

CONTRABASS
commissioned by Collage New Music
Goback Goback

ANDY VORES
(2003)

From 'The Greenock Dialogues'

♩ = 120c.

14

f *mp*

20

mp *p* *Slower* *accel.*

Tempo (♩ = 120c.)

25

pp *mp* *pp*

29

mp *pp* *mp*

33

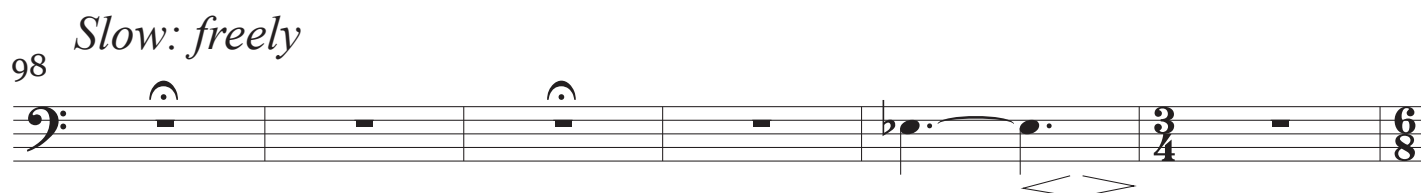
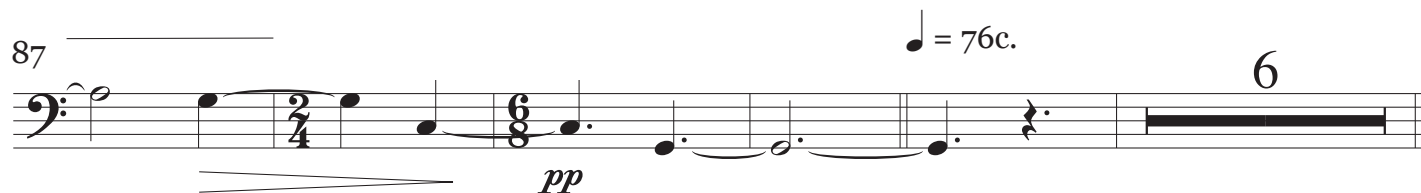
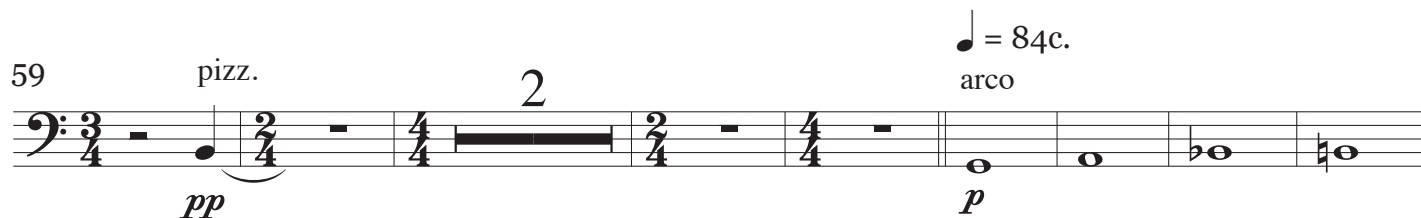
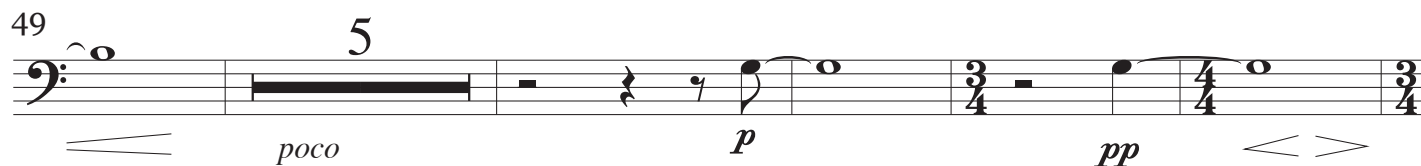
mf *pp*

39

pp *Slower* *accel.*

CONTRABASS

44 *Tempo* *rit.* — ♩ = 92c.



