

University of Adelaide  
Elder Conservatorium of Music  
Faculty of Humanities and Social Sciences

**Portfolio of**  
**Compositions and Exegesis:**  
**a personal interpretation of the**  
***klezmer* tradition.**

Submitted in fulfilment of the requirements  
for the degree of

Doctor of Philosophy

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In Two Volumes

**Volume One**

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## ABSTRACT

This submission comprises two volumes and is entitled *A Portfolio of Compositions and Exegesis: a personal interpretation of the klezmer tradition*.

Volume 1 consists of a portfolio of works composed during the tenure of my PhD candidature, including *Procession* (a major orchestral work), *Ulu Ushpizin* (for small ensemble), *Sweet Sorrow* (for thirteen strings), *Lighter Shades of Pale* (for string quartet) and *The Golem Suite* (for solo harp). The works, with the exception of the orchestral work, appear sequentially and a CD of recordings for *Ulu Ushpizin*, *Lighter Shades of Pale* and *The Golem Suite* has also been included inside the back cover.

Volume 2 contains the accompanying exegesis, which serves as a commentary on the genesis of the individual works, and how and why certain musical and aesthetic elements of *klezmer* (an *Ashkenazi* folk music) have been incorporated into my compositional method as a means of enhancing my musical expression and personal style. It focuses on the choice and implementation of these elements, whilst maintaining a chronological approach to the development of the works. Included in Volume 2 as supporting material to the portfolio and exegesis, are appendices that detail relevant historical background on the evolution of *klezmer* and its cultural associations. Various transcriptions of *klezmer* melodies (and harmonisations) have also been included.

## DECLARATION

I hereby confirm that the material presented in this submission is my own original work and that due credit has been given to the work of others. This work contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution to Melisande Wright and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my portfolio and exegesis, when deposited in the Bar Smith Library and the Elder Music Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. The accompanying CD may not be copied, and must be listened to in Special Collections only. Copies of recordings of the works may be sought directly from the composer.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library catalogue, the Australasian Digital Theses Program (ADTP) and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

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Signed

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Dated

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Caleb Wright and Joshua Van Konkelenberg for their assistance in coordinating musicians and recording a working version of *Ulu Ushpizin*, for the purposes of the CCSP presentation.

Zephyr String Quartet for the opportunity to write for the Sounstream Series *Yiddishbbuk* concert in August 2009.

My family for their untiring support and patience (despite my own lack) during my candidature and for their greatly appreciated proofreading skills!

God, who is and always will be my Inspirer, Strength, Comfort and Hope. I am nothing without Him.

**INDEX OF COMPOSITIONS AND ACCOMPANYING CD**

<b>Composition Title</b>	<b>Year</b>	<b>Instrumentation</b>	<b>Duration (min:sec)</b>	<b>Page (Vol. 1)</b>	<b>CD Track Number</b>
<b>Procession</b>	2007 - 2010	Symphony Orchestra	30:08	9	-
<b>Ulu Ushpizin</b>	2007	Clarinet, Piano, String Quartet and Double Bass	12:01	120	1
<b>Sweet Sorrow</b>	2007 - 2008	13 Strings	20:25	156	-
<b>Lighter Shades of Pale</b>	2009	String Quartet	16:08	298	2 - 6
<b>The Golem Suite</b>	2009	Solo Harp	10:01	331	7 - 9



# Procession

*For Symphony Orchestra*

Piccolo (1)	Timpani
Flute (1)	Percussion (2)
Oboe (2)	Glockenspiel (1)
Clarinet in Bb (2)	Harp (1)
Bass Clarinet in Bb (1)	Piano (1)
Bassoon (2)	Violin I (12)
Horn in F (4)	Violin II (12)
Trumpets in C (2)	Viola (10)
Trombones (2)	Violoncello (8)
Tuba (1)	Double Bass (6)

I	8'41"
II	9'25"
III	12'02"

Total Duration : 30'08"



11

Picc.

Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsns.

Hn. 1+2

Hn. 3+4

Tpts.

Tbn.

Tba.

Timp.

Perc.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*V*

*2*

*port.*

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

18

Score for measures 18-23. The score includes parts for Timp., Vln. I, Vln. II, Vla., and Db. The Timp. part features a rhythmic pattern of eighth notes with '+' above them. Vln. I has a melodic line with dynamics *mf*, *p*, and *mp*. Vln. II and Vla. play a rhythmic accompaniment with dynamics *mf* and *pp*. The Db. part is mostly rests.



24

Score for measures 24-30. The score includes parts for 2 Ob., Timp., Vln. I, Vln. II, Vla., Vc., and Db. The 2 Ob. part has a melodic line starting at measure 24 with dynamics *mp* and *f*. The Timp. part has a rhythmic pattern with '+' above notes and dynamics *pp*. Vln. I has a melodic line with dynamics *mf*, *f*, and *ff*, and includes a *pizz.* instruction. Vln. II and Vla. play a rhythmic accompaniment with dynamics *mf* and *pp*. The Vc. part has a melodic line with dynamics *p* and *f*, and includes a *pizz.* instruction. The Db. part has a melodic line with dynamics *f*.

32 **A**

2 Ob. *pp*

Timp. *f* *mf*

Vln. I *mf* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Db. *sfz* *mf*

41 **B**

2 Ob. *mp*

Timp.

Perc. Bass Drum *mf*

Vln. I *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *ord. (pizz.)*

Vln. II *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Solo Cello *passionato* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Db. *mf*

49

2 Ob. *mp*

Timp.

Perc. Woodblocks (High/Low) *mp*

Vln. I

Vln. II *mf* *p*

Vla. *mf* *p* (b) *tr*

Vc. *mf*

Db. *mf* *p*

2 Ob. *mf* 2. 5 *mf* 1.2. *p*

2 Cl. *p* *mf*

2 Bsns. *mf*

Hn. 1+2 con sord. *p*

Hn. 3+4 con sord. *p*

Tbn. *mp*

Timp. *pp* *mf*

Perc. Sus. cymbal (soft mallets) *p*

Glock. *mp*

Hp. *mf* *mp*

Vln. I *mf* *ff*

Vln. II *mf* *p* *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vla. *mf* *p* *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vc. *mf* *p* *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Db. *f*

65 **C**

Picc. *pp*

Fl. *pp*

2 Ob. *mf* *mp* *tr*

B. Cl. *p*

2 Bsns. *p*

Tbn. *p*

Timp. *f* *p* *ppp*

Perc. *mf* *mp*

Glock. *mp*

Hp. *f*

Vln. I *mf* *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *p* *mp* *pp*

Db. *p* *p*



72

Picc.

Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsns.

Hn. 1+2

Hn. 3+4

Timp.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mf*

*mp*

*mp*

*mf*

*gliss.*

*3*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*mf*

*mf*

*mf*

79

(b) **D**

2 Ob. *tr*

2 Cl.

B. Cl.

2 Bsns.

Hn. 1+2

Hn. 3+4

Tbn. *p mp*

Tba. *p mp*

Timp.

Perc. Sus. cymbal *pp*

Glock.

Hp.

Vln. I (b) **D**

Vln. II *mf* *tr* (b) (b) *mf*

Vla. *pizz. mf mf > mf > pp mf >*

Vc.

Db.

**E** ♩ = 110

88 *poco rit.* senza sord. (1, 2) 1. senza sord. (3, 4) 3. *pp* Snare *p* *mp*

*poco rit.* **E** ♩ = 110

Vln. I *f*

Vln. II *tr* (b) *pp* tutti *p*

Vla. *mf* *mf* *pp* *mf* *mf* *mp* pizz.

Db. *mp*

98 1. *mf* 3 3

Hn. 1+2 Hn. 3+4 Perc. Vln. I *mp* *f* Vln. II Vla. Db.



115

Picc. *p*

Fl. *p*

2 Cl. *mp* 2.

B. Cl. *mp*

2 Bsns. *mp* 1.2.

Hn. 1+2 *mp*

Hn. 3+4 *mp* 4.

Tbn. *mp*

Tba. *mp*

Perc. *pp* Triangle

Glock. *p*

Hp. *mp*

Vln. I *mp*

Vln. II *mp* ord. 3

Vla. *mp*

Vc. *mp*

Db. *mp*

**F**

121

Picc. *mf*

Fl. *f*

2 Ob. 1.2. *f*

2 Cl. 1.2. *f*

2 Bsns. *f*

Hn. 1+2 *mp*

Hn. 3+4

Tbn.

Tba.

Perc.

Glock.

Hp.

**F**

Vln. I *f*

Vln. II

Vla.

Vc. *arco* *mp* div. x4

Db.

129

Picc. *f*

Fl. *f*

2 Ob. *f*

B. Cl. *mf*

2 Bsns.

Hn. 1+2

Hn. 3+4

Tbn.

Tba.

Perc.

Vln. I *mf*

Vln. II III

Vla.

Vc.

Db.

136

Picc.

Fl.

2 Ob.

2 Cl. *mf*

B. Cl.

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Perc. *f*  
Sus. cymbal *mf*

Vln. I *mf* pizz.

Vln. II *mf*

Vla. *mf*

Vc. *f* ord.

Db.



145

Picc. *mf* *f*

Fl. *ff* 3 5

2 Ob. *ff* 1.2. 3 5

2 Cl. *ff* 1.2. 3

B. Cl. *ff* 3

2 Bsns. *ff* 3

Hn. 1+2

Hn. 3+4

Tpts. *f*

Tbn. *f*

Tba. *f*

Timp. *f* *ff*

Perc. *mp* *ff*

Glock.

Hp. *f* *gliss.* *f* *ff*

Vln. I *arco* *ff* 3

Vln. II *ff* 3

Vla. *f*

Vc. *ff* 3

Db. *ff* 3

G





I Andante ♩ = 65

188

2 Ob. 1.

B. Cl. *c.t.* *pp*

2 Bsns. *p* 1.

Timp. *mp*

Glock. *p*

Vln. I *f* *mp* *pizz.*

Vln. II *pizz.* *mf > pp*

Vla. *mf* *mf > pp* *mf > pp* *mf > pp*

Vc. *mp*

Db. *mf* *pizz.*

I Andante ♩ = 65



199

B. Cl.

2 Bsns.

Timp.

Hp. *mp*

Vln. I *mf* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp*

Vln. II *mf >* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp*

Vla. *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp*

Vc.

Db. *mf*

I Andante ♩ = 65

207

2. Cl. *p*

B. Cl. *ord.* *p*

2 Bsns. *p*

Timp. *p*

Hp.

Vln. I *p* *mp* *mf*

Vln. II *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > p* *mf > p* *mf > p* *mf > p*

Vla. *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp*

Vc. *p* *mp* *mf*

Db. *mf*



216

Fl. *mf* *f* *tr* (h)

2 Ob. *mp* *pp*

2 Cl. *mf* *p* *tr* (h)

Timp. *pp* *f* *mf*

Vln. I *f* *tr* (h)

Vln. II *mf > p* *f* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p*

Vla. *mf > pp* *p* *f* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p*

Vc. *f* *f* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p*

Db. *f* *sfz* *mf*

225

Fl. *mf* *f*

2 Ob. *mp*

2 Cl. *mf*

B. Cl. *mf*

Tpts. *mf*

Timp. *mf*

Vln. I *mf* *f*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

Trills: (h) *tr*

Articulation: *mf*, *f*, *mp*, *mf*, *p*

Measure numbers: 225, 226, 227, 228, 229, 230, 231, 232

233

Fl.

2 Ob.

B. Cl.

Tpts.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

*p*

*tr*

Bass Drum

Woodblocks (High/low) *mp*





K

246

Fl. *mp* *pp*

2 Ob. *mf* *p* *mf* *mp*

2 Cl. *pp*

B. Cl. *ff* *p*

2 Bsns. *mp*

Hn. 1+2 *p* *f* *mp*

Hn. 3+4 *p* *f* *mp*

Tbn. *mp* *p*

Timp. *mf* *p*

Perc. Crash cymbals *p*

Glock. *mp* *mp*

Harp. *mf* *mp*

Vln. I *ff* *arco* *mf*

Vln. II *mf* *p* *mf* *p* *arco* *f* *mp* *pp*

Vla. *mf* *p* *mf* *p* *f* *mp* *pp*

Vc. *mf* *p* *mf* *p* *f* *mp* *pp*

Db. *f* *mp*

254

Picc. *mp*

Fl. *mp*

2 Ob. *tr*

2 Cl. *p*

B. Cl. *p*

2 Bsns. *p*

Hn. 1+2 *mp* *pp*

Hn. 3+4 *mp* *pp*

Tpts. *mp*

Tbn. *mp*

Tba. *p* *mp* *pp*

Timp. *+*

Perc. *ppp*

Glock. *b.*

Hp. *gliss.* *f*

Vln. I *f*

Vln. II *mf* *f*

Vla. *mp*

Vc. *pizz.* *mp* *p* *mf*

Db. *p* *mf*

262

Picc.

Fl.

2 Ob.

B. Cl.

2 Bsns.

Hn. 1+2

Hn. 3+4

Tbn.

Tba.

Timp.

Glock.

Hp.

Vln. I

Vln. II

Vc.

Db.

*gliss.*

*3*

*p*

*pp*

*mf*

*p* — *mp*

*p* — *mp*

(b)



286 + + + poco rit. . . . .

pp

poco rit. . . . .

*mf* > *pp* *mf* > *pp* *mp* > *pp* *p* > *pp*

*mf* > *pp* *mf* > *pp* *mp* > *pp* *mp* > *pp* *mp* > *pp* *p*

*mf* > *pp* *mf* > *pp* *mp* > *pp*

*pp*

Detailed description: This block contains the musical score for measures 286 through 292. It features six staves: Timp., Vln. I, Vln. II, Vla., Vc., and Db. The tempo is marked 'poco rit.' with a dotted line. The Timp. part has three measures with a '+' sign above the first note and a 'pp' dynamic. The Vln. I part has a single note in the first measure. The Vln. II part has six measures with dynamics *mf* > *pp*, *mf* > *pp*, *mp* > *pp*, *p* > *pp*, and *pp*. The Vla. part has six measures with dynamics *mf* > *pp*, *mf* > *pp*, *mp* > *pp*, *mp* > *pp*, *mp* > *pp*, and *p*. The Vc. part has three measures with dynamics *mf* > *pp*, *mf* > *pp*, and *mp* > *pp*. The Db. part has six measures with a 'pp' dynamic. There are also some fermatas and a '2' above a note in the Vla. part.

II

Lacrimoso ♩ = 60

1. *p* *mf* *mf*

*mp* *mp*

Lacrimoso ♩ = 60

div. x2 con sord. *p*

div. x2 con sord. *p*

con sord. *p*

Detailed description: This block contains the musical score for measures 293 through 300. It features six staves: 2 Clarinets in Bb, Glockenspiel, Harp, (12) Violins I, (12) Violins II, and (10) Violas. The tempo is marked 'Lacrimoso' with a quarter note equal to 60. The 2 Clarinets in Bb part has a first ending marked '1.' and dynamics *p*, *mf*, and *mf*. The Glockenspiel part has a 'mp' dynamic. The Harp part has a 'mp' dynamic. The Violins I and II parts are marked 'div. x2 con sord.' and 'p'. The Violas part is marked 'con sord.' and 'p'. There are also some fermatas and a '5' above a note in the 2 Clarinets in Bb part.

L

303

Picc. *mp*

Fl. *p* *mp* tr

Ob. 1. *mp*

Cl. *mf* *mp* gliss

B. Cl. *p* *mp* 3

Perc. Sus. cymbal *ppp* *mp*

Glock.

Hp. *div.*

Detailed description: This block contains the musical score for woodwinds and percussion. The Piccolo part has a dynamic of *mp*. The Flute part features a dynamic of *p* followed by *mp* and includes a trill. The Oboe part is marked *mp*. The Clarinet part has dynamics of *mf* and *mp*, with a glissando. The Bass Clarinet part has dynamics of *p* and *mp*, and includes a triplet. The Percussion part features a suspended cymbal with dynamics of *ppp* and *mp*. The Glockenspiel and Harp parts are also present.

L

Vln. I *mp* div. x4

Vln. II *mp* div. x3

Vla. *mp*

Vc. *mf* 3

Db. *mf* 3

Detailed description: This block contains the musical score for the string section. The Violin I part has a dynamic of *mp* and includes a *div. x4* marking. The Violin II part has a dynamic of *mp* and includes a *div. x3* marking. The Viola part has a dynamic of *mp*. The Violoncello and Double Bass parts have a dynamic of *mf* and include a triplet marking.

308

Picc. *mf*

Fl. *mf* 6

Cl. 1.2. *mp*

B. Cl. 3

Hns. 1+2 1. *mp* 1.2. *mp*

Timp. *mp*

Perc.

Glock.

Hp. *A<sup>b</sup>* *C<sup>#</sup>* 5 (small notes are guide only) *gliss.*

Pno. 3 *pp* 3 *Ped.*

Vln. I *fp* *mp*

Vln. II *fp* *mp*

Vla. *fp* *mp*

Vc. *fp* *mf*

Db. *fp* *mf*

311

Picc. *mp* *p*

Fl. *mp* *p*

Cl. *mp*

B. Cl. *mp*

Hns. 1+2

Hns. 3+4 *mp*

Tbn. *mp*

Tba. *mf*

Timp.

Perc. *p* *mf*

Glock. *mf*

Hp. *gliss.* *f* *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf* (RD takes both)

Vla. *mf* *div. x2*

Vc. *mf* *port*

Db.



314

Picc. *mp* *p*

Fl. *mp*

Ob. *p* 2. 3 3 3 3 3 3 1. 3 3 3 3 *mp*

Cl. *p* 2. 3 3 3 3 3 3 *mp*

B. Cl. *p* 2. 3 *p*

Bsns. *p* 2. 3 *p*

Hns. 1+2 *p* *mp*

Hns. 3+4 *p* *mp*

Tbn. *p* 3 3 *mp*

Tba. *p*

Timp. *mp*

Glock. *p* 3 3

Hp. *mp* *gliss.*

Pno. *mp* *p* (8) *tr.*

Vln. I *p*

Vln. II *p*

Vla. *p* (LD takes both)

Vc. *mp*

Db. *mp*

M

molto rit. .

319

Fl. (ft.)

Ob. *f* *mf* *f*

Cl. *pp* *mf*

B. Cl. *mp*

Bsns. *pp* *mp* *mf*

Hns. 1+2 *p* *mp*

Hns. 3+4 *p* *mp*

Tpts. *pp* *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *pp*

Perc. Snare *p* *mp*

Hp. *p* *mf* *ff*

Pno. *pp*

con sord. (straight)

con sord. (straight)

gliss.

M

molto rit. .

Vln. I *p*

Vln. II *pizz.* *mp* *tutti pizz.* *mp*

Vla. *p*

Vc. *p* *mf*

Db. *pizz.* *mp*

326

Picc. *mf* 3 3 3 5

Fl.

Ob.

Cl.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts.

Tbn.

Tba.

Timp. *f* 6 3

Perc. *ff* *p* *ff*

Glock.

Hp. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *f*

Vln. I *f* 5 5

Vln. II *f*

Vla. *f* 5 5

Vc. *f* *p* *f*

Db. *f*

Procession

**N** ♩ = 60 *unconducted, except at cue points until 2 bars before D.*

**Bsns.** *rubato* 3 3 3 3 3

**Timp.** *p* *f*

**Perc.**  $\frac{3}{4}$  Bass Drum *f*

**Vla.** *p*

**Vc.** *p*



**B. Cl.** *rubato* *b* *tr* *gliss.* *mf* *mf*

**Bsns.** 3

**Vla.**

**Vc.**



**Cl.** *mp* *mf* 5 3 6 6 6 3

**B. Cl.**

**Glock.** *mp*

**Vln. I** *ord.* *mp*

**Vln. II** *arco* *mp*

**Vla.**

**Vc.** *pizz.* *mp*

**Db.** *arco* *mp*

Procession

O Più mosso  $\text{♩} = 70$

Musical score for measures 353-360. The score includes parts for Clarinet (Cl.), Tympani (Timp.), Percussion (Perc.), Glockenspiel (Glock.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features a variety of dynamics including *ff*, *p*, *f*, *mp*, and *mf*. There are also markings for *rit.* and *pizz.*. The tempo is marked *O Più mosso* with a quarter note equal to 70 beats per minute. The score includes complex rhythmic patterns such as quintuplets and triplets.



Musical score for measures 360-367. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsns.), Horns 1+2 (Hns. 1+2), Tympani (Timp.), Percussion (Perc.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), Violoncello (Vc.), and Double Bass (Db.). The music features dynamics such as *p*, *ppp*, and *mp*. There are also markings for *arco* and *ppp*. The tempo is marked *O Più mosso* with a quarter note equal to 70 beats per minute. The score includes complex rhythmic patterns such as quintuplets and triplets.

368

Picc. *pp*

Fl. *pp*

Ob. 1. *pp* 2. *pp*

Cl. 1. *mp* 5 3 5 *triss*

Bsns. 2.

Hns. 1+2

Timp. +

Perc. +

Glock. *p*

Hp. *p* *mp*

Vln. I (8)

Vln. II *ppp*

Vc.

Db.

375

Picc.

Fl.

Ob.

Cl. 1.2. (mp) 3 (approx.) 7

Bsns. 3

Hns. 1+2 1.2. mf

Timp. +

Perc. + Crash cymbals mf

Glock.

Hp.

Pno. mf Sed.

Vln. I (8) arco mp

Vln. II mf arco

Vla. mp

Vc.

Db.

Detailed description: This page of a musical score, numbered 47, is titled 'Procession'. It contains 13 staves of music. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsns.). The brass section includes Horns 1+2 (Hns. 1+2), Trombones (Bsns.), and Trumpets (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The keyboard and percussion section includes Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 375. The Piccolo, Flute, Oboe, and Bassoon parts feature long, sustained notes with phrasing slurs. The Clarinet part has a first ending (1.2.) marked *mp* and a triplet of eighth notes, followed by an 'approx.' section with a 7-measure rest. The Bassoon part has a triplet of eighth notes. The Horns 1+2 part has a first ending (1.2.) marked *mf*. The Trombone part has a triplet of eighth notes. The Percussion part includes crash cymbals marked *mf*. The Glockenspiel part has sustained notes. The Harp part has sustained notes. The Piano part has a first ending (1.2.) marked *mf* and a 'Sed.' section with a complex rhythmic pattern. The Violin I part has a first ending (8) marked *mp* and an 'arco' section. The Violin II part has a first ending marked *mf* and an 'arco' section. The Viola part has a first ending marked *mp*. The Violoncello and Double Bass parts have rhythmic patterns.





383

Fl. *mp*

Ob. *mp* *pp*

Cl. *mp* *pp*

Bsns. *mp* *pp*

Hns. 3+4

Tbn. *mp*

Timp.

Perc. Sus. cymbal *p*

Glock.

Hp. *gliss.*

Pno. *mf* *5*

Vln. I *mf* *DORT.*

Vln. II

Vla.

Vc. *ff*

Db. *ff*

**Grandioso**

389

Picc. *f*

Fl. *f*

Ob. *mf*

Cl. 1.2. *mf*

B. Cl. *mf*

Bsns. *mf*

Hns. 1+2 *f*

Tpts. *mf* senza sord.

Tbn. 1.2. *mf*

Tba. *mf*

Timp. *f*

Perc. *f* Crash cymbals

Glock. *f*

Hp. *f* simile

Pno. *f* Ped.

**Grandioso**

Vln. I *f*

Vln. II *div. f*

Vla. *f*

Vc. *f*

Db. *ff*

393

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts.

Tbn.

Tba.

Timp.

Perc.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

*p*

1.2.

*B<sup>b</sup>*

*Red.*

6 3

**R**

397 *tr* *f* *6* *b2.* *b2.*

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *ff*

B. Cl. *f*

Bsns. *f*

Hns. 1+2 *f*

Hns. 3+4 *f*

Tpts. *ff*

Tbn. *f*

Tba. *f*

Timp. *ff*

Perc. *ff* Triangle

Glock. *f*

Hp. *ff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *f* *5* *5* *5* *5*

**R**

Vln. I *ff* *div.*

Vln. II *ff* *div.*

Vla. *f*

Vc. *f*

Db. *f*

401

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts.

Tbn.

Tba.

Timp.

Perc.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

**S** Cantabile, ma l'istesso

405

Fl. *p*

Cl. *p* *mp*

Bsns. *> pp*

Hp. *mf*

Detailed description: This block contains the first system of the musical score. It features four staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsns.), and Horn (Hp.). The Flute part begins with a dynamic marking of *p* and includes a fermata over a note in the fourth measure. The Clarinet part starts with *p* and changes to *mp* in the fifth measure. The Bassoon part has a dynamic marking of *> pp*. The Horn part plays a rhythmic pattern of eighth notes with a dynamic marking of *mf*. A measure number '405' is written above the Flute staff, and a '7' is written above the Flute staff in the seventh measure.

**S** Cantabile, ma l'istesso

Vln. I *ord.* *mf* *port.*

Vla. *mp*

Vc. *mp*

Db. *pizz.* *mf*

Detailed description: This block contains the second system of the musical score. It features four staves: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a dynamic marking of *mf* and includes the instruction *ord.* and *port.* (portamento). The Viola part has a dynamic marking of *mp*. The Violoncello part has a dynamic marking of *mp*. The Double Bass part has a dynamic marking of *mf* and includes the instruction *pizz.* (pizzicato).

413

Picc. *mp*

Fl. *mf* 7

Cl. *f* 3 *mp*

B. Cl. *p* 3 3

Bsns. *mf* 3

Glock. *mp*

Hp. 3

Pno. *mp*

Vln. I

Vln. II *mp*

Vla.

Vc. *mf* *mf*

Db.

**T** Lacrimoso

419

Picc.

Fl.

Ob. 1. 2. *mp* *mf* *mf*

Cl. *mp*

B. Cl. *mf*

Bsns. *mp*

Hns. 1+2 1.2. *mp*

Hns. 3+4 3.4. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Glock. *mf*

Hp.

Pno.

**T** Lacrimoso

Vln. I *port.* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mp*

Db. *mf*



427

The musical score for page 57, measures 427-431, is arranged in a standard orchestral format. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following parts:

- Picc.**: Piccolo, starting at measure 427 with a *mp* dynamic.
- Fl.**: Flute, featuring a complex rhythmic pattern with a *p* dynamic, followed by a *mf* section with a 7-measure rest and a 3-measure triplet.
- Ob.**: Oboe, playing a melodic line with a *mp* dynamic.
- Cl.**: Clarinet, playing a melodic line with a *mp* dynamic.
- B. Cl.**: Bass Clarinet, playing a melodic line with a *mp* dynamic.
- Bsns.**: Bassoon, playing a melodic line with a *mp* dynamic.
- Hns. 1+2** and **Hns. 3+4**: Horns, playing sustained chords.
- Tpts.**: Trumpets, playing a melodic line with a *p* dynamic.
- Tbn.**: Trombones, playing a melodic line with a *p* dynamic.
- Tba.**: Tubas, playing a melodic line with a *p* dynamic.
- Harp**: Playing a rhythmic accompaniment.
- Vln. I**: Violin I, playing a melodic line with *port.* and *mf* dynamics.
- Vln. II**: Violin II, playing a melodic line with a *mf* dynamic.
- Vla.**: Viola, playing a melodic line with a *mf* dynamic.
- Vc.**: Violoncello, playing a melodic line with a *f* dynamic.
- Db.**: Double Bass, playing a melodic line with a *f* dynamic.

poco accel.

**U** Marcato ♩ = 90

433

Picc. *p*

Fl.

Cl.

B. Cl.

Hns. 1+2 1.2. *f*

Hns. 3+4 3.4. *f*

Tpts.

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *p* *f*

Perc. Bass Drum *p* *f*

Hp.

poco accel.

**U** Marcato ♩ = 90

Vln. I *port.* *mf* *f*

Vln. II *mf*

Vla. *mf* *f*

Vc. *f*

Db. *arco*

441

Fl. *mp* *mf*

Cl. *mp*

B. Cl. *mp*

Hns. 1+2

Hns. 3+4

Tpts. *mf*

Tbn. *mf*

Tba. *mf*

Timp.

Perc.

Pno. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

447 *pv* *pv* *pv* *pv* *pv*

Fl.

Cl.

B. Cl.

Tpts.

Tbn.

Tba.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

V

452 molto rit. . . . .

Picc. *mp* 6 6

Fl. 6 7

Ob. 6 7 6

Cl. *p*

B. Cl. *p*

Bsns. *mp* 3 3

Tpts.

Tbn. *mf* *p*

Tba. *mf* *p*

Timp.

Perc. *p*

Pno. *mp*

Vln. I molto rit. . . . .

Vln. II

Vla. *mf* *div.*

Vc. *mf*

Db. *mf*

455 -

Cl. *pp* *e.t.*

B. Cl. *pp* *e.t.*

Bsns. *pp*

Timp.

Glock. *mp*

Hp. *mf*

Pno. *pp*

Vln. I *pp* *ord.* *pp* *mf* *con sord.*

Vln. II *pp* *ord.* *pp* *mf* *con sord.*

Vla. *pp*

Vc. *p* *ord.* *pp* *mf* *solo*

Db. *f* *pizz.* *ppp*

**W** Grave ♩ = 60

459

Cl.

B. Cl.

Bsns. 2.

Glock.

**W** Grave ♩ = 60

Vln. I *pp* div.

Vln. II *pp* div.

Vla.

Vc. *mp* *tutti pizz.* *ff* *solo*

6



467

Picc.

Fl.

Hns. 1+2 con sord. *pp*

Hns. 3+4 con sord. *pp*

Tbn. 1. *pp*

Vla.

Vc.

6

3

474

The musical score for measures 474-479 of 'Procession' is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (with an 'ord.' marking), and Bassoon. The brass section includes Horns 1+2, Horns 3+4, and Trombone. The percussion section features Tambourine and Snare. The keyboard section includes Glockenspiel and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *ff*. Performance markings include *solo*, *tutti*, *div.*, and *arco*. Measure numbers 6 and 5 are indicated at the end of measures 475 and 479 respectively.

Picc. *pp* *p*

Fl. *p* *pp*

Ob. *p*

Cl. ord. *p* *mp*

Bsns. *p* 5

Hns. 1+2

Hns. 3+4

Tbn.

Perc. Tambourine *mp* Snare *p*

Glock. *mp*

Hp. *mf*

Vln. I *solo* *ff* 6 *tutti* *p* *mp*

Vln. II *p*

Vla. *div.* *tutti* *p*

Vc.

Db. *arco* *mp*



483

Picc.

Fl.

Cl.

Bsns.

Perc.

Vln. I

Vln. II

Vla. ord.

Vc. arco

Db.

*p*

*pp*

*pp*

*mp*

*p*

*p*

*p*

# III

Misterioso ♩ = 60

X

1 Bass Clarinet in B $\flat$

2 Bassoons

2 Trombones

Tuba

Timpani

Percussion  
Bass Drum

*p*

*ppp*

*p*

*ppp*

*p*

*poco accel.*

1.2.

3

Detailed description: This block contains the musical score for woodwinds and percussion. The woodwinds (Bass Clarinet, Bassoons, Trombones, Tuba) play a melodic line starting with a quarter rest followed by a quarter note, then a half note, and finally a triplet of eighth notes. The percussion (Timpani and Bass Drum) provides a rhythmic accompaniment with a series of eighth notes. Dynamics range from *ppp* to *p*. A 'poco accel.' marking is present at the end of the section.

X

Misterioso ♩ = 60

IV

*poco accel.*

(12) Violin I

(12) Violin II

(10) Viola

(8) Violoncello

(6) Double Bass

*p*

*p*

*p*

*pp*

*mp*

*mp*

*pizz.*

*arco*

3

Detailed description: This block contains the musical score for the string section. The Violins I and II, Viola, and Cello play a melodic line with a half note followed by a quarter note. The Double Bass plays a melodic line starting with a quarter rest followed by a quarter note, then a half note, and finally a triplet of eighth notes. Dynamics range from *pp* to *mp*. The Double Bass part includes 'pizz.' and 'arco' markings. A 'poco accel.' marking is present at the end of the section.

*poco rit.* . . . . *a tempo* ♩ = 60

500

Cl.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tbns.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. *mp*

2. *p*

1. *mp*

2. *p*

4. *p*

*sfz* *p*

*sfz* *p*

*sfz* *p*

*sfz* *p*

*mp*

trill

trill

trill

1.

*mp*

3

3

3

6

1.

*p*

4.

*p*

*sfz* *p*

*sfz* *p*

*sfz* *p*

*sfz* *p*

3

*mp*

3

poco rit. . . . . **Y** a tempo ♩ = 60

*506*  
Fl. *mp* *tr*

(scoop to notes) *mf* *mp*

Bsns. *p*

Hns. 1+2 *mp* 1.2.

Hns. 3+4 *p* 3. *mp* 3.4.

Timp.

Perc. *pp*  
Sus. cymbal (soft mallets)

Glock. *mp*

Harp. *mf* *mp*

poco rit. . . . . **Y** a tempo ♩ = 60

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* div.

Db. *mp* pizz.

512

Fl. *mf*

Ob. *p*

Cl. 2. *mp* 1.2. *f*

B. Cl. *mp*

Bsns.

Tpts. con sord. (straight) *p*

Glock.

Hp. *gliss.*

Vln. I *mp*

Vln. II

Vla.

Vc. *mf* 3

Db.

Detailed description: This page of a musical score, numbered 69, is titled 'Procession'. It contains measures 512 through 514. The score is arranged in a standard orchestral format with multiple staves. The Flute part (Fl.) begins at measure 512 with a melodic line marked *mf* and includes a sixteenth-note triplet. The Oboe (Ob.) part has a single note at measure 512 marked *p*. The Clarinet (Cl.) part has two parts: the second ending (2.) starts at measure 512 marked *mp*, and the first ending (1.2.) starts at measure 514 marked *f*. The Bass Clarinet (B. Cl.) part has a melodic line starting at measure 514 marked *mp*. The Bassoon (Bsns.) part is silent. The Trumpet (Tpts.) part is marked 'con sord. (straight)' and *p*. The Glockenspiel (Glock.) part has a rhythmic pattern starting at measure 514. The Harp (Hp.) part has a glissando marked *gliss.* starting at measure 512. The Violin I (Vln. I) part has a sustained note at measure 512 marked *mp*. The Violin II (Vln. II) part has a rhythmic pattern. The Viola (Vla.) part has a rhythmic pattern. The Violoncello (Vc.) part has a melodic line with a triplet marked *mf* starting at measure 512. The Double Bass (Db.) part has a rhythmic pattern.

Z

515 poco rit. . .

Fl. *mp*

Cl. 1. *(mf)* *mp* 5

B. Cl. *mp*

Hns. 1+2 1. *p*

Glock. *mf*

Hp. *mf* Z

Vln. I

Vln. II

Vla.

Vc.

Db. *mf*



519 a tempo ♩ = 60 rit. . . a tempo ♩ = 60

Fl. *mp* *rubato* *mf* 5

Ob. 1. *mp* *mf* 5 2. *mf* 5 3.

Cl. *rubato* *mf* 5

Glock. *p*

Vln. I *Solo Violin* *f* *a tempo* ♩ = 60 6. *rit.* *a tempo* ♩ = 60

Vln. II III

Vla.

Vc.

Db. *arco*

Procession

**AA** Allegretto  
♩ = 120

524

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsns.  
Vln. II

**AA** Allegretto  
♩ = 120

ord.

*p*  
*p*  
*p*  
*pp*



528

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsns.  
Perc.  
Hp.

Woodblock (High/low)

*p*  
*p*  
*p*  
*mp*  
*p*

532

Picc. *p*

Fl.

Ob.

Cl. *p* 1.

B. Cl.

Bsns. *p* 1.

Tba. *p*

Perc.

Glock. *p*

Hp.

Vln. I *p* pizz. div.

Vln. II *p* pizz. div.

Vla. *p* pizz.

Vc. *p* pizz.



537

Fl. *mp*

Ob. 2. *mp* 1. *mp*

Cl. 2. *mp*

B. Cl.

Hns. 1+2 *p* 1.2.

Hns. 3+4 *p* 3.4.

Tpts. *mp*

Tbns. 1. *mp*

Tba. *mp*

Timp. *mp*

Perc. *p*  
Crash cymbals *p*

Glock. *mf*

Vln. I ord. pizz.

Vln. II ord. pizz.

Vla.

Detailed description: This page of a musical score for 'Procession' covers measures 537 to 541. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bass Clarinet (B. Cl.). The brass section includes Horns 1+2 (Hns. 1+2), Horns 3+4 (Hns. 3+4), Trumpets (Tpts.), Trombones (Tbns.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion (Perc.), and Glockenspiel (Glock.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score begins at measure 537. The Flute part starts with a melodic line marked *mp*. The Oboe and Clarinet parts have two staves each, with the first staff marked *mp*. The Horns 1+2 and 3+4 parts play a rhythmic pattern marked *p*. The Trumpets play a melodic line marked *mp*. The Trombones and Tuba parts play a rhythmic pattern marked *mp*. The Timpani part plays a rhythmic pattern marked *mp*. The Percussion part includes a crash cymbal pattern marked *p*. The Glockenspiel part plays a sustained note marked *mf*. The Violin I and II parts play a rhythmic pattern marked *ord. pizz.*. The Viola part plays a rhythmic pattern. The score ends at measure 541.

**BB** Allegretto ♩ = 120

542

Fl. *pp* *pp*

Cl. 1. *mp*

B. Cl. *mp*

Bsns. *p*

Hns. 3+4 *p* *mp* *p*

Tpts. *p*

Timp.

Perc. *pp*

Sus. cymbal *p* *mp*

Glock. *mp*

Hp. *mp*

**BB** Allegretto ♩ = 120

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

Db. *p* *mp*

547

Picc. *mp* 5

Fl. *mp*

Ob. 1. *mp*

Cl. *mp* 1.2.

B. Cl. *mp*

Bsns. *mp*

Hns. 3+4 *p* 4.

Tpts. *mp* con sord. (straight)

Tba. *mp*

Timp. *mp* *f*

Perc. Bass Drum *p* *mf*

Triangle *mf*

Glock. *mf* *mp*

Hp. *mf* *mp* gliss.

Vln. I

Vln. II

Vla.

Vc. *mp*

Db. *mp*

552

Picc. *mp*

Cl. 2.

B. Cl.

Bsns. *mp*

Tpts.

Tbns. 1.2. *mp*

Tba. *mp*

Glock.

Hp. (soundboard tap) *mf*

Vln. I *col legno* *f*

Vln. II

Vla. *p*

Vc.

Db. *mp*

molto rit. CC a tempo ♩ = 120

558

Picc. *p* *mf* 3

Fl. *p* *mf* 3

Ob. 1.2. *mp*

Cl. 1. *mf* *f* *mp* 2.

B. Cl. *mp* *mf* 6

Bsns. 1.2. *mf* 6

Hns. 1+2 *p*

Tpts.

Tbns. *p* *mf* 1.2.

Tba. *mf*

Perc. Vibra-slap *f*  
Triangle

Hp. *mf*

molto rit. CC a tempo ♩ = 120

Vln. I *pizz.* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p* *mf*

Db. *mf*

563

Picc. *mp*

Fl.

Ob.

Cl. *mp* 1. *mp* 1.2. *mp*

B. Cl. *mp* *mp*

Bsns. *mp* *mp* *tr*

Tpts. *mp* *mp*

Tbns.

Tba. *mp*

Timp. *p* *mp*

Perc. *mf* Snare *p* *mf*

Glock. *pp* *mp*

Hp. *mf* *aliss*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *mf*

Vc. *pp*

Db. *mp* *mf*

569

Picc.

Fl.

Cl.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts.

Timp.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.2.

2.

3.

*mf*

*p*

*mp*

*mf*

*mp*

*mf*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

Woodblock (High/low)

Triangle (dampened)

Snare

574

Picc. *mf* *f*

Fl. *mf* *f*

Ob. 1.2. *mf* *f*

Cl. 1.2. *f* *f*

B. Cl.

Bsns. *f*

Hns. 1+2 1. *mf*

Hns. 3+4 *mf*

Tpts. *f*

Tbns. *p* *mf* *f*

Tba. *p* *mf*

Timp. *f*

Perc. Pedal Hi-hat *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



578

Picc. *mp* *mp* 3

Fl. *mp* *mp* 3

Ob. *mp* 1.

Cl. *mp* 2.

B. Cl. *f*

Bsns. *f* *mp* 3

Hns. 1+2

Hns. 3+4

Tpts. *mp* *mp* senza sord.

Tbns. *mf* *mp*

Tba.

Perc.

