

commissioned by The Brookline Chorus

Sh'ma

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(1995)

Darkness

$\text{♩} = 60c.$

a 2

Clarinet in B \flat *ff* *mp*

Tuba *ff* *mp*

Piano *ff* *mp*

1 Violin *ff*

2 Violin *ff*

Viola DIV. UNIS. DIV. *ff* *mp*

Violoncello DIV. UNIS. DIV. *ff* *mp*

Contrabass *ff* *f* *mp*

1

Musical score for page 2, measures 11-18. The score is for a symphony orchestra and includes the following parts:

- Cl. 1 & 2:** Clarinet parts. Measure 11 starts with a *ff* dynamic. Measures 17-18 feature dynamics of *mf* and *f*.
- Tba.:** Trombone part. Measure 11 starts with a *ff* dynamic.
- Pno.:** Piano part, consisting of two staves.
- Vn. 1 & 2 div.:** Violin parts. Measures 17-18 feature dynamics of *mf* and *f*.
- Va. div.:** Viola part. Measures 11-18 feature dynamics of *ff* and *mp*.
- Vc. div.:** Violoncello part. Measures 11-18 feature dynamics of *ff* and *mp*.
- Ch. div.:** Double Bass part. Measures 11-18 feature dynamics of *ff* and *mp*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A circled number '1' is positioned above the first measure of the Clarinet 1 part.

21

G.P.

Tba. *ff*

Pno. *fff*

Timp. *ff*

Vc. div. *fff*

Cb. *fff* UNIS.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

29

2

Timp. *mp* *mf*

Vn.1 div. *f* *ff*

Vn.2 div. *f* *ff*

Va. div. *f* *poco* *f* *ff*

Vc. div. *f* *f* *ff*

Cb. div. *f* *f* *ff*

33

1 Cl. *f* *mf* *f*

2 Cl. *f* *mf* *f*

Tba. *f*

Pno. *f*

Timp. *p* *mp* *mf*

Vn.1 div. *mf* *f*

Vn.2 div. *mf* *f*

Va. div. *mf* *f*

Vc. div. *mf* *f*

Detailed description: This page of a musical score covers measures 33, 34, and 35. The score is for a full orchestra. The woodwinds (Cl. 1 & 2, Tba.) and strings (Vn.1 & 2 div., Va. div., Vc. div.) play a melodic line that changes dynamics from *f* to *mf* and back to *f*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The timpani part has a simple rhythmic pattern with triplets in measures 33 and 34, and a single note in measure 35. The score includes dynamic markings (*f*, *mf*, *p*, *mp*, *mf*) and articulations like slurs and accents. The time signature changes from 4/4 to 2/4 in measure 34 and back to 4/4 in measure 35.

36

1 Cl. 1 *fff* G.P.

2 Cl. 2 *fff* G.P.

Tba. *ff* G.P.

Pno. *fff* G.P.

Timp. *mf p* *ff* G.P.

Vn.1 div. *ff* *fff* G.P.

Vn.2 div. *ff* *fff* G.P.

Va. div. *ff* *fff* poco sul pont. *fff* poco sul pont. G.P.

Vc. div. *ff* *fff* poco sul pont. *fff* poco sul pont. G.P.

Cb. div. *fp* *ff* *fff* poco sul pont. *fff* poco sul pont. G.P.

fp *ff* *fff*

3

47 **4**

Cl.1 *mf*

Timp. *mp*

Vn.2 UNIS. nat. *mf*

Va. (DIV.) nat. *mf*

Vc. (DIV.) nat. *mf*

Cb. UNIS. nat. *mf*



51

Cl.1 ^{1^o} *p* *poco*

Tba. *p*

Timp. *mf* *p*

Vn.2

Va. (DIV.)

Vc. (DIV.) UNIS. *p*

Cb. *p* pizz.

attacca