

Voices

for contrabass

David Vayo

Voices requires either a C extension or a low B string.

75

Musical staff with rhythmic notation. It features a series of notes with 'x' marks above them, indicating specific rhythmic patterns or accents. The notation includes eighth and sixteenth notes.

75

Musical staff in bass clef with melodic notation. It shows a sequence of notes with slurs and ties, indicating a continuous melodic line.

80

Musical staff with rhythmic notation, similar to the first system, featuring notes with 'x' marks and various rhythmic values.

80

Musical staff in bass clef with melodic notation, continuing the sequence from the previous system with slurs and ties.

85

Musical staff with rhythmic notation, featuring notes with 'x' marks and various rhythmic values.

85

Musical staff in bass clef with melodic notation, showing a sequence of notes with slurs and ties.

90

Più mosso ♩. = 108

Musical staff with rhythmic notation, featuring notes with 'x' marks and various rhythmic values.

90

Musical staff in bass clef with melodic notation, transitioning to treble clef. It includes a dynamic marking of *(mf)*.

95

Musical staff in treble clef with melodic notation, showing a sequence of notes with slurs and ties.

99

104

109

arco
p

114

put bow down
pizz. ca. 3 sec.
*f*²

118

$\text{♩} = 60$
ff
IV
f

122

mf

126

mf
Più mosso $\text{♩} = 80$

129

I ...

132

(II)

135

mp **accel...**

138

141

...Poco più mosso ♩ = 84

< f **ff f**

144

ff

147

Allegro vivo ♩ = 144

simile

150

153

Poco meno mosso ♩ = 132

156

159

Poco meno mosso ♩. = 120

mf

162

165

mp

168

p, sempre ben ritmico

2

171

poco rit.

IV
0

remove paper
retune

pp p

II

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♩ = 50

Sounding pitches (concert pitch)

Bass

*fingered pitches (concert pitch)

mf

* Play harmonics high on fingerboard, reading notes as if strings were tuned normally.
The upper staff shows pitches that will result.

10

Musical notation for measures 10-11, top staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The melody consists of eighth and quarter notes with triplets. Measure 10 starts with a sharp sign. Measure 11 has a 3/4 time signature change.

10

Musical notation for measures 10-11, bottom staff. It shows guitar chord diagrams: II (V), III, IV, I, II, I, II. Fingerings are indicated by numbers 1-3. Measure 10 starts with a sharp sign. Measure 11 has a 3/4 time signature change.

12

Musical notation for measures 12-13, top staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The melody consists of eighth and quarter notes with triplets. Measure 12 has a sharp sign. Measure 13 has a 3/4 time signature change.

12

Musical notation for measures 12-13, bottom staff. It shows guitar chord diagrams: III, IV, II, III, IV, II, I, II, IV, II, III, I, II, I. Fingerings are indicated by numbers 1-3. Measure 12 has a sharp sign. Measure 13 has a 3/4 time signature change.

14

Musical notation for measures 14-15, top staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The melody consists of eighth and quarter notes with triplets. Measure 14 has a sharp sign. Measure 15 has a flat sign.

14

Musical notation for measures 14-15, bottom staff. It shows guitar chord diagrams: II (V), III, IV, I, II, IV, III, I, II. Fingerings are indicated by numbers 1-3. Measure 14 has a sharp sign. Measure 15 has a flat sign.

16

Musical notation for measures 16-17, top staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The melody consists of eighth and quarter notes with triplets. Measure 16 has a flat sign. Measure 17 has a sharp sign.

16

Musical notation for measures 16-17, bottom staff. It shows guitar chord diagrams: III, IV, II, III, IV, II, I, III, IV, II, II, I, II. Fingerings are indicated by numbers 1-3. Measure 16 has a flat sign. Measure 17 has a sharp sign.

18

Musical notation for measures 18-19, top staff. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of eighth and quarter notes with triplets and slurs. The bottom staff shows fingerings (III, IV, II, III, IV) and fingering numbers (3, 3, 3-4, 3-4) for the left hand.

20

Musical notation for measures 20-21, top staff. It features a treble clef, a 2/4 time signature, and a key signature of one sharp. The melody includes eighth notes, quarter notes, and slurs. The bottom staff shows fingerings (III, II, III, II, I, II) and fingering numbers (3, 3) for the left hand. The dynamic marking *mf* is present.

22

Musical notation for measures 22-23, top staff. It features a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody consists of eighth notes with slurs and triplets. The bottom staff shows fingerings (I, II, I, II, IV, III, II) and fingering numbers (3, 3, 3, 3) for the left hand.

24

Musical notation for measures 24-25, top staff. It features a treble clef, a 2/4 time signature, and a key signature of one sharp. The melody includes eighth notes, quarter notes, and slurs. The bottom staff shows fingerings (I, V, II) and fingering numbers (3, 3) for the left hand.