Glock. *mp* *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, titled 'Procession', contains measures 578 through 600. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns (1+2 and 3+4), Trumpets, Trombones, and Tuba. The percussion section includes Percussion, Glockenspiel, Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte), along with articulation marks like accents and slurs. Some parts include performance instructions like 'senza sord.' (without mutes) and numerical markings like '1.', '2.', and '3'.

Musical score for 'Procession', page 82, measures 582-605. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Horns 1+2 (Hns. 1+2), Horns 3+4 (Hns. 3+4), Trumpets (Tpts.), Trombones (Tbns.), Tuba (Tba.), Percussion (Perc.) with Snare and Bass Drum, Suspended Cymbal (Sus. cymbal), Glockenspiel (Glock.), Horn (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as dynamics (*mp*, *p*, *pp*, *mf*, *f*, *sfcz*), articulations (*acc*, *sfz*), and performance instructions like *arco* and *1.*. The piece is in a key with two flats and a 2/4 time signature.

Procession

molto rit.

586

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mf*

Bsns. *mf*

Hns. 1+2

Hns. 3+4

Tpts. *mp*

Tbns. *mf*

Tba. *mp*

Timp. *p* *mf* *p*

Perc. *mf*  
Crash cymbals  
Shaker (satsuma/egg) *mf*  
Bass Drum *mf*

Glock.

Hp. *hiss.*

Vln. I

Vln. II

Vla. *arco*

Vc. *mp*

Db. *mp*

molto rit.

**DD** Grandioso ♩ = 100

590 - - - - -

**Instrumentation and Dynamics:**

- Picc.:** *mp*
- Fl.:** *mp*
- Ob.:** 1. *mf*
- Cl.:** 1.2. *p*
- B. Cl.:** *ff*
- Bsns.:** *ff*
- Hns. 1+2:** 2. *mp*
- Hns. 3+4:** 3.4. *ff*, *mp*
- Tpts.:** *mp*, *ff*
- Tbns.:** *ff*
- Tba.:** *ff*
- Timp.:** *ff*
- Perc.:** *p*, *ff*, *mp* (Sus. cymbal)
- Glock.:** *mp*
- Hp.:** *mf*
- Vln. I:** *ff*, *mp*
- Vln. II:** *ff*, *mp*
- Vla.:** *ff*, *mp*
- Vc.:** *ff*, *f*
- Db.:** *ff*, *mp*

Procession

poco rit. . . . . a tempo ♩ = 100

595

Picc. *p*

Fl. *p*

Ob. *mp*

Cl. 1. *mp*

Bsns. *mp*

Hns. 1+2 *p*

Hns. 3+4 *p*

Tpts. *p*

Tbns. *p*

Tba. *mp*

Glock. *mp*

Hp. *mp* gliss. C# gliss.

poco rit. . . . . a tempo ♩ = 100

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *mp*

Detailed description: This page of a musical score, numbered 85, is titled 'Procession'. It features a tempo change from 'poco rit.' to 'a tempo' with a metronome marking of ♩ = 100. The score is divided into two systems. The first system (measures 595-600) includes woodwinds (Piccolo, Flute, Oboe, Clarinet 1, Bassoons), brass (Horns 1+2, Horns 3+4, Trumpets, Trombones, Tuba), Glockenspiel, and Harp. The second system (measures 601-606) includes strings (Violins I and II, Viola, Violoncello) and Double Bass. Dynamics range from piano (*p*) to mezzo-piano (*mp*). The Harp part features glissandos and a C# chord. The woodwinds and strings play rhythmic patterns, while the brass provides harmonic support.

599

Picc. *p* 3

Fl. *p* 3

Ob. 2. *p*

Cl. *mf*

Bsns. 2. *p*

Hns. 1+2 *mf*

Hns. 3+4 *mf*

Tpts. senza sord. *mp*

Tbns.

Glock.

Hp. *mf*

*gliss.* *gliss.* *gliss.* *gliss.*

C#

*mf*

Detailed description: This block contains the musical score for woodwinds and brass instruments. It starts at measure 599. The Piccolo (Picc.) and Flute (Fl.) parts play a melodic line with a triplet of eighth notes in the final measure, marked *p*. The Oboe (Ob.) part has a second ending (2.) and is marked *p*. The Clarinet (Cl.) part has a first ending (1.) and is marked *mf*. The Bassoon (Bsns.) part has a second ending (2.) and is marked *p*. The Horns (Hns.) 1+2 and 3+4 parts play sustained notes, marked *mf*. The Trumpets (Tpts.) part is marked "senza sord." and *mp*. The Trombones (Tbns.) part is marked *mp*. The Glockenspiel (Glock.) part is silent. The Harp (Hp.) part features glissandi (marked *gliss.*) and sustained notes, marked *mf*.

**EE** Cantabile

Vln. I *mp*

Vln. II *mp* div. ord.

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This block contains the musical score for the string section. The Violin I (Vln. I) part plays a melodic line with a triplet of eighth notes in the final measure, marked *mp*. The Violin II (Vln. II) part plays a similar line, marked *mp*, with "div." (divisi) and "ord." (ordinati) markings. The Viola (Vla.) part plays a similar line, marked *mp*. The Violoncello (Vc.) part plays a similar line, marked *mp*. The Double Bass (Db.) part plays a similar line, marked *mp*.

605

Picc. *p*

Fl.

Ob. *p*

Cl. *mp*

B. Cl. *p* *con sord.* *mp* 3

Bsns. *p*

Hns. 1+2 *p*

Hns. 3+4 *p* 3. 3. 4.

Hp.

Vln. I

Vln. II

Vla.

Db. *v*

Detailed description: This page of a musical score, titled 'Procession', contains measures 605 through 608. The score is arranged in a standard orchestral format with multiple staves. The Piccolo (Picc.) part begins in measure 605 with a melodic line marked *p*. The Flute (Fl.) part has a few notes in measures 605 and 606. The Oboe (Ob.) part enters in measure 608 with a melodic line marked *p*. The Clarinet (Cl.) part has a melodic line in measure 608 marked *mp*. The Bass Clarinet (B. Cl.) part has a rhythmic pattern in measures 605 and 606 marked *p*, and then a melodic line in measure 608 marked *mp* with a *con sord.* instruction and a triplet. The Bassoon (Bsns.) part has a rhythmic pattern in measures 605 and 606 marked *p*. The Horns (Hns.) parts 1+2 and 3+4 have melodic lines in measures 608 marked *p*. The Harp (Hp.) part has a simple accompaniment. The Violins (Vln. I and II) and Viola (Vla.) parts have melodic lines. The Double Bass (Db.) part has a simple accompaniment marked *v*.

609

Picc. *pp*

Fl. *pp*

Ob. 1.2. *pp*

Cl. 3 *pp* 2.

B. Cl. 3 3 *pp*

Bsns. 1. 3 3

Hns. 1+2 2.

Hns. 3+4

Glock. *mf*

Hp. *f* 3 3

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db.



poco rit. . . . . a tempo ♩ = 100

613

Fl.

Cl. 1. *pp*

B. Cl.

Bsns. *pp*

Tba. *pp*

Timp. *p*

Perc. Woodblock (High/low) *pp*

Vln. I

Vla.

Vc. *arco*

Db. *pp*

poco rit. . . . . a tempo ♩ = 100

Detailed description: This block contains the musical score for measures 613 through 616. The score is for a full orchestra. The top section includes Flute, Clarinet (first), Bass Clarinet, Bassoon, Trombone, and Timpani. The bottom section includes Percussion (Woodblock), Violin I, Viola, Violoncello (arco), and Double Bass. The tempo changes from 'poco rit.' to 'a tempo' at measure 616, with a metronome marking of ♩ = 100. Dynamics include *pp* and *p*. The woodblock part is marked *pp*. The double bass part is marked *arco* and *pp*. The woodblock part has a 'poco rit.' marking above it.



620

Ob. 1.2. *p*

Cl. 2. *p*

B. Cl. *p*

Bsns.

Tpts. *p*

Tbns. 1. *p*

Timp. *mp*

Vln. I

Detailed description: This block contains the musical score for measures 620 through 624. The score is for a full orchestra. The top section includes Oboe (1.2.), Clarinet (2.), Bass Clarinet, Bassoon, Trumpets, Trombones (1.), and Timpani. The bottom section includes Violin I. The tempo is 'a tempo' with a metronome marking of ♩ = 100. Dynamics include *p* and *mp*. The oboe and clarinet parts are marked *p*. The bassoon part is marked *p*. The trumpet part is marked *p*. The trombone part is marked *p*. The timpani part is marked *mp*. The violin I part is marked *mp*.

625

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsns. *p* *mp*

Tpts. *p* *mp* *mp* *mp*

Tbns. *p* *mp* 1.2. *p* *mp* *mp*

Tba. *p*

Timp. *mf*

Perc. Woodblock (High/low)

Vln. I *mp* div.

Vln. II *mp*

Vla. *mp*

Db. *mp* arco

630

Picc. *mf* *p*

Fl.

Ob.

Cl. 1. *gliss.* *mf*

B. Cl.

Hns. 1 + 2

Tpts. *mp*

Tbns. *mp*

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**FF** Quasi Cadenza

636 *molto rubato*

Cl. *f* *mp* *f*

**GG** a tempo  $\text{♩} = 100$

**HH** Quasi-cadenza

641

Fl. *pp*

Ob. *pp*

Cl. *mp* 2. *molto rubato* 1. 3 5

Bsns. 1. *pp* 2.

Hns. 3+4 3. 4. *pp*

**GG** a tempo  $\text{♩} = 100$

**HH** Quasi-cadenza

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

646

Cl. *mp* 3 5 *p*

**II** a tempo  $\text{♩} = 100$

655

Cl. 2. *p et.*

B. Cl. *p*

Perc. Triangle *mf*

**II** a tempo  $\text{♩} = 100$

Vln. I *p* div. *pizz.*

Vln. II *mp*

Vla. *p* *pizz.*

Vc. *mp* *pizz.*

Db. *mp* *pizz.*

659

Fl. *mp* 3

Cl. ord. 1. 5 *mp*

B. Cl.

Bsns. 1. *mf* 3

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 659 to 662. The Flute part (Fl.) begins at measure 659 with a melodic line marked *mp*, featuring a triplet of eighth notes. The Clarinet part (Cl.) has a first ending (ord. 1.) starting at measure 661, marked *mp*. The Bassoon part (Bsns.) also begins at measure 659 with a melodic line marked *mf*, including a triplet. The Percussion part (Perc.) has a single note in measure 659. The Violin I (Vln. I) and Violin II (Vln. II) parts have rhythmic patterns. The Viola (Vla.) part has a complex rhythmic pattern. The Violoncello (Vc.) and Double Bass (Db.) parts have simple harmonic accompaniment.



663

Fl.

Ob. 1. *mp* 3 5 3

Cl.

B. Cl. *mp* 3

Bsns.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 663 to 666. The Flute part (Fl.) is silent. The Oboe part (Ob.) begins at measure 663 with a melodic line marked *mp*, featuring triplets and a quintuplet. The Clarinet part (Cl.) is silent. The Bassoon part (B. Cl.) begins at measure 663 with a melodic line marked *mp*, including a triplet. The Percussion part (Perc.) is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts have rhythmic patterns. The Viola (Vla.) part has a complex rhythmic pattern. The Violoncello (Vc.) and Double Bass (Db.) parts have simple harmonic accompaniment.

JJ

666

Picc. *mp*

Fl. *p*

Ob. *mp* 2. 3.

Cl. *mp* 5. 1.2. *p*

B. Cl. *p*

Bsns. *mf* 3.

Hns. 1+2 1.2. *mp*

Hns. 3+4 3.4. *mp*

Tpts. *mp*

Glock. *mf*

Hp. *f*

Vln. I JJ

Vln. II

Vla.

Vc.

Db.

670

Picc.

Fl.

Ob.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

*p*

1.2.

2.

Procession

**KK** a tempo ♩ = 100

poco rit. . . . .

673

Picc. *mp* *f* *mf* *f*

Fl. *mp* *f* *mf* *f*

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *p* *mf*

Bsns. *p* *mf*

Hns. 1+2 *mp* *f* *mp*

Hns. 3+4 *mp* *f* *mp*

Tpts. *p* *f* *mp*

Tbns. *f* *f*

Tba. *f* *f*

Timp. *mp* *pp*

Perc. *mp* Bass Drum *mp* Large Gong

Glock. *mp* *f*

Hp. *mp* *f*

poco rit. . . . .

**KK**

Vln. I *mp* *mf* *mp* *arco div.*

Vln. II *f*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *f* *mp* *mp*



679

Picc. *mp*

Fl. *mp*

Ob. *mp* 1.2.

Cl. *p* *mf* 2. *mf* 1.

B. Cl. *p* *mf*

Bsns. *p*

Hns. 1+2 *p* *mf* *pp*

Hns. 3+4 *p* *mf* *pp*

Tbns. *p* *mf*

Tba. *mp*

Vln. I *p* *mf* *f*

Vln. II *p* *mf*

Vla. *p* *mf* *mf*

Vc. *p* *mf* *f*

Db. *pizz.* *p* *f*

LL

684

Fl.

Ob.

Cl. 2. *mf*

B. Cl. *tr*

Bsns.

Hns. 1+2 2.

Hns. 3+4 4.

Tbns.

Tba. *p* *mf*

Vln. I

Vln. II *div.*

Vla.

Vc.

Db. *p* *f* *arco*

poco rit. . . . .

688

Picc. *mp* *mf*

Fl.

Ob.

Cl. *mf* 1.2.

B. Cl.

Bsns. *mf*

Hns. 1+2 *mf* 2.

Hns. 3+4 *mf* 4.

Tpts. *mf* *mf*

Tbns. *mf*

Tba. *p* *mf*

Timp. *f* *mp*

Perc. *mp* Sus. cymbal

Glock.

Hp. *mp*

Vln. I *poco rit.*

Vln. II

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score for 'Procession' covers measures 688 to 700. The score is arranged in a standard orchestral format with multiple staves. The Piccolo (Picc.) part begins at measure 688 with a triplet of eighth notes, marked *mp*. The Flute (Fl.) part has a melodic line with some slurs. The Oboe (Ob.) part features a rhythmic pattern of eighth notes. The Clarinet (Cl.) part has a melodic line with a first and second ending (1.2.) starting at measure 695. The Bass Clarinet (B. Cl.) part has a dense, rhythmic accompaniment of sixteenth notes. The Bassoons (Bsns.) part has a melodic line with slurs. The Horns (Hns.) 1+2 and 3+4 parts have a simple melodic line, with the 2nd and 4th horns starting at measure 695. The Trumpets (Tpts.) and Trombones (Tbns.) parts have a melodic line with slurs. The Tuba (Tba.) part has a simple melodic line. The Timpani (Timp.) part has a simple melodic line. The Percussion (Perc.) part includes a suspended cymbal (Sus. cymbal) starting at measure 695. The Glockenspiel (Glock.) part has a simple melodic line. The Harp (Hp.) part has a simple melodic line. The Violins (Vln.) I and II parts have a melodic line with slurs. The Viola (Vla.) part has a melodic line with slurs. The Violoncello (Vc.) part has a melodic line with slurs. The Double Bass (Db.) part has a simple melodic line. The score includes various dynamics such as *mp*, *mf*, *p*, and *f*, and a tempo marking of *poco rit.* at the end of the page.

**MM** a tempo ♩ = 100

This page of the musical score, titled "Procession", covers measures 693 through 700. The tempo is marked "a tempo" with a metronome marking of ♩ = 100. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo flute, playing a triplet eighth-note pattern with a forte (*f*) dynamic.
- Fl.**: Flute, playing a melodic line with a forte (*f*) dynamic.
- Ob.**: Oboe, playing a melodic line with a forte (*f*) dynamic.
- Cl.**: Clarinet, playing a triplet eighth-note pattern with a forte (*f*) dynamic.
- B. Cl.**: Bass Clarinet, playing a melodic line with a forte (*f*) dynamic.
- Bsns.**: Bassoon, playing a melodic line with a forte (*f*) dynamic.
- Hns. 1+2**: Horns 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Hns. 3+4**: Horns 3 and 4, playing a melodic line with a forte (*f*) dynamic.
- Tpts.**: Trumpets, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- Tbns.**: Trombones, playing a melodic line with a forte (*f*) dynamic.
- Tba.**: Tuba, playing a melodic line with a forte (*f*) dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with a forte (*f*) dynamic.
- Perc.**: Percussion, including Snare, playing a rhythmic pattern with a fortissimo (*ff*) dynamic.
- Glock.**: Glockenspiel, playing a rhythmic pattern with a forte (*f*) dynamic.
- Hp.**: Harp, playing a glissando pattern with a fortissimo (*ff*) dynamic.
- Vln. I**: Violin I, playing a melodic line with a forte (*f*) dynamic.
- Vln. II**: Violin II, playing a melodic line with a forte (*f*) dynamic.
- Vla.**: Viola, playing a melodic line with a forte (*f*) dynamic.
- Vc.**: Violoncello, playing a melodic line with a forte (*f*) dynamic.
- Db.**: Double Bass, playing a melodic line with a forte (*f*) dynamic.

The score features various musical notations, including triplets, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The page number 100 is located in the top right corner.

697

Picc. *ff* *p*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

B. Cl. *ff* *p*

Hns. 1+2 *ff* *p*

Hns. 3+4 *ff* *p*

Tpts. *ff* *p*

Tbns. *ff* *p*

Tba. *ff* *p*

Timp. *ff* *mp*

Perc. *mp* *ff* Crash cymbals *p*

Glock. *p*

Hp.

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp*

Db. *p*

Detailed description: This is a page of a musical score for a piece titled "Procession". The page number is 101, and the rehearsal mark is 697. The score is written for a full orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Horns (1+2 and 3+4), Trumpets, Trombones, Tuba, Timpani, Percussion (including Crash cymbals), Glockenspiel, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The music is in 3/4 time, which changes to 4/4 time at the 697-measure mark. The score features various dynamics such as *ff* (fortissimo), *p* (piano), and *mp* (mezzo-piano), along with crescendos and decrescendos. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support and texture.

NN

703

Fl. *p*

Ob. 2. *p* 1. *mp*

Cl. 1. 2. *p*

B. Cl. *p*

Bsns. *mp*

Timp. *mp*

Perc. *mp*

Large Gong

Detailed description: This system of musical notation covers measures 703 through 708. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Timpani (Timp.), and Percussion (Perc.). The Flute part begins with a long note in measure 703, followed by a melodic line. The Oboe and Clarinet parts have two first and second endings. The Bassoon part has a melodic line with a fermata. The Percussion part features a 'Large Gong' with a melodic line. Dynamics include piano (*p*) and mezzo-piano (*mp*).



709

Picc. *p*

Fl. *p*

Ob. *p*

Cl. 2. *p* 1. *p*

B. Cl. *p*

Bsns. *p* *mp*

Hns. 1+2 *p* *f*

Hns. 3+4 *p* *f*

Tba. *mp* *mp*

Timp. *p*

Vc. *p*

Detailed description: This system of musical notation covers measures 709 through 714. It includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Horns 1+2 (Hns. 1+2), Horns 3+4 (Hns. 3+4), Trombone (Tba.), Timpani (Timp.), and Violoncello (Vc.). The Piccolo part has a melodic line with a fermata. The Flute part has a melodic line with a fermata. The Oboe and Clarinet parts have two first and second endings. The Bassoon part has a melodic line with a fermata. The Horns 1+2 and 3+4 parts have long notes with a crescendo. The Trombone part has a melodic line with a fermata. The Timpani part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. Dynamics include piano (*p*) and forte (*f*).

713

Picc. -  
Fl. *p* *5* *mp*  
Ob. *mp*  
Cl. *5* *mf* 2.  
B. Cl. *mp*  
Bsns. *p*  
Hns. 1+2 *p*  
Hns. 3+4 *p*  
Tba. *mp* *mp*  
Timp. *p* *mp*  
Vc. *mp*

Detailed description: This system of musical notation covers measures 713 to 716. The Piccolo part is silent in measure 713 and enters in measure 714 with a rapid sixteenth-note pattern. The Flute, Oboe, and Clarinet parts feature similar rhythmic patterns, with the Clarinet marked with a '5' for a quintuplet. The Bass Clarinet and Bassoon parts have sustained notes. The Horns 1+2 and 3+4 parts play sustained notes marked with a 'p' (piano). The Trombone and Tuba parts have sustained notes marked with 'mp' (mezzo-piano). The Timpani and Violoncello parts provide harmonic support with chords and sustained notes.

717

Picc. *mp* *5*  
Fl. *mp* *5*  
Ob. *mp*  
Cl. 1. *mf* *5* *3*  
B. Cl. *mp*  
Bsns. *mf*  
Hns. 1+2 *mf*  
Hns. 3+4 *mf*  
Tbns. 1.2. *mf*  
Tba. *mf*  
Timp. *mf*  
Vc. *mf*

Detailed description: This system of musical notation covers measures 717 to 720. The Piccolo and Flute parts continue with their sixteenth-note patterns, with the Flute marked with a '5' for a quintuplet. The Clarinet part has two first endings, with the first ending marked with a '5' and the second ending marked with a '3' for a triplet. The Bass Clarinet and Bassoon parts have sustained notes. The Horns 1+2 and 3+4 parts play sustained notes marked with 'mf' (mezzo-forte). The Trombone and Tuba parts have sustained notes marked with 'mf'. The Timpani and Violoncello parts provide harmonic support with chords and sustained notes.

00

720

Picc. *mp* 5

Fl. *mp*

Ob. *mp*

Cl. *f* 2. *mf* 1. 5

B. Cl. *mf* 1.2. *p* *p*

Bsns. *mf* *p*

Hns. 1+2 *f* *p*

Hns. 3+4 *f* *p*

Tbns. *f* *p*

Tba. *f* *p*

Timp. *mp*

Glock. *mf*

00

Vln. I *pizz.* *ff* *mp*

Vln. II *pizz.* *ff* *mp*

Vla. *pizz.* *ff* *mp*

Vc. *mp*

Db. *ff*



724

Picc. *mf* 5

Fl. *p* *mf*

Ob. *mf*

Cl. *f* *f* 5

B. Cl. *f* *mf*

Bsns. *mf* *f*

Hns. 1+2 1.2. *mf* *mp*

Hns. 3+4 3.4. *mf* *mp*

Tpts. *mp*

Tbns. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f* *mp* *f*

Perc. *mp*  
Crash cymbals

Vln. I *mp* 5 *mf*

Vln. II *f* *mp*

Vla. *mf* *mp*

Vc. *mf* *ff* *mp*

Db. *mf* *ff*

**PP**

poco accel. . . . .

728

Picc. *mf*

Fl. *pp* *mf*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

Bsns. *p* *mp* *mf* *f*

Hns. 1 + 2 *p* *mp* *mf* *f*

Hns. 3 + 4 *p* *mp* *mf* *f*

Tpts. *p* *mp*

Tbns. *p* *mp* *mf* *f*

Timp. *mp* *mf* *f*

Vln. I *p*

Vln. II *mp*

Vla. *p*

Vc.

732

Picc. *pp*

Fl.

Ob.

Cl.

B. Cl.

Bsns. 1. *mp* 2. *p*

Hns. 1+2

Hns. 3+4 *p* *mp* *p* 3. *p* *mp* *p*

Tpts. *p* *mp*

Tbns. *f*

Timp.

Perc. Sus. cymbal *p* *mp*

Glock. *mp*

Hp. *mp*

**QQ** Allegretto ♩ = 120

Vln. I *f* *pizz.* *mp*

Vln. II *ff* *pizz.* *mp*

Vla. *f* *pizz.* *mp*

Vc. *pizz.* *p* *mp*

Db. *pizz.* *p* *mp*

737

Fl. *mp*

Ob. 1. *mp* 2. *mp*

Cl. *mp*

B. Cl. *mp*

Bsns. 1. *mp*

Hns. 3+4 4. *p*

Tba. *mp*

Perc. Triangle  $\infty$  *mf*

Glock. *mf*

Hp. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db. *mp*

742

Picc. *mp*

Fl.

Ob. 1. *mp*

Cl. 1.2.

B. Cl. *mp*

Bsns. *mp*

Hns. 3+4

Tpts. *mp* con sord.

Tba. *mp*

Timp. *mp* *f*

Glock. *mp*

Hp. *mf* gliss.

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Db. *mp*

a tempo ♩ = 120

747

Picc. *p*

Ob. 1. *mp*

Cl. 2. *mf* 1. *f*

B. Cl.

Hns. 1+2 1. *p*

Tpts. *mf*

Tbns. 1.2. *mp* *mp*

Tba. *mp*

Hp. (soundboard tap) *mf*

Vln. I *col legno* *f* *mp* *pizz.* *mf*

Vln. II *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

752

Picc. *mf* 3 5

Fl. *p* 3 *mf* 6

Ob. 2. *mp*

Cl. 1. 2. *mp* *mp*

B. Cl. *mp* *tr* *mf* 6 *mp*

Bsns. 1. 2. *mf* 6

Hns. 1 + 2

Tpts. *p* *mp*

Tbns. *mf* *mp*

Tba. *mf* *mp*

Perc. Vibra-slap *f* *mf*

Glock. *pp*

Hp. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *mp*

756

Picc. *mp*

Fl.

Ob. 1.

Cl.

B. Cl. *mp*

Bsns. 2. *mp*

Tpts. *mp*

Timp. *p* *mp*

Perc. Snare *p* *mf*

Glock. *mp*

Hp. *mf* *aliss.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db. *mf*



760

Picc. -

Fl. *mp*

Cl. *mf* *p* *mp*

B. Cl. *mf* *p*

Bsns. 1.2.

Hns. 1 + 2 *mf* 1.2.

Tpts. *mp*

Tbns.

Tba.

Timp. *p* *mf*

Perc. Woodblock (High/low) *mp*  
Triangle *f* Snare *mp*

Glock.

Hp.

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp*

Db. *pp*

RR

765

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

B. Cl. *f*

Bsns. *f*

Hns. 1+2 *mp* *mf*

Hns. 3+4 *mp* *mf*

Tpts. *mp* *mf* *f*

Tbns. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *f*

Perc. Pedal Hi-hat *f*

Bass Drum *mp* *f*

Glock.

RR

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. arco *mf* pizz.

770

Picc. *mp* *mp* 3

Fl. *mp* *mp* 3

Ob. 1.2 *mp*

Cl. *mp*

B. Cl. *f*

Bsns. *f* *mp* 3

Hns. 1+2

Hns. 3+4

Tpts. *con sord. (straight)* *mp* *mf* *mp*

Tbns.

Tba.

Perc.

Glock. *mp* *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

774

Picc. *mp*

Fl.

Ob. *mp*

Cl. *mp*

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts. *mp* *pp* *mf*

Tbns. *mf* *mp* *pp* *mf*

Tba.

Perc. *sfz* Sus. cymbal *mp* *sfz*  
Snare *mp* Bass Drum *mf*

Glock.

Hp. *mf* *f* *mf*

Vln. I *mp* arco *mf*

Vln. II *mp* arco *mf*

Vla. *mp* arco *mf*

Vc. *mp*

Db. *mf* *mf*

778

Picc.

Fl.

Ob. *mp*

Cl.

B. Cl.

Bsns.

Hns. 1+2

Hns. 3+4

Tpts.

Tbns.

Timp. *mf*

Perc. Snare *mf*

Glock.

Hp. *ritard.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Db. *mf*

781

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsns. *f*

Hns. 1+2 *f*

Hns. 3+4 *f*

Tpts. *f*

Tbns. *f*

Tba. *f*

Timp. *mf* *f* *mf*

Perc. *f* Crash cymbals

Glock. *f*

Hp. *f* *gliss.* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

784

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f* 1. *gliss.* *tr* *gliss.* *ff*

B. Cl. *f*

Bsns. *f*

Hns. 1+2 *f*

Hns. 3+4 *f*

Tpts. *f*

Tbns. *f*

Tba. *f*

Timp. *p* *mp* *ff* *fff*

Perc. *ff* Large Gong *fff*

Hp.

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Db. *arco* *ff* pizz.

# Ulu Ushpizin

Score in C

*Instrumentation*

Clarinet in Bb

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration : 12'00''



# Ulu Ushpizin

ABRAHAM  
AND ISAAC

Lentamente ♩ = 60

Melisande Wright

*echo tone (e.t.)*

Clarinet in B♭ *p*

Piano *p*

*soft pedal Ped.*

Violin I *con sord. very distant*

Violin II *espressivo* *mp* *IV pp*

Viola *con sord. very distant* *pp*

Violoncello *sul pont.*

Double Bass *p*



5

Cl. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *mf*

Db. *mf*

9

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*a niente.*

remove soft pedal

senza sord. pizz.

*dolce-rubato*

*a niente*

*mf*

*port.*

*f*

*sfz*

gradually move to sul pont.

senza sord. sul pont.

*a niente*

*p*

pizz.

(Crumb's 'Sea-gull effect')

ord.

*mf*

pizz.

13

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

**A** Piu Mosso  $\text{♩} = 70$

*e.t.*

arco

*mp*

*dolce*

*mf*

3

*tr*

*p*

(Sul D e A)

harmonics

arco

pizz.

*mp*

*p*

*mp*

*p*

Musical score for measures 17-20. The score includes parts for Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Measures 17-20 feature a melodic line with a long slur across measures 18 and 19, and a fermata at the end of measure 20.
- Pno.:** The piano part is mostly silent, with a few notes in measure 20.
- Vln. I:** Measures 17-20 contain a complex melodic line with triplets, a trill in measure 18, and a five-note run in measure 20. Dynamics range from *mf* to *ff*.
- Vln. II:** Provides harmonic support with chords and some melodic fragments.
- Vla.:** Provides harmonic support with chords.
- Vc.:** Remains silent, with an *arco* instruction in measure 20.
- Db.:** Remains silent.



Musical score for measures 21-24. The score includes parts for Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Measures 21-24 feature a melodic line with a long slur across measures 22 and 23, and a fermata at the end of measure 24.
- Pno.:** The piano part is mostly silent, with a few notes in measure 24.
- Vln. I:** Measures 21-24 contain a melodic line with triplets, a fourth note in measure 22, and various dynamics including *mp* and *pp*.
- Vln. II:** Provides harmonic support with chords and some melodic fragments.
- Vla.:** Provides harmonic support with chords.
- Vc.:** Features a *sul pont.* instruction and a melodic line with a long slur across measures 22 and 23, and a fermata at the end of measure 24. Dynamics include *mp*.
- Db.:** Features a melodic line with a long slur across measures 22 and 23, and a fermata at the end of measure 24. Dynamics include *mp*.

**Agitato** **molto accel.**

25

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

pizz.



**B** a tempo ♩ = 70

29

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

33 **Dolce** **poco rit.**

Cl. *8va*

Pno. *p* *Ped.* *8va*

Vln. I *p* *8va* *very fast trill*

Vln. II *p* *8va* *tr*

Vla. *espressivo* *mf* *5*

Vc.

Db.

36

Cl. *8va*

Pno. *8va* *Ped.*

Vln. I *8va*

Vln. II *8va* *tr* *tempo rubato* *port.*

Vla. *f* *a niente*

Vc.

Db.

**C** Animato ♩ = 65

JACOB 39

Cl.

Pno. *LH RH LH simile*

*mp*  
Ped. (keep sustain pedal down until instructed with \*)  
ric

Vln. I *mp*

Vln. II *mf*

Vla. *ric*

Vc. *p*  
*ric*

Db. *mp*  
pizz.  
*mf* (effect slide where indicated/where possible.)

*ppp*

Cl.

Pno.

Vln. I *bow/pluck alternately as indicated*

Vln. II *p*  
*bow/pluck alternately as indicated*

Vla. *mp*

Vc.

Db.

*p* *mf*

Ulu Ushpizin

Musical score for measures 43-44. The score includes parts for Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Measure 43 starts with a triplet of eighth notes. Measure 44 continues with a melodic line.
- Pno.:** Features a continuous sixteenth-note arpeggiated pattern in the left hand, marked with '6'.
- Vln. I & II:** Play a rhythmic accompaniment of eighth notes with '+' and 'v' markings.
- Vla.:** Play a rhythmic accompaniment of eighth notes with '+' and 'v' markings.
- Vc.:** Play a rhythmic accompaniment of eighth notes.
- Db.:** Provides a bass line with some glissando effects.

Musical score for measures 45-46. The score includes parts for Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Measure 45 features a glissando marked "approx. gliss". Measure 46 starts with a forte (*f*) dynamic and a triplet.
- Pno.:** Continues with the sixteenth-note arpeggiated pattern in the left hand, marked with '6'.
- Vln. I:** Measure 45 continues with eighth notes. Measure 46 has a dynamic marking of *mf* and includes some rests.
- Vln. II:** Continues with the rhythmic accompaniment of eighth notes with '+' and 'v' markings.
- Vla.:** Continues with the rhythmic accompaniment of eighth notes with '+' and 'v' markings.
- Vc.:** Continues with the rhythmic accompaniment of eighth notes.
- Db.:** Provides a bass line with some glissando effects.

47

Cl. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

6 6 6 6 6 6 6 6 6 6 6 6

\* Ped. (3)

3



49

Cl. *mp* *f* (slide to notes)

Pno. *f*

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

6 6 6 6 6 6 6 6 6 6 6 6

3



51

Cl. *mp*

Pno. *6*

Vln. I *mp*

Vln. II

Vla.

Vc.

Db.

Detailed description: This system covers measures 51 and 52. The Clarinet (Cl.) part starts with a dynamic marking of *mp* and features a melodic line with accents. The Piano (Pno.) part has a complex texture with sixteenth-note runs and sixteenth-note chords, with a '6' marking above the staff. The Violin I (Vln. I) part has a dynamic marking of *mp* and plays a rhythmic accompaniment. The Violin II (Vln. II) part plays a continuous sixteenth-note pattern. The Viola (Vla.) part plays a rhythmic accompaniment. The Violoncello (Vc.) part plays a rhythmic accompaniment. The Double Bass (Db.) part has a melodic line with a descending scale-like passage.



53

Cl. *f*

Pno. *6*

Vln. I *pizz.*

Vln. II

Vla.

Vc.

Db.

Detailed description: This system covers measures 53 and 54. The Clarinet (Cl.) part starts with a dynamic marking of *f* and features a melodic line with accents. The Piano (Pno.) part continues with sixteenth-note runs and chords, with a '6' marking above the staff. The Violin I (Vln. I) part has a dynamic marking of *pizz.* and plays a rhythmic accompaniment. The Violin II (Vln. II) part continues with a sixteenth-note pattern. The Viola (Vla.) part plays a rhythmic accompaniment. The Violoncello (Vc.) part plays a rhythmic accompaniment. The Double Bass (Db.) part has a melodic line with a descending scale-like passage.

55

Cl. *mp*

Pno. *p* 6 6 6 6 \*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz.

Db. arco *mf*

Detailed description: This block contains the musical score for measures 55 and 56. The score is for a full orchestra. The Clarinet (Cl.) part starts with a mezzo-piano (*mp*) dynamic and plays a melodic line. The Piano (Pno.) part features a complex texture with sixteenth-note runs in both hands, marked with a piano (*p*) dynamic and fingerings of six (6). The Violin I (Vln. I) part plays a rhythmic pattern of eighth notes, marked piano (*p*). The Violin II (Vln. II) part plays a similar rhythmic pattern, also marked piano (*p*). The Viola (Vla.) part plays a rhythmic pattern of eighth notes, marked piano (*p*). The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes, marked piano (*p*), and includes a pizzicato (*pizz.*) section. The Double Bass (Db.) part plays a rhythmic pattern of eighth notes, marked piano (*p*), and includes an arco section marked mezzo-forte (*mf*). A double bar line is present at the end of measure 56.



57

Cl. **D**

Pno. **D**

Vln. I arco IV 3 3 *mf*

Vln. II *ppp*

Vla. *ppp*

Vc. arco *ppp*

Db. *mf* 3 3

Detailed description: This block contains the musical score for measures 57 and 58. The score is for a full orchestra. The Clarinet (Cl.) part is marked with a box containing the letter 'D', indicating a specific performance instruction. The Piano (Pno.) part is also marked with a box containing the letter 'D'. The Violin I (Vln. I) part is marked with a box containing the letter 'D' and plays a melodic line marked mezzo-forte (*mf*), with fingering IV and triplets (3). The Violin II (Vln. II) part plays a rhythmic pattern of eighth notes, marked pianissimo (*ppp*). The Viola (Vla.) part plays a rhythmic pattern of eighth notes, marked pianissimo (*ppp*). The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes, marked pianissimo (*ppp*), and includes an arco section. The Double Bass (Db.) part plays a rhythmic pattern of eighth notes, marked mezzo-forte (*mf*), and includes triplets (3). A double bar line is present at the end of measure 58.

59

Cl. *ppp*

Pno. *p* *a niente*

Vln. I *mf*

Vln. II

Vla.

Vc.

Db. *3*

61

Cl. *mf*

Pno. *p* *mf* *ped.*

Vln. I *III 3* *II 3* *ord.* *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *pizz.* *mf*

63

Cl. *p* *mp*

Pno. *p* *mp*

Ped.

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

Db. *mf*

Detailed description: This system covers measures 63 and 64. The Clarinet (Cl.) part starts with a piano (*p*) dynamic and a triplet of eighth notes, then moves to mezzo-piano (*mp*) with a quarter note. The Piano (Pno.) part features a dense texture of chords and arpeggios, starting piano (*p*) and moving to mezzo-piano (*mp*). The Pedal (Ped.) part has a sustained chord. The Violin I (Vln. I) part has a mezzo-forte (*mf*) dynamic with a triplet of eighth notes. The Violin II (Vln. II) part starts at mezzo-piano (*mp*) and moves to mezzo-forte (*mf*) with a triplet of eighth notes. The Viola (Vla.) part is at mezzo-piano (*mp*) with a triplet of eighth notes. The Violoncello (Vc.) part is at mezzo-piano (*mp*) with a triplet of eighth notes. The Double Bass (Db.) part is at mezzo-forte (*mf*) with a triplet of eighth notes.

65

Cl. *mf*

Pno. *f* *mp*

Ped. *f*

Vln. I *f* *passionato*

Vln. II *f* *passionato*

Vla. *mf* *f* *passionato*

Vc. *mf* *f* *passionato*

Db. *f*

Detailed description: This system covers measures 65, 66, and 67. The Clarinet (Cl.) part starts at mezzo-forte (*mf*) with a quarter note. The Piano (Pno.) part starts fortissimo (*f*) with a triplet of eighth notes and moves to mezzo-piano (*mp*) with a dense chordal texture. The Pedal (Ped.) part is fortissimo (*f*) with a sustained chord. The Violin I (Vln. I) part starts fortissimo (*f*) with a triplet of eighth notes and moves to *passionato* with a quarter note. The Violin II (Vln. II) part starts fortissimo (*f*) with a quarter note and moves to *passionato* with a quarter note. The Viola (Vla.) part starts mezzo-forte (*mf*) with a quarter note and moves to fortissimo (*f*) and *passionato* with a quarter note. The Violoncello (Vc.) part starts mezzo-forte (*mf*) with a quarter note and moves to fortissimo (*f*) and *passionato* with a quarter note. The Double Bass (Db.) part starts fortissimo (*f*) with a quarter note.

67 *appassionato*

Cl. *f*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

70 *poco rall.*

Cl. *mp* *ppp*

Pno.

Vln. I *ppp* *mp*

Vln. II *mp* *mp* *tr* *sul tasto*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

Db.

73

*e.t.*

*pp*

*(molto rubato - maintain tempo, improvise a little)*

*ord.*

*ord.*

*p*

*f*

*arco p*

*mp*



77

**F** Misterioso ♩ = 90

**JOSEPH** 81

Cl.

Pno.

*pp* *a niente*

Vln. I   
IV *mp* *ff* *mp*  
*l.p.d.p. A and D strings*  
*accel. trill - frenetically*

Vln. II   
*p*  
*l.p.d.p. G and D strings*

Vla.   
*p*  
*l.p.d.p. A and D strings*

Vc.   
*p*

Db.   
*p* *Sul A*

\*l.p.d.p (l'altra parte del ponte) indicates bowing on the other side of the bridge.



85

Cl.

Pno.

*molto legato.*

Vln. I   
*gliss.* *pp* *mp* *3* *ord.*

Vln. II

Vla.

Vc.

Db.

89 **molto accel.** . . . . . **molto rall.** . . . . . **G** ♩ = 90

Cl. Pno. Vln. I Vln. II Vla. Vc. Db.

*f* *mf* *mp* *ord.* *vibrato on higher notes (ie. above staff)* *pizz.* *mf*



93

Cl. Pno. Vln. I Vln. II Vla. Vc. Db.

*ord.* *5* *mf* *f* *mf* *f* *mp* *Ped.* *Ped.* *mf*



97

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

Ped. Ped. Ped. Ped. Ped.