CONTRABASS

♩. = 42c. *Slightly slower*

117 **5**

Violoncello

mf *ff*

126

mp *ppp*

132

pp *mp* *pp* *mp* *mp*

136

mp *mp* *mf*

141

♩ = 120c.

pp *f*

4

150

3 **2**

mp *pp* *pp* *cresc.*

157

f *pp*

166

2 **4**

pp

174

2

attacca

O Why Am I So Bright

♩. = 144c.

2

pizz.

mp

9

6

2

f

21 arco

p

mf

27

7

gl.

mp

37

7

gl.

mf

Violoncello

50

Harp

mf > *p*

mf > *p*

mp >

57

5

p

Violoncello (snap pizz.)

69

4

f

p

79

pizz.

f >

f

p

5

arco

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of several measures with various time signatures (2/4, 4/4, 3/4) and dynamic markings (*mf*, *mp*, *mf* crisp). The melody is written in a style that suggests a simple, folk-like tune.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, 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C138, D138, E138, F138, G138, A138, B138

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of eight measures. The first measure has a common time signature 'C'. The second measure has a 5/8 time signature. The third measure has a 2/4 time signature. The fourth measure has a 3/8 time signature. The fifth measure has a common time signature 'C'. The sixth measure has a 3/8 time signature. The seventh measure has a common time signature 'C'. The eighth measure has a 2/4 time signature. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half). The key signature has one flat (Bb). The dynamics include a piano 'p' marking under the sixth measure.

$\text{♩} = 104\text{c.}$

11

Winds + Strings

$\text{♩} = 144c.$

131

The musical score for Example 131 is written in bass clef with a 4/4 time signature. It consists of a single line of music. The first measure contains a half note G2 with a forte (*f*) dynamic marking. The second measure contains a quarter note G2 with an accent (>) and a piano (*p*) dynamic marking. The third measure is a whole rest with a mezzo-piano (*mp*) dynamic marking. The fourth measure contains a half note G2 with an accent (>) and a mezzo-piano (*mp*) dynamic marking. The fifth measure is a whole rest with a mezzo-piano (*mp*) dynamic marking. The sixth measure contains a half note G2 with an accent (>) and a mezzo-forte (*mf*) dynamic marking. The seventh measure is a whole rest with a mezzo-forte (*mf*) dynamic marking. The eighth measure contains a half note G2 with an accent (>) and a mezzo-forte (*mf*) dynamic marking. The piece concludes with a double bar line.

$\bullet = 126c.$

2

5

9

attacca

The Visit

♩ = 120c.

sul pont.

2

nat.

pp *pp*

11

8

3

20

pp

45

3

Violin 1

Clarinet

48

5

3

mp

61

3

3

Violins, Viola,
Violoncello

Drum + Tamb.

70

Violoncello (pizz.)

75

mf

79

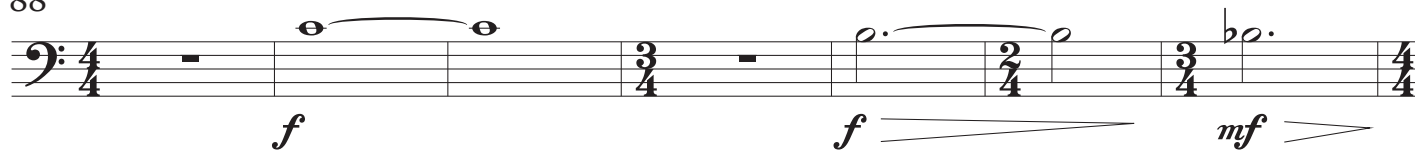
f

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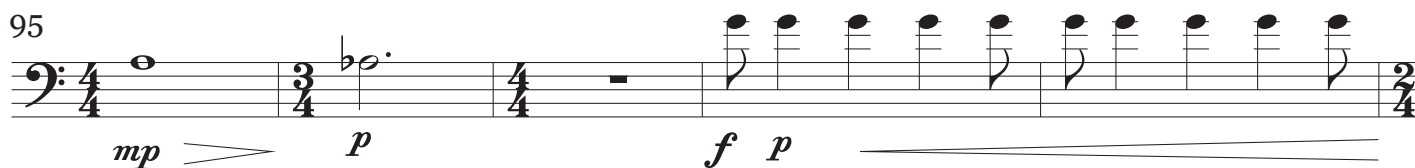
84



