

# Contrabasses

## Symphony of a Soul I. Adagio serioso - Presto con brio JKB 58

Dedicated to the  
Carmelite Saints

Jason BARUK

*In my youth I wandered away, too far from your sustaining hand, and created of myself a barren waste.*

### Adagio serioso

ff p ff

p mf

Presto con brio  
> pp p

p

mp

mp

mf mp p mp p

mp cresc. ff

ff

ff

90



96



103



116



*mp*

128



*mf*

138



18

**Allegretto**

*p*

161

**Presto** 18 **Allegretto**



*f*

*p*

*f*

184



188



193



*p*

197

197-200: Bass clef, B-flat key signature. Measures 197-200 feature a continuous eighth-note pattern. A dynamic marking *cresc.* with a dashed line spans from measure 197 to 200, ending with *fff*.

201

201-206: Bass clef, B-flat key signature. Measures 201-206 continue with eighth-note patterns, showing some melodic variation.

207

207-211: Bass clef, B-flat key signature. Measures 207-211 continue with eighth-note patterns, showing some melodic variation.

212

212-219: Bass clef, B-flat key signature. Measure 212 starts with a sharp sign on the first note. Measures 213-219 feature a mix of eighth and quarter notes. A dynamic marking *p* is present at the end of the staff. Above the staff, the tempo marking **Adagio** is written above a '2' (second ending), and **Presto con brio** is written to its right.

220

220-229: Bass clef, B-flat key signature. Measures 220-229 feature a pattern of quarter notes with rests.

230

230-239: Bass clef, B-flat key signature. Measures 230-239 feature a pattern of quarter notes with rests. A dynamic marking *p* is at the beginning, and *mp* is at the end with a wedge-shaped hairpin.

240

240-245: Bass clef, B-flat key signature. Measures 240-245 feature a pattern of quarter notes with rests.

246

246-254: Bass clef, B-flat key signature. Measures 246-254 feature a pattern of quarter notes with rests. A wedge-shaped hairpin is at the end of the staff.

255

255-267: Bass clef, B-flat key signature. Measures 255-267 feature a pattern of quarter notes with rests. Dynamic markings *mf* and *f* are present.

268

268-273: Bass clef, B-flat key signature. Measures 268-273 feature a pattern of eighth notes. A dynamic marking *cresc.* with a dashed line spans from measure 268 to 273, ending with *ff*.

274



280



286

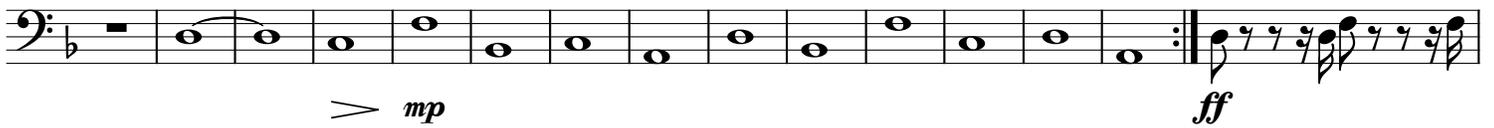


292



300

**Adagio**



315



# Contrabasses

## Symphony of a Soul II. Scherzo. Molto Vivace - Andante JKB 58

Dedicated to the  
Virgin Mary

Jason BARUK

*Thou hast made us for thyself, O Lord, and our heart is restless until it finds its rest in thee*

### Molto Vivace

13

13 14

*fff* *p*

Musical staff 13-14: Bass clef, 3/4 time signature, key signature of one flat. Measure 13 starts with a forte fortissimo (*fff*) dynamic. Measure 14 begins with a repeat sign and a piano (*p*) dynamic.

25

25 26

*p*

Musical staff 25-26: Continuation of the musical line with a piano (*p*) dynamic.

37

37 38

Musical staff 37-38: Continuation of the musical line.

49

49 50

*cresc. --- f*

Musical staff 49-50: Continuation of the musical line with a crescendo leading to a forte (*f*) dynamic.

61

61 62

*dim. --- p*

Musical staff 61-62: Continuation of the musical line with a decrescendo leading to a piano (*p*) dynamic.

74

74 75

*mf* *f* *cresc.*

Musical staff 74-75: Continuation of the musical line with dynamics of mezzo-forte (*mf*), forte (*f*), and crescendo.

87

87 88

*fff*

Musical staff 87-88: Continuation of the musical line with a forte fortissimo (*fff*) dynamic.

100

100 101

Musical staff 100-101: Continuation of the musical line.

111

111 112

*p*

Musical staff 111-112: Continuation of the musical line ending with a piano (*p*) dynamic.

123 **Andante**

Musical staff 123-134: Bass clef, key signature of two sharps (F# and C#). The music consists of a series of eighth and quarter notes, with some rests. The tempo is marked 'Andante'.

135

Musical staff 135-146: Continuation of the previous staff, featuring eighth and quarter notes.

147 *mp*

Musical staff 147-159: Continuation of the previous staff, ending with a half note. Dynamics include *mp*.

160 **6** **Molto Vivace**

Musical staff 160-177: A section marked '6' and 'Molto Vivace'. It begins with a whole rest, followed by eighth notes. Dynamics include *sfz*, *fff*, and *p*.

178 *p*

Musical staff 178-189: Continuation of the 'Molto Vivace' section with eighth notes. Dynamics include *p*.

190

Musical staff 190-201: Continuation of the 'Molto Vivace' section with eighth notes.

202

Musical staff 202-213: Continuation of the 'Molto Vivace' section with eighth notes.

214 *cresc. --- f*

Musical staff 214-225: Continuation of the 'Molto Vivace' section with eighth notes. Dynamics include *cresc. --- f*.

226 **9** **16**

Musical staff 226-261: A section marked '9' and '16'. It features a 3/8 time signature and sixteenth notes. Dynamics include *dim. -----* and *mp*.

262 *p*

Musical staff 262-273: Continuation of the section with sixteenth notes. Dynamics include *p*.

275

*mp*

286

*mf*

297

*cresc. f cresc.*

309

*fff*

321

333

344

358

*fff*

Contrabasses

*Symphony of a Soul*

III. Largo cantabile

JKB 58

Dedicated to my  
Spiritual Children

Jason BARUK

*Late Have I Loved Thee, Beauty so Ancient and so New*

♩ = 40

*mp* < *cresc.* *dim.* *p* < > *f*

17

*cresc.* *dim.* *mf* > *p* *cresc.* *f*

30

> *p* < *f* > *pppp*

# Contrabasses

## Symphony of a Soul IV. Adagio - Prestissimo JKB 58

Dedicated to the Holy Trinity

Jason BARUK

*You touched me, and I am set on fire to attain the peace which is yours.*

$\text{♩} = 50$

$\text{♩} = 250$  (Prestissimo)

14

21

29

37

42

64

83

93

102

*sfz fp pp*

111

118

127

*mp*

137

*mf*

*cresc. - ff*

147

153

*fff*

160

*p*

172

180

187

192

196

200

205

*cresc.* ----- *mf*

210

*cresc.* ----- *ff*

222

229

238

*mp* ----- *cresc.* -----

243

ff p

252

f

266

ff

275

285

295

303

313

p cresc.----- fff

319

329

o o o o