100

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

*f*

*f*

*f*

*mf*

*mf*

*f*

*f*

*f*

Ped. Ped. Ped. Ped.

H

103

Cl. *sfz* *f*

Pno. *mp* *mf*

Vln. I *mp* *p* *mp*

Vln. II *>mp* *mp*

Vla. *>* *mp*

Vc. *f* *mp*

Db.

*Ped.*

*V V V*

Detailed description: This system contains measures 103, 104, and 105. The Clarinet part features a melodic line with a dynamic shift from *sfz* to *f*. The Piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand, with a *Ped.* marking. The Violin I part has a melodic line with dynamics *mp*, *p*, and *mp*, and *V V V* markings above it. The Violin II part plays a rhythmic accompaniment with dynamics *>mp* and *mp*. The Viola part has a rhythmic accompaniment with dynamics *>* and *mp*. The Violoncello part has a melodic line with dynamics *f* and *mp*. The Double Bass part has a simple bass line. A double bar line is present at the end of measure 105.



106

Cl. *mf* *mf*

Pno.

Vln. I *a niente* *mf* *III*

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mf*

*5* *3*

Detailed description: This system contains measures 106, 107, and 108. The Clarinet part has a melodic line with dynamics *mf* and *mf*, and fingerings *5* and *3* indicated. The Piano part is silent. The Violin I part starts with *a niente* and then has a melodic line with dynamics *mf* and a *III* marking. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment with dynamics *mp*. The Violoncello part has a rhythmic accompaniment with dynamics *mp*. The Double Bass part has a rhythmic accompaniment with dynamics *mf*.

109

Cl. *2*

Pno. *mp* *15<sup>ma</sup>*

Vln. I *Ped.* *2* *port.* *ord.* *trm*

Vln. II

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 109 to 111. The Clarinet (Cl.) part features a melodic line with a second ending bracketed over measures 110 and 111. The Piano (Pno.) part has a melodic line starting in measure 110, marked *mp* and including a 15th fingering (*15<sup>ma</sup>*). The Violin I (Vln. I) part includes a *Ped.* (pedal) marking, a second ending bracket, a *port.* (portando) marking, and a *trm* (trill) marking. The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide a rhythmic accompaniment with various articulations and dynamics.

112

Cl. *15<sup>ma</sup>* *15<sup>ma</sup>*

Pno. *Ped.* *Ped.*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 112 to 114. The Clarinet (Cl.) part features a melodic line with two 15th fingering (*15<sup>ma</sup>*) markings. The Piano (Pno.) part includes two *Ped.* (pedal) markings. The Violin I (Vln. I) part continues with a melodic line. The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts continue with their respective parts, maintaining the rhythmic accompaniment.

115

Cl. *p*

Pno. *p* *15<sup>ma</sup>*

Vln. I *IV* *passionato*

Vln. II *passionato*

Vla. *passionato* *mf*

Vc. *passionato*

Db. *arco passionato*

Detailed description: This system contains measures 115 through 118. The Clarinet (Cl.) part begins with a melodic line in measure 115, followed by a long note in measure 116. The Piano (Pno.) part features a complex texture with sixteenth-note patterns in the right hand and a more active bass line. The Violin I (Vln. I) part has a melodic line with a fourth interval marked 'IV' and a 'passionato' marking. The Violin II (Vln. II) part plays a rhythmic accompaniment. The Viola (Vla.) part has a similar rhythmic accompaniment with a 'passionato' marking and a dynamic of 'mf'. The Violoncello (Vc.) part plays a rhythmic accompaniment with a 'passionato' marking. The Double Bass (Db.) part plays a rhythmic accompaniment with a 'passionato' marking and 'arco' instruction.



119

Cl. *mp*

Pno. *mp<sup>3</sup>*

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

Detailed description: This system contains measures 119 through 122. The Clarinet (Cl.) part has a melodic line with a dynamic of 'mp'. The Piano (Pno.) part features a complex texture with sixteenth-note patterns in the right hand and a more active bass line with a dynamic of 'mp<sup>3</sup>'. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines. The Viola (Vla.) part has a melodic line with a 'pizz.' marking. The Violoncello (Vc.) part has a melodic line with a 'pizz.' marking. The Double Bass (Db.) part has a melodic line with a 'pizz.' marking.

MOSES AND AARON

**I** Allegro ♩ = 140

123

Cl. *f* *gliss.*

Pno.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*



127

Cl. 3 3

Pno.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*

131

Cl. *sfz*

Pno. *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. arco pizz.

Vc. *sfz* pizz.

Db. arco *sfz* pizz.

Detailed description: This system contains measures 131 through 134. The Clarinet (Cl.) part begins with a dynamic marking of *sfz* and features a melodic line with slurs and accents. The Piano (Pno.) part has a *sfz* dynamic marking and provides harmonic support. The Violin I (Vln. I) and Violin II (Vln. II) parts also feature *sfz* dynamics. The Viola (Vla.) part is marked *arco* and *pizz.* The Violoncello (Vc.) part is marked *sfz* and *pizz.* The Double Bass (Db.) part is marked *arco* and *sfz*, with *pizz.* markings in later measures.



135

Cl. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 135 through 138. The Clarinet (Cl.) part features a melodic line with triplets (marked '3') and slurs. The Piano (Pno.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part provides harmonic support with chords. The Violoncello (Vc.) part has a melodic line with slurs and accents. The Double Bass (Db.) part provides harmonic support with chords.

139

Cl. *3*

Pno. *p*

Vln. I *con sord. pizz. mf*

Vln. II *mp*

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 139 to 142. The Clarinet (Cl.) part begins with a triplet of eighth notes in measure 139, followed by a half note in measure 140, and a quarter note in measure 141. The Piano (Pno.) part has a piano (*p*) dynamic, with a half note in measure 140 and quarter notes in measures 141 and 142. Violin I (Vln. I) plays *con sord.* and *pizz.* with a *mf* dynamic, playing a half note in measure 140 and quarter notes in measures 141 and 142. Violin II (Vln. II) plays a half note in measure 140 and quarter notes in measures 141 and 142 with a *mp* dynamic. Viola (Vla.) plays a half note in measure 140 and quarter notes in measures 141 and 142. Violoncello (Vc.) and Double Bass (Db.) parts provide harmonic support with quarter notes in measures 141 and 142.



143

Cl. *3 f 3 mf 3*

Pno.

Vln. I *arco*

Vln. II *f 3*

Vla. *arco*

Vc.

Db.

Detailed description: This system of musical notation covers measures 143 to 146. The Clarinet (Cl.) part features a triplet of eighth notes in measure 143, a half note in measure 144, a triplet of eighth notes in measure 145, and a half note in measure 146. Dynamics are *f* in measure 144 and *mf* in measure 146. The Piano (Pno.) part has a half note in measure 143 and quarter notes in measures 144, 145, and 146. Violin I (Vln. I) plays *arco* with a half note in measure 143 and quarter notes in measures 144, 145, and 146. Violin II (Vln. II) plays a half note in measure 143 and quarter notes in measures 144, 145, and 146 with a *f* dynamic. Viola (Vla.) plays a half note in measure 143 and quarter notes in measures 144, 145, and 146 with a *arco* instruction. Violoncello (Vc.) and Double Bass (Db.) parts provide harmonic support with quarter notes in measures 144, 145, and 146.

147

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



Tristamente ♩ = 60

151

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



154

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 154, 155, and 156. The score is for a symphony orchestra. The Clarinet (Cl.) and Piano (Pno.) parts are silent, indicated by a horizontal line with a dash. The Violin I (Vln. I) part features a complex melodic line with sixteenth-note runs, each marked with a '6' for a sextuplet. The Violin II (Vln. II) part has a more melodic line with some triplet markings ('3'). The Viola (Vla.) part also features triplet markings ('3'). The Violoncello (Vc.) and Double Bass (Db.) parts provide a steady bass line with quarter notes.



157

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 157, 158, and 159. The Clarinet (Cl.) and Piano (Pno.) parts are silent. The Violin I (Vln. I) part continues with sextuplet markings ('6'). The Violin II (Vln. II) part has a triplet marking ('3'). The Viola (Vla.) part has a triplet marking ('3'). The Violoncello (Vc.) and Double Bass (Db.) parts continue their bass line. At the end of measure 159, the time signature changes from 4/4 to 2/4, indicated by a vertical line and the new time signature.

160 **Allegro** ♩ = 140

Cl. *f*

Pno.

Vln. I *pizz.* *f*

Vln. II *ppp*

Vla.

Vc. *f*

Db. *f*



166

Cl. *f*

Pno.

Vln. I *pizz.*

Vln. II *f*

Vla. *pizz.*

Vc. *f*

Db. *f*

171

Cl.

Pno.

Vln. I

Vln. II *con sord.* *mf*

Vla.

Vc.

Db.



177 **Tristamente** ♩ = 70

Cl. *mp*

Pno.

Vln. I *arco* *mp*

Vln. II *sul tasto* *very distant* *p* *tr*

Vla. *arco IV* *carry over all other parts.* *f*

Vc. *mf*

Db. *mf*

181

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pizz. strum  
senza sord.*

*mf*

*trill*

*trill*



**Allegro** ♩ = 140

185

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*p*

*ff*

*f*

*f*

*espressivo e molto vibrato*

3

3

191

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



195

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

199

Cl. *3* *3*

Pno.

Vln. I

Vln. II *pizz. strum* *mf*

Vla.

Vc.

Db.

Detailed description: This system contains measures 199 through 203. The Clarinet (Cl.) part features two triplet eighth notes in measures 199 and 200, followed by a long melodic line with a slur and a flat in measure 201. The Piano (Pno.) part provides harmonic support with chords in the right hand and rests in the left. Violin I (Vln. I) and Violin II (Vln. II) play a rhythmic pattern of eighth notes, with Vln. II starting in measure 201. The Viola (Vla.) part has a long note with a slur and a flat in measure 201. The Violoncello (Vc.) and Double Bass (Db.) parts play a steady bass line with chords and rests.



204

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 204 through 208. The Clarinet (Cl.) part is silent. The Piano (Pno.) part continues with harmonic support. Violin I (Vln. I) and Violin II (Vln. II) play eighth notes, with Vln. II having a slur and a flat in measure 207. The Viola (Vla.) part has a long note with a slur and a flat in measure 204, followed by a slur and a flat in measure 205, and a slur and a flat in measure 206. The Violoncello (Vc.) and Double Bass (Db.) parts play a steady bass line with chords and rests.

*molto rubato*

210 *rubato*

Cl. *p*

Pno. *mp*

Vln. I *p* *not necessarily in tempo.* *mp*

Vln. II

Vla. *a niente*

Vc.

Db.



**J** **Energico** ♩ = 140-185 (initial and final tempi of section)

213

Cl.

Pno. *click with both hands ff* *clap!*

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *ord.* *mf*

Vc. *(pizz.)* *f* *port.*

Db. *mf*

III

poco accel.

219

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

tr~

3

Detailed description: This system contains measures 219 through 224. The Clarinet (Cl.) part is mostly silent with rests. The Piano (Pno.) part features a steady accompaniment of eighth notes in the right hand and rests in the left hand. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth notes with slurs and accents. The Viola (Vla.) part plays a similar eighth-note pattern. The Violoncello (Vc.) part has a melodic line with an 'ord.' (ordine) marking, a trill 'tr~', and a triplet '3'. The Double Bass (Db.) part provides a simple bass line of eighth notes.



225

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr~

Detailed description: This system contains measures 225 through 230. The Clarinet (Cl.) part has a melodic line with a trill 'tr~' at the end. The Piano (Pno.) part continues with the same eighth-note accompaniment. The Violin I (Vln. I) and Violin II (Vln. II) parts continue with their eighth-note patterns. The Viola (Vla.) part continues with its eighth-note pattern. The Violoncello (Vc.) part continues with its melodic line, including a trill 'tr~'. The Double Bass (Db.) part continues with its eighth-note bass line.



231 -

Cl. *3*

Pno.

Vln. I

Vln. II

Vla.

Vc. *3*

Db.

Detailed description: This system contains measures 231 through 234. The Clarinet part features a triplet of eighth notes in measure 231, followed by a quarter note, and then a half note with a slur. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and rests in the left hand. The Violin I and II parts play a rhythmic eighth-note accompaniment. The Viola part plays a similar eighth-note accompaniment. The Violoncello part has a triplet of eighth notes in measure 231, followed by a quarter note, and then a half note with a slur. The Double Bass part plays a simple quarter-note bass line.

235 -

Cl. *tr* *tr* *tr* *3*

Pno.

Vln. I

Vln. II

Vla.

Vc. *tr* *tr* *3*

Db.

Detailed description: This system contains measures 235 through 238. The Clarinet part features a triplet of eighth notes in measure 235, followed by a quarter note, and then a half note with a slur. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and rests in the left hand. The Violin I and II parts play a rhythmic eighth-note accompaniment. The Viola part plays a similar eighth-note accompaniment. The Violoncello part has a triplet of eighth notes in measure 235, followed by a quarter note, and then a half note with a slur. The Double Bass part plays a simple quarter-note bass line.

**K** Maestoso ♩ = 60

240

Cl. *f*

Pno. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *ff* arco. *f*

Ped. Ped. Ped. Ped.

3 3

244

Cl. *f* *mf*

Pno. *p*

Vln. I *mp* *p* *mp* *simile (dynamics)*

Vln. II *p*

Vla. *p*

Vc. *p* *mp* *simile (dynamics)* con sord.

Db. *p*

5 6

8va 8va

slide between notes like slow port.'s

tr tr tr

Ped. Ped.

247

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

249

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

# Sweet Sorrow

for  
13 Strings

## *Instrumentation*

6 Violins  
3 Violas  
3 Violoncellos  
1 Double Bass

Duration : 21'00"

## Sweet Sorrow

Andante con moto ♩ = 55

Melisande Wright

Violin 1  
\*pizz.

Violin 2  
↓ ↑  
*p*  
\*pizz.

Violin 3  
↓ ↑  
*p*

Violin 4

Violin 5  
con sord.

Violin 6  
con sord.

Viola 1

Viola 2  
con sord.

Viola 3  
con sord.

Violoncello 1

Violoncello 2

Violoncello 3  
pizz.

Double Bass  
*pp*

3

Vln. 1

Vln. 2

Vln. 3

Vln. 4  
pizz. *pp* arco *p* 3 pizz.

Vln. 5  
*delicato, quasi da lontano* *pp* simile

Vln. 6  
*delicato, quasi da lontano* *pp* simile

Vla. 1

Vla. 2  
*delicato, quasi da lontano* *pp* simile

Vla. 3  
*delicato, quasi da lontano* *pp* simile

Vc. 1 *p* 3

Vc. 2

Vc. 3

Db. arco *dolce* *p* 3

**A** **Lacrimoso**

7

*rubato* IV V

Vln. 1

Vln. 2

Vln. 3

Vln. 4 *p* *arco* *pizz.*

Vln. 5

Vln. 6

Vla. 1 *con sord.* (II) *port.* *p* 3

Vla. 2

Vla. 3

Vc. 1 *con sord.*

Vc. 2 *p*

Vc. 3

Db. 3 3

12

Violin 1: *mp* *f* (measures 12-14)

Violin 2: *mp* (measure 14)

Violin 3: *mp* (measure 14)

Violin 4: *p* (measure 12)

Violin 5: *p* (measures 12-14)

Violin 6: *p* (measures 12-14)

Viola 1: *port.* (measure 12), *(ord.) pizz.* (measure 13)

Viola 2: *pizz.* (measures 13-14)

Viola 3: *p* (measures 12-14)

Violoncello 1: *mp* (measures 13-14)

Violoncello 2: *pizz. (molto vib.)* (measures 13-14), *a niente* (measure 13)

Violoncello 3: *p* (measures 12-14)

Double Bass: *p* (measures 12-14)



15

Vln. 1 *f*

Vln. 2

Vln. 3 *p* (raise violin)

Vln. 4 *p* arco

Vln. 5 *p*

Vln. 6 *p*

Vla. 1

Vla. 2 *p*

Vla. 3 *p*

Vc. 1

Vc. 2 *p* 3

Vc. 3

Db. *p* port 3

*b* *tr* 3

Detailed description: This page of a musical score, numbered 161, is titled 'Sweet Sorrow'. It features a full orchestral arrangement with the following parts: Violins 1-6, Violas 1-3, Violoncello 1-3, and Double Bass. The score is divided into three measures. Measure 15 begins with Violin 1 playing a melodic line marked *f*. Violin 3 plays a rhythmic pattern of eighth notes with accents, marked *p*, with the instruction '(raise violin)'. Violin 4 plays a melodic line marked *p* with the instruction 'arco'. Violins 5 and 6 play sustained chords marked *p*. The Viola parts (1-3) play sustained chords, with Violas 2 and 3 marked *p*. Violoncello 1 plays a single note, Violoncello 2 plays a triplet marked *p*, and Violoncello 3 plays a bass line. The Double Bass part begins in measure 16 with a melodic line marked *p*, including a 'port' (portamento) and a triplet. The score concludes in measure 17 with a trill in Violin 1 marked *b* and *tr*, and a triplet in the Double Bass marked *3*.

18

Vln. 1 *mf* *trm* ord. 62 1

Vln. 2 *(raise violin)*

Vln. 3

Vln. 4 *trm* *trm* 5 3

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 *senza sord.* *arco* *p* 6

Vc. 3 *(con vib.)* *mp*

Db. *port.* *pizz. (con vib.)* *mp*

**B** Allargando ma l'istesso

20

Vln. 1 *f* *mf* 3 6 3 6

Vln. 2 arco *mp* *mp* *mp* *tr* *tr*

Vln. 3 *mp*

Vln. 4

Vln. 5 *molto vib.* *mf*

Vln. 6 *molto vib.* *mf*

Vla. 1 *mp*

Vla. 2 *molto vib.* *mf*

Vla. 3 *molto vib.* *mf*

Vc. 1 \* pizz. *p*

Vc. 2

Vc. 3

Db.

poco accel. . .

22

Vln. 1 *f* *b* *fff* *b* 3 6

Vln. 2 *tr* *b* 3

Vln. 3 *arco* *p* 3 *DOL. PORT.*

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

a tempo ♩ = 55

24

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*ff*

*simile*

*port.*

*mp*

3 6 3

26

Violin 1: *p*, triplet of eighth notes, *tr*, *b*

Violin 2: *p*

Violin 3: *mf*, slurs, triplet of eighth notes

Violin 4: *mf*, slurs, triplet of eighth notes

Violin 5: *mf*, *simile*, slurs

Violin 6: *mf*, *simile*, slurs

Viola 1: *mf*, *arco*, slurs

Viola 2: *mf*, triplet of eighth notes, *arco*, slurs

Viola 3: *mf*, *simile*, slurs

Cello 1: *p*, *arco*, triplet of eighth notes, *6*

Cello 2: *mp*, triplet of eighth notes, *arco*, slurs

Cello 3: *mp*, *(pizz.)* ↓ ↑, triplet of eighth notes

Double Bass: *mf*, slurs

C

28

Vln. 1 *mf* *f*

Vln. 2 *p*

Vln. 3 *a niente*

Vln. 4 *p*

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 *Sul G* *p*

Vc. 3

Db.

*b* *trm* *b*

31

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*tr*

*mf*

*port.*

*p*

*simile*

*f*

8va

*b*

1 1 1

3

6 6

7

31



This musical score is for the piece "Sweet Sorrow" and is page 169. It features a string ensemble consisting of six violins (Vln. 1-6), three violas (Vla. 1-3), three violas (Vc. 1-3), and a double bass (Db.). The score is divided into two systems. The first system begins at measure 33. Violin 1 has a sixteenth-note triplet (marked '6') and a sixteenth-note triplet (marked '0'). Violin 2 has a sixteenth-note triplet (marked '3'). Violin 3 has a sixteenth-note triplet (marked '3'). Violin 4 has a sixteenth-note triplet (marked '3'). Violin 5 has a sixteenth-note triplet (marked '3'). Violin 6 has a sixteenth-note triplet (marked '3'). Viola 1 has a sixteenth-note triplet (marked '3'). Viola 2 has a sixteenth-note triplet (marked '3'). Viola 3 has a sixteenth-note triplet (marked '3'). Violoncello 1 has a sixteenth-note triplet (marked '3'). Violoncello 2 has a sixteenth-note triplet (marked '3'). Violoncello 3 has a sixteenth-note triplet (marked '3'). Double Bass has a sixteenth-note triplet (marked '3'). The second system begins at measure 34. Violin 1 has a sixteenth-note triplet (marked 'tr') and a sixteenth-note triplet (marked 'tr'). Violin 2 has a sixteenth-note triplet (marked '3'). Violin 3 has a sixteenth-note triplet (marked '3'). Violin 4 has a sixteenth-note triplet (marked '3'). Violin 5 has a sixteenth-note triplet (marked '3'). Violin 6 has a sixteenth-note triplet (marked '3'). Viola 1 has a sixteenth-note triplet (marked '3'). Viola 2 has a sixteenth-note triplet (marked '3'). Viola 3 has a sixteenth-note triplet (marked '3'). Violoncello 1 has a sixteenth-note triplet (marked '3'). Violoncello 2 has a sixteenth-note triplet (marked '3'). Violoncello 3 has a sixteenth-note triplet (marked '3'). Double Bass has a sixteenth-note triplet (marked '3'). The score includes dynamic markings such as *a niente* and *mp*. The key signature is one sharp (F#) and the time signature is 3/4.

35

Vln. 1 *tr* *tr* *tr* *tr* 6

Vln. 2

Vln. 3 \* *pizz.*  
*mp*

Vln. 4 3

Vln. 5

Vln. 6

Vla. 1

Vla. 2 3 *mp* *tr* *tr*

Vla. 3

Vc. 1 *mp* 6

Vc. 2

Vc. 3 *mp*

Db. (ord.) *pizz.* *mp*

37

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mp*

*con sord.*

*rit.*

*a niente*

3

3

3

3

6

6

6

6

3

3

3

3

3

3

3

**D** più mosso ♩ = 65

poco accel. . . . .

39

Vln. 1 con sord. *p*

Vln. 2 *mf* *rubato* *f*

Vln. 3 arco con sord. *sfz* *pp*

Vln. 4 *pp* *sfz* *pp*

Vln. 5 senza sord. *ppp* *mp*

Vln. 6 *ppp*

Vla. 1 *ppp* senza sord.

Vla. 2 *ppp* *sfz* *pp*

Vla. 3 *ppp* *mp* *mf*

Vc. 1

Vc. 2

Vc. 3 *mp*

Db. *mp*

*poco rit.*

43

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

The musical score for measures 43 and 44 of "Sweet Sorrow" is presented. The score is for a full orchestra and includes the following parts: Violins 1-6, Violas 1-3, Violas 1-3, Violas 1-3, Violas 1-3, Violas 1-3, Violas 1-3, Violas 1-3, and Double Bass. The tempo is marked *poco rit.* (poco ritardando). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into two systems, measures 43 and 44. The Violin 1 part features a melodic line with slurs and accents. The Violin 2 part has a rhythmic accompaniment of eighth notes. The Violin 3 part has a sustained chord. The Violin 4 part has a sustained chord. The Violin 5 part has a melodic line with triplets and trills. The Violin 6 part is silent. The Viola 1 part has a melodic line with slurs and accents. The Viola 2 part has a sustained chord. The Viola 3 part is silent. The Violoncello 1 part is silent. The Violoncello 2 part is silent. The Violoncello 3 part has a rhythmic accompaniment of eighth notes. The Double Bass part has a rhythmic accompaniment of eighth notes.

a tempo ♩ = 65

45

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

6

6

3

3

5

5

pp

mf

sfz

pp

pp

mf

sfz

pp

trm

3

3

3

senza sord.

IV

3

mf

pp

mf

sfz

pp

*poco rit.* ..... *a tempo* ♩ = 65 ..... *poco rit.*

48

Vln. 1 *6* *3* *3* *3*

Vln. 2

Vln. 3 *sfz* *p* *sfz* *pp* *sfz* *pp*

Vln. 4 *sfz* *p* *sfz* *pp* *sfz* *pp*

Vln. 5 *3* *tr* *mf* *3*

Vln. 6 *ord.* *p* *mp* *mp*

Vla. 1

Vla. 2 *sfz* *p* *sfz* *pp* *sfz* *pp*

Vla. 3 *p*

Vc. 1

Vc. 2 *pizz.* *mp* *mf*

Vc. 3

Db. *mf*

**E** a tempo ♩ = 65

51

Vln. 1 *f*

Vln. 2 *f* *ff*

Vln. 3 *sfz f*

Vln. 4 *f*

Vln. 5 *f*

Vln. 6 *mp*

Vla. 1 *pizz.* *f*

Vla. 2 *sfz f*

Vla. 3 *mp*

Vc. 1 *p* *mp*

Vc. 2 *f*

Vc. 3 *f*

Db. *f*



Sweet Sorrow

poco rit.

$\text{♩} = 70$

54

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

**F**

58

Vln. 1 *pp*

Vln. 2 *f*

Vln. 3

Vln. 4

Vln. 5

Vln. 6 *pp* sul tasto

Vla. 1 *mf*

Vla. 2 senza sord. arco *mp* quasi da lontano

Vla. 3 senza sord. arco *mp* quasi da lontano

Vc. 1 *mp*

Vc. 2 *mf*

Vc. 3

Db. *mf*

61

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mf*

*tr*

*p*

The musical score for page 179 of "Sweet Sorrow" features a variety of instruments. Violins 1 and 2 play melodic lines with trills and slurs. Violin 6 has a rhythmic accompaniment. The Viola section (Vla. 1-3) provides harmonic support with sustained notes and moving lines. The Cello section (Vc. 1-3) and Double Bass (Db.) play a steady bass line. Dynamics include *mf* and *p*, with trills marked *tr*. The score is divided into two measures by a vertical bar line.

63

Vln. 1 *f*

Vln. 2 *f*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1

Vc. 2

Vc. 3

Db.

65

Vln. 1

Vln. 2

Vln. 3

Vln. 4 senza sord.

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f*

*f*

*mp*

*f*

*mp*

*f*

*tr*

67

Vln. 1 *senza sord.*

Vln. 2 *6* *passionato* III *mp*

Vln. 3

Vln. 4 *6*

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *6* *p*

Vc. 2

Vc. 3

Db.

Detailed description: This page of a musical score, titled 'Sweet Sorrow', page 182, contains measures 67 through 69. The score is arranged for a string ensemble consisting of six violins (Vln. 1-6), three violas (Vla. 1-3), three violoncellos (Vc. 1-3), and a double bass (Db.).  
- **Violin 1 (Vln. 1):** Starts at measure 67 with a melodic line featuring slurs and a sixteenth-note triplet. It includes a sixteenth-note triplet in measure 68 and a fermata in measure 69. The instruction 'senza sord.' is written above the staff.  
- **Violin 2 (Vln. 2):** Mirrors the first violin's melodic line. It includes a sixteenth-note triplet in measure 68 and a fermata in measure 69. The instruction 'passionato' is written above the staff, and 'III' and 'mp' are written below it.  
- **Violin 3 (Vln. 3):** Remains silent throughout the page.  
- **Violin 4 (Vln. 4):** Plays a rhythmic accompaniment of eighth notes. It includes a sixteenth-note triplet in measure 68 and a fermata in measure 69.  
- **Violin 5 (Vln. 5):** Remains silent throughout the page.  
- **Violin 6 (Vln. 6):** Plays a rhythmic accompaniment of eighth notes with slurs.  
- **Viola 1 (Vla. 1):** Provides harmonic support with chords and single notes.  
- **Viola 2 (Vla. 2):** Provides harmonic support with chords and single notes.  
- **Viola 3 (Vla. 3):** Provides harmonic support with chords and single notes.  
- **Violoncello 1 (Vc. 1):** Mirrors the first violin's melodic line. It includes a sixteenth-note triplet in measure 68 and a fermata in measure 69. The instruction 'p' is written below the staff.  
- **Violoncello 2 (Vc. 2):** Provides harmonic support with chords and single notes.  
- **Violoncello 3 (Vc. 3):** Remains silent throughout the page.  
- **Double Bass (Db.):** Provides harmonic support with chords and single notes.

G ♩ = 80

70

Vln. 1 *pizz.* *mp*

Vln. 2 *molto vib.*

Vln. 3

Vln. 4

Vln. 5

Vln. 6 *pizz.* *mp*

Vla. 1 *mp*

Vla. 2 *pizz.* *mp*

Vla. 3 *pizz.* *mp*

Vc. 1

Vc. 2 *mp*

Vc. 3

Db. *mp* *sva*

**H** Misterioso

74

Vln. 1 *mp*

Vln. 2 ord. *p*

Vln. 3 (con sord.) *p*

Vln. 4 *p* *8va*

Vln. 5 *p*

Vln. 6 (open I)

Vla. 1 arco *mf* *tr* *tr* 3

Vla. 2 arco *p*

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db. (8) *1*



77

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

80

This musical score page contains ten staves for various instruments. The first three staves are for Violins 1, 2, and 3. Violin 1 plays a continuous sixteenth-note pattern. Violin 2 plays a sustained chord. Violin 3 plays a sustained chord with some movement. Violin 4 has a dynamic marking of *mp* and plays a melodic line with triplets in the third measure. Violin 5 plays a sustained chord. Violin 6 plays a melodic line with rests. Viola 1 has a dynamic marking of *sfz* and plays a melodic line with a triplet. Viola 2 plays a sustained chord. Viola 3 has a dynamic marking of *mp* and plays a melodic line with a triplet. Violoncello 1 has a dynamic marking of *mp* and plays a melodic line with a triplet. Violoncello 2 and Violoncello 3 are silent. Double Bass is silent.

83

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 senza sord. *mf*

Vln. 4 (8) ----- |

Vln. 5

Vln. 6 *mf*

Vla. 1 *f* *mf* 3

Vla. 2

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 arco *mf*

Vc. 3 arco *mf*

Db. pizz. *mf*

86

This page of the musical score, titled "Sweet Sorrow", contains measures 86, 87, and 88. The score is arranged for a full orchestra and includes the following parts:

- Vln. 1:** Violin I, featuring a complex rhythmic pattern of sixteenth and thirty-second notes.
- Vln. 2:** Violin II, with a melodic line including a trill and sixteenth-note passages.
- Vln. 3:** Violin III, playing a melodic line with triplet markings.
- Vln. 4:** Violin IV, playing a melodic line with a *mf* dynamic.
- Vln. 5:** Violin V, marked "senza sord." and *mf*, playing a melodic line.
- Vln. 6:** Violin VI, playing a rhythmic accompaniment of eighth notes.
- Vla. 1:** Viola I, playing a melodic line.
- Vla. 2:** Viola II, playing a rhythmic accompaniment of sixteenth notes, marked "pizz." and *mf*.
- Vla. 3:** Viola III, playing a harmonic accompaniment of chords.
- Vc. 1:** Violoncello I, playing a rhythmic accompaniment of eighth notes.
- Vc. 2:** Violoncello II, playing a melodic line with a *p* dynamic.
- Vc. 3:** Violoncello III, playing a melodic line with a *p* dynamic.
- Db.:** Double Bass, playing a rhythmic accompaniment of eighth notes.

89

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

trill

3

3

3

3

3

3

5

3

3

3

**I** **Con brio** ♩ = 100

92

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

V

*pp*

*pizz.*

*p* *mf*

*p* *mf*

*p*

*mp* *mf*

*p* *mf*

*p* *mf*

*p* *pizz.*

*p* *mf*

*p* *mf*

95

arco

Vln. 1 *mp*

Vln. 2 *p* *trm* 5

Vln. 3

Vln. 4 *p* *mf* *p* *mf*

Vln. 5 *p* *mf* *p* *mf*

Vln. 6 *arco* *p*

Vla. 1

Vla. 2 *mp* *mf* *p* *mf* *p* *mf*

Vla. 3 *p* *mf* *p* *mf* *p* *mf*

Vc. 1 *p* *mf* *p* *mf* *p* *mf*

Vc. 2

Vc. 3 *p* *mf* *p* *mf* *p* *mf*

Db. *p* *mf* *p* *mf* *p* *mf*

Detailed description: This page of a musical score for 'Sweet Sorrow' contains measures 95 through 107. The score is arranged for a string ensemble consisting of six violins (Vln. 1-6), three violas (Vla. 1-3), two violas (Vc. 1-2), and a double bass (Db.). The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three systems of three measures each. The first system (measures 95-97) features a prominent melody in the first violin, marked 'arco' and 'mp'. The second violin has a tremolo in the third measure. The other instruments provide harmonic support with various rhythmic patterns and dynamics. The second system (measures 98-100) continues the melodic development, with the first violin playing a descending line. The third system (measures 101-103) concludes the page with a final cadence. Dynamics range from piano (p) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

98

**Vln. 1**  
mf f

**Vln. 2**  
mf

**Vln. 3**  
mf

**Vln. 4**  
p mf p mf p mf

**Vln. 5**  
p mf p mf p mf

**Vln. 6**

**Vla. 1**  
pizz. p mf

**Vla. 2**  
p mf p mf p mf

**Vla. 3**  
p mf p mf p mf

**Vc. 1**  
p mf p mf p mf

**Vc. 2**

**Vc. 3**  
p mf p mf p mf

**Db.**  
p mf p mf p mf



101

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*tr*

*mf*

Detailed description: This page of the musical score, titled 'Sweet Sorrow', contains measures 101 to 103. It features a symphony orchestra and three violas. The score is arranged in ten systems. Vln. 1 and Vln. 3 are mostly silent in this section. Vln. 2 plays a melodic line with trills and slurs. Vln. 4 and Vln. 5 play rhythmic patterns with dynamic markings. Vln. 6 has a melodic line in measure 103. The strings (Vla. 1-3, Vc. 1-3, and Db.) provide a harmonic and rhythmic foundation with dynamic markings. Vc. 2 has a melodic line in measure 103. The key signature has one sharp (F#), and the time signature is 4/4. Measure numbers 101, 102, and 103 are indicated at the top of each system. Dynamic markings *f*, *p*, and *mf* are used throughout. Trill markings *tr* are present above notes in measures 101 and 102.

rit.

104

Vln. 1 *ff*

Vln. 2 *ff* *mp*

Vln. 3 *ff*

Vln. 4 *p* *f*

Vln. 5 *p* *f*

Vln. 6

Vla. 1 *p* *mf* *p* *mf*

Vla. 2 *p* *mf* *f*

Vla. 3 *p* *mf* *f*

Vc. 1 *p* *mf* *f* *p* 3 3

Vc. 2

Vc. 3 *p* *mf* *f*

Db. *p* *mf* *f* *p*

*parlante*

107

*f*

*tr*

*mp*

*p*

*p*

3 3

Db.

Detailed description: This is a page of a musical score for the piece 'Sweet Sorrow', page 195. The score is arranged for a string ensemble. It features six Violin staves (Vln. 1-6), three Viola staves (Vla. 1-3), three Violoncello staves (Vc. 1-3), and one Double Bass staff (Db.). The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure (107) is marked *parlante* and *f* (forte). The Violin 1 part has a melodic line with slurs and a trill. The other string parts are mostly rests. The second measure continues the Violin 1 part with a trill. The third measure is marked *mp* (mezzo-piano) and features a dynamic hairpin. The Viola 1 part has a melodic line starting in the third measure, marked *p* (piano). The Viola 2 part has a few notes in the third measure, also marked *p*. The Violoncello 1 part has a melodic line with triplets in the second and third measures. The Double Bass part has a simple harmonic accompaniment.

Sweet Sorrow

110

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*pizz.* *p* *3*

*p* *3*

*f*

*mf* *mp* *6*

*pizz.* *p*

*arco* *mp* *6*

*pizz.* *p*

*3*

*pizz.* *p*



113

IV

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f*

*pp*

*p*

tap

tap

*p*

*p*

*pp*

*p*

*mf*

arco IV

*affettuoso*

*p*

*p*

*p*

115

ord.

3

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

III

117

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*p*

*mp*

*mp*

*mp*

119

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*p*

6

arco



Sweet Sorrow

121

Violin 1: *tr* *p*

Violin 2: *p* *con sord.*

Violin 3: *con sord.*

Violin 4: *con sord.*

Violin 5: *pizz.* *arco* *IV* *p*

Violin 6: *p*

Viola 1: *arco* *mp*

Viola 2: *mp*

Viola 3: *arco* *mp*

Violoncello 1: *mp*

Violoncello 2: *mp*

Violoncello 3: *mp*

Double Bass: *p*

124 **L**

**Vln. 1**  
mf  
mp

**Vln. 2**  
mp

**Vln. 3**  
mp

**Vln. 4**  
arco  
mp

**Vln. 5**

**Vln. 6**  
IV \* pizz. trem.  
mp

**Vla. 1**  
mp

**Vla. 2**  
IV \* pizz. trem.  
mp

**Vla. 3**

**Vc. 1**

**Vc. 2**

**Vc. 3**

**Db.**  
pizz.  
mp

3 3 tr 5 8va (trem.)

128

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mf*

*tr* *b*

Detailed description: This page of a musical score, numbered 203, is titled "Sweet Sorrow". It features a full orchestral arrangement. The score is divided into two measures. The first measure begins at measure 128, indicated by a circled "128" above the first violin staff. The key signature has one sharp (F#) and the time signature is 3/4. The first violin part (Vln. 1) starts with a dynamic marking of *mf* and a trill (tr) with a flat (b) above it. The second violin (Vln. 2) plays a melodic line with slurs and accents. The third (Vln. 3) and fourth (Vln. 4) violins play rhythmic patterns with slurs and accents. The fifth violin (Vln. 5) is silent. The six violins (Vln. 6) play a sustained chord. The first two violas (Vla. 1 and Vla. 2) play sustained chords, while the third (Vla. 3) is silent. The first two cellos (Vc. 1 and Vc. 2) play a rhythmic pattern with slurs and accents. The third cello (Vc. 3) and the double bass (Db.) play a simple harmonic accompaniment with slurs and accents.

130

Vln. 1

Vln. 2 senza sord.

Vln. 3 senza sord.

Vln. 4 senza sord.

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

132

Vln. 1 *8va*

Vln. 2 *IV\* pizz. mp*

Vln. 3 *IV\* pizz. mp*

Vln. 4 *IV\* pizz. mp*

Vln. 5 *ord. con sord. mf*

Vln. 6 *arco con sord. pp mf*

Vla. 1 *con sord. arco pp mf*

Vla. 2 *pp*

Vla. 3 *mf p*

Vc. 1

Vc. 2

Vc. 3

Db.

(8)

135

The musical score for measures 135-137 of 'Sweet Sorrow' is arranged for a string ensemble. The notation includes:

- Violin 1 (Vln. 1):** Treble clef, starting with a triplet of eighth notes, followed by eighth-note patterns.
- Violin 2 (Vln. 2):** Treble clef, eighth-note patterns with accents.
- Violin 3 (Vln. 3):** Treble clef, eighth-note patterns with accents.
- Violin 4 (Vln. 4):** Treble clef, eighth-note patterns with accents.
- Violin 5 (Vln. 5):** Treble clef, quarter and eighth notes with accents.
- Violin 6 (Vln. 6):** Treble clef, quarter and eighth notes with accents.
- Viola 1 (Vla. 1):** Treble clef, quarter and eighth notes with accents.
- Viola 2 (Vla. 2):** Treble clef, rests.
- Viola 3 (Vla. 3):** Bass clef, starting with a triplet of eighth notes marked *f*, followed by eighth-note patterns and a trill in measure 137.
- Viola 4 (Vla. 4):** Bass clef, eighth-note patterns with accents.
- Viola 5 (Vla. 5):** Bass clef, eighth-note patterns with accents.
- Viola 6 (Vla. 6):** Bass clef, eighth-note patterns with accents.
- Violoncello 1 (Vc. 1):** Bass clef, eighth-note patterns with accents.
- Violoncello 2 (Vc. 2):** Bass clef, eighth-note patterns with accents.
- Violoncello 3 (Vc. 3):** Bass clef, dotted quarter notes.
- Double Bass (Db.):** Bass clef, dotted quarter notes.

(8)

138

(approx.)