39

39

mf

Più mosso ♩ = 60

43

43

f *mf*

46

46

49

49

Poco Più Mosso $\text{♩} = 66$

52

52

55

55

58

58

61

Più mosso $\text{♩} = 80$

61

cresc. poco a poco...

Ancora più mosso ♩ = 88

65

65

rit... **Lento** ♩ = 44
sounds octave lower
8^{va} - - - ...

69

69

...ff appassionato

pochiss.

73

73

(III)
IV

pochiss.

f

75

75

77

77

vib. ord.

mp

mf

79

79

mp

81

81

mp

83

83

mf

Più mosso ♩ = 60
concert pitch

85

85

p

87

87

89

89

*(transp.)
senza vib.

Detailed description of the musical score: The score consists of six systems, each with two staves. The first system (measures 83-84) is in 3/4 time, with the first staff in treble clef and the second in bass clef. It features a melodic line with triplets and fingerings (3, 7, 3, 7, 3, 7). The second system (measures 85-86) is in 3/4 time, with the first staff in treble clef and the second in bass clef. It includes triplets, fingerings (3, 7, 3, 7, 3, 7), and dynamic markings (*mf* and *p*). The third system (measures 87-88) is in 4/4 time, with the first staff in treble clef and the second in bass clef. It features triplets, fingerings (3, 7, 3, 7, 3, 7), and dynamic markings (*p*). The fourth system (measures 89-90) is in 2/4 time, with the first staff in bass clef and the second in bass clef. It includes triplets, fingerings (3, 7, 3, 7, 3, 7), and dynamic markings (*p*). The fifth system (measures 89-90) is in 2/4 time, with the first staff in bass clef and the second in bass clef. It includes triplets, fingerings (3, 7, 3, 7, 3, 7), and dynamic markings (*p*). The sixth system (measures 89-90) is in 2/4 time, with the first staff in bass clef and the second in bass clef. It includes triplets, fingerings (3, 7, 3, 7, 3, 7), and dynamic markings (*p*). The score is annotated with various performance instructions, including 'concert pitch', 'Più mosso', and 'senza vib.'.

* Notes from here to the end which are not harmonics are transposed (and of course, lack a circle over them.) Play them without vibrato, making them sound as much like harmonics as possible.

92

92

95

95

97

97

99

retune to normal tuning

99

5-7 "

pp

III

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* 

Bass

f

4 simile

7

10

13 *put down pick

16 pizz. ord. simile *mf*

18



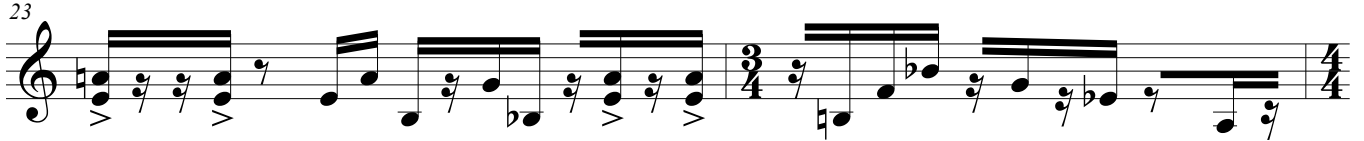
* Play with heavy-gauge guitar pick.

** Place pick on a cloth-covered music stand so it can quickly be picked up.

21



23

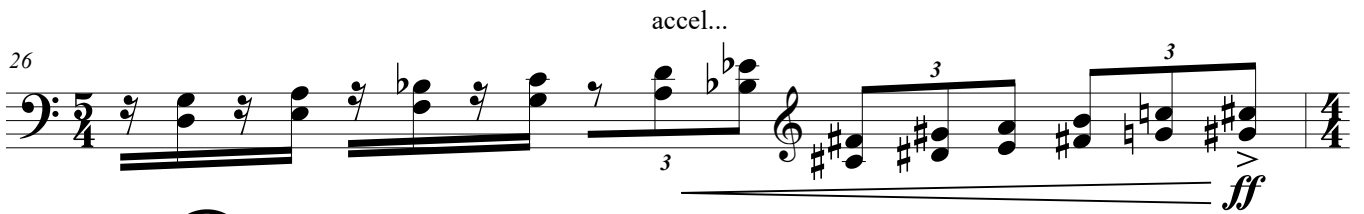


25



26

accel...

