 F/C

**I** 130 F/E<sup>b</sup> B<sup>b</sup>/D 3 B<sup>b</sup>m6/D<sup>b</sup> 3 F/C **J** F/E<sup>b</sup>

139 B<sup>b</sup>/D 3 B<sup>b</sup>m6/D<sup>b</sup> 3 F/C **K** F/E<sup>b</sup> B<sup>b</sup>/D

149 3 B<sup>b</sup>m6/D<sup>b</sup> G<sup>b</sup>M9 rit. F

# Double Bass

## No Other World

Words:  
Kendyl Gibbons

from *Sources: a Unitarian Universalist Cantata*  
Fifth movement - Humanist teachings which counsel us  
to heed the guidance of reason and the results of science,  
and warn us against idolatries of the mind and spirit.

Music:  
Jason Shelton

*Moderato, poco rubato*

6 A1 16 B 16

43 C 17 D

67 E 13 F

87

95 G *poco rit. a tempo* 10

112 *poco accel.*

119 H *Faster, intense*  $\text{♩} = 64$   
4 I

130 rit.

137 J *Tempo I* *poco rit.*

145 *ff a tempo*

153 K *Molto rit.*

*mp* *f* *ff* *f* *ff*

# Double Bass

Sponsored by a Margaret Fuller Grant  
from the Unitarian Universalist Women's Federation

# The Sacred Circle

Words:  
Kendyl Gibbons

from *Sources: a Unitarian Universalist Cantata*  
Sixth movement - Spiritual teachings of earth-centered traditions  
which celebrate the sacred circle of life and instruct us to live  
in harmony with the rhythms of nature

Music:  
Jason Shelton

Note: Piece begins with wind effects (wind whistle, chimes, rainstick, thunder effects, etc.), ad lib.  
Time begins after storyteller's first paragraph (...that the Spirit of Life might be heard.)  
Return to wind effects at the end of the piece.

Mysterioso  $\text{♩} = 96$   
2

A

7 B

13 C

19 D

25

31 E

38 1. 2. F

45 G

51

*p* *mp* *pp*

# Electric Bass

one player only

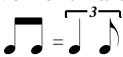
# The Promise

Music:  
Jason Shelton

Words:

Kendyl Gibbons  
& Justice Whitaker

from *Sources: A Unitarian Universalist Cantata*  
Final movement - a celebration of what makes us whole

Funk/Hip-Hop Groove  $\text{♩} = 104$  



The sheet music is written for electric bass in 2/2 time with a key signature of two sharps (F# and C#). It consists of ten staves of music, each with a measure number at the beginning. The music features various chords and melodic lines. Key features include:

- Staff 1:** Starts with a 2-measure rest, followed by a 4-measure rest. Chords A1 and A are marked above the staff. A B m7 chord is marked above the end of the staff. A 4x repeat sign is at the end.
- Staff 2:** Measure 11. Chords B m7, B m/A, G M7, B b M7, and C are marked above the staff. Dynamics include *mf* and *mp*.
- Staff 3:** Measure 18. Chords G m7/C, B m7, A m7, D, and G M7 are marked above the staff.
- Staff 4:** Measure 25. Chords E m7 D/F#, G, A, A/B, C, E, and D/E are marked above the staff. Dynamics include *mf*.
- Staff 5:** Measure 32. Chords A M7, A m7, D, A m7/D, and E are marked above the staff.
- Staff 6:** Measure 38. Chords D/E, A M7, A m7, and D are marked above the staff.
- Staff 7:** Measure 44. Chords C/D, E, D1, and D are marked above the staff. A 3-measure rest is indicated, followed by a 4x repeat sign.
- Staff 8:** Measure 52. Chords E, B m7, and B m/A are marked above the staff. A 4x repeat sign is at the beginning.
- Staff 9:** Measure 58. Chords G M7, B b M7, C, G m7/C, and B m7 are marked above the staff.
- Staff 10:** Measure 65. Chords A m7, D, E m7 D/F#, G, A, and A/B are marked above the staff.
- Staff 11:** Measure 72. Chords F, E, D/E, and A M7 are marked above the staff. Dynamics include *f*.

The Promise

78 A m7 D A m7/D E D/E

84 A M7 A m7 D C/D E

90 G Bm7 vamp

96

103 2x H

110

117 2x I

124

131

138 1. 2. J E D/E

144 A M7 A m7 D A m7/D E D/E

150 A M7 A m7 D C/D

156 K E D/E A M7

162 A m7 D A m7/D E D/E

168 A M7 A m7 D C/D L E D/E

174 A M7 A m7 D A m7/D

180 E D/E A M7

186 A m7 D C/D M A m7 F#m7 A/B E

*ff*