*mf*

*mf*

*mf*

6

6

6

6

6

6

arco

(tr)

3

3

140

**Vln. 1**  
Musical notation with dynamics *mp* and *p*. Includes a fermata and a five-measure rest.

**Vln. 2**  
Musical notation with dynamic *mp*. Includes a fermata.

**Vln. 3**  
Musical notation with dynamic *mp*. Includes a fermata.

**Vln. 4**  
Musical notation with dynamic *mp*. Includes a fermata.

**Vln. 5**  
Musical notation with dynamic *p*. Includes the instruction "senza sord." and "pizz.".

**Vln. 6**  
Musical notation with dynamic *p*. Includes the instruction "senza sord." and "pizz.".

**Vla. 1**  
Musical notation with dynamic *p*. Includes the instruction "senza sord." and "pizz.".

**Vla. 2**  
Musical notation with dynamic *f*. Includes the instruction "strum o.s.o.b." and a series of 'x' marks.

**Vla. 3**  
Musical notation with dynamic *f*. Includes the instruction "strum o.s.o.b." and a series of 'x' marks.

**Vc. 1**  
Musical notation with dynamic *p*. Includes a triplet of eighth notes.

**Vc. 2**  
Musical notation with dynamic *p*. Includes a triplet of eighth notes.

**Vc. 3**  
Musical notation with dynamic *p*.

**Db.**  
Musical notation with dynamic *p*.



143

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

trill

trill

tap

f

146

Vln. 1 *mf* 3

Vln. 2 arco sul pont. *mf*

Vln. 3 arco sul pont. *mf*

Vln. 4 arco sul pont. *mf*

Vln. 5 *f*

Vln. 6 *f*

Vla. 1 *f*

Vla. 2 >

Vla. 3 ord. arco *f* 3 3 3

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *f*

149

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

6

6

6

6

ord. arco

tr

6

6

Detailed description of the musical score: The score is for measures 149, 150, and 151.   
- **Vln. 1:** Measure 149 starts with a whole rest. Measure 150 has a half note G4. Measure 151 has a sixteenth-note run starting on G4, with two '6' markings below the staff.   
- **Vln. 2-4:** Measure 149 has whole rests. Measures 150-151 have sustained notes with hairpins indicating dynamics.   
- **Vln. 5-6:** Play sixteenth-note patterns throughout.   
- **Vla. 1:** Play sixteenth-note patterns throughout.   
- **Vla. 2:** Play a rhythmic pattern of eighth notes with accents (>).   
- **Vla. 3:** Measure 149 has a trill (tr) on G3. Measure 151 has a sixteenth-note run starting on G3, with two '6' markings below the staff.   
- **Vc. 1-3:** Play a rhythmic pattern of eighth notes.   
- **Db.:** Play a rhythmic pattern of eighth notes.   
- **Other:** 'ord. arco' is written above the Vla. 2 staff in measure 151.

152

Violin 1 (Vln. 1): *f*, triplet, *IV*, triplet

Violin 2 (Vln. 2):

Violin 3 (Vln. 3):

Violin 4 (Vln. 4):

Violin 5 (Vln. 5): *mf*

Violin 6 (Vln. 6): *mf*

Viola 1 (Vla. 1): *mf*

Viola 2 (Vla. 2): *f*, *pizz.*, *mp*

Viola 3 (Vla. 3): *f*, *pizz.*, *mp*

Cello 1 (Vc. 1): *mp*

Cello 2 (Vc. 2): *mp*

Cello 3 (Vc. 3): *mp*

Double Bass (Db.): *mp*

155

ord.

6 6 6 6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

arco

arco

arco

arco

arco

arco

157 **M**

**Vln. 1**  
*mf*  
6 6 6 6 6 6 6 6

**Vln. 2**  
ord.  
*mf*

**Vln. 3**  
ord.  
*mf*  
6 6 6 6 6 6 6 6

**Vln. 4**  
ord.  
*mf*

**Vln. 5**  
*mp*

**Vln. 6**  
*mf*

**Vla. 1**  
*mf*

**Vla. 2**  
*mf*

**Vla. 3**  
*mp*

**Vc. 1**  
*mf*

**Vc. 2**  
*mf*

**Vc. 3**  
*mf*

**Db.**  
arco  
*mf*

159

Violin 1: *mf*, 6, 6, 6, 6, 3, 6

Violin 3: 6, 6, 6, 6, 6, 6, 6, 6

Violin 6: *tr*

Viola 1: *tr*

161

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5  
sul pont.

Vln. 6

Vla. 1

Vla. 2

Vla. 3  
sul pont.

Vc. 1  
sul pont.

Vc. 2

Vc. 3

Db.

6 6 6 6

mf

6 6

6 6 6 6

f

tr

The musical score is written for a full string ensemble. It begins at measure 161. The first violin part (Vln. 1) features a complex rhythmic pattern of sixteenth notes with sixteenth rests, marked with a '6' and a fermata. The second violin (Vln. 2) and fourth violin (Vln. 4) play a simple melodic line. The third violin (Vln. 3) has a similar rhythmic pattern to the first violin. The fifth violin (Vln. 5) is marked 'sul pont.' and plays a sustained chord. The sixth violin (Vln. 6) and first viola (Vla. 1) play a melodic line marked 'f'. The second viola (Vla. 2) and third viola (Vla. 3) are marked 'sul pont.' and play sustained chords. The first cello (Vc. 1) is marked 'sul pont.' and plays a sustained chord. The second cello (Vc. 2) and double bass (Db.) play a melodic line. The third cello (Vc. 3) plays a rhythmic pattern of eighth notes. The score includes dynamics such as 'mf' and 'f', and a trill (tr) in the first violin part.



Sweet Sorrow

163

**Violins:**  
Vln. 1: Treble clef, mostly rests with a few notes at the end.  
Vln. 2: Treble clef, starts with a 3-measure slur, followed by an 8-measure slur.  
Vln. 3: Treble clef, starts with a 6-measure slur, followed by another 6-measure slur.  
Vln. 4: Treble clef, starts with a 3-measure slur, followed by an 8-measure slur ending with a triplet.  
Vln. 5: Treble clef, mostly rests.  
Vln. 6: Treble clef, starts with a 7-measure slur, followed by an 8-measure slur ending with a triplet.

**Violas:**  
Vla. 1: Alto clef, starts with a 7-measure slur, followed by an 8-measure slur.  
Vla. 2: Alto clef, starts with a 3-measure slur, followed by an 8-measure slur.  
Vla. 3: Alto clef, mostly rests.

**Violas:**  
Vc. 1: Bass clef, mostly rests.  
Vc. 2: Bass clef, starts with a 3-measure slur, followed by an 8-measure slur.  
Vc. 3: Bass clef, mostly rests.

**Double Bass:**  
Db.: Bass clef, starts with a 3-measure slur, followed by an 8-measure slur.

**Dynamic and Performance Markings:**  
- *mp* (mezzo-piano) markings are present on the Viola 1 and Viola 2 staves.  
- Triplet markings are used for slurs in Vln. 2, Vln. 4, Vln. 6, and Db.

**N** meno vivo ♩ = 70

Musical score for orchestra, measures 164-171. The score is in 6/4 time and features a dynamic shift from 6/4 to 4/4 at measure 169. The instruments and their parts are:

- Vln. 1:** Starts at measure 164 with a *tr* (trill) and a *3* (triple). At measure 169, it plays *pp* with grace notes. A *tr* (trill) is also indicated above the staff.
- Vln. 2:** Remains silent through measure 168. At measure 169, it plays *pp* with grace notes.
- Vln. 3:** Plays sixteenth-note runs with *6* (sixths) markings. At measure 169, it plays *pp* with grace notes. A note indicates to "(play grace notes randomly)".
- Vln. 4:** Remains silent. At measure 169, it plays *pp* with grace notes.
- Vln. 5:** Plays chords with "ord." (ordered) markings. At measure 169, it plays *pp* with grace notes.
- Vln. 6:** Plays sixteenth-note runs with *6* (sixths) markings. At measure 169, it plays *pp* with grace notes.
- Vla. 1:** Plays sixteenth-note runs with *6* (sixths) markings. At measure 169, it plays *pp* with grace notes.
- Vla. 2:** Remains silent. At measure 169, it plays *mf* (mezzo-forte) with grace notes.
- Vla. 3:** Plays chords with "ord." (ordered) markings. At measure 169, it plays *p* (piano) with grace notes.
- Vc. 1:** Plays chords with "ord." (ordered) markings. At measure 169, it plays *p* (piano) with grace notes.
- Vc. 2:** Plays chords with "ord." (ordered) markings. At measure 169, it plays *p* (piano) with grace notes.
- Vc. 3:** Plays sixteenth-note runs. At measure 169, it plays *mf* (mezzo-forte) with grace notes.
- Db.:** Plays sixteenth-note runs. At measure 169, it plays *a niente* (no sound).

*a niente*

166

Vln. 1 *mp* *mp* 3

Vln. 2 *a niente* *p* *mp*

Vln. 3 *a niente* *p* *mp*

Vln. 4 *a niente* *p* *mp*

Vln. 5 *a niente* *p* *mp*

Vln. 6 *a niente* *mf*

Vla. 1 *a niente* *mp*

Vla. 2 *arco* *mf*

Vla. 3 *a niente* *p* *mp*

Vc. 1 *a niente* *p* *mp*

Vc. 2 *a niente* *p* *mp*

Vc. 3

Db. *pizz.* *mf*

170

Vln. 1 *a niente* *mf* 3 3 3 3 3 3 3

Vln. 2 *a niente*

Vln. 3 *p*

Vln. 4 *p* (tr) tr

Vln. 5 *p* tr

Vln. 6 *p* tr

Vla. 1 3 3 *p* 3

Vla. 2 *p* tr

Vla. 3 *a niente*

Vc. 1 3

Vc. 2 3

Vc. 3

Db.

174

Vln. 1

Vln. 2 *rhapsodico*  
*mp*

Vln. 3  
*mf*

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

3 3 3 3 3 3 3 3 3 3 3

3 3 3

*rubato*  
177

Vln. 1 *p*

Vln. 2 *tempo rubato*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db. *tempo rubato*  
*mf*

**O** Con brio ♩ = 110

180

Vln. 1

Vln. 2 *f* *mp* 8va

Vln. 3 *mp* arco tr

Vln. 4 *p* pizz.

Vln. 5 *p* pizz.

Vln. 6 *p* pizz.

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db. *mp*

183

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mp*

*pizz.*

*arco*

*mp*

*mp*

*mp*

*mp*



186

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f*

189

The musical score for "Sweet Sorrow" on page 226, starting at measure 189, is arranged for a string ensemble. The score consists of the following parts:

- Vln. 1, 2, 3:** These staves are currently silent, indicated by a horizontal line with a bar.
- Vln. 4:** Plays a rhythmic pattern of eighth notes with slurs and accents. Dynamic marking: *mf*.
- Vln. 5:** Plays a similar rhythmic pattern to Vln. 4, but with a different melodic line. Dynamic marking: *mf*.
- Vln. 6:** Plays a melodic line with slurs and accents. Dynamic marking: *mf*.
- Vla. 1:** Plays a melodic line with slurs and accents. Dynamic marking: *mf*.
- Vla. 2:** Plays a complex melodic line with slurs and accents. Dynamic marking: *mf*.
- Vla. 3:** This staff is currently silent, indicated by a horizontal line with a bar.
- Vc. 1:** Plays a complex melodic line with slurs and accents. Dynamic marking: *mf*.
- Vc. 2:** This staff is currently silent, indicated by a horizontal line with a bar.
- Vc. 3:** Plays a melodic line with slurs and accents. Dynamic marking: *mp*.
- Db.:** Plays a melodic line with slurs and accents.

The score includes various musical notations such as triplets (indicated by a '3' and a bracket), slurs, and accents. The dynamic markings *mf* (mezzo-forte) and *mp* (mezzo-piano) are used throughout the score.

192

Vln. 1 *pizz.*  
*mp*

Vln. 2

Vln. 3 *mf*  
3

Vln. 4

Vln. 5

Vln. 6

Vla. 1 *mp*  
3

Vla. 2

Vla. 3 *pizz.*  
*mp*

Vc. 1 *mp*  
*pizz.*

Vc. 2 *pizz.*  
*mp*

Vc. 3

Db. *mp*

195

*mp*

3 3 3 3 3 3 3 3

The musical score is arranged in a system of 13 staves. The top four staves are for Violins 1-4, the next three for Violas 1-3, and the bottom six for Violas 1-3 and Double Bass. The score is divided into two measures, 195 and 196. Measure 195 begins with a treble clef and a key signature of one flat. Measure 196 begins with a sharp sign, indicating a key signature change to one sharp. The Violin 1 part features a rhythmic pattern of eighth notes with accents. The Violin 2 part starts with a mezzo-piano (*mp*) dynamic and includes slurs and accents. The Violin 3 part features a complex melodic line with slurs and accents, transitioning into a triplet pattern in measure 196. The Viola 1 part has a rhythmic pattern similar to Violin 1. The Viola 2 part features a melodic line with slurs and accents. The Viola 3 part has a rhythmic pattern similar to Violin 1. The Violin 4, Viola 4, and Viola 5 parts are marked with a flat line, indicating they are silent. The Viola 6 part has a rhythmic pattern similar to Violin 1. The Double Bass part features a melodic line with slurs and accents.

197

arco

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*sfz* *mp* *mf* *mp* *f*

*b* *tr* *tr* *3* *3* *3* *3*

200

The musical score for measures 200-202 of 'Sweet Sorrow' features the following parts:

- Vln. 1:** Treble clef, eighth-note patterns with accents.
- Vln. 2:** Treble clef, includes a triplet of eighth notes in measure 200 and a trill in measure 202.
- Vln. 3:** Treble clef, eighth-note patterns with accents.
- Vln. 4:** Treble clef, eighth-note patterns with accents.
- Vln. 5:** Treble clef, eighth-note patterns with accents.
- Vln. 6:** Treble clef, eighth-note patterns with accents.
- Vla. 1:** Bass clef, eighth-note patterns with accents.
- Vla. 2:** Bass clef, eighth-note patterns with accents.
- Vla. 3:** Bass clef, eighth-note patterns with accents.
- Vc. 1:** Bass clef, eighth-note patterns with accents.
- Vc. 2:** Bass clef, eighth-note patterns with accents.
- Vc. 3:** Bass clef, eighth-note patterns with accents.
- Db.:** Bass clef, eighth-note patterns with accents.

203

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f*

**P**

206 *quasi da lontano*

**Vln. 1**  
*mf*

**Vln. 2**  
*pp (quasi niente)*

**Vln. 3**

**Vln. 4**  
*mf*

**Vln. 5**  
*mf*

**Vln. 6**  
*p*

**Vla. 1**  
*mf*  
sul tasto

**Vla. 2**  
*pp*  
sul tasto

**Vla. 3**  
*pp*

**Vc. 1**

**Vc. 2**

**Vc. 3**

**Db.**



210

Vln. 1

(8)

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 *quasi da lontano*

Vc. 3 *mp*

Db.

214

**Vln. 1**  
*f*  
(8)

**Vln. 2**  
*tr*

**Vln. 3**

**Vln. 4**

**Vln. 5**

**Vln. 6**

**Vla. 1**  
3

**Vla. 2**  
6

**Vla. 3**  
6

**Vc. 1**

**Vc. 2**

**Vc. 3**

**Db.**

217

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

(8)

*tr*

*b*

*tr*

*b*

*tr*

*b*

*tr*

*b*

7

3

3

6

6

6

6

ord.

ord.

Q

220

8

sul pont. >

*mp*

Vln. 1

Vln. 2

Vln. 3

*f*

3

Vln. 4

*f*

Vln. 5

*f*

Vln. 6

Vla. 1

*f* 3 *mp*

Vla. 2

*f*

3

Vla. 3

*f* 3 *mp*

Vc. 1

pizz.

*f*

Vc. 2

pizz.

*f*

Vc. 3

*f*

3

Db.

*f*

*mf*

224

Vln. 1

Vln. 2

Vln. 3  
*mp*  
3

Vln. 4  
*mf*

Vln. 5  
*mf*

Vln. 6

Vla. 1

Vla. 2  
*mp*  
3

Vla. 3  
pizz.  
*mf*

Vc. 1  
*mf*

Vc. 2

Vc. 3

Db.

**stringendo**

228 ord.

The score consists of ten staves: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Vc. 3, and Db. The music is in 3/4 time and features a variety of textures and dynamics. Vln. 1 starts with a *mf* dynamic and includes a first ending marked 'ord.' with triplets. Vln. 2 and Vln. 3 enter in the second measure with *mf* dynamics. Vla. 1 and Vla. 2 also enter in the second measure, with Vla. 2 starting at a *p* dynamic. Vc. 1 and Db. provide a steady bass line throughout. Vln. 6 and Vc. 2 are silent throughout the passage.

Vln. 1: *mf*, 3, 3, *f*, 3, 3

Vln. 2: *mf*

Vln. 3: *mf*

Vla. 1: *mf*, 3, 3

Vla. 2: *p*, *mf*

Vc. 1: *mf*

Db.: *mf*

Allargando

Sweet Sorrow

**R**

♩ = 70

The musical score is arranged in 15 staves. The top five staves are for Violins 1 through 5, and the bottom five are for Violins 6, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Violoncello 3, and Double Bass. The score begins at measure 231. The first violin part features a dynamic shift from *sfz* to *mf* and includes a trill with a flat sign. The second and third violins play sustained notes with dynamics *sfz* and *mp*. The fourth and sixth violins play *arco* with a dynamic of *mp*. The first and second violas play melodic lines with dynamics *mp* and *mp*, respectively. The first and second violoncellos play *arco* with dynamics *mp* and *mp*. The double bass plays *arco* with a dynamic of *mp*. The score includes various musical notations such as trills, slurs, and dynamic markings.

234 *poco rit.*

**Vln. 1** *f* *fff* *poco rit.*

**Vln. 2**

**Vln. 3**

**Vln. 4** *p*

**Vln. 5** *p*

**Vln. 6** *p* *tr*

**Vla. 1** *p*

**Vla. 2** *p*

**Vla. 3** *p*

**Vc. 1** *p*

**Vc. 2** *p*

**Vc. 3**

**Db.**



**S** a tempo  
♩ = 70

237 *cantabile*

Vln. 1 *mp* 3 3 3 3 3 3 3

Vln. 2 *p* 4 1 *p*

Vln. 3 *p* *p*

Vln. 4 *a niente*

Vln. 5 *a niente*

Vln. 6 *a niente* tr#

Vla. 1 *sul tasto mp*

Vla. 2 *sul tasto mp*

Vla. 3 *sul tasto mp*

Vc. 1

Vc. 2 *molto rubato mp* 3 3 3 3

Vc. 3

Db.

241

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *affettuoso*  
*mf*

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 *p*

Vc. 3

Db. *sul pont.*  
*p*

Detailed description: This page of a musical score for 'Sweet Sorrow' contains measures 241 through 245. The score is for a string ensemble consisting of Violins 1-6, Violas 1-3, Violoncello 1-3, and Double Bass. Violin 1 starts with a piano (*p*) dynamic and features a melodic line with a triplet in measure 245. Violin 2 plays a rhythmic accompaniment of eighth notes with a piano (*p*) dynamic. Violin 3 also plays eighth notes with a piano (*p*) dynamic. Violin 4 enters in measure 242 with a mezzo-forte (*mf*) dynamic and an *affettuoso* marking. The Viola 1, 2, and 3 parts play a consistent eighth-note accompaniment. Violoncello 2 has a melodic line with triplets in measures 241 and 242. The Double Bass part starts in measure 242 with a *sul ponticello* (*sul pont.*) instruction and a piano (*p*) dynamic.

246

Vln. 1

Vln. 2

Vln. 3

Vln. 4

\* pizz. strum

Vln. 5

*p* simile - continue effect

Vln. 6

pizz.

*mp*

Vla. 1

*mp*

Vla. 2

*mp*

Vla. 3

*mp*

Vc. 1

Vc. 2

Vc. 3

Db.

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*mp*

3

249

Vln. 1 *p* 3

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *f*

Vln. 5

Vln. 6

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1

Vc. 2

Vc. 3

Db. *mp*

252

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*p*

*p*

*p*

3

255

Vln. 1 *p* 3

Vln. 2 *p* *p* *p* con sord.

Vln. 3 *p* *p* *mf* 3

Vln. 4 *mf* 3

Vln. 5 arco *mf* 3

Vln. 6

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 con sord. *p*

Vc. 2 con sord. *p*

Vc. 3 con sord. *p*

Db.

stringendo

258

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

ord.

Db.

*p*

*mp*

rall.

**T** poco precipitato ♩ = 90

262

Vln. 1 *mf*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4

Vln. 5 *p*

Vln. 6 arco *p*

Vla. 1 ord. *p*

Vla. 2 ord. *p*

Vla. 3 ord. *mp*

Vc. 1

Vc. 2

Vc. 3

Db.



265

accel. . . . .

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

The musical score for measures 265-267 features a first violin solo with triplet eighth notes, while other strings play sustained chords and woodwinds play eighth-note patterns. Dynamics include *mp*, *mf*, and *accel.*

268 II

**Vln. 1**: Treble clef, 3/4 time. Measures 268-270 feature a triplet of eighth notes (G4, A4, B4) in each measure, with dynamics increasing from *mp* to *f*.  
**Vln. 2**: Treble clef, sustained notes (G4, A4, B4) with dynamics increasing from *mf* to *f*.  
**Vln. 3**: Treble clef, sustained notes (G4, A4, B4) with dynamics increasing from *mf* to *f*.  
**Vln. 4**: Treble clef, triplet of eighth notes (G4, A4, B4) in each measure, with dynamics increasing from *mp* to *f*.  
**Vln. 5**: Treble clef, sustained notes (G4, A4, B4) with dynamics increasing from *mf* to *f*.  
**Vln. 6**: Treble clef, sustained notes (G4, A4, B4) with dynamics increasing from *mf* to *f*.  
**Vla. 1**: Bass clef, sustained notes (G3, A3, B3) with dynamics increasing from *mf* to *f*.  
**Vla. 2**: Bass clef, sustained notes (G3, A3, B3) with dynamics increasing from *mf* to *f*.  
**Vla. 3**: Bass clef, eighth-note accompaniment (G3, A3, B3) with dynamics increasing from *mf* to *f*.  
**Vc. 1**: Bass clef, quarter notes (G2, A2, B2) with dynamics increasing from *mf* to *f*.  
**Vc. 2**: Bass clef, quarter notes (G2, A2, B2) with dynamics increasing from *mf* to *f*.  
**Vc. 3**: Bass clef, quarter notes (G2, A2, B2) with dynamics increasing from *mf* to *f*.  
**Db.**: Bass clef, quarter notes (G2, A2, B2) with dynamics increasing from *mf* to *f*.

271

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

ord.

ord.

*f* 3 3

*f* 3 3

3

3

3

3

3

274

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

4

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*f*

*f*

*f*

*f*

3 3 3 3

Detailed description: This page of a musical score, titled 'Sweet Sorrow', contains measures 274 through 276. The score is for a full orchestra and includes parts for Violins 1-6, Violas 1-3, Violas 1-2, Violas 3, Violas 4, Violas 5, Violas 6, Violas 7, Violas 8, Violas 9, Violas 10, Violas 11, Violas 12, Violas 13, Violas 14, Violas 15, Violas 16, Violas 17, Violas 18, Violas 19, Violas 20, Violas 21, Violas 22, Violas 23, Violas 24, Violas 25, Violas 26, Violas 27, Violas 28, Violas 29, Violas 30, Violas 31, Violas 32, Violas 33, Violas 34, Violas 35, Violas 36, Violas 37, Violas 38, Violas 39, Violas 40, Violas 41, Violas 42, Violas 43, Violas 44, Violas 45, Violas 46, Violas 47, Violas 48, Violas 49, Violas 50, Violas 51, Violas 52, Violas 53, Violas 54, Violas 55, Violas 56, Violas 57, Violas 58, Violas 59, Violas 60, Violas 61, Violas 62, Violas 63, Violas 64, Violas 65, Violas 66, Violas 67, Violas 68, Violas 69, Violas 70, Violas 71, Violas 72, Violas 73, Violas 74, Violas 75, Violas 76, Violas 77, Violas 78, Violas 79, Violas 80, Violas 81, Violas 82, Violas 83, Violas 84, Violas 85, Violas 86, Violas 87, Violas 88, Violas 89, Violas 90, Violas 91, Violas 92, Violas 93, Violas 94, Violas 95, Violas 96, Violas 97, Violas 98, Violas 99, Violas 100. The score is written in 4/4 time. The first violin part (Vln. 1) begins with a dynamic marking of *f* and features a melodic line with a trill in measure 274. The second violin part (Vln. 2) has a dynamic marking of *f* and plays a sustained chord. The third violin part (Vln. 3) has a dynamic marking of *f* and plays a sustained chord. The fourth violin part (Vln. 4) has a dynamic marking of *f* and plays a sustained chord. The fifth violin part (Vln. 5) has a dynamic marking of *f* and plays a sustained chord. The sixth violin part (Vln. 6) has a dynamic marking of *f* and plays a sustained chord. The first viola part (Vla. 1) has a dynamic marking of *f* and plays a sustained chord. The second viola part (Vla. 2) has a dynamic marking of *f* and plays a sustained chord. The third viola part (Vla. 3) has a dynamic marking of *ff* and plays a melodic line with a trill. The first cello part (Vc. 1) has a dynamic marking of *f* and plays a melodic line with a trill. The second cello part (Vc. 2) has a dynamic marking of *f* and plays a melodic line with a trill. The third cello part (Vc. 3) has a dynamic marking of *f* and plays a melodic line with a trill. The double bass part (Db.) has a dynamic marking of *f* and plays a melodic line with a trill. The score is divided into three measures. The first measure (274) contains the first two staves. The second measure (275) contains the next two staves. The third measure (276) contains the final two staves. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4. The page number 252 is located in the top right corner, and the title 'Sweet Sorrow' is in the top center. The measure number 274 is written above the first staff.

**U** **Agitato** ♩ = 125

*rubato*

277

*f*

*pizz.*

*mp*

*mp*

280

*tr*

Vln. 1

Vln. 2 *senza sord. appassionato*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db. *pizz.*

*f*

*f*

*mp*

*p*

3

3

3

Detailed description: This page of a musical score, titled 'Sweet Sorrow', page 254, contains measures 280 through 282. The score is arranged for a string ensemble consisting of six violins (Vln. 1-6), three violas (Vla. 1-3), and a double bass (Db.).  
- **Vln. 1:** Starts with a trill on a whole note, followed by a melodic line of eighth notes. A fermata is placed over the final note of the first measure.  
- **Vln. 2:** Remains silent in the first measure. In the second measure, it enters with a forte (*f*) dynamic, playing a melodic line with a slur and a triplet of eighth notes. A fermata is placed over the final note of the second measure.  
- **Vln. 3-6:** All four violin staves are silent throughout the three measures.  
- **Vla. 1 & 2:** Both play a rhythmic accompaniment of sixteenth notes. The first two measures feature a tremolo effect, indicated by a 'v' symbol under the notes. The third measure continues with a similar pattern but without tremolo.  
- **Vla. 3:** Remains silent in the first measure. In the second measure, it enters with a mezzo-piano (*mp*) dynamic, playing a melodic line with a slur and a fermata. In the third measure, it continues with a piano (*p*) dynamic.  
- **Vc. 1-3:** All three viola staves are silent throughout the three measures.  
- **Db.:** Remains silent in the first measure. In the second measure, it enters with a forte (*f*) dynamic, playing a pizzicato (*pizz.*) note. In the third measure, it plays a melodic line with a slur and a triplet of eighth notes.

283

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

con sord. arco

con sord.

con sord.

*p*

*p*

*p*

tr

3

3

3

286

This page of the musical score, titled "Sweet Sorrow", contains measures 286 through 288. The score is arranged for a full orchestra and includes the following parts:

- Vln. 1:** Treble clef, rests in measures 286 and 287, then plays a melodic phrase in measure 288 starting with a mezzo-piano (*mp*) dynamic.
- Vln. 2:** Treble clef, plays a complex sixteenth-note pattern in measure 286 marked "(approx.)" and "6". In measure 287, it plays a tremolo pattern marked "f". In measure 288, it continues the tremolo pattern.
- Vln. 3:** Treble clef, plays a triplet melody in measure 286. In measure 287, it plays a melodic phrase marked "mf". In measure 288, it plays a melodic phrase marked "mf" with the instruction "senza sord." (without mutes).
- Vln. 4:** Treble clef, plays a triplet melody in measure 286. In measure 287, it plays a melodic phrase marked "mf" with "senza sord." and "a niente" (no bow). In measure 288, it plays a phrase marked "pizz." (pizzicato) and "p" (piano).
- Vln. 5:** Treble clef, plays a triplet melody in measure 286. In measure 287, it plays a melodic phrase marked "mf" with "senza sord." and "a niente". In measure 288, it plays a phrase marked "pizz." and "p".
- Vln. 6:** Treble clef, rests in measures 286 and 287, then plays a melodic phrase in measure 288 marked "p" (piano).
- Vla. 1:** Bass clef, plays a sixteenth-note tremolo pattern in measure 286. In measure 287, it continues the tremolo pattern. In measure 288, it plays a melodic phrase marked "sfz" (sforzando).
- Vla. 2:** Bass clef, plays a sixteenth-note tremolo pattern in measure 286. In measure 287, it continues the tremolo pattern. In measure 288, it plays a melodic phrase marked "sfz".
- Vla. 3:** Bass clef, rests in measure 286. In measure 287, it plays a melodic phrase marked "pizz." and "p". In measure 288, it plays a melodic phrase.
- Vc. 1:** Bass clef, rests in measures 286 and 287, then plays a melodic phrase in measure 288.
- Vc. 2:** Bass clef, rests in measure 286. In measure 287, it plays a melodic phrase marked "senza sord." and "pizz." with "p" dynamic. In measure 288, it plays a melodic phrase.
- Vc. 3:** Bass clef, rests in measures 286 and 287, then plays a melodic phrase in measure 288.
- Db.:** Bass clef, plays a triplet melody in measure 286. In measure 287, it plays a melodic phrase. In measure 288, it plays a melodic phrase.



289

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*sfz*

*mp*

*mp*

*p*

senza sord. pizz. *p*

*p*

senza sord. pizz. *p*

*p*

5

*p*

292

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mp*

*mp*

*mp*

295

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

298

The musical score for 'Sweet Sorrow' starting at measure 298 features the following parts:

- Vln. 1-6:** Violin parts 1 through 6. Vln. 3 has a melodic line with accents and slurs. Vln. 1, 2, 4, 5, and 6 are mostly silent.
- Vla. 1:** Viola 1, playing a rhythmic pattern of eighth notes with accents.
- Vla. 2:** Viola 2, playing a rhythmic pattern of eighth notes with accents.
- Vla. 3:** Viola 3, playing a melodic line with accents.
- Vc. 1-3:** Violoncello parts 1, 2, and 3, playing melodic lines with accents.
- Db.:** Double Bass, which is silent throughout this section.

301

Vln. 1 *mf*

Vln. 2

Vln. 3 *mp*

Vln. 4 *mf*

Vln. 5 *mf*

Vln. 6 *mf*

Vla. 1

Vla. 2

Vla. 3 *arco* *mf*

Vc. 1

Vc. 2

Vc. 3

Db. *mp*

304

This musical score page, numbered 304, features the following instruments and parts:

- Vln. 1:** Melodic line with eighth-note patterns and accents.
- Vln. 2:** Rested.
- Vln. 3:** Rapid sixteenth-note accompaniment with accents.
- Vln. 4:** Simple eighth-note accompaniment.
- Vln. 5:** Simple eighth-note accompaniment.
- Vln. 6:** Simple eighth-note accompaniment.
- Vla. 1:** Rapid sixteenth-note accompaniment.
- Vla. 2:** Rapid sixteenth-note accompaniment.
- Vla. 3:** Melodic line with eighth-note patterns and accents.
- Vc. 1:** Simple eighth-note accompaniment.
- Vc. 2:** Simple eighth-note accompaniment.
- Vc. 3:** Simple eighth-note accompaniment.
- Db.:** Simple eighth-note accompaniment.

307

Vln. 1

Vln. 2 *mf*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3 *pizz.*

Vc. 1

Vc. 2

Vc. 3

Db.

310

Vln. 1 *mp* pizz.

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mf*

Vln. 5 *mf*

Vln. 6 *mf*

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mf* arco

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*



313

Vln. 1

Vln. 2 *mf*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3 *mf*

Vc. 1

Vc. 2

Vc. 3

Db.

315

This page of the musical score, titled "Sweet Sorrow" and numbered 266, contains measures 315 through 317. The score is arranged for a full orchestra and is written in 6/16 time. The instruments and their parts are as follows:

- Vln. 1:** Violin I, playing a melodic line of eighth notes.
- Vln. 2:** Violin II, playing a rhythmic pattern of eighth notes with accents.
- Vln. 3:** Violin III, playing a rhythmic pattern of eighth notes with accents.
- Vln. 4:** Violin IV, playing a melodic line of eighth notes.
- Vln. 5:** Violin V, playing a melodic line of eighth notes.
- Vln. 6:** Violin VI, playing a melodic line of eighth notes.
- Vla. 1:** Viola I, playing a rhythmic pattern of eighth notes with accents.
- Vla. 2:** Viola II, playing a rhythmic pattern of eighth notes with accents.
- Vla. 3:** Viola III, playing a rhythmic pattern of eighth notes with accents.
- Vc. 1:** Violoncello I, playing a melodic line of eighth notes.
- Vc. 2:** Violoncello II, playing a melodic line of eighth notes.
- Vc. 3:** Violoncello III, playing a melodic line of eighth notes.
- Db.:** Double Bass, playing a melodic line of eighth notes.

The score is divided into three measures, each ending with a double bar line and the time signature 6/16. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

318

Vln. 1 *ff* *p* arco

Vln. 2 *ff* *p*

Vln. 3 *ff* *p* *mf*

Vln. 4 *ff* *p* arco *pp*

Vln. 5 *ff* *p* arco *pp*

Vln. 6 *ff* *p* arco *pp*

Vla. 1 *ff* *p* *pp*

Vla. 2 *ff* *p* *pp*

Vla. 3 *ff* *p*

Vc. 1 *ff* arco *mf*

Vc. 2 *ff* *p* arco

Vc. 3 *ff* *p* arco

Db. *ff* *p*

322

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Vln. 1:** Treble clef, dynamics *p* and *mf*.
- Vln. 2:** Treble clef, dynamics *p*.
- Vln. 3:** Treble clef, includes a trill marked *tr* and a melodic line marked *mf*.
- Vln. 4:** Treble clef, dynamics *p* and *pp*.
- Vln. 5:** Treble clef, dynamics *p* and *pp*.
- Vln. 6:** Treble clef, dynamics *p* and *pp*.
- Vla. 1:** Alto clef, dynamics *p* and *pp*.
- Vla. 2:** Alto clef, dynamics *p*.
- Vla. 3:** Treble clef, dynamics *p*.
- Vc. 1:** Bass clef, includes a melodic line with a trill.
- Vc. 2:** Bass clef, dynamics *p*.
- Vc. 3:** Bass clef, dynamics *p*.
- Db.:** Bass clef, dynamics *p*.

**W** Affrettando ♩ = 80

326

Vln. 1

Vln. 2 *(simile)*

Vln. 3

Vln. 4 *(simile)*

Vln. 5

Vln. 6 *(simile)*

Vla. 1

Vla. 2 pizz.

Vla. 3

Vc. 1

Vc. 2

Vc. 3 *(simile)*

Db.

328 *poco accel.*

The musical score for "Sweet Sorrow" on page 270, starting at measure 328 with the instruction *poco accel.*, features the following parts and notation:

- Vln. 1:** Rests throughout the three measures.
- Vln. 2:** Plays a rhythmic pattern of eighth notes with accents, starting on a dotted quarter note and continuing with eighth notes.
- Vln. 3:** Rests throughout the three measures.
- Vln. 4:** Plays a rhythmic pattern of eighth notes with accents, starting on a dotted quarter note and continuing with eighth notes.
- Vln. 5:** Rests throughout the three measures.
- Vln. 6:** Plays a rhythmic pattern of eighth notes with accents, starting on a dotted quarter note and continuing with eighth notes.
- Vla. 1:** Rests throughout the three measures.
- Vla. 2:** Plays a rhythmic pattern of eighth notes with accents, starting on a dotted quarter note and continuing with eighth notes. A flat (b) appears above the final measure.
- Vla. 3:** Rests throughout the three measures.
- Vc. 1:** Plays a melodic line with slurs and accents, starting on a dotted quarter note and continuing with eighth notes. The dynamic marking *mp* is present.
- Vc. 2:** Rests throughout the three measures.
- Vc. 3:** Plays a rhythmic pattern of eighth notes with accents, starting on a dotted quarter note and continuing with eighth notes.
- Db.:** Plays a rhythmic pattern of eighth notes with accents, starting on a dotted quarter note and continuing with eighth notes. A flat (b) appears above the final measure.

331

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

334 **poco rit.**

Vln. 1

Vln. 2 *mf*

Vln. 3

Vln. 4 *mf*

Vln. 5

Vln. 6 *mf*

Vla. 1

Vla. 2 *mf*

Vla. 3

Vc. 1

Vc. 2

Vc. 3 *mf*

Db. *mf*



X ♩ = 100

336

Vln. 1 *pizz.* *mp* *\*pizz. trem* *mf* *simile - continue effect*

Vln. 2 *p* *\*pizz. trem* *mf* *simile - continue effect*

Vln. 3 *p* *mf* *mp*

Vln. 4 *p*

Vln. 5 *p*

Vln. 6 *p*

Vla. 1 *p*

Vla. 2 *mp*

Vla. 3 *pizz.* *mp*

Vc. 1 *a niente*

Vc. 2

Vc. 3 *p*

Db. *mp*

341

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mp*

3

tr

tr

tr

3

345

col leg. *mf*

*mf*

*mp*

\*pizz. trem *p*

*mp*

arco *mp*

*mp*

Y

349

**Vln. 1** pizz.

**Vln. 2**

**Vln. 3** *p*

**Vln. 4** arco *p*

**Vln. 5** *p*

**Vln. 6** *p*

**Vla. 1** senza sord. *f*

**Vla. 2** col leg. *mf*

**Vla. 3** col leg.

**Vc. 1** *mf*

**Vc. 2** *p*

**Vc. 3**

**Db.** pizz. *mp*

353

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f*

357

This musical score page contains measures 357, 358, and 359. The instruments and their parts are as follows:

- Vln. 1:** Treble clef, playing a rhythmic pattern of eighth and sixteenth notes with accents.
- Vln. 2:** Treble clef, playing a melodic line with eighth notes.
- Vln. 3:** Treble clef, playing a melodic line with eighth notes and a key signature change to one sharp.
- Vln. 4:** Treble clef, playing a melodic line with eighth notes and a key signature change to one flat.
- Vln. 5:** Treble clef, playing a melodic line with eighth notes and a key signature change to one flat.
- Vln. 6:** Treble clef, playing a melodic line with eighth notes and a key signature change to one flat.
- Vla. 1:** Alto clef, playing a melodic line with eighth notes, including a *mp* dynamic marking.
- Vla. 2:** Alto clef, playing a rhythmic pattern of eighth notes.
- Vla. 3:** Alto clef, playing a whole rest.
- Vc. 1:** Bass clef, playing a rhythmic pattern of eighth notes.
- Vc. 2:** Bass clef, playing a melodic line with eighth notes and accents.
- Vc. 3:** Bass clef, playing a whole rest.
- Db:** Bass clef, playing a melodic line with eighth notes and a key signature change to one flat.

**Z**

360

Vln. 1 arco dolce *p* *mp* senza vib.

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1 *mf*

Vla. 2

Vla. 3 con sord.

Vc. 1

Vc. 2

Vc. 3 arco *mp*

Db.

363

The musical score for measures 363-366 of 'Sweet Sorrow' features the following parts:

- Vln. 1:** Treble clef, starting with a half rest, followed by a triplet of eighth notes (Bb, A, G#) and a dotted half note (F#).
- Vln. 2:** Treble clef, eighth-note accompaniment.
- Vln. 3, 4, 5, 6:** Treble clef, playing triplets of eighth notes.
- Vla. 1:** Bass clef, starting with a half rest, followed by a triplet of eighth notes (Bb, A, G#) and a dotted half note (F#).
- Vla. 2:** Bass clef, eighth-note accompaniment.
- Vla. 3:** Bass clef, playing a triplet of eighth notes (F#, G, A) with a *mp* dynamic marking.
- Vc. 1:** Bass clef, eighth-note accompaniment.
- Vc. 2:** Bass clef, playing a melodic line with accents.
- Vc. 3:** Bass clef, playing a whole note.
- Db.:** Bass clef, playing a whole note.



367

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

Detailed description of the musical score: The score is for a string ensemble. It begins at measure 367. The key signature has one flat (B-flat). The time signature is 4/4. The first violin part (Vln. 1) has a melodic line with slurs and ties. The second violin part (Vln. 2) plays a rhythmic pattern of eighth notes. Violins 3, 4, 5, and 6 play a triplet of eighth notes. The viola parts (Vla. 1 and 2) have similar rhythmic patterns to the second violin. Viola 3 is silent. The first three violas (Vc. 1, 2, 3) play a rhythmic pattern of eighth notes. The double bass (Db.) part has a simple bass line with slurs and ties.