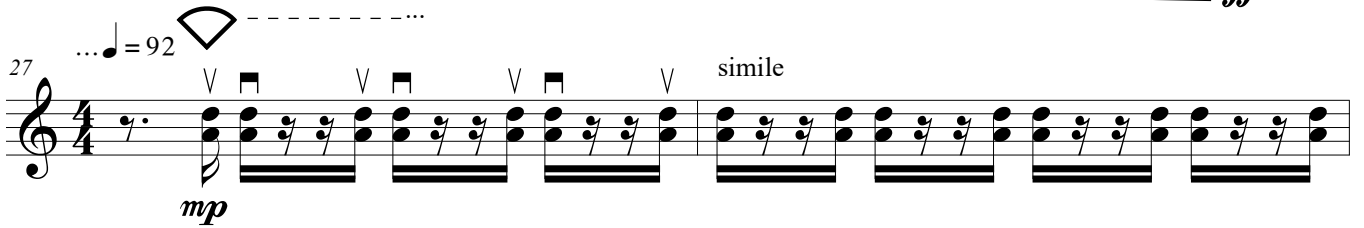


27

... ♩ = 92

mp

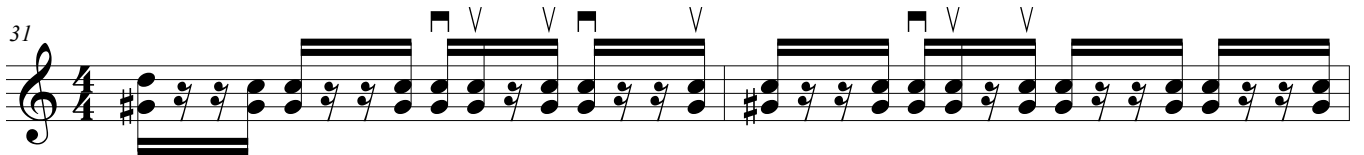
simile



29




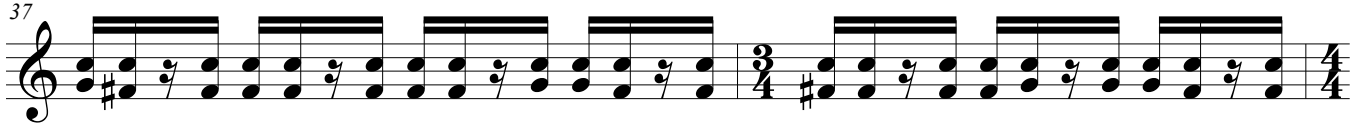
31



33



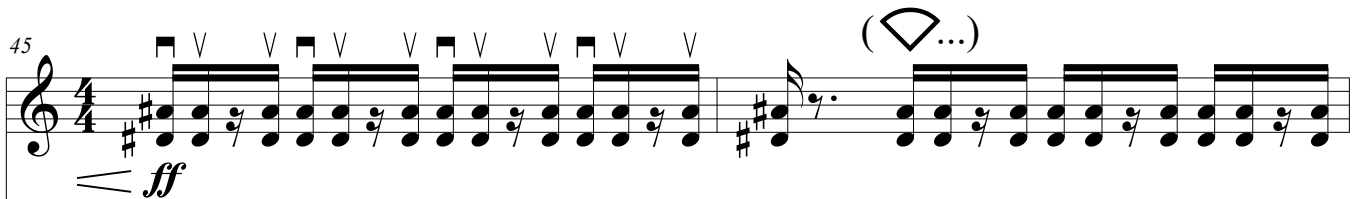
35 

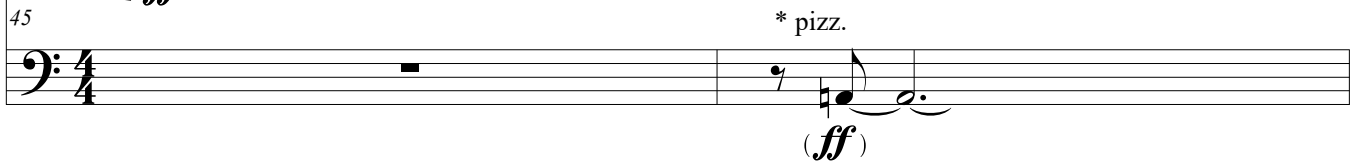
37 

39 

41 

43 

45 

45 

47 

47 

* Pluck with those fingers not holding the pick.

49

f

49

(f)

51

51

53

ca. 2"

p

53

55

$\text{♩} = 60$
*pizz.*₅

55

3

59

59

62

con sord.
pizz.

*mf*³

62

65

65

3

67

69

71

8^{va} ---

II (♯^o) ca. 4"

mf

Tempo I ♩ = 84

71

mp

3

senza sord.

mp

74

77 simile

80

(pizz.)

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

83

(♩=♩)

cresc...

86

...f

89 *mf*

4

92 pick up bow arco
(mf) brusco

brusco

96

98 *<f*

100 accel...
cresc...

102 ...♩ = 96
ff

104 accel...
p

106 ...♩ = ♩ = 168
ff

108

110

112

114

accel...

← ♩ = ♩ → (...accel...)

p

116

...Prestissimo ♩ = 264

ff *p cresc...*

118

simile

fff

121

(V)

> p *fff*

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