88



95



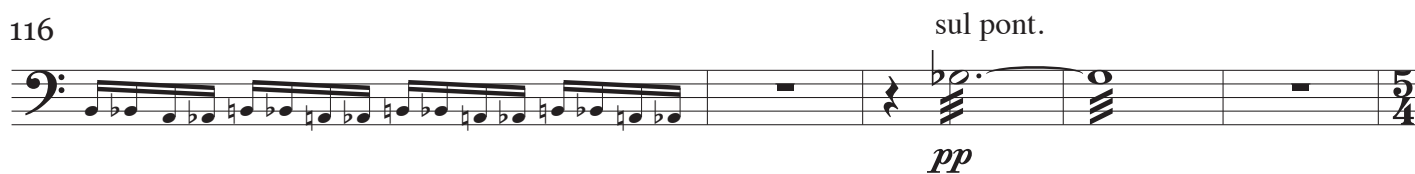
100



114



116



121



Imagine a Forest

♩ = 120c. *rall. molto* (♩ = 76c.) ♩ = 92c.

2 5

Harp

11 *con sord.* *gl.* *pp*

18 *rall.* *gl.* *gl.* *gl.*

24 *Tempo* (♩ = 92c.) 4 *pp* *mp* *pp*

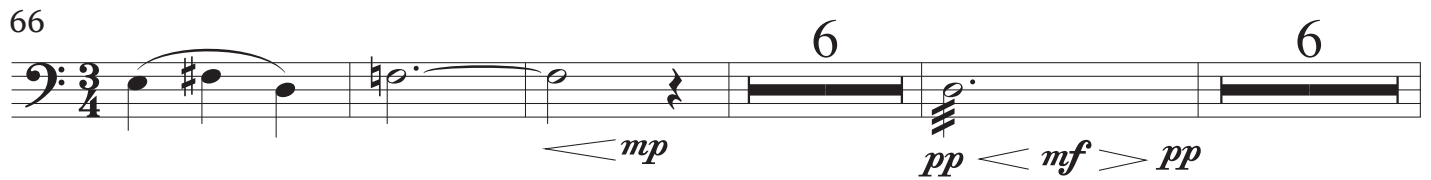
33 *rall.* *gl.* *poco mf* *pp*

40 *A little slower* *gl.* *gl.* *gl.* *mp*

46 *poco rall.* *steady* *pp*

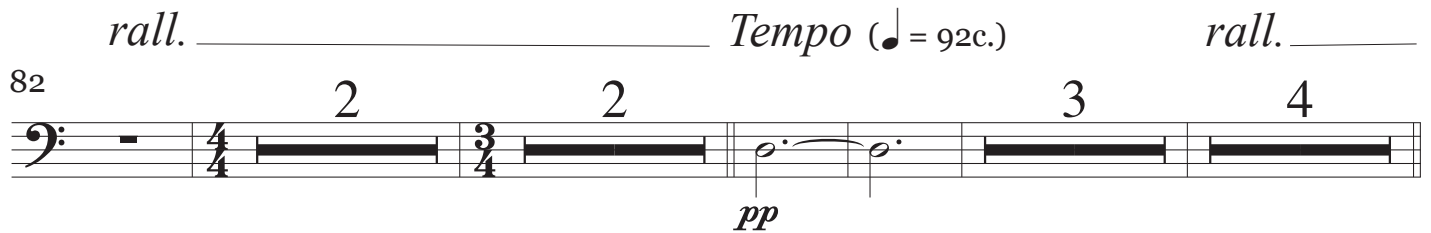
53 ♩ = 120c. *rall. molto* (♩ = 76c.) ♩ = 92c. 2 7 *pp* *mp* *pp*