371

The musical score for measures 371 and 372 of 'Sweet Sorrow' is arranged for a string ensemble. The score is divided into two systems, each containing two measures. The instruments are listed on the left: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, Vc. 3, and Db. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The first system (measures 371-372) shows a complex texture with multiple voices. The second system (measures 373-374) continues the musical ideas, with some instruments playing sustained notes or rests.

373

*mp*

*p*

*p*

*p*

*p*

*tr* *b*

*mp*

*mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

376

ord. (con vib.)

Vln. 1 *mp*

Vln. 2 arco *mp*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1 *p*

Vla. 2

Vla. 3

Vc. 1 arco *p*

Vc. 2

Vc. 3

Db.

rit.

AA

Violin 1 (Vln. 1): Measure 381 starts with a half note G4. Measure 382 has a triplet of eighth notes (F4, G4, A4) and a dynamic marking of *pp*. Measure 383 features a sixteenth-note tremolo pattern with a dynamic marking of *pp*.

Violin 2 (Vln. 2): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *f* and a series of eighth-note patterns. Measure 383 continues with eighth-note patterns.

Violin 3 (Vln. 3): Measures 381-383 feature eighth-note patterns, with measure 383 ending with a whole rest.

Violin 4 (Vln. 4): Measures 381-383 feature eighth-note patterns, with measure 383 ending with a whole rest.

Violin 5 (Vln. 5): Measures 381-383 feature eighth-note patterns, with measure 383 ending with a whole rest.

Violin 6 (Vln. 6): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *pp* and a sixteenth-note tremolo pattern. Measure 383 continues with the tremolo pattern. Performance instruction: *sul tasto*.

Viola 1 (Vla. 1): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *mf* and a *pizz.* (pizzicato) marking. Measure 383 has a triplet of eighth notes and a dynamic marking of *mf*.

Viola 2 (Vla. 2): Measures 381-383 are silent.

Viola 3 (Vla. 3): Measures 381-383 are silent.

Cello 1 (Vc. 1): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *mf* and a *pizz.* marking. Measure 383 has a triplet of eighth notes and a dynamic marking of *mf*.

Cello 2 (Vc. 2): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *mf* and a *pizz.* marking. Measure 383 has a triplet of eighth notes and a dynamic marking of *mf*.

Cello 3 (Vc. 3): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *mf* and a *sul tasto* marking. Measure 383 is silent.

Double Bass (Db.): Measure 381 has a half note G4. Measure 382 has a dynamic marking of *mf*. Measure 383 has a half note G4 and a dynamic marking of *mf*.

384

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

387

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*con sord. arco*

*quasi da lontano*

*mp*

*arco*

*quasi da lontano*

*mp*

*p*

*p*

*p*

*p*

*mp*

*mp*

390

Violin 1 (Vln. 1) starts with a trill (tr) and a dynamic marking of *mf*, which increases to *f*. Violin 2 (Vln. 2) also features a trill (tr) and a dynamic marking of *f*. Violin 3 (Vln. 3), Violin 4 (Vln. 4), and Violin 5 (Vln. 5) have long, sustained notes. Violin 6 (Vln. 6) plays a rhythmic pattern of eighth notes. Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Viola 3 (Vla. 3) play chords and moving lines. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) have trill markings (tr) and dynamic markings (*mf* and *f*). The score is for measures 390, 391, and 392.





396

ord.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

399

IV *affettuoso, molto rubato* III

Vln. 1 *mf* *mf*

Vln. 2

Vln. 3 V V V

Vln. 4 V V V

Vln. 5 V V V

Vln. 6 V V V

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *pizz.* *mp*

Vc. 2 *mp*

Vc. 3

Db.

404

6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

407

, ord.

*sfz* *f*

3

pizz.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

bartok pizz.

*f*

**BB** Andante con moto

♩ = 55

411

Vln. 1 *mf* *IV* *3 ord.*

Vln. 2

Vln. 3 *con sord. (II)* *p* *3*

Vln. 4 *p*

Vln. 5 *delicato, quasi da lontano* *pp* *simile*

Vln. 6 *delicato, quasi da lontano* *pp* *simile*

Vla. 1 *p*

Vla. 2 *delicato, quasi da lontano* *pp* *simile*

Vla. 3 *delicato, quasi da lontano* *pp* *simile*

Vc. 1 *\* pizz.* *p* */* */*

Vc. 2

Vc. 3 *pizz.*

Db.



417

tr b

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.





# Lighter Shades of Pale

*For String Quartet*

First Light	5'45"
Daylight	1'55"
Twilight	3'04"
Candlelight	2'27"
Midnight	3'15"

Total Duration : 16'26"



# Lighter Shades of Pale

## First Light I

Melisande Wright

♩ = ca. 66 *tempo rubato quasi una cadenza*

Violin I *molto rubato*  
*mp* *p*

Violin II *con sord.*  
*p*

Viola *con sord.*  
*p*

Violoncello *con sord.*  
*p*

Vln. I 5  
*mf*

Vln. II

Vla.

Vc.

Vln. I 8  
*mf* *port.*

Vln. II

Vla.

Vc.

12

Vln. I *f* *p* 0 1 3

Vln. II

Vla.

Vc.

16

Vln. I *mp* *mf* *port.* *f* 5 3 3 3

Vln. II *mp*

Vla. *mp*

Vc. *mp*

21

Vln. I *mp* 3 6 *f* *sfz.* *mp* 3

Vln. II

Vla.

Vc.

26 *tr* *port.*

Vln. I: *tr*, *port.*, 3, 3, 6, *p*, *simile*

Vln. II: 8

Vla.: 8

Vc.: 8

31 *mp* 1 6 6 6 6 6 6 6 *f*

Vln. I: *mp*, 1, 6, 6, 6, 6, 6, 6, 6, *f*

Vln. II: -

Vla.: -

Vc.: -

34 *p* 6 6 6 6 6 6 6 6 *molto accel.*

Vln. I: *p*, 6, 6, 6, 6, 6, 6, 6, *f*, *molto accel.*

36 *molto aggressivo* 6 6 6 *a tempo* ♩ = 66 *ff*

Vln. I: 6, 6, 6, *a tempo* ♩ = 66, *ff*, *molto aggressivo*

**più mosso** ♩ = 76

Vln. I *dolce*  
40 *p*  
Vc. *senza sord. cantabile*  
*mp*

Vln. I  
43  
Vc. *>mf*

Vln. I  
45  
Vc.

Vln. I  
47  
Vc. *mf*

Vln. I  
49  
Vc.

51

Vln. I

Vla.

Vc.

6

senza sord.

*mf*

Detailed description: This system covers measures 51 and 52. The first violin part (Vln. I) features a continuous sixteenth-note triplet pattern, with each triplet marked with a '6' and a slur. The viola part (Vla.) is mostly silent, with a single note in measure 52 marked 'senza sord.' and 'mf'. The violin part (Vc.) plays a simple melodic line in measure 51, which continues into measure 52.

53

Vln. I

Vla.

Vc.

6

*f*

Detailed description: This system covers measures 53 and 54. The first violin part (Vln. I) continues the sixteenth-note triplet pattern, with triplets in measures 53 and 54 marked with a '6' and a slur. The viola part (Vla.) has a single note in measure 53 and another in measure 54. The violin part (Vc.) plays a melodic line starting in measure 53 with a forte (*f*) dynamic, continuing into measure 54.

55

Vln. I

Vln. II

Vla.

Vc.

6

senza sord.

*mp*

*mf*

*mf*

*tr*

*mf*

Detailed description: This system covers measures 55, 56, and 57. The first violin part (Vln. I) continues the sixteenth-note triplet pattern, with triplets in measures 55, 56, and 57 marked with a '6' and a slur. The second violin part (Vln. II) is silent in measure 55, then enters in measure 56 with a melodic line marked 'senza sord.' and 'mp', which continues into measure 57 marked 'mf'. The viola part (Vla.) has a single note in measure 55 and another in measure 56, with a tremolo in measure 57. The violin part (Vc.) plays a melodic line in measure 55, which continues into measure 56 and 57, marked 'mf'.



58

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

63

Vln. I

Vln. II

Vla.

Vc.

66

Vln. I

Vln. II

Vla.

Vc.

3

7

b  
tr

Detailed description: This system contains measures 66, 67, and 68. The Vln. I part features a rhythmic pattern of eighth notes with slurs. The Vln. II part has a few notes, including a triplet of eighth notes in measure 68. The Vla. part consists of chords, with a 'b' and 'tr' marking in measure 68. The Vc. part has a triplet of eighth notes in measure 66. A fermata is placed over the end of measure 68.

69

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 69, 70, 71, and 72. The Vln. I part continues with eighth-note patterns. The Vln. II part has a melodic line with slurs. The Vla. part has chords, with a fermata over the end of measure 72. The Vc. part has a melodic line with slurs and a fermata over the end of measure 72.

73

Vln. I

Vln. II

Vla.

Vc.

f

Detailed description: This system contains measures 73, 74, and 75. The Vln. I part continues with eighth-note patterns. The Vln. II part starts with a forte (f) dynamic and has a melodic line. The Vla. part has chords. The Vc. part has a melodic line. A fermata is placed over the end of measure 75.

76 *poco rit.*

Vln. I *sfz. ff*

Vln. II *p* *mf* pizz.

Vla. *p* *mf* pizz.

Vc. *p* *mf* pizz.

80 *rubato*

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

83 *poco accel.*

Vln. I *mp*

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

meno mosso ♩ = 66

88

Musical score for measures 88-92. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 88 starts with a *mp* dynamic. Violin I has a melodic line with slurs and a *mf* dynamic in measure 90. Violin II has a triplet in measure 89 and a *mf* dynamic in measure 90. Viola has a *mf* dynamic in measure 88 and a *mp* dynamic in measure 90. Violoncello has a *mp* dynamic in measure 88. The score ends with a fermata in measure 92.

93

Musical score for measures 93-97. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 93 starts with a *f* dynamic. Violin I has a melodic line with a *f* dynamic in measure 95 and a *tr* (trill) in measure 96. Violin II has a *ff* dynamic in measure 95 and a *tr* (trill) in measure 96. Viola has a *f* dynamic in measure 95. Violoncello has a *f* dynamic in measure 95. The score ends with a fermata in measure 97.

98

Musical score for measures 98-102. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 98 starts with a *p* dynamic. Violin I has a melodic line with a *p* dynamic in measure 100. Violin II has triplets in measures 98 and 99, and a *p* dynamic in measure 100. Viola has a *p* dynamic in measure 100. Violoncello has a *p* dynamic in measure 100. The score ends with a fermata in measure 102. The text "a niente" is written below the notes in measures 100, 101, and 102.

# Daylight

## II

cantabile e giocoso ♩ = 90

104

Vln. I *mp* *mf* *mp*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

107

Vln. I *mf* *tr* *b*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

poco rit. . . . . a tempo ♩ = 90

110

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

The musical score is for a string quartet in 4/4 time, key of B-flat major. It consists of three systems of staves. The first system (measures 104-106) features a melodic line in the first violin with dynamics *mp*, *mf*, and *mp*, and pizzicato accompaniment in the second violin, viola, and cello. The second system (measures 107-109) continues the first violin melody with a *mf* dynamic and includes a trill and a flat accidentals. The third system (measures 110-112) shows a tempo change from *poco rit.* to *a tempo* at measure 110, with a dynamic of *f* in the first violin and *mf* in the other instruments. The time signature changes to 2/4 at measure 110 and back to 4/4 at measure 112.

114

Vln. I *p* *mp*

Vln. II

Vla.

Vc.

2/4

Detailed description: This system contains measures 114, 115, and 116. The first violin part (Vln. I) features a melodic line with slurs and accents, starting at a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The second violin (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola (Vla.) and cello (Vc.) parts provide harmonic support with chords and moving lines.

117

Vln. I *mp*

Vln. II arco *mf*

Vla.

Vc.

2/4

*b* *tr*

Detailed description: This system contains measures 117, 118, 119, and 120. The first violin (Vln. I) has a melodic line with a crescendo leading to mezzo-piano (*mp*). The second violin (Vln. II) is marked *arco* and plays a rhythmic pattern at mezzo-forte (*mf*). The viola (Vla.) and cello (Vc.) parts continue with their accompaniment. A trill is indicated above the first violin staff in measure 119.

121

Vln. I *mp*

Vln. II *tr* 3

Vla.

Vc.

Detailed description: This system contains measures 121, 122, 123, and 124. The first violin (Vln. I) has a melodic line with a crescendo leading to mezzo-piano (*mp*). The second violin (Vln. II) features a trill in measure 121 and a triplet in measure 122. The viola (Vla.) and cello (Vc.) parts continue with their accompaniment.

poco rit. . . . .

124

Vln. I *port.* *mf*

Vln. II *mf*

Vla. arco *mf*

Vc. *f* 3 3 3 3

Detailed description: This system covers measures 124 to 126. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). Measure 124 starts with a 'poco rit.' marking. In measure 125, the Violin I part has a 'port.' (portando) marking. The Violin I and II parts play a melodic line with slurs. The Viola part plays chords, with an 'arco' marking in measure 125. The Violoncello part plays a rhythmic pattern of eighth notes, with a 'f' (forte) dynamic and four triplet markings (3) in measure 126.

127

Vln. I

Vln. II

Vla.

Vc. 3 3 3 3

Detailed description: This system covers measures 127 to 129. The key signature changes to two flats (B-flat and E-flat). The time signature changes to 3/4. The Violin I and II parts play a melodic line with slurs. The Viola part plays chords with slurs. The Violoncello part plays a rhythmic pattern of eighth notes, with four triplet markings (3) in measure 127. The system ends with a 3/4 time signature.

130

a tempo ♩ = 90

Vln. I *f*

Vln. II pizz. *f*

Vla. pizz. *f*

Vc. *f*

Detailed description: This system covers measures 130 to 133. The key signature changes to three flats (B-flat, E-flat, and A-flat). The time signature changes to 4/4. The Violin I part plays a melodic line with slurs, marked with a 'f' (forte) dynamic. The Violin II and Viola parts play chords, marked with 'pizz.' (pizzicato) and a 'f' dynamic. The Violoncello part plays a rhythmic pattern of eighth notes, marked with a 'f' dynamic. The system ends with a 4/4 time signature.

134

Vln. I

Vln. II

Vla.

Vc.

arco

arco

arco

trill

3

3

**temp rubato**

138

*molto rubato e espressivo*

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

3

141

Vln. I

Vln. II

Vla.

Vc.

mf

port.

IV

3

3



Twilight  
III

♩ = 104

144

ord. col legno

Vln. I

Vln. II

Vc.

pizz. *p*

*mp*

149

Vln. I

Vln. II

Vla.

Vc.

*mp*

154

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page contains three systems of musical notation for the piece 'Twilight III'. The first system (measures 144-148) features Violin I (Vln. I) with a woodblock effect (ord. col legno) and a dynamic of mezzo-piano (mp); Violin II (Vln. II) and Violoncello (Vc.) playing pizzicato (pizz.) with a dynamic of piano (p). The second system (measures 149-153) includes Violin I and II, Viola (Vla.), and Violoncello (Vc.), with the Viola playing at mezzo-piano (mp). The third system (measures 154-158) continues with Violin I and II, Viola, and Violoncello. The score is in 6/8 time and features a variety of rhythmic patterns and articulations.

159

Vln. I *mp* *pizz.*

Vln. II *mp*

Vla. *f*

Vc. *mp*

Detailed description: This system contains measures 159 through 163. The first violin part (Vln. I) features a rhythmic pattern of eighth notes with a dynamic marking of *mp* and a *pizz.* instruction. The second violin part (Vln. II) plays a similar rhythmic pattern with *mp* dynamics. The viola part (Vla.) has a melodic line with a dynamic marking of *f*. The cello part (Vc.) provides a bass line with a dynamic marking of *mp*. There are crescendo and decrescendo hairpins in the string parts.

*più mosso* ♩ = 160 - 180

164

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p* *port.*

Vc. *mf* *mp*

Detailed description: This system contains measures 164 through 167. The tempo is marked *più mosso* with a metronome marking of ♩ = 160 - 180. The first violin part (Vln. I) has a dynamic marking of *mf* in measure 164 and *p* in measure 165. The second violin part (Vln. II) has a dynamic marking of *mf* in measure 164 and *p* in measure 165. The viola part (Vla.) has a dynamic marking of *p* and a *port.* instruction. The cello part (Vc.) has a dynamic marking of *mf* in measure 164 and *mp* in measure 165. There are crescendo and decrescendo hairpins in the string parts.

168

Vln. I *f*

Vln. II *f*

Vla. *f* *ord.*

Vc. *f*

Detailed description: This system contains measures 168 through 171. The first violin part (Vln. I) has a dynamic marking of *f*. The second violin part (Vln. II) has a dynamic marking of *f*. The viola part (Vla.) has a dynamic marking of *f* and an *ord.* instruction. The cello part (Vc.) has a dynamic marking of *f*. There are crescendo and decrescendo hairpins in the string parts.

171

Vln. I arco *pp*

Vln. II arco *pp*

Vla.

Vc. arco *pp*

174

Vln. I

Vln. II

Vla.

Vc.

178 *con forza e molto vib.*

Vln. I *f*

Vln. II *ff*

Vla. *f*

Vc. *f*

vivo ♩ = 120 - 140

182

Vln. I *ff*

Vln. II *f* pizz.

Vla. pizz.

Vc. *f*

tr

3 3 3 3

Detailed description: This system covers measures 182 to 184. The first violin part (Vln. I) starts with a forte fortissimo (*ff*) dynamic and features a melodic line with triplets in measures 183 and 184, including a trill in measure 184. The second violin (Vln. II) and viola (Vla.) parts play a rhythmic accompaniment of eighth notes, with the viola part marked *pizz.* (pizzicato). The cello part (Vc.) provides a bass line with a forte (*f*) dynamic.

185

Vln. I

Vln. II

Vla.

Vc.

3

Detailed description: This system covers measures 185 and 186. The first violin part (Vln. I) has a melodic line with a triplet in measure 186. The second violin (Vln. II) and viola (Vla.) parts continue with their eighth-note accompaniment. The cello part (Vc.) continues with its bass line.

187

Vln. I

Vln. II

Vla.

Vc.

3

Detailed description: This system covers measures 187 to 189. The first violin part (Vln. I) features a melodic line with a triplet in measure 188. The second violin (Vln. II) and viola (Vla.) parts continue with their eighth-note accompaniment. The cello part (Vc.) continues with its bass line.

**meno mosso** ♩ = 72

190 dolce 6

Vln. I *mp*

Vln. II arco, sul pont. *mf*

Vla. arco, sul pont. *mf*

Vc. arco appassionato *mf* trm

192 6

Vln. I

Vln. II

Vla.

Vc. trm

195 6

Vln. I

Vln. II

Vla.

Vc.

197

Vln. I

Vln. II

Vla.

Vc.

*mp*

*ord.*

*mp*

*ord.*

*mp*

199

*8va*

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

*a niente*

*a niente*

*a niente*

*a niente*

Candlelight  
IVcantabile e religioso  $\text{♩} = 60$ 

204

Vln. I

Vln. II ord.

Vla. ord.

Vc. ord.

*mf*

*mp*

*mf*

5

208

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*  $\rightarrow$  *mp*

3

212

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mp*

*mp*

*mf*

*mf*

*mp*

3

Detailed description: This page contains three systems of musical notation for the piece 'Candlelight IV'. The first system (measures 204-207) features four staves: Violin I, Violin II (marked 'ord.'), Viola (marked 'ord.'), and Violoncello (marked 'ord.'). The Violoncello part includes a fingering '5' and dynamic markings of *mf* and *mp*. The second system (measures 208-211) shows the Violin I part with a triplet of eighth notes and dynamic markings of *mf*, *p*, and *mp*. The third system (measures 212-215) features a *f* dynamic in Violin I and *mp* dynamics in Violin II and Viola. The Violoncello part has *mf* and *mp* dynamics. A triplet of eighth notes is also present in Violin II.

216

Vln. I *f* *mf* *f*

Vln. II *mf*

Vla. *mf* *f* *mf*

Vc. *p* *mf*

molto rit. . . . . a tempo ♩ = 60

220

Vln. I *ff*

Vln. II *f*

Vla. *f* *f*

Vc. *f*

223

Vln. I *mp* *ff*

Vln. II *p* *mf* *sfz. f*

Vla. *p* *sfz. f*

Vc. *p* *sfz. f*



poco accel. . . . .

Musical score for measures 226-229. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major. Measure 226 starts with a treble clef and a key signature change to B-flat major. The Vln. I part features a melodic line with slurs and accents. The Vln. II part has a similar melodic line. The Vla. part consists of sustained notes with slurs. The Vc. part has a rhythmic accompaniment with slurs and accents. Dynamics include *mp* and *port.* (portando). The tempo marking *poco accel.* is indicated at the top right.

poco rit. . . . .

Musical score for measures 230-232. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major. Measure 230 starts with a treble clef and a key signature change to B-flat major. The Vln. I part features a melodic line with slurs and accents, including a trill in measure 231. The Vln. II part has a similar melodic line. The Vla. part consists of sustained notes with slurs. The Vc. part has a rhythmic accompaniment with slurs and accents. Dynamics include *f*, *mp*, and *ff*. The tempo marking *poco rit.* is indicated at the top right.

a tempo ♩ = 60

Musical score for measures 233-235. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major. Measure 233 starts with a treble clef and a key signature change to B-flat major. The Vln. I part features a melodic line with slurs and accents. The Vln. II part has a similar melodic line. The Vla. part consists of sustained notes with slurs and accents, including a 5-measure rest in measure 234 and a 3-measure rest in measure 235. The Vc. part has a rhythmic accompaniment with slurs and accents. Dynamics include *f* and *mf*. The tempo marking *a tempo* and the tempo indicator ♩ = 60 are indicated at the top left. The word *segue* is written at the top right. The piece concludes with a double bar line and a key signature change to B-flat major.

# Midnight

## V

237  $\text{♩} = 104$

Vln. I

Vla.

Vc. *pizz. strum* *mp*

240

Vln. I

Vla.

Vc.

243

Vln. I

Vla.

Vc.

246

Vln. I

Vln. II *mf*

Vla. *f*

Vc. *f*

249

Vln. I  
Vln. II  
Vla.  
Vc.

*vco*

This system contains measures 249, 250, and 251. The first violin part (Vln. I) is marked *vco* (violino concertino) and plays a sustained chord. The second violin (Vln. II) and viola (Vla.) parts play a melodic line with slurs. The cello (Vc.) part plays a rhythmic accompaniment of eighth-note chords, with a fermata over the final measure.

vivo, aggressivo ♩ = 130

252

Vln. I  
Vln. II  
Vla.  
Vc.

*vco*

*fff*

This system contains measures 252, 253, 254, and 255. The first violin part (Vln. I) has a long note in measure 252, followed by a rest in measure 253, and then a series of sixteenth-note chords in measures 254 and 255, marked *fff*. The second violin (Vln. II) and viola (Vla.) parts continue their melodic lines. The cello (Vc.) part continues its rhythmic accompaniment.

256

Vln. I  
Vln. II  
Vc.

*f*

This system contains measures 256, 257, and 258. The first violin part (Vln. I) plays a series of sixteenth-note chords, marked *f*. The second violin (Vln. II) part plays a melodic line with slurs. The cello (Vc.) part has a rest in measure 256 and then plays a few notes in measure 257.

259

Vln. I  
Vln. II  
Vla.  
Vc.

*sfz.*

Detailed description: This system covers measures 259 to 261. The first violin (Vln. I) plays a rhythmic pattern of eighth notes with accents. The second violin (Vln. II) has rests in measures 259 and 260, then enters in measure 261 with a melodic line. The viola (Vla.) has rests in measures 259 and 260, then enters in measure 261 with a rhythmic pattern. The cello (Vc.) has rests in measures 259 and 260, then enters in measure 261 with a rhythmic pattern. A forte dynamic marking (*sfz.*) is present in measure 261 for the second violin, viola, and cello.

262

Vln. I  
Vln. II  
Vla.  
Vc.

*f*

*pizz. o.s.o.b.*

*pizz.*

*f*

Detailed description: This system covers measures 262 to 265. The first violin (Vln. I) plays a rhythmic pattern of eighth notes with accents. The second violin (Vln. II) plays a melodic line with accents in measures 262 and 263, then has rests in measures 264 and 265. The viola (Vla.) plays a rhythmic pattern of eighth notes with accents in measures 262 and 263, then has rests in measures 264 and 265. The cello (Vc.) plays a rhythmic pattern of eighth notes with accents in measures 262 and 263, then has rests in measures 264 and 265. A forte dynamic marking (*f*) is present in measure 262 for the first violin, second violin, and viola. A *pizz.* marking is present in measure 264 for the viola. A *pizz. o.s.o.b.* marking is present in measure 264 for the second violin. A forte dynamic marking (*f*) is present in measure 265 for the second violin.

266

Vln. I  
Vln. II  
Vla.  
Vc.

*f*

*port.*

Detailed description: This system covers measures 266 to 268. The first violin (Vln. I) plays a melodic line with accents in measures 266 and 267, then has rests in measure 268. The second violin (Vln. II) plays a rhythmic pattern of eighth notes with accents in measures 266 and 267, then has rests in measure 268. The viola (Vla.) plays a rhythmic pattern of eighth notes with accents in measures 266 and 267, then has rests in measure 268. The cello (Vc.) plays a rhythmic pattern of eighth notes with accents in measures 266 and 267, then has rests in measure 268. A forte dynamic marking (*f*) is present in measure 266 for the first violin. A *port.* marking is present in measure 266 for the first violin.

269

Vln. I  
Vln. II  
Vla.  
Vc.

pizz. arco

Detailed description: This system covers measures 269 to 271. Measure 269 features a first violin part with a complex sixteenth-note pattern and a second violin part with a similar pattern marked 'pizz.'. The viola and cello parts provide harmonic support with chords and eighth notes. Measure 270 shows the first violin playing a descending eighth-note line, while the second violin and cello play sustained chords. Measure 271 continues the first violin's line, with the second violin and cello playing chords. The key signature has one flat, and the time signature is 3/4.

272

Vln. I  
Vln. II  
Vla.  
Vc.

pizz. arco pizz. arco

*(tap feet to same rhythm! until\*)*

*f*

Detailed description: This system covers measures 272 to 274. Measure 272 has the first violin playing a descending eighth-note line and the second violin playing chords marked 'pizz.'. Measure 273 shows the first violin continuing its line, with the second violin playing chords marked 'arco'. Measure 274 features a first violin part with a descending eighth-note line and a second violin part with chords marked 'pizz.'. The viola and cello parts play chords and eighth notes. The key signature has one flat, and the time signature is 3/4.

275

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system covers measures 275 to 277. Measure 275 features a first violin part with a complex sixteenth-note pattern and a second violin part with a similar pattern. The viola and cello parts provide harmonic support with chords and eighth notes. Measure 276 shows the first violin playing a descending eighth-note line, while the second violin and cello play sustained chords. Measure 277 continues the first violin's line, with the second violin and cello playing chords. The key signature has one flat, and the time signature is 3/4.

278

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*

Detailed description: This system covers measures 278 to 280. The first violin (Vln. I) plays a melodic line with slurs and accents. The second violin (Vln. II) provides harmonic support with chords and slurs. The viola (Vla.) has a similar melodic line to the first violin. The cello (Vc.) plays a steady bass line with slurs. A mezzo-piano (*mp*) dynamic marking is present in the second and third measures.

281

Vln. I  
Vln. II  
Vla.  
Vc.

*ff*  
*pizz.*  
*f*  
*\**

3

Detailed description: This system covers measures 281 to 284. The first violin (Vln. I) has a melodic line with a fortissimo (*ff*) dynamic marking. The second violin (Vln. II) continues with chords. The viola (Vla.) plays a pizzicato (*pizz.*) accompaniment. The cello (Vc.) has a bass line with a fortissimo (*f*) dynamic marking. A trill or triplet (3) is indicated in the first violin part in measure 284. An asterisk (\*) is placed above the second violin part in measure 282.

285

Vln. I  
Vln. II  
Vla.  
Vc.

3

Detailed description: This system covers measures 285 to 288. The first violin (Vln. I) plays a melodic line with slurs. The second violin (Vln. II) provides harmonic support with chords. The viola (Vla.) has a steady accompaniment. The cello (Vc.) plays a bass line. A trill or triplet (3) is indicated in the first violin part in measure 288.

289

Vln. I

Vln. II

Vla.

Vc.

*mp*

3

293

Vln. I

Vln. II

Vla.

Vc.

3

297

Vln. I

Vln. II

Vla.

Vc.

*mf*

3

301

Vln. I  
Vln. II  
Vla.  
Vc.

*f*

Detailed description: This system covers measures 301 to 303. The first violin part (Vln. I) features a melodic line with eighth-note patterns and slurs, starting at measure 301. The second violin (Vln. II) and viola (Vla.) parts play a rhythmic accompaniment of eighth notes. The cello (Vc.) part provides a steady bass line. A dynamic marking of *f* (forte) is placed below the first violin staff at the beginning of measure 302.

304

Vln. I  
Vln. II  
Vla.  
Vc.

*ff*  
*mp*  
*p*  
*p*

pizz.

Detailed description: This system covers measures 304 to 307. In measure 304, the first violin (Vln. I) has a dense sixteenth-note texture. In measure 305, the first violin part is marked *ff* (fortissimo). In measure 306, the first violin part is marked *mp* (mezzo-piano) and includes a *pizz.* (pizzicato) instruction. The second violin (Vln. II) and viola (Vla.) parts continue with their accompaniment, with dynamics of *p* (piano) in measures 306 and 307. The cello (Vc.) part remains consistent with a *p* dynamic.

308

Vln. I  
Vln. II  
Vla.  
Vc.

arco  
pizz. o.s.o.b.  
*f*  
*mp*  
arco  
*mp*  
*mp*

3

Detailed description: This system covers measures 308 to 311. The first violin (Vln. I) part is marked *arco* and features a melodic line with a triplet of eighth notes in measure 309. The second violin (Vln. II) part is marked *pizz. o.s.o.b.* (pizzicato on the outside of the bow) and *f* (forte) in measure 308. The viola (Vla.) part is marked *arco* and *mp* (mezzo-piano) in measure 309. The cello (Vc.) part is marked *mp* (mezzo-piano) throughout. A dynamic marking of *mp* is also present below the first violin staff in measure 309.



312

Vln. I

Vln. II

Vla.

Vc.

316

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

arco

con sord.

con sord.

319

Vln. I

Vln. II

Vla.

Vc.

*sfz.*

*sfz.*

*sfz.*

*sfz.*

*mp*

*p*

con sord.

*mp*

*p*

*mp*

arco

*mp*

*p*

*tempo rubato* (♩ = ca. 66), *molto vib.*

322 *quasi una cadenza*

Vln. I *f* *mp*

Vln. II

Vla.

Vc.

327

Vln. I *mf*

Vln. II

Vla.

Vc.

331

*continue semiquaver pattern until complete fade (other players are 'paused')*

Vln. I *p* *a niente*

Vln. II *a niente*

Vla. *a niente*

Vc. *a niente*

## The Golem Suite

*For Solo Harp*

I	3'55"
II	2'40"
III	2'30"

Total Duration : 9'30"

# The Golem Suite

## I

Misterioso ♩ = ca. 60 - 90

Melisande Wright

1

*molto rubato*

*mf* *pp* *(p) 3 3 3 3*

4

*mp* *f* *gliss.*

8

*p* *gliss.* *mf* *p* *sfz.*

14 *accel.*

*p* *Bb*

21

*poco cresc.* *continue fast tremolo* *mf* *Bb* *mp* *3*

24 *meno mosso*

Measures 24-27: Treble clef, key signature of one sharp (F#). Measure 24 features a 7-measure chordal pattern in the right hand and a 7-measure bass line in the left hand, both marked with accents and a *cresc.* dynamic. Measure 25 continues with similar patterns, marked *mf*. Measure 26 is marked *p*. Measure 27 is marked *mp*. The piece concludes with a *mf* dynamic. A *meno mosso* tempo marking is present at the top.

27 *rit.*

Measures 27-30: Treble clef, key signature of one sharp (F#). Measure 27 is marked *mp*. Measures 28-30 feature a 6-measure chordal pattern in the right hand and a 6-measure bass line in the left hand, both marked with accents. A *rit.* (ritardando) marking is present above the staff.

30 *poco accel.*

Measures 30-32: Bass clef, key signature of one sharp (F#). Measures 30-32 feature a 6-measure chordal pattern in the right hand and a 7-measure bass line in the left hand, both marked with accents. A *poco accel.* (poco accelerando) marking is present above the staff. A *cresc.* dynamic is marked in the right hand.

32 *rit.*

Measures 32-33: Bass clef, key signature of one sharp (F#). Measure 32 is marked *mp*. Measure 33 features a glissando in the right hand, marked *gliss.*. A *rit.* (ritardando) marking is present above the staff. A *ff* dynamic is marked in the left hand.

*Espressivo* ♩ = ca. 76

33

Measures 33-36: Treble clef, key signature of one sharp (F#). Measure 33 is marked *p*. Measure 34 is marked *simile*. Measure 35 is marked *mp*. Measure 36 is marked *mp*. A *mp* dynamic is also marked in the left hand.

36

Measures 36-39: Treble clef, key signature of one sharp (F#). Measure 36 is marked *mp*. Measure 37 is marked *mf*. Measure 38 is marked *mf*. Measure 39 is marked *mf*.

39

*mf*

B $\flat$   
A $\flat$

*f*

*molto rit.* . . . . . *a tempo*

42

*f*

*mf*

8<sup>va</sup>

46 (8)

51 (8)

G $\flat$

*mp*

G $\sharp$

G $\flat$

56

G $\sharp$

A $\sharp$  B $\flat$

60

*accel.*

*f*

Lento

molto accel.

Frenetico

63

Musical score for measures 63-65. The piece is in 4/4 time. Measure 63 has a first ending bracket over measures 63-64 and a second ending bracket over measures 64-65. Fingerings 1 and 2 are indicated above the notes. The tempo is Lento, and the dynamics are marked 'molto accel.' and 'ff'. The score includes glissando markings and fingerings.

66

Musical score for measures 66-70. The piece is in 4/4 time. Measure 66 has a first ending bracket over measures 66-67 and a second ending bracket over measures 67-68. The tempo is 'a tempo' and the dynamics are marked 'mp'. The score includes glissando markings, fingerings, and a key signature change to B-flat major (Bb) and A major (A#).

# II

Calmato ♩ = ca. 70

+ - | + + + +

*p.d.l.t.*

*simile*

Musical notation for measures 61-75. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Calmato' with a quarter note equal to approximately 70 beats per minute. The dynamic is *mp*. The notation includes a rhythmic pattern '+ - | + + + +' and a performance instruction '*p.d.l.t.*' above the staff. The music features a steady bass line and a melodic line in the right hand.

Musical notation for measures 76-79. The right hand continues with a melodic line, and the left hand maintains the bass line. The dynamics remain *mp*.

Musical notation for measures 80-84. Measure 80 is marked 'ord.' and *pp*. Measure 81 is marked *mp*. The right hand has a more active melodic line, while the left hand continues with the bass line.

Musical notation for measures 85-89. Measure 89 is marked *con forza* and *mf*. The right hand features a triplet of eighth notes. The left hand continues with the bass line.

Musical notation for measures 90-93. The right hand has a complex melodic line with many beamed notes. The left hand continues with the bass line.

Musical notation for measures 94-97. Measure 94 has a dynamic of *f*. Measure 95 has a performance instruction '*p.d.l.t.*'. The right hand has a complex melodic line with many beamed notes. The left hand continues with the bass line.



a tempo

98

*mf* F# D# C# Eb

*ord.*

*simile*

100

Db — *f*

104

Db — *p* Gb *f* A#  
(glissandi con due mani)

107

A# *p* A# A#

110

*rit.*

A# *(con due mani)* E# G# F# A# C#

a tempo

115

*mp*

*simile*

120

accel. . . . . rit. . . . .

*f*

*sfz.*

*E<sub>b</sub>*

a tempo

124

*ff*

*mf*

*p*

## III

Con Fuoco  $\text{♩} = 220$ 

+ + | + + + + +

Musical score for measures 128-135. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Con Fuoco' with a quarter note equal to 220 beats per minute. The dynamic is mezzo-piano (mp). The score features a steady bass line in the left hand and a more active melody in the right hand, including several doublets. A crescendo hairpin is visible in the right hand starting around measure 132.

Musical score for measures 136-143. The piece continues in 3/4 time with a key signature of three sharps. The dynamic remains mezzo-piano (mp). The right hand continues with doublets and chords, while the left hand maintains a consistent rhythmic pattern. A crescendo hairpin is present in the right hand.

Musical score for measures 144-152. The piece continues in 3/4 time with a key signature of three sharps. The dynamic is mezzo-piano (mp). This section includes a repeat sign with first and second endings. The right hand features doublets and chords, and the left hand has a steady bass line. A crescendo hairpin is visible in the right hand.

Musical score for measures 153-162. The piece continues in 3/4 time with a key signature of three sharps. The dynamic is mezzo-piano (mp). The right hand has a rest for the first three measures before entering with doublets. The left hand continues with a steady bass line. A crescendo hairpin is present in the right hand.

Musical score for measures 163-170. The piece continues in 3/4 time with a key signature of three sharps. The dynamic is mezzo-piano (mp). The right hand features doublets and chords, and the left hand has a steady bass line. A crescendo hairpin is present in the right hand.

172

*mp*

*l'ultima volta a niente*

**Ponderoso**

182

*f*

*mp*

**Dolce** ♩ = 100

193

*mp*

195

197

**meno mosso**

*rubato*

199

*G<sub>b</sub>*

*D<sub>#</sub>*

201

Musical score for measures 201-203. The piece is in A major (three sharps) and 3/4 time. Measure 201 features a piano accompaniment with a steady eighth-note pattern in the bass and a melody in the treble. Measure 202 continues this pattern. Measure 203 shows a change in the bass line and a fermata over the treble staff. A dynamic marking of *mf* is present.

**più mosso** ♩ = 120

204

Musical score for measures 204-208. The tempo is **più mosso**. Measure 204 starts with a treble clef and a dynamic marking of *mf*. The bass line has a steady eighth-note accompaniment. Measures 205-208 show a melodic line in the treble with various accidentals and a consistent bass accompaniment. Chord symbols  $G_4$ ,  $E_4$ , and  $E\#$  are indicated.

**meno mosso**

209

Musical score for measures 209-215. The tempo is **meno mosso**. Measure 209 continues the eighth-note accompaniment. Measures 210-215 feature a more complex texture with chords and a melodic line. Dynamic markings include *ff* and *mf*. Chord symbols  $E_4$ ,  $E\#$ ,  $F_4$ , and  $\emptyset$  are present.

**più mosso**

216

Musical score for measures 216-221. The tempo is **più mosso**. Measure 216 features a treble clef and a dynamic marking of *mp*. The bass line has a steady eighth-note accompaniment. Measures 217-221 show a melodic line in the treble with various accidentals and a consistent bass accompaniment. Chord symbols  $F_4$ ,  $F\#$ ,  $E\#$ , and  $E_4$  are indicated. A dynamic marking of *mf* is present.

**Con Fuoco** ♩ = 220

222

Musical score for measures 222-226. The tempo is **Con Fuoco**. Measure 222 starts with a treble clef and a dynamic marking of *mf*. The bass line has a steady eighth-note accompaniment. Measures 223-226 show a melodic line in the treble with various accidentals and a consistent bass accompaniment. Chord symbols  $E\#$ ,  $D\#$ , and  $A_4$  are indicated.

230

*mf* *p*

C<sub>4</sub>

238

poco accel. . . . . x3

*f mp*

246

$\text{♩} = \text{ca. } 60$

*ff* *sfz.* l.v.

**Part B – Sound Recordings - are available on  
a CD-Rom,  
held in the University of Adelaide Library.**

University of Adelaide  
Elder Conservatorium of Music  
Faculty of Humanities and Social Sciences

**Portfolio of**  
**Compositions and Exegesis:**  
**a personal interpretation of the**  
***klezmer* tradition.**

Submitted in fulfilment of the requirements  
for the degree of

Doctor of Philosophy

**Melisande Dale Wright**

B. Mus (Hons) 2005

In Two Volumes  
**Volume Two**

December 2010



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## 1. Introduction:

### A personal interpretation of the *klezmer* tradition

The works presented in Volume One (*Procession*, *Ulu Ushpizin*, *Sweet Sorrow*, *Lighter Shades of Pale* and *The Golem Suite*) form the primary basis of the submission. As supporting material for the portfolio, this accompanying exegesis documents the compositional journey experienced from the beginning of candidature until the completion of the portfolio. The commentaries on the works in Volume Two appear in the same order as the works are presented in Volume One (Part A). The order is chronological, except for the major orchestral work (*Procession*), which is discussed first.

