

Double Bass

Xavier Foley

Irish Fantasy

Solo version

2015

(Based on Irish folk song: The Clergyman's Lament)



NOTES FROM THE AUTHOR

Thank you for choosing to perform my work, "Irish Fantasy".

I trust that you will recreate the performance of this work to the best of your ability, and to enrich the lives of others by performing this work in the public eye with upmost professionalism and artistry. You are the ambassador of this work, so it is up to you to represent this piece to the best of your ability.

I, the composer, have done my best to be as accurate as possible with the articulations and bowings of this work, but what is important is that you perform this piece with your own unique interpretation.

There is one favor that I would ask of you, and that is to perform this work with Irish spirit. Interpret this instruction however you would like, but just be sensitive to the fact that this piece is based on traditional Irish folklore.

GENESIS

My first contact with folk song that inspired me to create this work was during my childhood whilst playing an action role-playing game called "Fate" (<http://games.wildtangent.com/fate/>) in year 2006. Later on during my training at the Curtis Institute of Music, I decided to write a piece based on the folk song I heard in year 2006, the song name being "The Clergyman's Lament" written by Turlough O'Carolan (1670-1738). In 2014, I created the first draft of this piece, which was performed on February 2015 in the city of Philadelphia. The audience at the first performance received the piece well judging by the level of applause, but I was still dissatisfied with the piece. Shortly after, I created a second version of this piece, which is the music that is presented to you in this attachment.

TRANSCRIPTION

There is a version of the Irish Fantasy wherein I added a violin part to the pre-existing double bass material. This duo version of the work was created and performed in year 2017.

STATEMENT OF PURPOSE

I have chosen to provide this content free of charge and license free with the sole purpose of providing performance material that can potentially facilitate the career of the performer, and to enrich the lives of the audience. The only compensation I ask for is that you share this work to the general public, to friends and family, and to your students whilst properly crediting the composer of this work, "Xavier Foley" (1994-) and the composer who wrote the folk song that I based this work off of, "Turlough O'Carolan" (1670-1738).

Thank you

-Xavier Foley

Irish Fantasy

For Solo Double Bass, by Xavier Foley

(Based on Irish folk song: The Clergyman's Lament)

Xavier Foley (1994-) / Turlough O'Carolan (1670-1738)

Allegretto $\text{♩} = 70$

mf

5

9

13

16

20

24

28

32

36

40

gigue
♩. = 110

43

46

48

50

52

54

56

58

60 *8va*

62 *militaristic*

64

66

68 *pp*

70 *f*

72

74 *fp*

76

78

80

82

presto ♩=105

84

87

91

95

99

103

♩=105 *Bottom A string Pizz

107

molto rit.

110

112

115

118

120

123

125

127

130

132

136

mp

Musical notation for measures 136-140. Measure 136 starts with a bass clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It features a half note chord. Measure 137 has a 4/4 time signature with a quarter note melody. Measure 138 has a 7/8 time signature with a quarter note melody. Measure 139 has a 4/4 time signature with a quarter note melody. Measure 140 has a 4/4 time signature with a quarter note melody. The dynamic marking *mp* is placed below measure 137.

140

Musical notation for measures 140-145. Measure 140 has a 4/4 time signature with a quarter note melody. Measure 141 has a 7/8 time signature with a quarter note melody. Measure 142 has a 5/8 time signature with a quarter note melody. Measure 143 has a 4/4 time signature with a quarter note melody. Measure 144 has a 4/4 time signature with a quarter note melody. Measure 145 has a 4/4 time signature with a quarter note melody. A double bar line is present at the end of measure 145.

145

mf

Musical notation for measures 145-149. Measure 145 has a bass clef, a key signature of three sharps, and a 4/4 time signature with a quarter note melody. Measure 146 has a 7/8 time signature with a quarter note melody. Measure 147 has a 4/4 time signature with a quarter note melody. Measure 148 has a 4/4 time signature with a quarter note melody. Measure 149 has a 5/16 time signature with a quarter note melody. The dynamic marking *mf* is placed below measure 145.

149

f

Musical notation for measures 149-154. Measure 149 has a treble clef, a key signature of three sharps, and a 5/16 time signature with a quarter note melody. Measure 150 has a 4/4 time signature with a quarter note melody. Measure 151 has a 4/4 time signature with a quarter note melody. Measure 152 has a 4/4 time signature with a quarter note melody. Measure 153 has a 3/4 time signature with a quarter note melody. Measure 154 has a 4/4 time signature with a quarter note melody. The dynamic marking *f* is placed below measure 152.

154

Musical notation for measures 154-158. Measure 154 has a treble clef, a key signature of three sharps, and a 4/4 time signature with a quarter note melody. Measure 155 has a 3/4 time signature with a quarter note melody. Measure 156 has a 4/4 time signature with a quarter note melody. Measure 157 has a 4/4 time signature with a quarter note melody. Measure 158 has a 4/4 time signature with a quarter note melody. A double bar line is present at the end of measure 158.

158

ff

Musical notation for measures 158-162. Measure 158 has a treble clef, a key signature of three sharps, and a 4/4 time signature with a quarter note melody. Measure 159 has a 4/4 time signature with a quarter note melody. Measure 160 has a 4/4 time signature with a quarter note melody. Measure 161 has a 4/4 time signature with a quarter note melody. Measure 162 has a 4/4 time signature with a quarter note melody. The dynamic marking *ff* is placed below measure 161. A double bar line is present at the end of measure 162.

*Bottom A string Pizz