66



mp *pp* *mf* *pp*

82



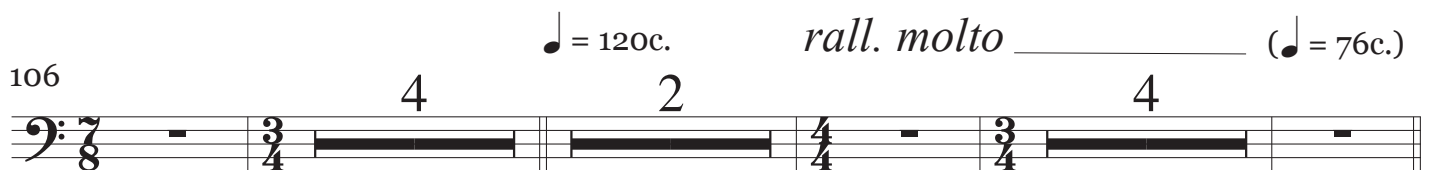
pp

96



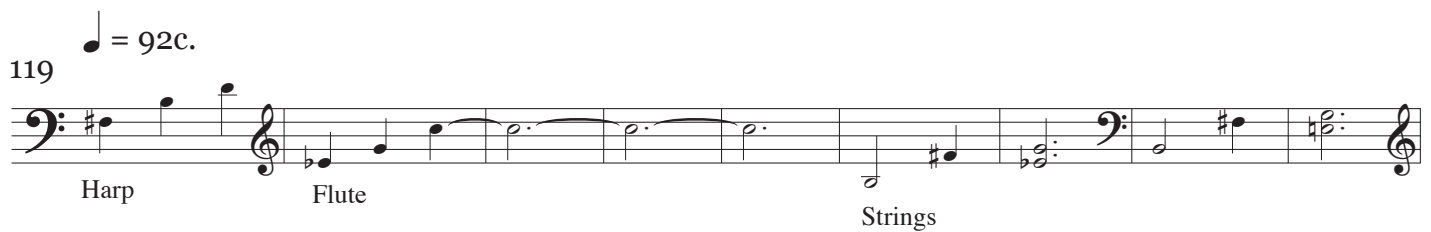
Tempo (♩ = 92c.)

106



♩ = 120c. *rall. molto* (♩ = 76c.)

119



♩ = 92c. Harp Flute Strings

128



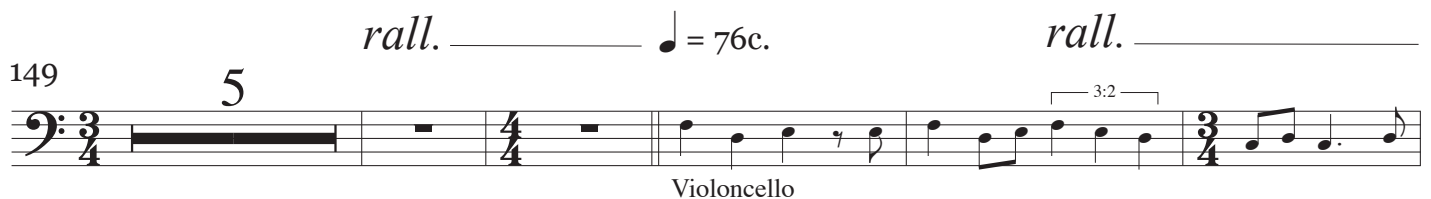
pp

136



rall. *Tempo* (♩ = 92c.)

149



rall. ♩ = 76c. *rall.* Violoncello

CONTRABASS

159 $\text{♩} = 58\text{c.}$ $\text{♩} = 92\text{c.}$

pp

165 *Faster* $\text{♩} = 104\text{c.}$

mf gl. *pp*

174 *rall.*

mf *pp*

181 $\text{♩} = 120\text{c.}$ *molto rall.* $\text{♩} = 76\text{c.}$ $\text{♩} = 92\text{c.}$