The three movements of *Procession* were composed over the three years of candidature and sometimes concurrently with other works in the portfolio. Consequently, this work and its corresponding commentary could itself be considered a summary of the compositional development achieved over the course of this project. However, the variety of instrumentation present in the remainder of the portfolio (string quartet with piano, clarinet and double bass, thirteen strings, string quartet and solo harp) provide a magnified picture of the compositional growth, as certain compositional devices and textures are explored on a smaller and consequently more intimate scale.

The exegesis discusses various musical and aesthetic characteristics of the *klezmer* tradition that have been interpreted and incorporated into my compositional language as a means of enriching it and shaping its development. Further supporting material is presented in Volume One, including a history of the *Ashkenazim* and *klezmer* as Appendix A that may shed increased light on some of the material touched upon in the exegesis.

A CD of recordings (Volume 1, Part B) of some of the works (which, although not perfect representations, may be beneficial) has been included, as well as various charts of existing Jewish tunes/songs quoted within the portfolio and two original tunes composed during candidature but not included in the portfolio (Appendix B). Sources cited in this exegesis,

and other sources that have contributed to a general understanding of *klezmer* and its cultural associations are listed in Appendix C.

Accompanying much of the commentary in this exegesis are tables outlining core elements of the works (i.e. general form, aesthetics, harmony etc.) that serve as a visual aid, giving a brief analytical picture of the works. The melodic and motivic material explored in the portfolio has also been presented (in **Figures**) in order to demonstrate clearly the origin of the works and provide an explanation for the application and development of material.

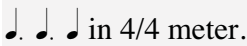
Occasionally, reference is made to specific characteristics of Jewish and *klezmer* traditions using Yiddish (y.) and also Hebrew (h.) terminology.<sup>1</sup> The table below provides details concerning the definition and background of these words.

<i>Ashkenazi</i>	<i>h.</i> plural <i>Ashkenazim</i> . Used originally to identify Jews in medieval times originating from <i>Ashkenaz</i> (a region along the Rhine in Germany).
<i>Klezmer</i>	<i>y.</i> The term comes from the Hebrew ‘ <i>kley</i> ’ (meaning ‘vessels/tools,’) and ‘ <i>zemer</i> ’ (meaning ‘song’). <sup>2</sup> Literally <i>klezmer</i> is ‘song for instruments’; in which players often seek to mimic the human voice (sing/sob/laugh/ululate etc.) This is how the term originated, but it was a word used only sporadically in reference to <i>Ashkenazi</i> folk music, and not an officially coined term describing the style until the 1970s. Musicians who play <i>klezmer</i> are <i>klezmerim</i> . Traditionally, <i>klezmer</i> is just instrumental music, although in the last century, singing has been an added dimension.
<i>Kapelye</i>	<i>y.</i> The band.
<i>Sukkot</i>	<i>h.</i> A religious Jewish holiday: The Feast of Booths/Tabernacles.

<sup>1</sup> These words, along with other non-english words, appear in *italics*.

<sup>2</sup> Cooper, Sue. (2003). *Part 1 - Why bother about history? - A brief introduction in to the history and background of Klezmer music*. Klezmer?

<[http://www.manchesterklezmer.org/pages\\_history\\_musicology/history\\_01.htm](http://www.manchesterklezmer.org/pages_history_musicology/history_01.htm)> (February 27, 2007)

<i>Yom Kippur</i>	<i>h.</i> A religious Jewish holiday: The Day of Atonement.
<i>Golem</i>	<i>h. / y.</i> A mythical creature from Jewish folklore.
<i>Shtetl</i>	<i>y.</i> plural <i>shtetlekh</i> . Little town or village. Many <i>shtetlekh</i> existed in Eastern Europe in the 18 <sup>th</sup> and 19 <sup>th</sup> Centuries.
<i>Ulu Ushpizin</i>	<i>h.</i> A greeting given to supernatural guests during Sukkot, translated “Come, exalted guests.”
<i>Tsimbl</i>	<i>y.</i> Cymbalom/Hammered Dulcimer <sup>3</sup>
<i>Shofar</i>	<i>h.</i> An ancient Jewish instrument constructed from a ram’s horn, usually only capable of playing 2 different pitches. The style of playing consisted of long, sustained notes and short, staccato-like repetitions of a certain pitch. <sup>4</sup>
<i>Bulgar</i>	from <i>y. Bulgarish</i> . A dance originally from Romania, characterised by  in 4/4 meter.
<i>Doina</i>	<i>y.</i> a non-metrical improvisation, specifically purposed for weddings and usually played by solo violin or clarinet.
<i>Freylekh</i>	<i>y.</i> (commonly spelled <i>Freilach</i> ). Very similar to the <i>bulgar</i> but faster. It is a joyful dance.
<i>Nigun</i>	<i>h.</i> A religious melody/song without words.
<i>Hora</i>	<i>y.</i> (from the Romanian dance of the same name) A slow dance in triple meter, with the accent on the 1 <sup>st</sup> and 3 <sup>rd</sup> beats.
<i>Ahava Rabbah</i>	<i>h.</i> a mode common to Jewish (and <i>klezmer</i> ) music. It is widely known as the Phrygian dominant or Spanish-Gypsy mode: 1 b2 3 4 5 b6 b7 (the 6 <sup>th</sup> is naturalised when used in approach to the tonic.)
<i>Mi Sheberach</i>	<i>h.</i> a Jewish (and <i>klezmer</i> ) mode built on the 7 <sup>th</sup> degree of <i>Ahava Rabbah</i> : 1 2 b3 #4 5 6 b7

<sup>3</sup> Horowitz, Josh. (unknown). *The Instruments of Budowitz*. Budowitz. <<http://www.budowitz.com>> (October 1, 2007).

<sup>4</sup> Idelsohn, Abraham. Z. (1956). *Jewish music in its historical development*. New York, United States of America: Schocken Books.

Over the course of their history in Europe from the 10<sup>th</sup> Century, the *Ashkenazim* were pushed from country to country as the tides of prejudice and persecution towards them continuously surfaced and resurfaced. This impacted not only their cultural identity but also their language (Yiddish)<sup>5</sup> and folk music (*klezmer*), which over the ages absorbed and assimilated countless musical influences and sonorities from what is now modern-day Germany, France, Turkey, the Middle East, Italy, Romania, Hungary, Spain, Russia, Poland and, most recently, America.

From 1791 to 1917, *Ashkenazi* Jews were confined to a region of Eastern Europe known as the Pale of Settlement. Though it marked an era of oppression and hardship, the Pale of Settlement<sup>6</sup> provided the landscape for a distinctive *Ashkenazi* culture to take root and develop. It is the music evolved in this era that is characteristically *klezmer* as we know it today, and it is this music that inspired revivalist *klezmerim* in America and Europe over the 20<sup>th</sup> and 21<sup>st</sup> Centuries as well as the popular Yiddish Stage Music.

Based upon Paul Schoenfield's explanation of *klezmer*,<sup>7</sup> these four components are foundational to the music from that era, known today as *klezmer*:

1. the use of *Ashkenazi* folk songs (unaccompanied melodies developed up to 20<sup>th</sup> Century),
2. the use of Oriental (Middle Eastern) and Eastern European modes and modal treatment,
3. the use of adapted synagogue melodies, and
4. Chassidic-style songs<sup>8</sup>, songs without words and dances.

An additional and important component of *klezmer* would also be:

---

<sup>5</sup> Until Post World War II, the Hebrew language had become a tradition almost lost in *Ashkenazi* culture. Synagogue worship and ritual prayers remained unaffected by any cultural assimilation, however Yiddish was the language of daily life and *klezmer*; the music of the people.

<sup>6</sup> Encyclopaedia Britannica Online (2007). *Pale*. Retrieved October 9, 2007 from Encyclopaedia Britannica Inc: <http://www.britannica.com/eb/article-9058069/pale>

<sup>7</sup> Schoenfield, Paul. (1994) Notes to *Four parables; Vaudeville; Klezmer rondos*. CD. London: Argo

<sup>8</sup> Chassidism is a branch of Judaism that thrived during the Pale of Settlement. It emphasises the importance of emotion, worship and the sacred nature of life with increased focus on prayer, song and dance.

5. the use of rhythmic dances (Greek, Turkish, Polish, Russian and Gypsy influenced).

The rich variety of influences that have shaped *klezmer* music over the last several centuries has caused the music to become relatable to so many other cultural styles, whilst maintaining a strong sense of individuality and Jewish aesthetic. *Klezmer* is a vital, emotionally evocative and expressive music capable of communicating Jewish sentiment to any audience. I have always appreciated the depth of sentiment and the vitality communicated in Jewish music and literature and I believe that there is great potential for compositional inspiration within *klezmer* specifically. This project marks only the beginning of a compositional journey directly influenced by this music.

The music of composers such as Osvaldo Golijov, David Schiff, Adam Gorb (as well as composers of Yiddish stage music) served as a beneficial guide in comprehending how Jewish and *klezmer* musical language can be successfully incorporated in to a more classical idiom. These composers, however, could all claim some degree of Jewish heritage (not necessarily *Ashkenazi*) and herein lies the foremost distinction between their work and the work submitted in this portfolio. I have no Jewish heritage, and although I have a deep respect and love for the music and its cultural associations, I can only present an outsider's (gentile) perspective. It is my personal interpretation and expression.

Within the portfolio, attempts have been made to explore and synthesise existing *klezmer* textures,<sup>9</sup> timbres and sonorities using varied instrumentation, playing techniques and experimenting with ornamentation and improvisation. Modal and rhythmic influences have also been incorporated and even specific motivic and melodic ideas characteristic to the *klezmer* idiom.

*Klezmer* dance music (as opposed to the freer, more improvisational and sometimes meditative music within the *klezmer* genre) makes use of tunes (not unlike Jazz) that form

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<sup>9</sup> The *kapelye* can include a variety of instruments, but typically clarinet, violin, double bass, accordion, *tsimbl*, mandolin, varied brass and percussion.

the standard repertoire for the common *kapelye*. Although these tunes have in recent times been notated, they were traditionally transmitted aurally and consisted of melody with basic chord changes, within standard forms (e.g. ABA, ABC, ABCA etc). Form, harmonic language and even the idea of ‘tune construction’ have also been researched within the portfolio as vehicles for inspiration.

Each work’s commentary discusses the motivation to incorporate certain elements of *klezmer* into my compositional style, how these elements have been interpreted and built upon in each case and the pitfalls and successes encountered on the journey.



## **2. *Procession*: an exposition and expansion**

From its conception it was decided that this orchestral work would have to demonstrate several varied aspects and treatments of *klezmer* in order to inspire and maintain interest for thirty minutes. Yet it must necessarily still communicate the continuation of ideas over extended periods of time. This work is divided into three movements, like three separate stanzas of a tone poem, with the hope that each movement will maintain a level of independence from the others, so that if a performance opportunity should arise for the work, or part thereof (which is a more likely scenario for the immediate future), then an audience could feasibly hear one isolated movement and it would stand on its own. Hence practicality dictated the decision on overall form for this work.

Both the second and third movements achieved this outcome. The first, however, due to a decision in thematic development and form, requires the presence of the other movements. It has become a prelude, or perhaps an appetizer that, in its understated way, prepares the palate for more. In the absence of a main course and dessert, this movement would appear arbitrary and leave both players and audience with a feeling of dissatisfaction.

While developing sketches for this work I came across “The Book of Klezmer”<sup>10</sup> by Yale Strom, in which he details an old account of a Jewish parade in 1741 through the Prague ghetto, in honour of the birth of Joseph Erzherzogs, son of Empress Maria Theresa. The Jewish community closed up shop one afternoon, decorated the streets and surrounding buildings in the ghetto and orchestrated a bright and celebratory affair in which many Jews paraded. Some were community officials, students of the Hebrew academy, musicians (*klezmerim*.) costumed men, singing orphan boys, lacemakers, tailors, synagogue heralds and street prayers, followed by horsemen, clowns, comedians and a wedding party. Each group brought its own entertaining act, song or music.

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<sup>10</sup> Strom, Yale. (2002). *The Book of Klezmer: The History, the Music, the Folklore from the 14th Century to the 21st*. Chicago, USA: Chicago Review Press Inc. 42

This parade concept binds the three movements of *Procession* together. There is an underlying 'march' quality to the entire work, whether it be subdued, solemn or spirited, and also an underlying sense of unity; characters being brought together in agreement. Musically this is outworked through use of texture.

One overriding process through which the three movements unfold is that of gradual motivic, melodic and harmonic development, so that as the whole work progresses, so too does the complexity of material used within the movements. There is also a continual development in the manner through which this material is introduced, handled and how it is conceptually linked to the parade. From small beginnings, this work evolves into something larger and more substantial.

*Procession I* (enter: the community officials and students of the Hebrew academy) is formed upon the treatment of simple, interconnected motifs. It is not overly melodic, and any melodic material is usually quoted and repeated in context with little alteration. The harmonic development is also limited and much of the movement preserves the notion of a drone or pedal tone.

*Procession II* (enter: the synagogue heralds, singing orphan boys, tradesmen and street prayers) explores melodic development one step further as lines become more lyrical and longer, and counterpoint is employed to a greater extent. There is also increased harmonic movement.

*Procession III* (enter: the horsemen, clowns and comedians and musicians) surges forward again, as the river of motivic and melodic material bursts its proverbial banks and there is an increased sense of thematic interaction. Harmonically, the movement makes use of chromatic colour and also shifts its tonal centre several times.

Increasing complexity of form and texture are two devices that play a role in the whole work in order to assist in the ever-expanding process of development. Texture is a necessary component in the communication of thematic material. Post-composition, I notice a

tendency in this work to exploit the usefulness of texture as a means of communicating a growing sense of unity (or disunity, depending on the section.) One obvious advantage of any ensemble or orchestral work is that there is already an established aesthetic of unity in purpose. This is useful to a composer, for one can treat individual players and themes as characters, using different orchestral textures to convey scenic backdrops for them.

Solo lines are likened to those characters in life that, compelled to speak up or lead, voice their thoughts and new ideas. A unison texture, although perhaps merely a blind following, is a strengthening of purpose. Heterophony can be used to demonstrate when an idea is reinforced, but owned and expressed individually, and if/when all ideas come together in harmony (philosophically speaking) the resultant polyphonic texture can convey the beauty and indispensable nature of diversity.

This whole concept is common in much orchestral work and follows closely with a natural trend within *klezmer*. Another compositional technique that influenced the texture was the employment of solo lines (sometimes mini-cadenzas) in order to achieve transition and/or modulation. This usually occurred in one of two ways. The first resulted from a more subliminal, compositional approach, as instrumental solos instinctively pushed the work into new harmonic or thematic environments, thus impacting destination keys and modal choices.

In the first stages of candidature it was necessary to become immersed in *klezmer* music through recordings of every kind until the tunes and arrangements were more easily recognisable and synthesised. The intent was to absorb, by osmosis, as much *klezmer* as possible so that it would finally express itself naturally through my compositional style. This is probably the most effective 'research' conducted, having the immediate effect on the instinctive inclination to develop a melody or solo passage in a melodic/harmonic manner that perhaps would not have occurred had it been composed a year earlier.

The second and more deliberate means by which the use of solo lines impacted modulations/transitions, occurred when two sections needed to be fused together and no

amount of cadential manipulation seemed to be convincing. If a solo line could bridge a gap tastefully or imply modulation effectively, it was incorporated. This practice is not unusual in *klezmer* music either, for within the *kapelye* the leader (usually a clarinetist or violinist) can direct chord changes and song transitions through musical cues via soloing.

As *Procession* develops and expands, there is a noticeable shift from string solos towards wind instrumental solos (usually clarinet). This is designed to reflect the gradual change that *klezmer* underwent from violin (once being the choice solo instrument) to clarinet (as it became more readily available to Eastern European Jews) which had a greater capacity to project itself and mimic the human voice, especially in the art of cantillation. Similarly, the piano only appears in the second movement because piano was not considered a *klezmer* instrument until the 20<sup>th</sup> Century due to its unavailability in the Pale, and although it is harmonically useful it is not considered a necessary inclusion in *klezmer* ensembles today.

## *Procession: I*

This movement is formed over an altered ternary structure. AB – C – ABAr ; where the material of Section A appears at the very end as a means of conclusion, but in a retrograde manner so the work disappears almost palindromically with how it initially appeared. This technique aided in finishing the movement in a way that would enhance the entry of the subsequent movement, for there is a stark contrast between the rhythmic, yet uncertain A pedalled throughout the piece, and the certainty with which *II* begins.

*Procession I* fluctuates between the two main Jewish modes: *Mi Sheberach* and *Ahava Rabbah*, both with the common tonal centre of A. One goal in this movement was to keep harmonic and melodic exploration to a minimum, focusing instead on a slow motivic development within the confines of the A minor (Am) and A major (A). This was a personal challenge set in order to curb a natural tendency towards composing episodic music, as well as a means of ‘starting small’ and leaving room for future growth over the work.

Although much of the material in this movement is motivic, there is one distinct melody around which Section C is based (see **Figure 1**). It is a *Hora*, composed as a self-contained tune that appears in full and is homophonically and dynamically built up before it is broken down and the transition back to Section A begins. In the treatment of this *Hora*, Ravel’s ‘Bolero’<sup>11</sup> served as a continual reminder that unashamed repetition need not become monotonous, and can in fact be a very useful compositional tool. Another inspiration for this work was a *klezmer* recording<sup>12</sup> I once heard, throughout which one melody was build upon homophonically in thirds until 4 separate parts combine to voice parallel seventh chords. This effect was experimented with, as mentioned earlier, but whether it be the fault of the melody or the harmony, it could not be successfully synthesised to the full. The solution settled upon involved building up the harmonies to the triad and creating another part that

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<sup>11</sup> Ravel, Maurice . 1972. *The best of Ravel*. Decca Eloquence: 466 667-2.

<sup>12</sup> This recording made a distinct impression at the time of hearing, but I cannot recall any details.

alluded to the extra harmony without actually stating it (see Rehearsal mark G; winds, strings and trumpet).

Motivically the movement is centred on the very first line stated in the solo violin (see **Figure 2**). All other featured motifs are based upon the contour of this motif or derived from the *Hora* melody, so that there is a continued sense of familiarity uniting the sections, despite the changes in time signature, mode and the modulation to the parallel key (see **Figures 3, 4 and 5**).

Of note in this composition, and the portfolio as a whole, is the strategic and motivic use of the ascending 5<sup>th</sup> and octave. These are mostly intended to mirror the *Shofar* which, combined with the Timpani in this work, hearkens back to much earlier times in Jewish history.

FIGURE 1

HORA MELODY

FIGURE 2

**Shofar Motif** is characterised by rising 5th or octave (e.g. oboe b.31)

**Motif 1** resembles b.1 of the Hora melody

FIGURE 3

**Motif 1a** is a turnaround figure. It is very close in contour to a retrograde treatment of b.1 of the Hora melody. Ob. 2 in b.58 also plays a variation of it.

FIGURE 4

**Motif 2** is very close intervallically and in contour with the first 2 bars of the Hora melody.

FIGURE 5

**Motif 3** is almost a counterpoint melody, derived from a fragment of the Hora melody. (below)

TABLE 1: PROCESSION I

Bar/s	Section	Melody/Motif	Tempo	Time Sig.	Harmony	Mode/Scale	Other
1 – 58	A	Shofar Mot Mot 1, Mot 2	$\text{♩} = 65$	6/8	A pedal (A5 or Am)	A <i>Mi Sheberach</i> * (*D and F alluding to Aeolian)	Pulsing rhythm, occasional 5/8 gives sense of arrhythmia
59 – 64	Transition				Am6 – E7/B – E7b9 (only diversion from A pedal)	(E mixolydian)	building
65 – 83	B	Mot 3 Shofar Mot Mot 1a			A – Bb – A (I – bII – I)	A <i>Ahava Rabbah</i>	
84 – 92	Mini- Cadenza				A pedal		
93 – 160	C	Hora melody (repeated)	$\text{♩} = 110$	3/4	A pedal – Gm – A (I – bvii – I)		<i>Hora</i> melody gradually harmonised in 3rds, building up triad
161 – 187	Transition	Hora breakdown Shofar Mot Mot 1			Hora theme reharmonised A – G7b9/Ab – G7 – F7b9/Gb – F#half dim - F		
188 – 239	A	Shofar Mot Mot 1a, Mot 1, Mot 2	$\text{♩} = 65$	6/8	A pedal with colour tones descending in solo parts	A <i>Mi Sheberach</i> * (A Phrygian) (E mixolydian)	
240 – 251	Transition				Am6 – E7/B – E7b9 (only diversion from A pedal)		
252 – 269	B	Mot 3 Shofar Mot			A – Bb – A (I – bII – I)	A <i>Ahava Rabbah</i>	More colour and different textures than previous section B
270 – 293	Ar	Mot 2			A pedal (A5 or Am)	A <i>Mi Sheberach</i>	Section A treated in retrograde fashion



## *Procession: II*

Rather than examine this movement section by section, it would be best to discover its origins since they are of utmost importance to the development of the movement and even the work as a whole. *Procession II* was the first movement to be composed and was almost completed before anything more than the character and complexity of *I* and *III* had been decided upon. Reflecting back to June 2007 gives greater insight into *Procession II* for it was at this time that the work *Ulu Ushpizin* had just been completed for the Core Component of the program. In formulating ideas for *Ulu Ushpizin*, I discovered a traditional Jewish melody, usually sung before *Yom Kippur* (the Day of Atonement), called *Kol Nidre*. With the intent to convey a sense of religious sobriety, this melody was partially quoted, in its most accepted harmonization by L. Liewandowski.<sup>13</sup>

After having presented *Ulu Ushpizin*, it became apparent that one interesting compositional avenue for research could be the synthesis of ‘tunes’, in order to develop a greater understanding of what differentiates *klezmer* and Jewish tunes from non- *klezmer*/Jewish music, and in the interests of increased originality. These new tunes would become the basis for the formulation of other works within the portfolio.<sup>14</sup>

With a mental picture of synagogue heralds, street prayers, horsemen, lacemakers and singing orphan boys, one after the other making their commemorative walk through the streets of the ghetto, a tune (Melancholic Melody) was composed that drew much from the nature of *Kol Nidre*. Another significant inspiration for the new tune, titled ‘Melancholic Melody’ (see **Figure 6**) was John Williams’ theme from *Schindler’s List*<sup>15</sup>, performed on the violin by *klezmorim*, Itzhak Perlman. It is a yearning theme that made a considerable and lasting impression since having seen the film several years previously.

Throughout much of the portfolio it is hoped that one pervading Jewish aesthetic is communicated; that of enduring this day’s sorrow because hope and joy will be found

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<sup>13</sup> This is discussed in greater detail in the commentary for *Ulu Ushpizin*.

<sup>14</sup> One such example already appeared in *Procession I: The Hora*.

<sup>15</sup> *Schindler’s List*. Steven Spielberg (director). DVD. USA: Universal Pictures Video, 2004.

tomorrow.<sup>16</sup> This sentiment is essential to the formation and continuation of *klezmer* music. Birthed in rebellion to a tradition of grief,<sup>17</sup> *klezmer* revived the notion of dancing in spite of circumstance, and celebrating in spite of persecution, in anticipation of happier and more certain times. This is one of the reasons why *klezmer* thrived within the confines of the Pale of Settlement.

“Melancholic Melody”, perhaps inappropriately titled, was composed to reflect the essence of this aesthetic. It begins in a mournful tone, almost like a prayer, and ends similarly but in between, experiences a hopeful lift. This was accomplished using the western association of minor tonality/modality with sadness, and major: happiness. One conspicuous disparity between *klezmer* and more westernised music is this stereotypical association. Much of *klezmer* is cheerful dance music, and it is momentum and style, rather than tonality, that expresses or creates the mood. However, for this movement it was an instinctive decision to modulate from D minor to the parallel key of D major for the sake of a stereotypical lift.

Harmonically, “Melancholic Melody” also draws from a more popular western vernacular, yet there is reference melodically to standard *klezmer* motifs and modal inflections. “Melancholic Melody” employs various *klezmer* and more traditional devices. For example:

<i>Klezmer</i> devices	Traditional (western) devices
Parallel key modulation	Use of progression by 5ths (from bar 13)
Ascending arpeggiated lines (bar 5)	Secondary dominance (bars 14, 16)
The motif in bar 16	Ternary form
bVI – V – I (Bb7 A7 Dm)	
Octave melodic leaps	
Alludes to <i>Mi Sheberach</i> mode when melody is harmonised with Gm (bar 4)	

<sup>16</sup> A similar aesthetic is explored in-depth in *Sweet Sorrow*.

<sup>17</sup> When the Israelites’ temple was destroyed in 70AD, instrumental music (both religious and secular) was banned as a sign of national mourning. The *Ashkenazim* continued this tradition for a thousand years until (in spite of the Rabbis) instrumental music gradually infiltrated secular culture from neighbouring communities.

The treatment of “Melancholic Melody” in *Procession II* is somewhat atypically *klezmer*. It does not noticeably emerge until bar 362 of the movement, after what resembles a *doina* (featuring solo wind instrumental lines), and when it does, it is only a partial quotation and not within its original harmonic context. The genesis of the melodic and motivic material in this movement (see **Figures 7-15**) can mostly be traced back to the “Melancholic Melody”.

The *doina* is an opportunity for the solo reed timbre to establish itself as an emerging dominant force in the work. It makes use of the aforementioned harmonic stagnancy by which early *klezmer* is particularly characterised, and explores increased ornamentation (via semitone trills, tremolos, *klezmer* motifs, grace notes, etc.) within the instrumental parts. Another force that emerges during this movement is Chromaticism. As the movement progresses, particularly after the 4/4 section (from bar 438), chromatic colours are interspersed amongst the existing melodic and motivic material. There are increased ascending and descending passages of chromatic quality that forecast a shift in tonal colour and the development that would ensue in *Procession III*.

*Procession II* reuses one modulation technique from the prior movement, mirrored also in the “Melancholic Melody”; that of modulation by parallel key. There is fluidity about the form; an ebb and flow between subdued transitory sections and full orchestral timbres that range from almost dreamlike sonorities (achieved with the use of harp *glissandi*, glockenspiel, ‘washes’ of sound in other instruments and fluctuating chords) to what could be texturally described as ‘majestic’ (characterised by undulating phrases in lower register strings and ornamental flourishes in the wind section). The ‘Melancholic Melody’ is continuously hinted at in fragments until the final section from bar 459 (Rehearsal mark W), where it is for the first (and final) time quoted in its entirety via solo string lines and a sombre horn accompaniment. As it draws to a conclusion, so does the work – farewelling an era dominated by strings and the dawn of the reed instrument. Most importantly, the movement concludes having achieved the birth of the ‘new tune’.

FIGURE 6

MELANCHOLIC MELODY

Chord progression: Dm, A, B $\flat$ , Gm, Dm, Gm, G $\sharp$ o7, A, B $\flat$ 7, A, Dm, A, C, C7, F, B $\flat$ , E7(b9), A, D, Gm, C, F, B $\flat$ , G $\sharp$ o7, A, B $\flat$ 7, A, Dm, A, B $\flat$ , Gm, Dm, G7, A, Dm.

The melody consists of a single line of music in 3/4 time, starting with a treble clef and a key signature of one flat. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the piece includes a triplet of eighth notes.

FIGURE 7

Cl. 1 b.306  
B Cl. b.314

Motif 1 (and a variation) - Octave/5th leap.

FIGURE 8

Horn 1 b.310  
Cl. 1 b.349  
Fl. b.473

Motif 2 (and examples of variations)

**FIGURE 9**

**Motif 3** (and a variation) - from b.2 Melancholic Melody. Appears elsewhere, e.g. Fl. b.385, Cl. b.415.

**FIGURE 10**

**Melody 1** is comprised of mirrored cells. from b.7 of Melancholic Melody

fragment; treated motivically

**FIGURE 11**

**Motif 4** is over a Dm pedal. An example of a common klezmer motif.

**FIGURE 12**

**Melody 2** is a chromatic counterpoint to the Melancholic Melody. It is hinted at at the very beginning b.294 in Vln 1, shorter and slightly altered.

**FIGURE 13**

**FIGURE 14**

**Motif 5**

**FIGURE 15**

**Melody 4** was intended as the first counterpoint melody to be constructed for the Melancholic Melody but not ever incorporated until the movement modulated to Dmajor, so it was necessarily adjusted to fit the new harmonic progression. However, since the Melancholic Melody does not appear in this section, Melody 4 now acts in counterpoint to Melody 2. It does not relate specifically to any previous material but the rising 4th is reminiscent of the same interval and pitches used in the 4th last bar of the Melancholic Melody.

TABLE 2: PROCESSION II

Bar/s	Section	Melody/Motif	Tempo ♩ =	Time Sig.	Mode/Scale/Harmony	Other
294 – 304	Clarinet Solo	Mot 1	60	3/4	D <i>Mi Sheberach</i> and harmonic minor Dm Gm7/D Gm6/D Dm Asus A	Clarinet begins with an idea derived from Melodic Melody
305 – 326	Tutti, build.	Mot 1 Mot 2 Mel 1; fragment			Dm/F Dm/A Bb7/F Bb7 (Bb mixolydian) A ( <i>Ahava Rabbah</i> ) Modulation to A, b.19 A Bb7 A/E Bb7 A Gm A Modulation back to Dm	Full orchestra texture. Use of harp and glock. and con sord. strings gives a 'dreamlike' sonority
327 – 256	Timpani intro to Doina. Clarinet solo	Mot 4	rubato		Dm (D <i>Mi Sheberach</i> ) E7b13 A ( <i>Ahava Rabbah</i> )	<i>Doina</i> is conducted in cues. Effect of 'cantillation' in clarinet.
257 – 380	Wind melody	Mel 2, Melancholic Melody (partial)	70		Dm (chromatic colours)	Arpeggiated bassline – <i>klezmer</i>
381 – 388	Transition				Dm Bb/D Gm6/D Dm A – begin modulation to parallel key	
389 – 404	Tutti	Mel 2 Mel 3 Mel 4			D major D Bb/D Ehalfdim/D D Gm/D A/D	Majestic texture. Seesawing bass registers
405 – 437	Wind solos	Mot 5			Gm Dm/F Ehalfdim Dm A/E Dm/F D/F# Gm Bb/F Ehalfdim D7 Eb7 D7 (D <i>Ahava Rabbah</i> ). (Temporarily in Gm.) Gm Dm/F Ehalfdim Dm A/E Dm/F E/G# E7b9 A (to resolve back to Dm)	Chromatic dissonances. Bass line voiced motivically to reflect Melancholic Melody
438 – 458	Tutti	Melancholic Melody (triplets)	90	4/4	Dm (chromatic)	Almost 3/4 & 4/4 juxtaposition. Struggle
459 – 490	String Solos	Melancholic Melody (in full)	60	3/4	(D harmonic minor) Dm A Bbmaj7 Gm Dm Gm G#halfdim A Dm A7/C# C F/A Gm7 /F E7b9 A D Gm C F7 Bb G#halfdim A Bb7 A7 Dm A7/C# Dm7/C Gm/Bb Dm/A G A Dm (Bb7/Ab) Dm	Horns convey impression of a very sombre procession. Voicing of chords with descending bassline

### ***Procession: III***

*Procession III* was the final movement composed. Considerable time lapsed between the completion of *II* (December 2008) and the commencement of *III* (October 2009), because the months in between were devoted to the composition of other works within the portfolio, including *Procession I*. This could have created a dilemma in the general flow of the work, however it seems rather to have enhanced the goal of expansion and increasing complexity. Through the compositional journey taken in *I* and *II* and the other works in the portfolio, *Procession III* marks the culmination of techniques and processes learned and improved over the course of candidature. It demonstrates a better understanding and implementation of standard compositional techniques as well as a more instinctive use of *klezmer* sonorities.

The work was composed with greater ease than the previous movements and in retrospect, this is likely a direct result of three years spent in experimentation and exploration; three years of added experience.

This movement provides a backdrop for which the clarinet embarks on a journey of self-discovery. The introduction begins somberly, much in the same vein as in previous movements, but evolves into a light-hearted, colourful adventure in which the clarinet (and other reed instruments) features – with extended player techniques and idiomatic *klezmer* inflections.

While it is difficult to isolate the origins of all the material within the movement, the following table outlines the compositional techniques and devices that were deliberately (as opposed to instinctively) incorporated into the work. Since there has historically been significant crossover and cross-pollination between the *klezmer* and more traditional western styles, some of these devices do not exclusively belong to either column but could justifiably belong to both.

<b><i>Klezmer</i> devices</b>	<b>More traditional (western) devices</b>
<p>Use of characteristically <i>klezmer</i> motifs (e.g. Fig. 18) and inflections (e.g. <i>quasi-cadenzas</i> and Gershwin <i>glissandi</i> and tremolos) and extended player technique,</p> <p>Climbing modulations (e.g. Dm to Em to Fm in the Recapitulation in which thematic material in transposed and iterated),</p> <p>Heterophonic treatment of melodic material,</p> <p>Extensive use of tremolos in an accompanying texture,</p> <p>The use of ‘tunes’,</p> <p>The comical personality associated with some <i>klezmer</i> and also Yiddish theatre (e.g. The melodic material and use of woodblocks, vibra-slap etc. in the percussion).</p>	<p>Tension created via chromaticism (rather than simply dissonance),</p> <p>Sonata form,</p> <p>Polyphony (converging themes and motifs and the combinations of slower and faster moving melodic material),</p> <p>Fluctuating harmonic material and progressions (e.g. Impressionist-like harmonic movement by thirds bars 625-628),</p> <p>Various full orchestral textures,</p> <p>Orchestration techniques: flourishes, manipulating melody to achieve more convincing transitions/modulations,</p> <p>Additive melodic treatment (e.g. from bar 622), retrogrades, inversions and breaking down melodies into cells (although some of this can occur in <i>klezmer</i> improvisation).</p>

This movement has perhaps achieved a better synergy and integration of the *klezmer* idiom with my own personal style than the other movements.



FIGURE 16

MISCHIEVOUS MELODY

The musical score for 'Mischievous Melody' is presented in ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a treble clef. The chords are indicated above the staff lines. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the piece.

*Mischievous Melody (MM)* is not harmonised in the original manner, but with many passing chords. It first appears b.543 in *Clarinet 1*.

**FIGURE 17**

Vln. 1 b.496



**Motif 1** (and a variation) is chromatically identical to Motif 1a from Procession I, and forms the basis from which the MM builds (see b.1 MM).

**FIGURE 18**

Fl. b.512



**Motif 2** is a typical klezmer flourish.

**FIGURE 19**

Tba/Bsn. b.502



**Motif 3**, characterized by octave leap and descending line, is also alluded to in b.496 Db, and appears in retrograde in b.510 Vc.

**FIGURE 20**

Picc./Fl. b.512



**Melody 1** - Octave leap features again. The bracketed portion is derived from Motif 3.

**FIGURE 21**

Cl. 1 b.527



**Melody 2** is based around the rhythmic pattern, ♩ ♩ ♩, which becomes of greater thematic importance as the movement progresses. It was designed to reflect the personality of MM but more chromatically, as it requires flexibility when it reappears later and the harmony changes underneath. E.g. Picc. b.559.

**FIGURE 22**

B Cl. b.527 (but in bass clef)



**Melody 3** appears in the lower voicing of the staccatoed accompaniment, but is of melodic significance. It acts in counterpoint to Melody 2. The bracketed portion is similar in contour to the 2nd bar of Melody 1. The leap of the 4th, which is repeated, is reminiscent of a Shofar. It reappears in fragments, most notably b.543 Vc.

Vc. pizz. b.543



(fragment of Melody 3)

**FIGURE 23**

Vc. b. 592



**Melody 4** is based upon the bracketed portion of Melody 1. This melody appears in a 'full orchestral' texture and its 'legato' nature appears in contrast (and relief) to the MM. It is also melodically flexible, is altered and fragmented on occasion in order to assist with harmonic development or transitions. It acts in counterpoint to Melody 5.

**FIGURE 24**

Vln.1 b.680



**Motif 4** is a chromatic, swell-like, transitory motif. Similar to Motif 1. It also appears as fragment b.693 Hn.

Horn 1. b.585



**Motif 4a**

**FIGURE 25**

Vln 2. b.682

Melody 5 is derived from an inversion of MM. Some intervals have been altered slightly for convenience.

Mischievous Melody

**FIGURE 26**

B.Cl. b.606

Motif 5 - formed from the bracketed portion of Melody 4 and used chromatically to shift harmony.

**FIGURE 27**

Glock. b.610

Motif 6 - derived from the bracketed fragment of Melody 2. This motif is broken down later and an additive technique is used to build it up. b.622 Trt. It is chromatically versatile and used to bring about modulation. The bracketed cell forms the basis for the rhythmic motif b.782 in the horns used in the concluding episode of the movement.

**FIGURE 28**

Vln 1. b.655

Melody 6 is based on Motif 4 and used in counterpoint to Melody 4. It also has a chromatic flexibility.

Fl. b.682

Melody 6a



TABLE 3 continued: PROCESSION III

Bar/s	Section	Melody/Motif	Tempo ♩ = 100	Time Sig.	Mode/Scale/Harmony	Other		
693 – 702	Climax	Mel 4 (frag), Mot 5, Mot 4 (frag), Mot 1 Mel 4 (frag)	100	4/4	D/A Cm/A D/A Cm/G B/F# C#/F# B/F# C#m/F# F#7/E F#7/D# D7	Swells/ <i>glissandi</i> / Chromaticism Much unison in string lines		
703 – 734	Swells Timpani	Mel 2, Mel 3, Mot 4, Mel 3 (frag)					Min 9 <sup>th</sup> interval treated motivically Dm D7 Dm D7 Gm D A5 D/A A5 D7b9 A7	Chromaticism is cultivated further
735 – 766	<b>Re-cap</b>	Mel 3 (frag), MM Mel 3 (frag), MM, Mel 2					Dm Modulation to Em Modulation to (Fm)	Eg. Chromatic climb b.273
767 – 779		Mel 3 (frag) MM, Mot 4a	Fm		Oom-pah			
780 – 790	<b>Conclusion</b>	Mot 6 (frag), MM (frag), Unison Mot 6.			C7 Db/C C7 unison C5	Increasing rhythmic syncopation. Gershwin-style clarinet re- entry		

### 3. *Ulu Ushpizin*: an experiment

Mentioned in the commentary of *Procession II* was the initial work composed for this portfolio. *Ulu Ushpizin*, completed in June 2007 for the Core Component of the Structured Program (CCSP) and presented in July of the same year, was a by-product of renewed compositional enthusiasm (owed to the fresh purpose and direction that the research project provided) and a working understanding of *klezmer* and its associated cultural heritage. With this work began the stylistic journey that, for the purposes of this exegesis, concluded with the final movement of *Procession*.

The compositional disparity evident between the first and final works of the portfolio, greater than between the movements of *Procession*, is a good indication of compositional development over the duration of the project. *Procession III* reflects a greater synthesis of *klezmer* into my personal style and a greater capacity to develop thematic material whilst *Ulu Ushpizin* is a superficial exploration and experimentation of several varied compositional devices (*klezmer* or otherwise), demonstrating a rudimentary treatment of the generated material. The random, episodic nature of the work particularly hindered depth of melodic or textural exploration. However, despite its shortfalls, *Ulu Ushpizin* managed to achieve what some of the portfolio did not.

One reason for this is perhaps the choice in instrumentation (clarinet, piano, 2 violins, viola, *violoncello* and double bass), giving it an added advantage over other works within the portfolio, as the ensemble contained greater scope for synthesizing truly *klezmer* textures than merely a solo instrument or string ensemble would, and it provided the opportunity to experiment with existing sonorities and typically *klezmer* inflections. Yet the factor distinguishing this work foremost from the remainder of the portfolio was that it was composed before the project title and its ensuing aims and objectives had been refined and revised. At the commencement of candidature (which was for a Masters before an upgrade took place in October 2007) the project encompassed the creation of a portfolio and exegesis focusing on a 'Postmodern treatment of the *klezmer* idiom.' After the CCSP presentation,

this title was altered to its present state in order to lessen confusion and argument over terminology (e.g. postmodern) and give greater scope for compositional freedom.

Whether it be logical or otherwise, the idea of an all-encompassing ‘postmodern treatment’ of *klezmer* seems to have given the work a greater adventurousness, as during the compositional process techniques were explored through which a marrying of the *Ashkenazi* folk style and this ‘postmodern’ concept could be achieved (for example the use of dissonance by means of tone clusters, functioning as a harmonic base for a *klezmer* melodic line.)

