

CONTRABASS

commissioned by The Brookline Chorus

Sh'ma

ANDY VORES
(1995)

Darkness

♩ = 60c.

4

11

18

25

CONTRABASS

31

ff

ff

36

③

poco sul pont.

sfz < *ff*

sfff

poco sul pont.

sfff

42

4

G.P.

④

UNIS.
nat.

mf

50

pizz.

p

attacca

Oh, Before Doom Overtakes Us

♩. = 64c. 9 (5) 8 Violoncello (6)

21 7 (7) Violins

32 2

38 (8)

44 5 (9) 9

62 (10) 7 Violoncello

73 (11)

78 DIV. mp poco f mp sub.

84 (12) 3 UNIS. 2 mp p

93 (13) 7 pizz. pp

Singing

♩ = 180c.

8 (14) 8

Violoncello

20 (15)

mf

25

4

33 (16)

4

cresc.

ff

42 (17) 8 (18) 14 (19) 11 (20) 12 (21) 10

97 (22)

slower

Viola + Violoncello

Violin 1 Solo

Viola + Violoncello

106 (23)

pizz.

p

arco

mf

112

ff

CONTRABASS

24

slower

116

Viola + Violoncello

132

25

p

4

3

tempo 1°

Violins

142

26

f

148

27

6

4

Violins + Viola

160

28

4

14

mp

f

180

29

Violoncello

f

191

30

dim.

200

31

p

mf

210

2

p

mf

attacca

How Can I Sing?

♩ = 66c.

11 2 3

pp

11 (32) 2 3

pp *mp* < *mf*

17 (33) SOLO

mp *mf* *p*

24 2 SOLI TUTTI UNIS. 5 *freely - slower*

pp

34 (34) *in tempo*

f *ff*

40 (35) *freely - slower*

mp *p*

45 *mf*

mf

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36

in tempo

49 **4**

mp *sfff* *mp*

37

59 **2**

sfff *f*

38

65 **4**

sff *ff*

74

f

39

80

ff *sfp*

40

85 **3**

sfp *sfp* *sfp*

91

sfp *fff*

41

96 **mf sub. cresc.**

mf sub. cresc.

100 **3**

sfz

42

slower

110 **5**

mf

Strings

119 (43) 2

mf < *mf*

126 (44) 2 DIV.

mf < *f* *ff*

132 (45) *freely - slower*

UNIS. *freely - slower*

143 (46) 3

pp *fff*

Death Camps and Transit Camps

153 $\text{♩} = 60c.$ (47) 12 (48) 12 (49) 11 (50) 10

205 (51) 7 (52) *accel. al fine*

accel. al fine *Strings*

219 2

Arrival at the Ramp

♩ = 144c.

SOLO
sul pont.

(SOLO)

fff \curvearrowright *mf*

7

nat.

fff *ff* *fff*

nat.

nat.

TUT *fp* *cresc.* *cresc.*

15 (nat.)

54

mp

19

2

ff *mp*

27

55

9

56

p *f*

42

57

p *cresc.*

48

accel. \curvearrowright *faster*

fff

53

Musical notation for measures 53-55. The key signature has one sharp (F#). The time signature is 4/4. Measure 53 starts with a bass clef and a 4/4 time signature. The first measure contains a quarter note G2, a quarter rest, a quarter rest, and a quarter note F#3 with an accent (>). Measure 54 has a 5/4 time signature, with a quarter note G2, a quarter rest, a quarter rest, and a quarter note F#3 with an accent (>). Measure 55 has a 4/4 time signature, with a quarter note G2, a quarter rest, a quarter rest, and a quarter note F#3 with an accent (>).

58

SOLO
sul pont.

56

Musical notation for measures 56-57. Measure 56 has a 4/4 time signature and contains a quarter note G2, a quarter rest, a quarter note F#3 with an accent (>), a quarter note G3 with an accent (>), and a quarter rest. Measure 57 contains a half note G2, a half note G3, and a half note F#3, all with accents (>). The dynamic marking *p* is placed below measure 57, and *ffff* is placed below measure 58.

62 (SOLO)

nat.

Musical notation for measures 62-65. Measure 62 has a whole note G2 with an accent (>). Measure 63 has a whole note G3 with an accent (>). Measure 64 has a whole note F#3 with an accent (>). Measure 65 has a whole note G2 with an accent (>). The piano part, labeled "GLI ALTRI", consists of eighth notes in a triplet pattern. Measures 62-64 have triplets of eighth notes G2, G3, and F#3. Measure 65 has a triplet of eighth notes G2, G3, and F#3, with a 3:2 ratio indicated above. The dynamic marking *pppp* is placed below measure 62.

66

TUTTI

Musical notation for measures 66-69. Measure 66 has a whole note G2 with an accent (>). Measure 67 has a half note G2, a half note G3, and a half note F#3, all with accents (>). Measure 68 has a half note G2, a half note G3, and a half note F#3, all with accents (>). Measure 69 has a whole note G2 with an accent (>). The dynamic marking *pppp* is placed below measure 66. The piano part, labeled "GLI ALTRI", consists of eighth notes in a triplet pattern. Measures 67-68 have triplets of eighth notes G2, G3, and F#3, with a 3:2 ratio indicated above.

64 (65)

sfp *mf* *pp*

At the Rim of Heaven

$\text{♩} = 144\text{c.}$

pp

$\text{♩} = 42\text{c.}$ ($\text{♩} = \text{♩}$)

12

mp

22 DIV.

pp

28

35

42 (68)

49 (69)

56

mf

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63 **(70)** 2 UNIS.

67

70

73 **(71)**

77 **(72)**

86 **(73)** 5 4

99 **(74)**

108

117 **(75)**

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123 (76)

mp *mf*

128

f *dim.*

134 (77) 8

mp *poco mf* *ff*

147

Piano *pppp*

The Cry from Warsaw

♩ = 63c.

pizz.

78

5

12

2

4

arco

pizz.

79

pp

23

3

32

80

arco

mf p

mf p

mf

p

38

poco rit. — tempo

43

81

mp

più f

f

ff

47

7

82

sul pont.

pp

58

nat.

mp

62

mf

f

66 (83) *pochiss. accel.*

mf *mp* *p* *mf*

72 *tempo (a little faster)*

p *mf* *mp*

80 (84)

cresc. poco a poco

88 (85)

ff

97 (86) 5

mf

108 (87) 2

f

115

ff

CONTRABASS

121

(88)

DIV.

3

mp *mf*

130

(89)

UNIS.

f

136

4

f *mp*