pp *mf*

191 *pizz.*

pp *mf*

attacca

Falling Into The Sea

$\text{♩} = 126\text{c.}$

16 2 3 20

43

Violins

47 6 3:2 3:2 3:2 3

Oboe

Violins

59 5

Winds

67

Piano

mf

attacca

64



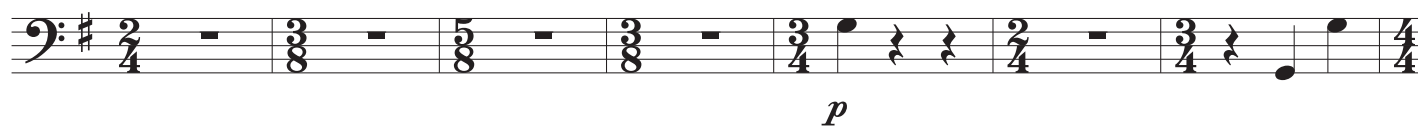
70



79



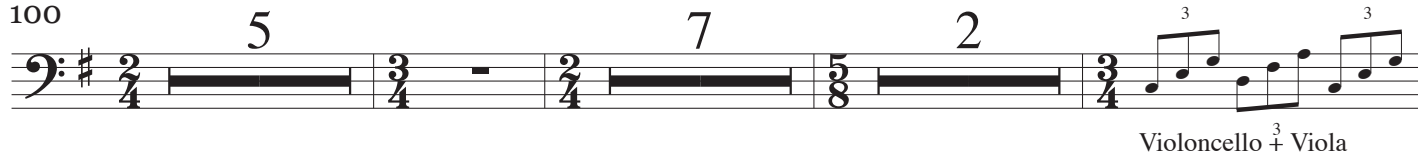
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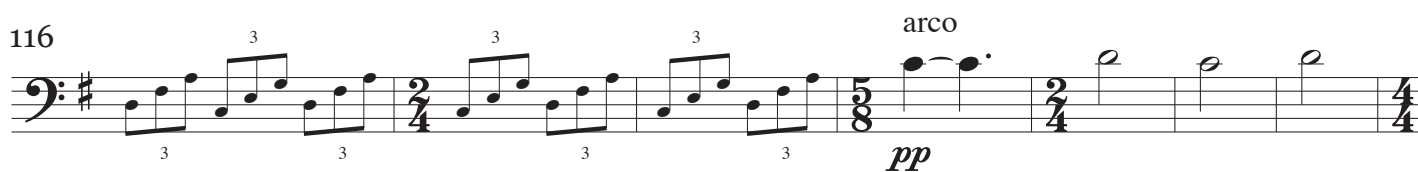
94