In essence, the compositional process for *Ulu Ushpizin* actively incorporated effects and textures hitherto not explored in my compositional language, as it sought to prove its postmodernist influence. As the change in project title alleviated the remainder of the portfolio of this pressure to prove itself, the compositional path broadened. It seemed, at times, no longer necessary to navigate the more adventurous and risky terrain in the name of postmodernism.

In order to properly convey my compositional goals during the CCSP presentation, it was necessary to obtain a real audio representation of the work, rather than a midi version. Players were engaged from Melbourne<sup>18</sup> predominantly from Australian National Academy of Music and the Melbourne Symphony Orchestra to rehearse and produce a working recording of this work for the purposes of presenting it. The proficiency and professionalism of the players encouraged the compositional process to break free of the limitations experienced later in the other works. Melbourne also has the greatest Jewish population in Australia, a fact that emboldened a resolve to score truly *klezmer* inflections in the clarinet part, given that the clarinettist would likely be more enlightened concerning the desired effects.

Thematically, a concept was determined that would give a needed sense of structure to the work and provide the music with purpose. *Klezmer* was originally intended not as music for

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<sup>18</sup> These musicians included Caleb Wright (my brother on viola) and Joshua van Konkelenberg (on piano and in a conducting capacity).

its own sake, but always as an accompaniment to a celebration or a spontaneous expression of emotion. With no associated celebration in mind for the presentation and not much allowance for spontaneity, it was decided that *Ulu Ushpizin* required a storyline to give it some aesthetic purpose. Not being present for the recording process, some compositional notes were provided to the players who recorded the piece, by means of explaining the story and intent of the work. Below is a quotation from these notes:

“A tradition associated with the Jewish Feast of Tabernacles/*Sukkot*, is that of ritually inviting seven supernatural guests to visit during the seven-day holiday. These holy guests, all ‘founding fathers’ of the Jewish faith, are welcomed to the celebration with the words: ‘*Ulu Ushpizin*’ (*Come, exalted guests*).

This work sets the scene for the holy guests and then portrays their individual arrivals, as well as elements of their personalities and/or their place in biblical history. *Sukkot* is a time for Jewish people to reflect on days when their ancestors had to dwell in temporary dwellings/booths erected in the desert. These founding fathers all spent time in the desert: journeying, wandering... running away.

<b>Abraham and Isaac</b>	journeyed to Mt Moriah for 3 days, and later to the Promised Land.
<b>Jacob</b>	escaped from his vengeful brother Esau
<b>Joseph</b>	was tossed down a well and then sold to a caravan of Ishmaelite traders and taken to Egypt
<b>Moses and Aaron</b>	travelled from Egypt to the Promised Land and spent 40 years in wilderness
<b>David</b>	escaped King Saul’s murderous clutches

The feast (and work) ends ‘happily’ as it anticipates a future of peace as experienced during the reign of David.”



With this theatrical structure in mind, musical textures and thematic material were created in order to illustrate the arrival of the each guest, the scene of their respective wanderings and some aspects of their personalities.

Initially the idea was to associate each of the seven guests with each of the seven instruments in the ensemble, but this became increasingly less practical. Some remnants of this idea still remain, however, for example the opening begins with violin II (previously assigned to Abraham) and when the higher part emerges in violin I, this was intended to represent Isaac.

The adventurous terrain explored in *Ulu Ushpizin* manifested itself in unusual effects and sonorities throughout the work.<sup>19</sup> The melodic and motivic material explored within the work has been outlined in **Figures 29-45** and in **Table 4**, together with the characteristically *klezmer* elements, the harmonic material and the general structure employed, however it is of use to outline section-by-section examples of these effects and sonorities together with their intended function within the *Ulu Ushpizin* narrative. The entrance of each character (except that of Abraham, who is already present from the onset of the work) is also marked by a musical cue, usually a descending figure. These figures are also outlined in the discussion below.

### Abraham and Isaac

These characters journeyed together and hence their section is shared, although Isaac's arrival is marked in bar 15 by a pizzicato slide in the double bass. The terrain is stark and harsh, with a soft sustained G pedal and clashing semitone. The *Shofar* motif (see **Figure 29**) appears in violin II as violin I and viola play a contrasting (*very distant*) figure. Other effects in this section function either to reinforce the nature of the terrain or to embellish. Examples of these effects include echo tones in the Clarinet part, *portamenti* and bowing *sul*

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<sup>19</sup> These effects and sonorities are considered unusual as they had not been previously incorporated in to my compositional language

*ponticello*, Crumb's 'sea-gull effect'<sup>20</sup> in the *violoncello*, double-stopped harmonics and shrill, fast trills.

### Jacob

Jacob's entry is marked by a *portamento* figure in violin I in bar 38. Jacob stole his twin brother's birthright and saw a need to flee through the desert in order to escape the consequences. Hence, this section is necessarily chaotic. The piano provides a wash of sound inspired by the minor #4 quality of the *Mi Sheberach* mode, whilst the other instruments frenetically beat out the harmony until the clarinet emerges in *klezmer* style at bar 42. Ricochet bowing, alternated *pizzicato* and bowed *staccato* passages in violin II and viola, *pizzicato* slides in the double bass and double stops all function as a rhythmic accompaniment for a clarinet part that incorporates the chirps, laughs, trills and swoops associated with the style of *klezmerim* developed in the Pale.

### Joseph

The entire passage from Rehearsal mark E (bar 73) portrays Joseph's arrival as guest number four, as well as his descent down a well, after which his journey across the desert began. The *Shofar* reappears over a mysterious and scratchy texture predominantly provided by 8 strings bowed on the other side of the bridge. Joseph is sold to Ishmaelite traders and taken by caravan to Egypt across the desert.

In scoring this section I remember pondering the notion of a suitable rhythmic pulse for a caravan on camelback. After viewing footage of people riding camelback, the motion seemed best rhythmically portrayed in 6/8, as:



With the rhythm established, Melody 6 (see **Figure 39**) developed more instinctively, as did the harmony, which would explain its more romantic tendencies. From bar 110 of the Piano there appears an ornamented figure intended to suggest both bells and chains around the

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<sup>20</sup> Crumb, George. "Vox Balaenae: Archeozoic (Var. I)" *Vox Balaenae for three masked players*. New York: Peters, c.1972.

ankles of the travellers and slaves.

### Moses and Aaron

These brothers enter in bar 120, before the conclusion of Joseph's experience. Each brother is individually portrayed and the music switches between the characters before eventually the two come together in the conclusion of the section. Moses is commonly thought to have been a stutterer, and therefore required the oratory support his brother (who later became High Priest) could offer. Moses' stuttering theme is texturally accompanied by a slightly dissonant *pizzicato* stringed accompaniment that outlines the very basics of *klezmer* harmony.

Aaron's theme is by contrast, reverential and sombre. Stylistically and texturally it is inspired more by Yiddish Stage Music rather than *klezmer*.<sup>21</sup> The melody is borrowed from an old religious *Ashekenzi* song called *Kol Nidre*.<sup>22</sup> Violin is featured in Aaron's sections, inspired by the virtuosic ease with which *klezmerim* handle the violin both harmonically and melodically.

In order to add another dimension to Moses' theme, *pizzicato* across four strings was scored (for example from bar 185) in the violins, in an effort to convey the sonority of the mandolin, which is often found in the *kapelye*. Since both mandolin and violin share the same string tunings, this was a simple yet very successful synthesis.

### David

Entering in bar 211 via the Clarinet, David's section commences two bars later with an energetic *freylekh*, accompanied by clicking and clapping on the off-beat. Whilst David is running for his life from the jealous King Saul, the gradual *accelerando* ascending modulations through this passage, coupled with percussive clicking and clapping give this

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<sup>21</sup> Yiddish Stage Music incorporates traditions from *klezmer* and the synagogue. The music involves a process of composition rather than spontaneous creation.

<sup>22</sup> The particular harmonisation of this melody is by L. Lewandowski.

Lewandowski, Louis. "Kol Nidre." *Music of the Hebrew people: Israeli and Jewish songs for alto recorder with guitar chords*. New York: Hargail Music Press, c1960.

section the momentum of a *klezmer* dance with the melody played in unison by *violoncello* and clarinet.

In keeping with the flavour of a dance, and after observing the natural articulations of the accordion over similar *freylekh* rhythms (and considering appropriate voicings) the remaining string parts were scored to reflect the sonority of the accordion. This was very effective, for even listening to the working recording this section almost loses its stringed quality and takes on the breathiness of the bellows.

The final section in this work from Rehearsal mark L, serves only to conclude the ceremonial feast and farewell the guests. This section seems, in retrospect, to be ill-fitting and anticlimactic. If revised now, David's theme could possibly be extended until it spiralled out of control to a frenetic end. Although this may be more difficult to justify aesthetically, it would serve as a more convincing ending to the work. However, during the CCSP process the ending was deemed appropriate and remains still as a marker for the development of my compositional language.

In almost every way, this work was a journey, as elements of *klezmer* and associated Jewish traditions were discovered and experimentally incorporated into the musical panorama and compositional process. There is a great deal of trial and error involved in any test-run and this work demonstrates both the blunders and the glories born of risk-taking experimentation. Although some of the other works did not demonstrate the same degree of risk, the small individual successes achieved in this work did build a confidence in the instinctive application of the *klezmer* idiom into my musical language.

The ground broken in this work prepared the building site for much of the portfolio.

**FIGURE 29**



**Motif 1** was inspired by the Shofar, except in the use of a tritone instead of a 4th/5th as the characteristic interval. The melody that is formed from this motif is repeated in b.107 - 115 in Vln. I. Motif 1 reappears occasionally, e.g. Cl. b. 245 and partially in Db. b. 105.



**Motif 1a**, played by Vln I, b. 81 also makes thematic reference to Motif 1 by furthering the idea of the tritone.

**FIGURE 30**



**Motif 2** is rhythmically distinct and harmonically dissonant. It occurs earlier in the Cl. b.17.

**FIGURE 31**



**Motif 3** is a repetitive, descending figure.



**Motif 3a** is a slightly altered version of Motif 3.



**Motif 3b** is a descending pattern that appears first in the Vln I as double stops and then in the Cl. from b.51. Its purpose is both rhythmic and melodic.



**Motif 3c** is later featured in 'Midnight' and is built upon Motif 3b.

**FIGURE 32**



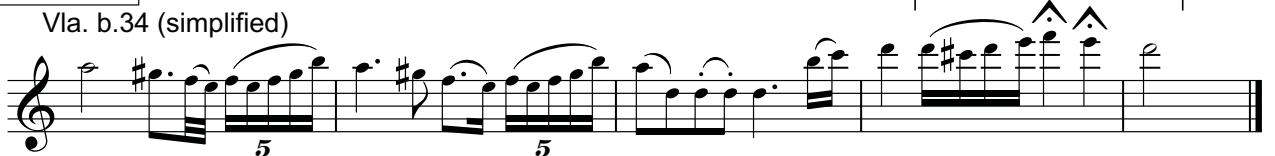
**Melody 1** also appears in b.31. It serves as a melody over a recurring cadential passage.

**FIGURE 33**



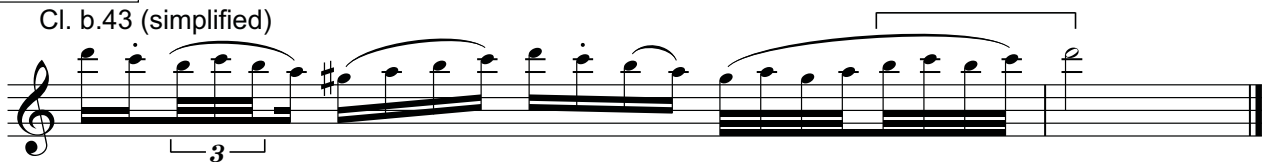
**Motif 4** also appears in Cl. b.30 and Db. b.57. The bracketed phrase corresponds with the bracketed phrase in Melody 1.

**FIGURE 34**



**Melody 2** is a pleasant melody, also appearing in Cl. b.246, concluding the piece. The bracketed fragment resembles the corresponding bracketed fragment of 'Kol Nidre' in Figure 16.

**FIGURE 35**



**Melody 3** is an embellished version of Motif 3a, except that it also ascends. The triplet figure resembles that of Motif 2.

**FIGURE 36**



**Melody 4** is built upon the motivic treatment of the bracketed phrase in Melody 3.

**FIGURE 37**

Vln. I. b.67 (simplified)



**Melody 5** also appears in Vln I, b. 117. Initially, it begins as Melody 1, with the same purpose. It is similar to Melody 3 in contour, in that it ascends and descends in a stepwise motion.

**FIGURE 38**

39

Vln. I &amp; Vla. b.76 (composite)



**Motif 5** primarily functions in a harmonic capacity. It is intended to reflect the sound of the accordion and its ability to change chords as the bellows are worked.

**FIGURE 39**

Vln. I b.87



Vln. I b.92



**Motif 6** is a slightly adjusted retrograde of Motif 1a. The 4th and tritone are characteristic of this motif.

**Melody 6** is chromatically flexible and is useful for fluctuating harmonic changes. It is built upon Motif 6, which in turn alludes to Motif 1a and the Shofar.

**FIGURE 40**

Vc. b.99



**Melody 7** appears in counterpoint to Melody 2. It bears some relationship to Melody 4 and is also chromatically flexible.

**FIGURE 41**

Cl. b.124



**Motif 7** is derived from Motif 2.

**FIGURE 42**

Cl. b.124



**Melody 8** obeys the growing trend in the work towards more chromatic motifs and melodies. It is a quirky melody that appears in contrast to the segments that quote 'Kol Nidre.' Rhythmically it bears a relationship with Motifs 2 and 7. The octave jump in the last bar is a characteristically klezmer embellishment.

**FIGURE 43**

Cl. &amp; Vln. 1 b.178 (composite)



**Melody 9** appears in counterpoint to L. Lewandowski's 'Kol Nidre.' This melodic 'accompaniment' in thirds is very common of Jewish music (not specifically klezmer, but Yiddish stage music and religious songs that involve instruments).

EXCERPT FROM 'KOL NIDRE'

quoted from b.152 onwards

L. Lewandowski (1872)

The musical score for Figure 44 consists of five staves of music in treble clef. The first staff contains measures 1-4 with chords Dm, Gm, A7, and Dm. The second staff contains measures 5-8, with chords Bb, Gm, A7, Dm, and Gm, and is labeled 'Pt. 1'. The third staff contains measures 9-12, with chords Dm, Gm, A7, and Dm, and is labeled 'Pt. 2'. The fourth staff contains measures 13-16, with chords Gm, A7, and Dm. The fifth staff contains measures 17-20, with chords Bb, Gm, A7, and Dm, and is labeled 'Pt. 3'. The score includes various ornaments such as triplets, slurs, and accents.

*Kol Nidre* is not quoted in full in this work, however the excerpt above is quoted in three parts (outlined), not always within its original key (e.g. Pt. 2. appears in Cm). Pt. 3 begins on G and is used in counterpoint with Melody 9.

FIGURE 45

Vc. b.217

The musical score for Figure 45 consists of two staves of music in bass clef. The first staff contains measures 1-4. The second staff contains measures 5-8, featuring a trill (tr) and a triplet (3). The score includes various ornaments such as slurs, accents, and a fermata.

**Melody 10** is derived from Melody 3. Its contour gives a sense of familiarity, as it resembles much of the other melodic material that appears in this work.

TABLE 4: ULU USHPIZIN

Bar/s	Character/s	Melodic Material	Tempo ♩ =	Time Sig.	Modes/Harmonic Material	Other
1 - 14	Abraham and Isaac	Mot 1 Mel 1	60	4/4	Dissonant G pedal G <i>Ahava Rabbah</i> G Fm D7 G	Primitive and stark desert scene; <i>Shofar</i>
15 - 28		Mot 2 Mot 3	70		A <i>Ahava Rabbah</i> #7 Tone clusters based on the 2 <sup>nd</sup> tetrachord of A harmonic minor	
29 - 33		Mot 4 Mel 1			Dissonant A pedal (cluster) Secondary dominant A = V of D	
34 - 38		Mel 2			D E7 F#halfdim7 F#dim7 G	
39 - 56	Jacob	Mot 3a Mel 3 Mot 3b	65	3/4	D E7 D Bb7 D7/A E7/G# Gm6	This section is repeated in the conclusion
57 - 72		Mot 4 Mel 4, Mel 5			D <i>Mi Sheberach</i> , Dm#11 pedal G <i>Mi Sheberach</i> , Gm#11 pedal Dm#11 pedal	
73 - 80		Mot 5		5/4	Fast moving clusters Dm Bb7/Ab E Bhalfdim7 E7	accordion
81 - 104		Mot 1a, Mot 6 Mel 6, Mel 7			Descending semitones creating incidental harmony on A pedal	
105 - 122	Moses and Aaron	Mot 1 (referred to in DB) Mel 6, Mot 1	140	2/4	D <i>Ahava Rabbah</i> Chromaticism then Romantic harmony	Polyphonic interplay between Cl. and Vln.
123 - 151		Mel 5, Mot 6 Mel 8			G Fm G F7/G G Bb7 G F6 G Fm G F7/G G Fm6 G F G G Ab G Eb/G D (G)	Unison melody Cl. and Vln.
					G E7 Bb7 E7 (A Bb/A B/A A7)	Octave jumps in melody



TABLE 4 continued: ULJU USHPIZIN

<b>Movement</b>	<b>Character/s</b>	<b>Melodic Material</b>	<b>Tempo</b> ♩ =	<b>Time Sig.</b>	<b>Modes/Harmonic Material</b>	<b>Other</b>
152 – 159	(Moses and Aaron)	<i>Kol Nidre</i> Pt 1	60	4/4	Dm	Gradual thickening of texture
160 – 177		Mel 8 <i>Kol Nidre</i> (fragment)	140	2/4	D (F Ab7)	
178 – 184		<i>Kol Nidre</i> Pt 2	70	4/4	Cm (Gm)	
185 – 212		<i>Kol Nidre</i> Pt 3, Mel 8	140	2/4	C Eb7 A7 D7b9 D	
213 – 240	David	Mel 9	140-185 <i>accel.</i>		Gm (E7) Am (F#7) Bm (G#7) (ascending modulations)	The themes for Moses and Aaron collide  Oom-pah / <i>Freylekh</i> Increase in speed with upward modulations
241 – 245		Mel 9 Mot 1	60	4/4	C# A7 Eb7 Ab7 C#m  enharmonic shift	
246 – 251		Mel 2			Db Eb7 Db A7 Db7/Ab Eb7/G F#m6 Db	

#### 4. *Sweet Sorrow*: an exploration of expression

The term ‘Sweet Sorrow’, coined by Shakespeare in *Romeo and Juliet*, refers to a sorrow in parting, yet a sorrow made sweet by the hope of meeting again. It is a term which could aptly describe Jewish history, both biblical and in more modern times, that is a cyclical story of parting, made sweet for the remnant by the promise of return and reunification.

The rise of *klezmer* marked the end of a millennium of mourning, in which instrumental music had been banned amongst the *Ashkenazim*. Outside of the synagogue, this music became an outlet through which a persecuted people could express their grief, loss, purpose and that spark of hope that alleviates the heart and gives way to joy. Despite the continued absence of a Temple, instruments were taken up once again, tunes were created (passed down aurally) and the *Ashkenazim* began to look ahead. *Sweet Sorrow* reflects on the birth of this new music, on the moment when mourning was turned in to dancing and a people reinvented their means of expression and, to a certain extent, their musical culture.

“You have turned for me my mourning into dancing; you have loosed my sackcloth and clothed me with gladness.” Psalm 30:11<sup>23</sup>

Unlike the other works in this portfolio, each of which contains a narrative of some sort, *Sweet Sorrow* required specific parameters set in order to give shape and form to what could otherwise potentially have been a random, spontaneous and lengthy exploration of sorrow and joy and all that is in between. As a means of challenging and developing the compositional process and in the pursuance of some sense of conceivability and significance, these parameters were determined and maintained throughout the work.

The first parameter was the duration of the work, set at twenty minutes before the musical material had been decided upon. Although *Procession* is the major work within this portfolio, *Sweet Sorrow* is the longest uninterrupted piece and the one that posed the greatest compositional challenge. There existed some overlap with the composition of *Procession I*

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<sup>23</sup> “Psalms”. *NKJV Spirit-filled Life Bible*. 1991. Jack Hayford, ed. Nashville: Thomas Nelson Publishers.

and it is interesting to note that both these works bear similarities to one another in compositional treatment, particularly regarding melodic and harmonic development.

The second parameter was instrumentation. Thirteen strings is a combination not at all common to the *klezmer* idiom and hitherto unexplored in my compositional journey, but the striking potential for strong melodic lines and the capacity for heterophony and polyphonic interplay was an inviting course. Although there are moments within *Sweet Sorrow* where some of the parts must create a harmonic backdrop for the melodic material (e.g. bar 40, Rehearsal mark D), no string part is identical to another. Hence, there is a relative independence in each instrumental part. Violin I often assumes a dominant role with high register melodies and cantorial passages (e.g. bar 106, Rehearsal mark J), however many sections in other parts contain highly embellished melodic lines, especially when violin I diverts from the melodic idea to carry a higher harmony or pedal a particular motivic idea/pitch in true *klezmer* fashion.

Having learned violin to a reasonably advanced standard, it was useful to refine and embellish string lines on the actual instrument, borrowing from typical *klezmer* playing technique.

*Sweet Sorrow* has a somewhat episodic nature but each section flows freely from the preceding one and the musical material employed gives a sense of familiarity throughout. At the outset it was decided that the whole work would be centred around one particular existing tune and after some consideration, an anonymous tune was selected (from Joshua Horowitz's compilation of *klezmer* melodies<sup>24</sup> - the twentieth *freylekh*<sup>25</sup>) that would serve as the third parameter for the work. Much of the melodic and motivic material is either derived from this tune or composed to interact with it contrapuntally.

As its title dictates, this *freylekh* would have appeared in a celebratory context accompanied with much dancing and laughter, yet for the purposes of this work it has been reinterpreted

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<sup>24</sup> Horowitz, Joshua. *The Ultimate Klezmer*. (USA: Tara Publications, 2001) 96, Freilach 20

<sup>25</sup> The tune is presented in Appendix A, titled Fate #1.

in various settings, reflecting the evolving stylistic nature of *klezmer* over the past centuries. It also serves to blur the preconceived defining line between what may be considered musically sorrowful and joyful, since this varies from culture to culture, especially when East meets West.<sup>26</sup>

One statement the work seeks to make is that sorrow and joy are not separate entities but interdependent and often coexisting. Joy cannot be experienced without having experienced sorrow and vice versa. And sometimes joy can be experienced in the face of sorrow. Whether the music achieves this is entirely subjective, however one particular compositional device was employed in an effort to communicate this aesthetic.

Both Sorrow and Joy were assigned musical motifs, or rather a set of pitches, that reflect their respective natures. Sorrow (see **Figure 57, Motif 1a**), derived from Motif 1, is essentially four chromatically descending pitches whilst Joy is an inversion of Motif 1 (see **Figure 56, Motif 1** and accompanying note) often with an added resolution of the motif to the tonic. The Joy motif necessarily ascends and is consequently optimistic.

In the conclusion of the work, the two motifs collide contrapuntally. This first occurs at bar 400 between *violoncelli* 1 and 2.

The tune has five sections (ABCDA), yet *Sweet Sorrow* only incorporates material from sections A and B (see **Figure 46**) of Horowitz's 20<sup>th</sup> *Freylekh*,<sup>27</sup> primarily because these contrasting sections provide enough melodic and harmonic scope for the entire work. Section A is based upon the *Mi Sheberach* mode while Section B uses *Ahava Rabbah*, which allows the work to feasibly shift from minor to major and between modes.

<sup>26</sup> As discussed in the commentary of *Procession II*, the associations of major and minor in "Melancholic Melody" are an example of this cultural divide.

<sup>27</sup> Included in Appendix A is this *Freylekh*.

Another parameter affected, which was later deviated from, was a resolution towards harmonic stagnancy. Remnants of this resolution remain in the introduction and concluding section, where the work blatantly oscillates harmonically between only two chords, both over the same pedal tone. This compositional decision was incorporated in order to shift the focus from the harmonic to the melodic. It was a challenge to remain within such limiting harmonic confines, and this is undoubtedly the reason the harmonic language eventually strayed. Likewise, the instinct to branch away from the existing melodic material was forever present and needed to be continuously curtailed.

*Sweet Sorrow*, bound harmonically and melodically, was intentionally forced to creatively explore texture, use of ornamentation, rhythm, expression and changes in *tempi*. The parts are scored for an ensemble of advanced standard, full of *portamenti*, *pizzicato* two-fingered strumming, double stops, fast trills and *molto vibrato*. Several of the more successful effects explored in *Ulu Ushpizin* are once again employed.

The work is predominately polyphonic, however, there are sections where melodic material is explored heterophonically.<sup>28</sup> For example in bar 193, violin III and viola II play the B Section of the 20<sup>th</sup> *Freylekh* while double bass begins to *pizzicato* the same theme but rhythmically altered. Later in bar 206, violin II carries on this theme with violin VI but again it is rhythmically altered.

More obvious use of heterophony between parts can be observed in sections where melodic material is doubled but altered and embellished slightly differently in each part. For example in bar 87, violin II plays the A Section melody from the 20<sup>th</sup> *Freylekh* whilst viola I doubles with a slightly altered version of the melody. viola II plays the melody also but with *pizzicato* repeated semiquavers.

One visual association with *Sweet Sorrow* was the thought that the work could begin like one or two *klezmerim* jamming together with a simple idea (more likely on a mandolin or

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<sup>28</sup> Heterophony or a heterophonic treatment of melodic material (sometimes accompanied in some way) is very common to *klezmer*.

*tsimbl*) and gradually more musicians are drawn into the thematic material. Musical ideas are ‘improvised upon’ and added to the growing texture until the 20<sup>th</sup> *Freylekh* sections eventually surface in their entirety. As gradually as the band of musicians forms, it disbands until the work naturally comes to an end twenty minutes later. This idea aided in giving overall structure to the work. The possibility of visually portraying this association with a performing ensemble has been considered, however, the specifications for this have not yet been set due to possible complications regarding the entrance of the *violoncelli* and double bass and this idea will likely remain undetermined until *Sweet Sorrow* reaches rehearsal and performance stages.

With a larger ensemble, the difficulty to produce a score with improvisational directions increases. *Sweet Sorrow* is not a spontaneous response to any definite moment and the very fact that it is completely scored negates any aesthetic regarding spontaneous expression. However, there are sections of this work that are composed to imply an improvised character.

The call and response in the introduction may give the impression that the material is being developed spontaneously and in a reactionary style. The importance of each part also enhances this general notion, as does the manner in which the melodic material is gradually incorporated into the parts. The *doina*-like passage from bar 40 also enhances the improvisatory quality of the introduction.

In retrospect, this work could have explored the gut-wrenching and ecstatic extremes of Sorrow and Joy to a greater extent. A more minimalist approach to the development of the work could have been quite effective if the melody developed even more gradually and forcefully over less contrasting sections until all the string parts exploit the luscious potential of unison strings, which is usually associated with ‘Eastern’ music.

This aside, *Sweet Sorrow* does successfully incorporate the 20<sup>th</sup> *Freylekh* in not only the context of dance but also that of mourning. The work was also a crucial stepping-stone in

the development of my compositional voice as it incorporated increased ornamentation, polyphony and drove the development of melodic and motivic ideas.

The melodic and motivic material in *Sweet Sorrow* have been outlined separately in **Figures 46-68**, and **Table 5** has been included to provide a breakdown of the core elements of the work.

**EXCERPT FROM FREYLEKH NO. 20** edited by J. Horowitz

**FIGURE 46** **A**

Dm

1.

2.

**B**

D

3

Cm

D

*Freylekh (abb. F) sections (A) and (B) are often quoted throughout Sweet Sorrow (e.g. A; b.242 Vln. IV, and B; b.185, Vla. II) and occasionally fragments are used motivically (e.g. b. 244-245 in the Violas, part B is used). Much of the other melodic and motivic material is also inspired or derived from the sections of the Freylekh tune above. Section A is set in D Mi Sheberach, with a raised 7th occasionally used for approach. Section B is set in D Ahava Rabboh.*

**FIGURE 47**

Vln. IV b.28

*Melody 1, also doubled in Vln II, is built upon the bracketed cell from the B section of Freylekh no. 20, similarly in D Ahava Rabboh.*

**FIGURE 48**

Vln. I b.28 (simplified)

8<sup>va</sup>

*Melody 2 appears in counterpoint to Melody 1, usually in higher registers. The melody contains the turnaround figure (bracketed) that appeared in Melody 1.*

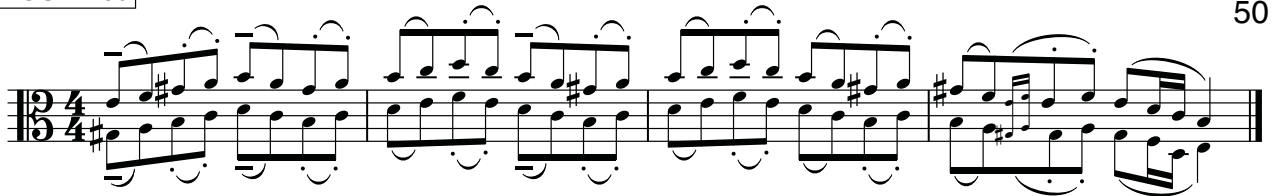
**FIGURE 49**

Vln. I b.51 (simplified)

8<sup>va</sup>

*Melody 3 is doubled in Vc I from b. 52 also. The latter half is motivically based upon Motif 1. Vln II incorporates a motivic figure based on Melody 3 from b. 53. The melody serves as material for the transitional section in which it appears.*



**FIGURE 50**

**Melody 4** is based on *E Ahava Rabbah* mode. There are marked similarities in contour with *Freylekh* No. 20 and much of the other melodic material in the work.

**FIGURE 51**

Vln. II b.63



**Melody 5** is stated in full in b. 63, however, it is hinted at in *Vla.* 2 b. 33, *Vln.* II b. 53 and expressed (though not in full) from b. 58. It is a rhythmic variation of *Melody 4*.

**FIGURE 52**

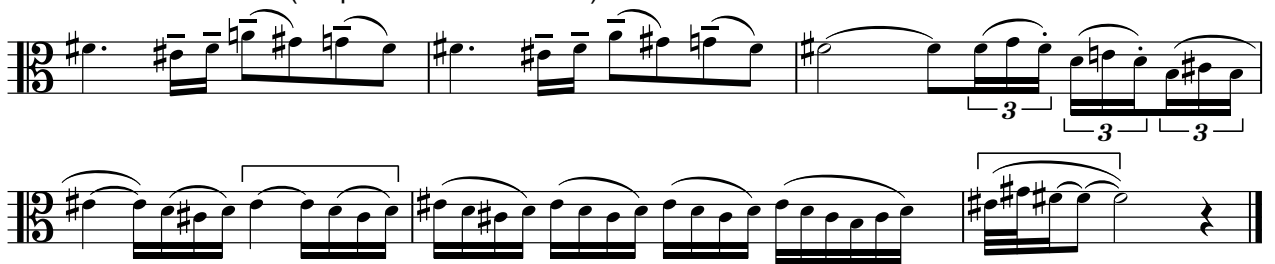
Vla. I b.83 (simplified)



**Melody 6** is played in *Vla.* I, *Vc.* II and III. It is essentially a repeated 2-bar phrase, derived from the final 2 bars of the *B* Section of *Freylekh* No. 20, although it has been chromatically adjusted.

**FIGURE 53**

Vla. II b.115/b. 139 (simplified and combined)



**Melody 7** is built up from *Motif 6*. The first bar is similar in contour to the first bar of the *B* Section. The final bar contains a klezmer turnaround figure used in other works in the portfolio e.g. *Motif 2*, *Procession III*. It is also used motivically in this work.

**FIGURE 54**

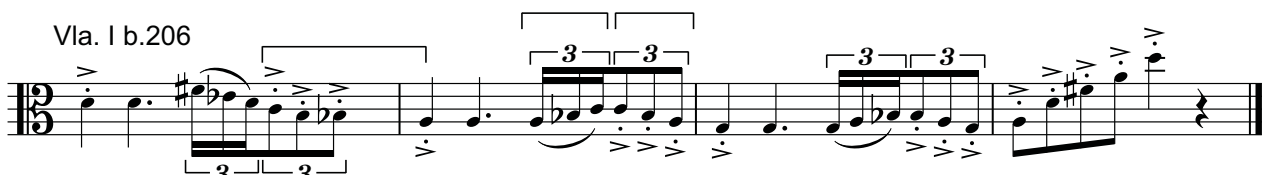
Vln. II, III, IV b.124 (condensed)



**Melody 8** is a harmonised variation of *Melody 7* that appears in counterpoint to it. It features melodically in the *Tango* section.

**FIGURE 55**

Vla. I b.206



**Melody 9** occurs in counterpoint to *Melody 4*. It is based upon one melodic use of *Motifs 1*, *1a* and *1 inv* with a repetitive rhythmic pattern.

FIGURE 56

Vln. IV b.4

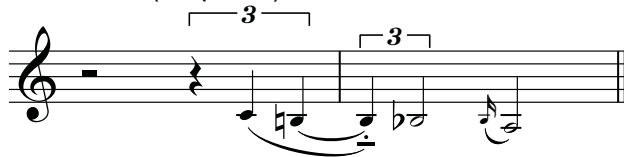


**Motif 1** 'Sorrow' does not necessarily appear consistently in this rhythm, but is characterised by the descending pitches.

**Motif 1 Inv** 'Joy' occurs when this simple motif is inverted e.g. Vln. I b. 17. It often resolves to the tonic e.g. Vc. 1 b. 400.

FIGURE 57

Db. b.8 (simplified)



**Motif 1a** is a variation on Motif 1. This motif reappears frequently, but rhythmically altered. This series of pitches (4 chromatically descending notes) become foundational to the work.

FIGURE 58

Vln. II b.41



**Motif 1c** is a repetitive motif. Similar examples can be found in b.107 of Vln. I, and b. 121 of the Db.

FIGURE 59

Vln. IV b.17



**Motif 2** is built upon Motif 1, and reappears in various transpositions and with different embellishments.

FIGURE 60

Vln. V b.43



**Motif 3** appears in this form or similarly with embellishments e.g. Vln. I b. 34.

FIGURE 61

Vln. II b.70



**Motif 4** is derived from Melody 5. It is a repetitive motif which rhythmically also appears in Melody 7 (bracketed cells) and Melody 8.

FIGURE 61

Vln. VI b.71



**Motif 5** is based upon a rhythmic retrograde of Motif 2.

FIGURE 62

Vln. III b.94



**Motif 5a** incorporates the #4, alluding to B Mi Sheberekh and is a rhythmically condensed variation of Motif 5.

FIGURE 63

Vln. III b.88



**Motif 6** is a repetitive motif, built upon the chromatic movement of Motif 1a and the #4 of Motif 5a. It is also the origin for Melody 7 and bears some resemblance to Melody 9.

FIGURE 64

Vln. VI b.96



**Motif 7** is a chromatically and rhythmically altered fragment of Freylekh No. 20 (B). This motif contains Motif 1inv - the Joy motif (the bracketed pitches - together with the corresponding notes in Motif 7a).

FIGURE 65

Vln. II b.259



**Motif 7a** is flexible and used to shift chromatically.

FIGURE 66

Vln. IV, V, Vc. I, II b.221



**Motif 8** is a rhythmically distinct motif.

FIGURE 67

Vc. I, III b.262



**Motif 9** is a descending pattern carried in the lower registers.

FIGURE 68

Vla. III b.262



**Motif 9a** occurs simultaneously with Motif 9 derived from a rhythmically condensed treatment of the same motif.

TABLE 5: SWEET SORROW

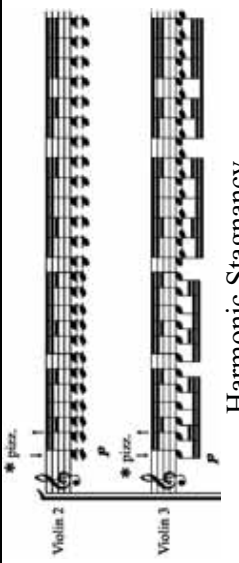

Bar/s	Melody/Motif	Desired Aesthetic	Tempo ♩ =	Time Sig.	Mode/Scale/Harmony	Other
1 – 2	Opening pizz.	Small beginnings	55	4/4	Oscillating between D7/A and Ahalfidim7	
3 – 19	Mot 1, Mot 1a Mot 1 inv	Growing lament	65	3/4	D <i>Ahava Rabbah</i>	Harmonic Stagnancy
20 – 27	Mot 2 Mot 1, Mot 1a	Building in intensity			Arabic/Oriental quality	
28 – 39	Mel 1 Mel 2, Mot 1 Mot 1a, Mot 2	Emerging song				
40 – 50	Mot 2 Mot 1, Mot 1c Mot 3	Doina: free, improvised nature			C <i>Mi Sheberach</i> Cm – D	
51 – 57	Mot 1 Mel 3	Coming together	65 – 70 70		A Lydian b7 over B7b9	Unstable tempo with <i>ritemuti</i> and <i>accelerandi</i>
58 – 69	Mel 5 Mel 4	Unity in song	70	4/4	E E <i>Ahava Rabbah</i> E (D) E	Layers of unison/unison octaves over Mel 5 Off-beat rhythmic accompaniment 
70 – 74	Mot 1a Mot 5 Mot 4	Transition				
75 – 82	F (B)	Mystical			E5 pedal (with cluster notes)	Doubling with different textures Rhythmic motif (similar to opening) in Vln. VI

TABLE 5 continued: SWEET SORROW

Bar/s	Melody/Motif	Desired Aesthetic	Tempo ♩ =	Time Sig.	Mode/Scale/Harmony	Other
83 – 93	Mel 6, Mot 6 F (A part 2)		70	4/4	F#7b9 F# <i>Ahava Rabbobh</i> Bm	Heterophonic treatment of melodic material
94 – 105	Mot 5a Mot 1a Mot 5 Mot 7	Dance/Levity	100		Bm – D7 – F#m – F7b9 B <i>Mi Sheberach</i> D Lydian #2	
106 – 123	Mel 7 Mot 5a F (B)	Mini-cadenza A measured prayer	80		B5 or Bm B Aeolian (#4 alluding to <i>Ahava Rabbobh</i> ) Oscillating chords referring back to opening: Bm/F# F#7#5	Dotted and triplet accompanying rhythm, like a Tango. Solo lines reminiscent of Cantillation Tango
124 – 156	Mel 8 Mot 7; altered Mel 7; altered Mot 6					
157 – 168	Mel 1 Mel 2 Mel 4; fragment	Emerging chaos	70		F# <i>Ahava Rabbobh</i> F# G/F# C <i>Ahava Rabbobh</i> C7/Bb	Increasing polyphony
169 – 180	Mot 1; altered	Rhapsody		3/4	A, A <i>Ahava Rabbobh</i>	
181 – 205	Mot 1, Mel 6 Mot 1a Mel 1; fragment F (B)	Bulgar	110	4/4	II: D (Gm) D (Gm) C: II	Distinctly <i>klezmer</i> rhythmic accompaniment
206 – 219	F (B; slow) Mel 4, Mel 9				D Cm D Chromatic modulation	

TABLE 5 continued: SWEET SORROW

Bar/s	Melody/Motif	Desired Aesthetic	Tempo ♩ =	Time Sig.	Mode/Scale/Harmony	Other
220 – 230	F (B) Mot 1a; altered Mot 8	Driven			E	Walking, dotted bassline
231 – 261	Mot 1 F (B; fragment) Mot 1a Mot 7a F (A)	Mysterious	70			<i>Pizzicato</i> opening returns
262 – 276	F (A) Mot 9, Mot 9a Freylekh (B; fragment)	Building intensity	90	4/4	E pedal (shimmering harmony) F and G pedals ascending modulations	
277 – 319	Mot 8; altered F (B; fragment)	Agitated	125		A5 pedal	Rhythmic
320 – 335	F (B; fragment) Mot 7	Calm Transition	62 80		Am C7 Em Em/Eb7 D7 (V in modulation)	
336 – 381	Mel 8 F (B) Mot 8, Mel 2 Mot 1 inv, Mel 7; fragment		100		II: G C G Ab C Ab G :II	Tango and cantillation
382 – 410	Mel 4, Mel 5 Mot 4, Mot 1a Mot 5, Mot 1 inv F (B; altered)		90		D (Cm D)	Bar 400 (2 colliding motifs at the conclusion of Melody 1)  More improvised nature
411 - 421	Mel 1, Mot 1a Mot 2&3 mix Mot 1 inv		55		D7/A Ahalfdim7 D <i>Ahava Rabbah</i>	<i>Pizzicato</i> opening returns

## **5. *Lighter Shades of Pale: an experience***

Prior to February 2009 the proposed portfolio for this submission included a ten-minute quartet for clarinet, violin, violoncello and piano, modelled after Messiaen's *Quatuor pour la fin du temps*. However, upon receiving a commission to write a standard string quartet for the Soundstream Concert Series involving the Zephyr Quartet, the portfolio was revised to allow for this work, thus replacing the initial idea.