100



116



123

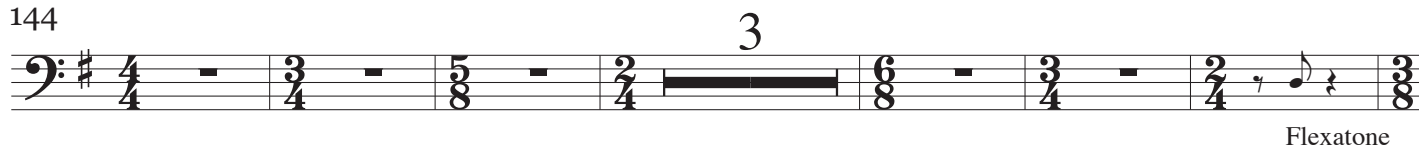


131

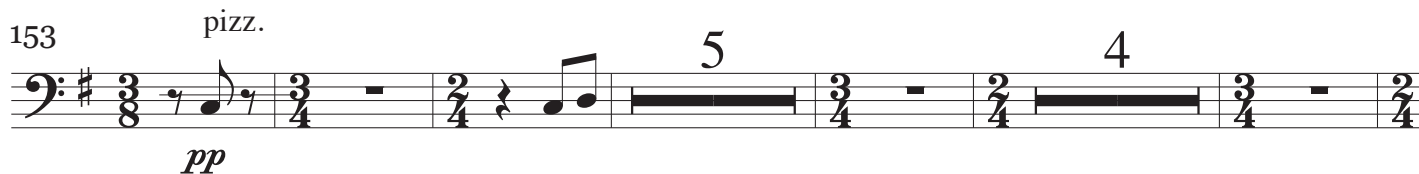


CONTRABASS

144



153



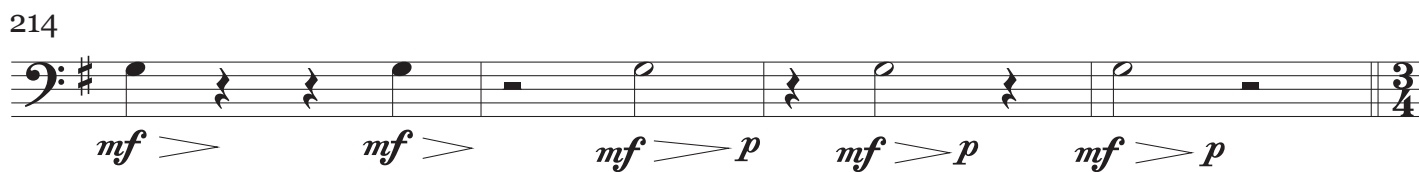
167



208



214



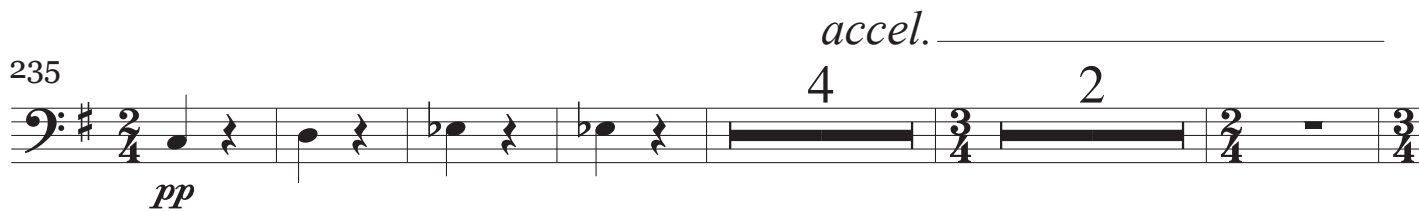
218



225



235



246



254 16

f *f* *f*

♩ = 104c.

273

2 4 3

286

2 2

accel. — ♩ = 116c.

295

4 3

Flute

305

309

mf *p*

316

2 8 pizz. *p*

CONTRABASS

332

3 3 4 arco *fp*

347

pizz. *f*

354

f

360

p

365

ff *p sub.*

370

ff

374 ♩ = 88c.

54

Dear Bryan Winter

Tacet

ff

attacca

Loch Thom

♩ = 72c.



19

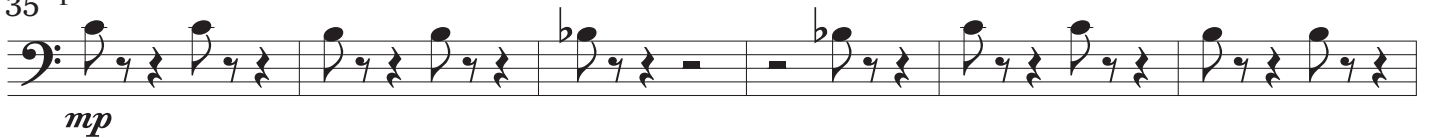


28



♩ = 96c.

35 pizz.

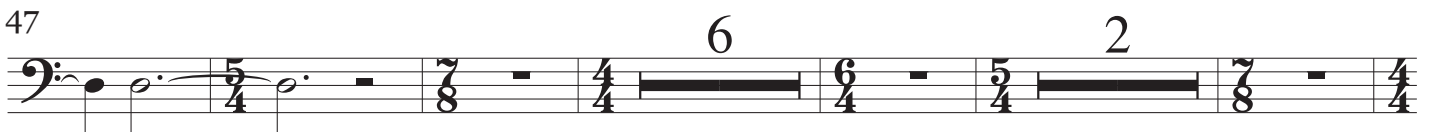


♩ = 72c.

41



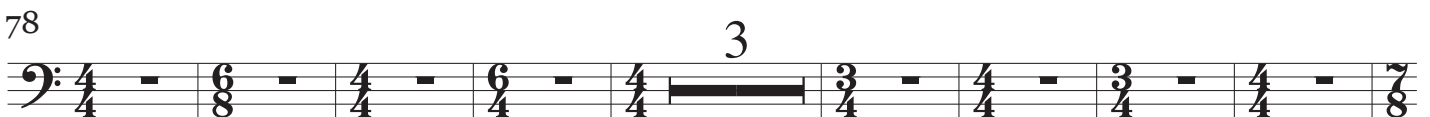
47



60



78



2

Violoncello

97

[illegible]

105

The bass line is written on a single staff in bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, followed by a half note, and then a series of eighth notes, followed by a half note. The melody is marked with a *pp* (pianissimo) dynamic.

108

[illegible]

110

[illegible]

121

121

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic marking. The melody consists of a series of eighth notes: G2, F2, E2, D2, C2, B1, and A1, all beamed together. The bass line is mostly silent, with a 6/4 time signature change indicated by a '6' over a '4' in the fifth measure. In the sixth measure, there is a 4/4 time signature change. The system concludes with a double bar line, a '2' above the staff, and a 3/8 time signature change indicated by a '3' over an '8'.

130

[illegible]

138

138

pp *ppp*