The program for the concert featured Osvaldo Golijov's *Yiddishbbuk*.<sup>29</sup> Aside from this detail and the request for a work of approximately fifteen minutes in duration, no other specifics were given regarding the rest of the programming or the desired content of the commissioned work. In the interest of programming, it seemed appropriate to compose a work in contrast to *Yiddishbbuk*, which is an intense and dissonant lament, of which Golijov writes:

“ *“A broken song played on a shattered cymbalon.”* Thus, writes Kafka, begins *Yiddishbbuk*, a collection of apocryphal psalms, which he read while living in Prague's street of the alchemists. The only remnants of the collection are a few verses interspersed among the entries of his notebooks, and the last lines are also quoted in a letter to Milena: “*No one sings as purely as those who are in the deepest hell. Theirs is the song which we confused with that of the angels.*” ...The movements of the piece bear the initials of persons commemorated in the work. The first movement commemorates three children interned by the Nazis at the Terezin...The second movement bears the initials of the writer Isaac Bashevis Singer...and the last movement the initials of Leonard Bernstein...”<sup>30</sup>

Golijov's work explores textures aesthetically and thematically associated with Jewish tradition and music. However, he does not specifically borrow from the harmonic and

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<sup>29</sup> The leader of the quartet (Hilary Kleinig) had heard about the focus of my project and thought a work inspired by *klezmer* music would be thematically interesting.

<sup>30</sup> Golijov, Osvaldo. 1993. Notes to *Yiddishbbuk*. CD. (New York: EMI Classics, 2002)

melodic sonorities one would specifically associate with *klezmer*.

*Lighter Shades of Pale* was composed with an emphasis on tonality and melody, making obvious reference to the *klezmer* tradition, conceptually based on a contrasting yet complementary aesthetic of the Jewish capacity to hope and live in spite of what may darken Life's doorstep. The work's intent is to conduct an audience on an experiential and sentimental journey through a day (and night) in the Pale of Settlement. In the notes that appeared in the concert program in August 2009, I wrote regarding this work:

“ *“Sunrise, sunset...swiftly fly the years. One season following another, laden with happiness and tears.”*<sup>31</sup> These words from ‘Fiddler on the Roof’ were the initial inspiration for this work. This string quartet is a romantic depiction of daily life in the Pale of Settlement, borrowing from traditional Jewish sonorities (including *klezmer*) as well as some Arabic and Gypsy traditions. Each scene, or stage of light, seeks to convey some of the cultural and emotional spectra of life within the confines of the Pale: hope with the new day, the rhythmic burden of chores and hard labour, the fading light which brings with it the remembrance of happier times and a lighter heart, the ritual of worship and expression of faith and finally, the mischievousness of night, in which, despite the physical realities of life by day, the imagination and indefatigable zeal for life cannot be subdued.”<sup>32</sup>

The scenes, illustrated over five short movements totalling sixteen minutes, were constructed and drawn together by a common theme of ‘light’: First light, Daylight, Twilight, Candlelight and Midnight, summarily guiding listeners through an experience (somewhat clichéd) of the cultural hot-pot that simmered within the infamous confines of Eastern Europe.

It is perhaps necessary to mention that without the personal familiarity of life in the Pale and without even the cultural heritage from which to draw insight, this musical experience could quite likely be nothing more than a flight of fancy tainted by theatrical stereotypes and the

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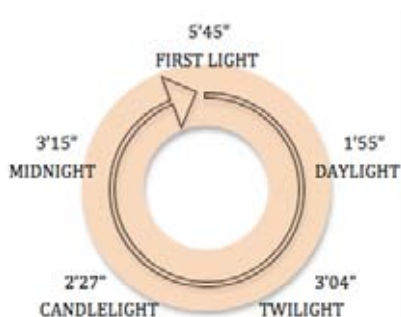
<sup>31</sup> *Fiddler on the Roof*. Norman Jewison. (Director). Motion picture. USA: Cartier Productions, 1971

<sup>32</sup> Soundstream Concert: *Yiddishbuk*. 21<sup>st</sup> August, 2009. Notes to “Lighter Shades of Pale.”

imaginings of a naïve Australian *gentile*. However, even the title of *Lighter Shades of Pale* and its clear reference to twentieth century popular culture<sup>33</sup> reflects the inevitably superficial nature of the experience and the fact that it does not purport to be anything other than “a romantic depiction of daily life in the Pale...” expressed through my compositional language for a non-Jewish quartet and predominantly non-Jewish audience.

Although each movement is different, the overall work demonstrates obvious associations with *klezmer* as the balance between my personal style and *klezmer* occasionally favours the latter. The compositional process, which often impacted the balance of the work, again involved the creation of tunes and a general mapping of what sentiments ought to be conveyed in the respective movements. In the tradition of *klezmer*, it seemed appropriate to begin the work with a blossoming *doina*-like movement not unlike *Procession II*. This movement sets the scene for the journey, painting the dawn of the day using a palate of sonorities synonymous with *klezmer* over a harmonic canvas not ordinarily associated with *klezmer* but demonstrating a comparative stagnancy that appropriately underpins a somewhat cantorial violin solo.

Each movement flows naturally to the next, until finally the canvas is renewed. The opening harmonic progression reappears as the impending dawn marks the cessation of night. This gives the composition a cyclical quality, illustrating the natural progression of the sun as it completes its daily revolutions. A simple diagrammatic representation of the work’s structure and each movement’s duration appears below.



<sup>33</sup> A lighthearted play-on-words from “A Whiter Shade of Pale”, the debut song by the British band Procol Harum, 1967.



It would perhaps have been more culturally appropriate to begin the work at *Twilight* as Jewish tradition dictates the beginning of the day to be at sunset. This realisation occurred post-compositionally, however, after the contour of the work was already established, making it difficult to restructure the work without altering the character of the movements. Prevalent in both folk and classical traditions is the tendency to compose a work that becomes increasingly more energetic as it progresses, with a sense of building to an eventual climax. *Lighter Shades of Pale* is no different. If the work began at *Twilight* this desired aesthetic would unfortunately be lost.

Much of the work is concentrated around the following keys: Gm, Am, Cm, Dm and D, chosen to reflect the open strings available (with the exception of the E string) within the ensemble. In much folk music, including *klezmer*, tonal centres associated with the open strings are quite a common choice given their practical nature and the ease with which stringed instruments achieve drones and double stops without great risks in intonation.

Originally this work featured ‘transitory’ chords at the end of each movement (except *Midnight*) that were intended to increase the overall flow between stages of light. These chords introduced the new texture or tonal centre of the proceeding movement, much in the same way as Berio scored between some of his *Folksongs*.<sup>34</sup> However, with some thought and brief consultation with the quartet members it was decided to remove these, as they seemed only to highlight any fragmentation existing between movements. Since Berio’s transitions were essentially tonal cues for the vocal part, the presence of them in *Lighter Shades of Pale*, although well intended, became arbitrary.

A necessary component in the genesis of this work was the improvisation and experimentation personally conducted on the violin during the compositional process. An advantageous familiarity with violin aided in writing and refining lines, exploring string effects and textures and assessing the overall difficulty and practicality of the parts.

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<sup>34</sup> Berio, Luciano. *Folk Songs – arranged by Luciano Berio*. London: Universal Edition, c1968.

Yet an even more necessary component in the genesis of the work was the furthering of research into the composition and application of tunes as initially discussed during *Procession*. There were three specific tunes created and incorporated within the work<sup>35</sup> together with other melodic and motivic material, much of which is outlined in **Figures 69-78**. A table has been included (see **Table 6**), to serve as a guide through the work's use of the material, its aesthetic and the compositional devices employed. Given the great impact these tunes had in the formation of *Lighter Shades of Pale*, the fundamentals of each tune have been outlined below together with a discussion of their various distinguishing characteristics and the compositional method.

### **Gypsy Melody (see Figure 69)**

Form: Ternary (ABA)

Gypsies (the Rom)<sup>36</sup> wandered the region known as the Pale of Settlement and were often employed in musical capacities for concerts and general festivities. Many Jews also sought work as musicians and both Gypsies and Jews often played together or competed for the same opportunities, mastering the other's repertoire for greater versatility. Consequently there was much musical crossover between the two groups. "Gypsy Melody" itself draws much inspiration from Gypsy musical traditions (for example the use of altered/extended chords and substitutions is more characteristic of Gypsy music than *klezmer*, as is the frequency of chord changes. *Klezmer* tunes traditionally are less adventurous harmonically as the predominant focus is always melody).

One point of interest in the creation of this tune is the nature in which the melody was developed. After laboriously attempting to compose a Gypsy-like melody without great success, it was decided that perhaps a different approach would benefit. If certain structural components of the eventual tune were to be in place (e.g. form, a general sense of rhythmic underpinning and chord changes) then the creative process might flow more easily. Of

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<sup>35</sup> There was also a tune composed for this work that was not included. It has been presented in Appendix A, titled Fate #2.

<sup>36</sup> Cooper, Sue. (2003). *Part 2 – Early Instruments - A brief introduction in to the history and background of Klezmer music*. Klezmer?: <[http://www.manchesterklezmer.org/pages\\_history\\_musicology/history\\_01.htm](http://www.manchesterklezmer.org/pages_history_musicology/history_01.htm)> (February 27, 2007).

course this process gives the melody secondary consideration, which is atypically *klezmer*, but employing this approach introduced spontaneity to the melody not unlike that which jazz musicians experience when improvising over the parameters of a set tune. This idea of spontaneity is a significant aesthetic feature of *klezmer*.

The change in approach proved valuable. Armed with the generated chord chart, I recorded a simple piano accompaniment on an electric keyboard, replaying it continuously as I played along on the violin, improvising and refining melodic and ornamental ideas. The melody began to take on the form in which it currently exists.

Inspiration for the tune and its arrangement came from both Gypsy guitar strumming and fingerpicking playing styles. This impacted the rhythmic flow of the melody and also the textural qualities in the accompanying string parts. For example, the arpeggiated pizzicato passages and pizzicato double stops are intended to reflect this Gypsy influence.

The form of the tune (its contrasting sections) also suggests some influence common to both Gypsy and *klezmer* music, where the music fluctuates between relatively subdued sections and lyrical sections with more momentum. In keeping with the traditional purpose of tunes, “Gypsy Melody” could be performed at a variety of tempi and interpreted in several fashions. Several of these have been explored within *Twilight*, ranging from the tranquil treatment to the frantic *freylekh*.

The *tempi* outlined in *Twilight* were adjusted by the ensemble during rehearsing. In the pre-rehearsal stages, I had suggested more conservative *tempi* for the livelier sections in the interest of the players’ rehearsal schedule and the overall difficulty of the parts. However, by what seems to have been an instinctive impulse to increase the excitement of the experience, the players rehearsed these sections at even faster *tempi*. For example:

- Bar 165 was originally marked ♩ = 120, but was performed at 170,

- and likewise bar 182 was marked  $\downarrow = 120$ , but this was increased to 136.<sup>37</sup>

As these increases agreed with the initial intentions for these passages, I decided to change the *tempi* in this movement to make allowance for the faster *tempi* changes.

### **Prayer (see Figure 70)**

Form: Through-composed

The primary aim in composing this tune was to communicate a sense of reverence and faithfulness much in the same vein as a hymn or song without words, known to the *Ashkenazim* as a *Nigun*. In essence it is like a ritual prayer sung by candlelight on vessels of song.

Unlike “Gypsy Melody” the realisation of the melody for “Prayer” did not require the change in approach. This accounts for the tune’s contrast in structure and harmonic language that, for the most part, was not determined until after the composition of the melody. The harmony was of secondary consideration.

The harmonisation of the melody is more western in its approach, making use of smoothly-voiced chords and chordal movement outside the tonal key. The melody is also set in a more neutral mode: C Aeolian, indistinct in its origins.

### **Klezmeresque (see Figure 71)**

Form: Binary

“Klezmeresque” is a lighthearted tune, built upon the sequential treatment of simple motifs and melodies, as is characteristic of *klezmer*. The treatment of this melody within *Midnight* exploits this trait in the Violin I solo part, ornamentally elaborating the melody and never quoting its original form.

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<sup>37</sup> This was also done in the movement *Midnight* in bar 255 where originally a crotchet= 130 only to be performed at 155.

The harmonic language in this tune is very typical of *klezmer*, focusing mainly on chords i, IV and V7 with the occasional addition of coloured alterations. The realisation of this harmony is also characteristically *klezmer*, as “Midnight” makes use of sonorities associated with *klezmer* (together with Gypsy music). Strummed chords over multiple strings mimic the rhythmic and timbral qualities of the mandolin and guitar.

At bar 274, the Violin II and Violoncello rhythmically strum together so that six strings are simultaneously spelling out Gm#11 chord. Together with foot tapping, this section was inspired by more folk-like textures and seeks to convey this as Melody 4 (see **Figure 76**) begins preparing for *Klezmeresque*.<sup>38</sup>



Whilst attending a concert in 2007 given by local band *Golonka* (which is the only Adelaide band that focuses on music of a *klezmer* or Gypsy nature), I noticed an effect played by the guitarist during Juan Tizol’s famous *Caravan*<sup>39</sup> whereby he occasionally strummed on the other side of the bridge of the acoustic guitar as a comical embellishment. This I resolved to affect some way compositionally. Similarly reproduced on the Violin and Viola, players are instructed in *Twilight* to strum the strings on the other side of the bridge (o.s.o.b.).<sup>40</sup>

At bar 265, the violin II utilises this effect as part of *Midnight*. The notation of the particular pitches is an approximate representation of the reproduced pitches in treble clef.



The movements that do not incorporate tunes are the initial two. *Daylight* is a motivic exploration of a small idea (**Melody 3**, see **Figure 75**) that inadvertently occurred in the conclusion of *First Light*. *First Light* begins the work with the aforementioned *doina*-like

<sup>38</sup> This rhythmic effect was also inspired by the success of a similar texture in *Ulu Ushpizin: David*.

<sup>39</sup> *Caravan* was first performed and brought to fame by Duke Ellington.

<sup>40</sup> *Sweet Sorrow* makes use of this particular effect also.

passage before introducing a melody that incidentally occurred during the improvisational process (see **Figure 74**). This would explain why it bears such a remarkable resemblance to the *Hora* in *Procession I*. This was by no means a product of design, but simply that there existed some overlap in the compositional timeframes for each work and the melody was obviously already ‘in my head’.

This work achieved its aim to appear in contrast to *Yiddishbbuk*, however, as the remainder of the program also borrowed from the lyrical and tonal sonorities of *klezmer*, the individuality of my work could have been compositionally enhanced through increased dissonance and the chaos associated with some frenzied aspects of *klezmer*. This aside, I believe that through its use of original tunes and compositional method it still demonstrates originality as it nostalgically paints the *lighter shades* of life in the Pale.

FIGURE 69

GYPSY MELODY

Am B7(b9) Dm E7 Am A7 Dm

Am 1. B7(#9) E7 2.3. Dm E7 Am Fine

E7 Am Dm Am Dm Am B7(b9) E7 D. Capo al Fine

FIGURE 70

PRAYER

Cm Ab/C B° Fm/C Bb G/B Cm

Abmaj7 Aø7 Eb/Bb Fø7/Cb

Eb/Bb Aø7 Fm/Ab G7 G Cm

FIGURE 71

KLEZMERESQUE

FIGURE 72

**Melody 1** modally conveys the 'eastern' quality of the work. It refers to 2 common klezmer modes/scales: D Ahava Rabbah and D harmonic minor (which could be called D Ahava Rabbah #7 or G harmonic minor #4, starting on D). This figure appears at the beginning and end of the work. It also appears in retrograde in b.138-9 in Vln. 1.

FIGURE 73

FIGURE 74

**Melody 2** builds upon the retrograde of Motif 1 (bracketed). It is very reminiscent of the Hora Melody in Procession I.



**FIGURE 75**

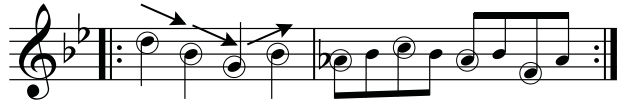
Vln.1 b.77



**Melody 3** appears in *First Light* but becomes the backbone of *Daylight*. Both its rhythm and melody become distinctive material for development.

**FIGURE 76**

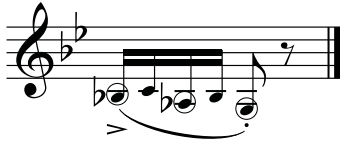
Vln.1, Vla. b.239



**Melody 4** makes distinctive use of the G Phrygian, with only the final B $\flat$  referring to G Ahava Rabbah. This gives it a Turkish quality. It is built upon repetitions and sequences. The second bar is constructed from the same arpeggiated pattern in the first bar but as a retrograde inversion which has been harmonically adjusted.

**FIGURE 77**

Vln.2 b.256



**Motif 2** derived from the bracketed passage of Melody 4. Intervallically it resembles Motif 1.

**FIGURE 78**

Vln.1 b.255



**Motif 3** is primarily a rhythmic motif. Whilst the latter half is melodically shaped from Motif 1, Motif 3 is clearly related to Melody 3 and is a direct reference to the same figure in *Klezmeresque* (see corresponding brackets). It occurs in counterpoint to Motif 2.

TABLE 6: LIGHTER SHADES OF PALE

Movement	Melodic Material	Desired Aesthetic/Sentiment (see program notes)	Harmonic devices	Key(s)	Klezmer devices
<b>I</b> First Light 1 – 103	Mel 1 Mot 1 and Mot 1r Mel 2 Mel 3	Hope with the new day	“First Light” progression: Gm Cm7/G Gm6 Cm7/G repeated after modulation reharmonisation of melody	Gm Dm D Gm	<i>Doina</i> -like introduction (virtuosic violin accompanying arpeggios)  Heterophonic treatment of Mel 2 <i>Hora</i>
<b>II</b> Daylight 104 – 143	Mel 3 Mel 1r	The rhythmic burden of chores and hard labour	Gm D Gm Bb/F Eb7 D  chromatic modulation “First Light” prog. in G#m	Gm  G#m	Tango/ <i>Terkisher</i>  Tremolo accompanying
<b>III</b> Twilight 144 – 203	Gypsy Melody	The fading light and remembrance of happier times and a lighter heart	Secondary dominance in Gypsy melody Substitutions, extended and altered chords  (Dm Bb7/D Gm7/D A7/C# Dm) hints at “First Light” prog.	Am  Dm	‘A’ section: <i>Hora</i> , but in 6/8  Fast 4/4 ‘B’ section b.182 is a fast <i>Bulgar</i> (or <i>Freylekh</i> ).  Walking bassline
<b>IV</b> Candlelight 204 – 236	Prayer	The ritual of worship and expression of faith	Fluctuating harmony  Ends on D7 (V)	Cm Gm	More free form – like a religious song or <i>Nigun</i>
<b>V</b> Midnight 237 – 333	Mel 4 Mot 2 Mot 3 Klezmeresque Mot 1	The mischievousness of night, the imagination and zealousness for life.	drone  “First Light” progression	Gm	Turkish (or Arabic) influence  Oom-pah: Almost - <i>Bulgar</i>

## 6. *The Golem Suite* : an extemporisation

It seemed logical to compose a solo work for an instrument that I have personal associations with, and consequently *The Golem Suite* was written and incorporated into the portfolio. It also seemed constructive to tackle the objectives of this project via a medium that is not usually associated with *klezmer* music: the solo Harp.

Since much of *klezmer* evolved from a melodic tradition with very little focus on harmony, harp – being a primarily harmonic instrument – is not a traditional *klezmer* choice. Harp is also virtually incapable of expressing some of the typical inflections associated with *klezmer* (e.g. pitch bending, some chromatic motifs and *portamenti*).<sup>41</sup> However, in biblical times the harp (not the orchestral variety) was a core instrument in Jewish music, and although little is known regarding the style of music played (most instrumental traditions were lost when the Temple was destroyed and the Diaspora<sup>42</sup> took place), this association with harp further increased the personal resolve to compose a *klezmer*-inspired work for harp.

Some research was made into existing overtly Jewish repertoire for harp but very little was found or obtainable, with the exception of a book of mostly Sephardic tunes very simply arranged for intermediate players. This further increased the personal resolve to write a solo work for harp drawing from the *klezmer* idiom.

The sonority of the *tsimbl* (hammered dulcimer/cimbalom) provided some inspiration for this suite, as did some established harp repertoire: Andre Caplet's *Divertissements* (particularly the movement *L'espagnole*),<sup>43</sup> Carlos Salzedo's *Chanson dans la Nuit*<sup>44</sup> and David Watkin's *Petite Suite for Harp*.<sup>45</sup> These are episodic, almost improvisational and fluid

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<sup>41</sup> Jazz harpists like Park Stickney are breaking ground regarding the harp's chromatic capabilities. However, in order to achieve simple ornamental embellishments, techniques of a virtuosic standard are required, which would overcomplicate matters regarding *The Golem Suite*.

<sup>42</sup> The gradual scattering of the Israelites from 5<sup>th</sup> Century BC until 1<sup>st</sup> or 2<sup>nd</sup> Century AD is generally referred to as the Diaspora. The greatest dispersal of the Israelites occurred after the destruction of the Temple in 70AD.

<sup>43</sup> Caplet, Andre. *Divertissements pour La Harpe*. US: Durand Editions Musicals. 1925.

<sup>44</sup> Salzedo, Carlos. *Chanson dans la nuit*. New York: Lyra Music Company. 1986.

<sup>45</sup> Watkins, David. *Petite Suite for Harp*. UK: United Music Publishers. 1961.

works that either explore extended player technique or unusual effects, and were a good reference tool for the formation of *The Golem Suite*.

*The Golem Suite* comprises three pieces inspired by tales of a mythical creature from Jewish folklore. *Golem* is a Hebrew word that has come to describe a creature of low intelligence, slow and clumsy, made from inanimate material (clay, wood, stone or metal) and brought to life by some magical incantation for the sole purpose of serving its maker.<sup>46</sup> The term originally appears in Psalm 139:16, translated as ‘unformed body,’ but within the context of God creating Man.

“Your eyes saw my unformed body. All the days ordained for me...”<sup>47</sup>

Jewish philosophers view Adam as the first *Golem*, made in the image of God (yet not divine) and given breath and a soul. The suite seeks to reflect on the condition of man (Adam), drawing from the fantastical elements in folklore associated with the *Golem* and exploiting the ethereal sonorities associated with the harp.

The work illustrates the *Golem* as it is formed gradually, given breath and a soul, and awakened. The creature learns to move and develops a methodical rhythm. It learns to serve its creator but eventually turns its back and follows its own path that leads it to a world of chaos and fleeting joy. Purposeless, it seeks to find reason for being, but this too is fleeting. Before long, the Golem’s numbered days come to an end, and it returns to the clay, metal and/or stone from which it was created.

The compositional process involved in this work differed greatly from the processes outlined for the other works, and is worthy of detailing as a means of explaining the *rubato* quality of this suite. The work was literally composed on the harp, as ideas for interesting motifs, pedal settings/changes and interesting effects were explored. A couple of the ideas

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<sup>46</sup> Oreck, Alden. 2010. “The Golem.” *Jewish Virtual Library*.  
<<http://www.jewishvirtuallibrary.org/jsourc/Judaism/Golem.html>> (February 2010).

<sup>47</sup> “Psalms.” *The Holy Bible*. 1984. New International Version. US: Biblica Inc.

were actual melodies that were developed (on the harp and away from it) to become tunes. One such tune that survived the compositional process and remains intact within the suite appears in **Figure 79** titled “Tsimbl Melody.” This melody bears some considerable resemblance to the *Hora* melody in *Procession I*.

In order to convey a sense of spontaneity, much of the suite was generated through a process of improvisation based around the material in “Tsimbl Melody” and some simple motifs. The better ideas were transferred from strings to paper (and from paper to notation software) when they could be remembered, but the whole suite is intended to illustrate the unplanned creation of musical ideas that flow and diverge from their origins.

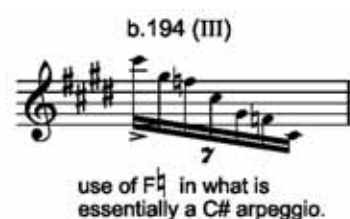
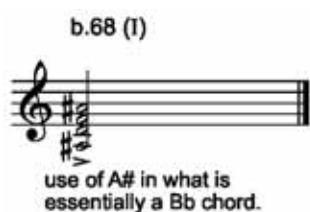
Aside from the “Tsimbl Melody” there were other parameters set for the improvisation; parameters that are natural considerations when composing for/playing the harp but not typical of other instruments. To an extent the initial pedal setting dictates the modes/keys ‘within reach’. For example: The very first pedal setting selected was:



which, if one gravitates towards E as a modal/tonal centre, would spell E Mixolydian #4 (similar to E *Mi Sheberach*). This pedal setting, together with the turnaround motif found in **Figure 80**, led to the creation of other material (e.g. bar 194).

Another idea sketched during this pedal setting parameter was (see **Figure 83**) later developed and harmonically altered.

Composing for the harp also poses an interesting complication regarding accidentals. When the compositional process has begun, one tends to relate musical and harmonic ideas to the theoretical laws in play, even if it is only to break these laws. With accidentals and shifting harmony, sometimes the limited chromatic capacity of the harp forces a composer to explore other means by which to create the desired ideas. Prime examples are enharmonic possibilities that may not seem apparent (or even appropriate) from a theoretical perspective,



but which must be explored in the interest of economical pedalling. For example:

This complication was a hindrance to the improvisatory approach in this work but may have channelled some natural compositional inclinations in new directions, thus giving this work greater potential for individuality within the portfolio.

Many of the effects explored in this work are intended to mirror the timbral qualities of the *tsimbl*, or illustrate the elemental nature associated with the Golem. Some discussion regarding these occurs in **Figure 90 (Textural Effects)**. Even though there is no true improvisation required by the player, it is hoped that the spontaneity in the compositional approach is still communicated via the flow and episodic temperament of the suite. Various techniques were incorporated in order to enhance this overall effect. Some were:

- *rubato* and *molto rubato* markings,
- dotted barlines in Golem I (with the aim of diminishing the rigidity of the 4/4 time signature, in which it is set for the purposes of legibility),
- tempo changes,
- effects,
- modal shifts and modulations within the pieces,
- unpredictable treatment of material, and
- fermatas.

Apart from the improvisational aesthetic behind the work, the specific *klezmer* motifs outlined in the **Figures** and the influence of the *tsimbl*, the suite has incorporated other *klezmer* characteristics. In some instances there is clear use of *klezmer* modes or synthetic modes that are very close in relationship to them. The harmonic relationships draw considerably from both Romantic harmony (which has definite associations with the harp) and also harmony commonly used in the *klezmer* tradition.

Although this suite vaguely bears some resemblance to another harp work I had composed prior to candidature, it has a depth of purpose and direction that was previously lacking, and there is a melodic freshness that differentiates this work from my earlier material.

FIGURE 79

TSIMBL MELODY

This melody is based upon A Ahava Rabboh. It is interesting to note that the first two bars are similar to the beginning of the Hora melody in Procession I, as is the general shape. Tsimbl Melody was created at the outset of this suite and is therefore central to much of the material that appears in all three pieces.

FIGURE 80

**Motif 1** - This is the first material created within the pedal setting: It features the circled pitches, which reappear in other motivic and melodic material. One notable example is b.194.

FIGURE 81

**Motif 2** - characterised by interval of a minor 3rd (or inverted augmented 5th).

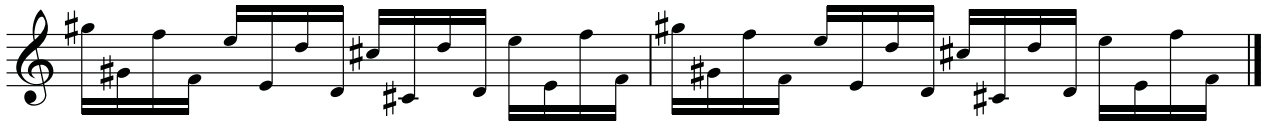
FIGURE 82

**Motif 3** - a klezmer motif (see below for development of this motif). This motif features in the Tsimbl Melody.

**Motif 3** - developed to become a melody (see Melody 1).

**FIGURE 83**

b.33 (I)



**Melody 1** - motivically derived and based on an E Dorian #4 scale (almost a cross between E Mi Sheberach and E Ahava Rabbah). This melody is repetitious and varied using different harmonisations - E, C#7, Bb7 (b.33 - 44).

**FIGURE 84**

b.45 (I)



**Melody 2** - the bracketed portion is very similar to Motif 1, but interpreted within a different modal context (D harmonic minor #4). The remaining portion of the melody mirrors this pattern before concluding with a turnaround figure that resembles the beginning of the Tsimbl Melody.

**FIGURE 85**

b.101 (II)



**Motif 4** - a klezmer 'flourish'.

**FIGURE 86**

b.45 (III)



**Melody 3** - this melody forms the basis for the third piece, yet it is directly associated with Motif 1, introduced in the first piece (see circled notes in Motif 1.) The note circled above is the only note that is altered from Motif 1.

**FIGURE 87**

b.148 (III)



**Motif 5** - bears some resemblance to Motif 1.

**FIGURE 88**

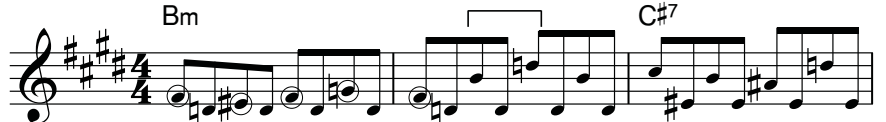
b.128 (III)



**Motif 5** - a harmonically unstable motif that is the driving force for the third piece. It features the distinctive #4.

**FIGURE 89**

b.204 (III)



**Melody 4** - based upon D harmonic minor #4. The circled notes resemble the same pattern found in Motif 1 (intervals have been condensed). It also features the characteristic 3rd, but in this case it has been inverted and is now ascending. A summary of the harmonisation has been included as chord symbols.





**FIGURE 90**

b.3 (I)

**Mini-nail glissandi** over designated pitches. This gives a metallic, slightly dissonant sound.

b.9 (I)

**Nail-plucked notes** are tinny and harsh.

b.68 (I)

**Pedal slides** produce a loud buzzing sound that resonates and is quite metallic in texture.

p.d.l.t.

b.74 (II)

**Près de la table (playing close to the harp's body) combined with nail-plucked notes** creates a very thin, percussive sound reminiscent of ancient zithers and lyres.

b.98 (II)

**Descending broken chords** creates a sonority that echoes the texture of a zither as well as giving a slight heterophonic texture to the melody as it is doubled and harmonised in a 'scattered' manner.

**Glissandi** and 2-fingered glissandi - including glissandi where the tonal spectrum is limited to 5 pitches to create a less crowded wash of sound. E.g. b.108 (II) only 5 pitches (Bb C D Eb F#) are represented because other strings double.

**Harmonics**

**Tremolos**

**Broken/arpeggiated chords**

## 7. Conclusion and Reflection

The works composed during the course of candidature demonstrate significant compositional development both technically and stylistically. This is directly attributable to the research undertaken into the *klezmer* idiom (and its cultural associations) and the impact this has had on compositional approach and instinctive creativity.

This project has initiated an exploration into the characteristic elements of *klezmer*, a rich and diverse music, which could feasibly continue to shape and direct my compositional language for many years to come.

Through the initial risks taken in *Ulu Ushpizin*, various compositional devices were investigated and thereafter applied and honed in later works. A process of experimentation was born, proving successful and rewarding. *Klezmer's* emphasis on melody, in the presence of often stagnant harmony, provided the mechanism for the creation and strengthening of melodic ideas. Where once my compositional language was stunted by a dependence on episodic treatments and unstructured form, it now naturally seeks to focus on specific motivic and melodic ideas and the best means to communicate them.

In the endeavour to synthesise existing *klezmer* timbres utilising the instrumentation within the portfolio, a confidence in the intuitive compositional processes has been continuously built upon as each attempt provided positive outcomes. This confidence culminated in the composition of *Procession III*, which is texturally more adventurous and explorative than any previous work (prior to and during candidature).

In the formulation of ideas, taking a more improvised and practical approach (e.g. in *Sweet Sorrow* and *The Golem Suite*) caused further development and a sense of liberation in the compositional method, although this particular method was often coupled with a difficult internal debate over how to score ideas whilst maintaining some sense of spontaneity.

It has been a stretching experience melodically, harmonically, rhythmically, modally and conceptually. But most useful (of all the processes researched during candidature) was the development of tunes and the incorporation of them into the works, whether they were fully represented or not. The process of writing *quasi klezmer* (or Jewish) tunes with appropriate harmonisations and standard forms and then using this as a basis or inspiration for an extended work, gave additional structure, clarity and strength to the compositions.

For many years I have been drawn to the expressivity (and emotional spectrum) of *klezmer*. This quality, so inseparable from the music, has inspired long-term compositional goals to create music that emotionally engages players and audiences. The progress that has occurred in this area during the project has not yet fulfilled this goal, but I anticipate continued growth as a result of the experience and experimentation conducted during candidature.

My compositional language has developed substantially overall as a result of this study, as have the processes involved. In order to interpret *klezmer* in a personal way, it was necessary to further my understanding of the music and its inner workings. In doing so, this has matured my philosophical approach to writing.

## Appendix A: Essay on *klezmer* history

### Preface and Disclaimer

It has become evident to the writer of this essay that in order to fully grasp *klezmer* music and all its components, there must be some prerequisite understanding of it. One not only needs to understand the history of the music but the history of the people who ‘invented’ it and have played it over the centuries: the *Ashkenazi* Jews.

This paper (written in 2007) is not a definitive study on the history of *klezmer* and the *Ashkenazim*. It merely endeavours to explain the origin of the people and the music (what is now *klezmer*), both geographically and musically, and, although it draws no dramatic conclusions of its own, it seeks to present the history in a concise and comprehensible manner. Much has been learned in the writing of this paper and it is hoped that much can be learned, for whatever purpose, from the reading of it.

Included in this research are Hebrew and Yiddish words (in italics, *h* denoting Hebrew and *y*, Yiddish). There are also words that have crossed over from these languages into English vocabulary and, in these cases, the words have been spelled with letters that give a better phonetic indication as to the pronunciation of the word (e.g. Chassidic, instead Hassidic).

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## Introduction:

The world's view of *klezmer* has come a long way since its conception around the First Millennium and major development during and after the Middle Ages. It began as an *Ashkenazi*, secular, instrumental music (separate from the music of the Synagogue) which was only just tolerated by rabbinic and gentile authorities alike. Yet, spinning a full 180°, over time it has become an expression of Jewish identity, inseparable from Jewish culture and even Judaism.

*Klezmorim* (y. instrumentalists) were once considered on a par with criminals and only one step higher on the proverbial ladder than beggars<sup>48</sup> - however, jump four or five generations forward and one finds descendants of these very musicians who have shaped musical history within and beyond *Ashkenazi* culture. Jump a further four or five generations and one finds great composers, who have filled the historical pages of Western Classical Music with their poignant melodies, and virtuoso performers, who have graced concert halls worldwide with their expressive and patriotic art. The *klezmorim* of today, most of whom might claim *Ashkenazi* heritage of some kind, could now be regarded as heroic defenders, championing a once almost-lost art (and culture), preserving it for future generations of the 20<sup>th</sup> and 21<sup>st</sup> Centuries and beyond.

*Klezmer* began as a Jewish folk music in Central/Western Europe and latterly, most importantly, Eastern Europe. Yet, escaping its confines in the ghettos and the Anti-Semitic environs of Europe and migrating 'as far as the east is from the west' (Psalm 103:12,) this cultural remnant thrived and was catalysed by the comparatively spiritually and culturally free surroundings of America. *Klezmer* was played and preserved as an identity badge for the *Ashkenazim* living the 'American dream.' In the 1970s<sup>49</sup> this instrumental folk music became an officially recognized style: *klezmer*, and a revived means of expression for many Jews of the world, even Sephardic Jews (originally from Spain, Portugal and Italy) and Oriental Jews

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<sup>48</sup> Borzykowski, Michael. *Klezmer music in a few words*.

<sup>49</sup> Cooper, Sue. *Part 1 – why bother about history?*

(originally from the Near and Middle East and North Africa) who live with the *Ashkenazim* in America and modern Israel.

And so, *klezmer* has made its mark on the 20<sup>th</sup> and 21<sup>st</sup> Centuries. Musically distinctive, emotionally evocative and expressive, it is a vital and energetic music capable of preserving and expressing Jewish sentiment to any audience. It is a music that has become so intertwined with many of the world musics that one hears today, it would not be too much of a stretch of the imagination to perceive it as a World Music – communicating mixed sonorities and influences from what are now modern-day Germany, France, Turkey, the Middle East, Italy, Romania, Hungary, Spain, Russia, Poland and, most recently, America. It is *klezmer*. And *klezmer* is inseparable from its history.

In his essay “Modernity and ambivalence” Polish-born (and Jewish) Zygmunt Bauman writes:

“Once the drama of assimilation is over (or, rather **where** it is over) so is the story of a uniquely creative and original Jewish cultural role.”<sup>50</sup>

The history of the *Ashkenazim* is an almost cyclical saga of cultural development, persecution, escape and in some cases, assimilation. It is their story, and though some chapters have ceased in their narrative, others continue, communicating to a remnant – and indeed the world – the unique identity, born of hardship and struggle, of this scattered people. It is this story, this drama (whether of assimilation or not,) that has shaped the *Ashkenazi* people and their music.

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<sup>50</sup> Schiller, David M. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish music*.p.1; acknowledgements.

## Origin and History:

### i. Who are the *Ashkenazim*?

Most simply, the *Ashkenazim* are ‘white’ Jews from Western, Central and Eastern Europe.<sup>51</sup> However, as is the case with most Jewish history, it is not always so simple. *Ashkenazi* Jews who - fleeing the stark poverty and the pogroms suffered under the Russian Empire 1721-1917<sup>52</sup> (most migration occurred from 1820 onwards from this region<sup>53</sup>) - found themselves in the greener pastures of Colonial America, were considered as Jews of *Ashkenaz* (*h. Germany*) as are their descendants. Jews who fled Germany’s increasing tide of Anti-Semitism for the welcoming shores of America 1838-1880<sup>54</sup> are also *Ashkenazim*. Jews who fled these parts of Europe pre-World War II (WWII) and survivors of the Holocaust (*h. Shoah*) are *Ashkenazim*, as are those who have migrated to Israel since 1948. Though the bloodlines may have become indistinct and the history tangled, these are the *Ashkenazim*.

The *Ashkenazim*, constituting only 3% of Jewry worldwide in the 11<sup>th</sup> Century, increased exponentially to represent 92% of Jewry in 1931<sup>55</sup> and currently make up 80%<sup>56</sup> of the world’s Jewish population.

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<sup>51</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. ch. VIII.

<sup>52</sup> Saunders, David. *Prof. David Saunders*.

<sup>53</sup> The Library of Congress: Exhibitions: A century of Immigration 1820-1924. *From haven to home*.

<sup>54</sup> Mokotoff, Gary. *Jewish American Research*.

<sup>55</sup> Elezar, Daniel. *Can Sephardic Judaism Be Reconstructed?*.

<sup>56</sup> Siegel-Itzkovich, Judy. *Live long and prosper*.



## ii. A History of the Ashkenazi Jews

Chronology is difficult to determine with a scattered people group, considering the

gradual religious and political climate changes that have occurred all over Western/Central and Eastern Europe over the last 1000 years, but the following is an attempt to categorize the history of the *Ashkenazi* Jews.

### The Establishment (10<sup>th</sup>-14<sup>th</sup> Centuries)

The origins of the *Ashkenazim* are to some degree indistinct.

As previously mentioned, *Ashkenaz* is a Hebrew word which, in mediæval times, literally meant Germany. And it was in Germany, the ‘cradle’<sup>57</sup> of *Ashkenazi* Jewish culture and Judaism in Europe, that *Ashkenazi* Jewry first prospered. It is *thought*, by some, that the *Ashkenazi* Jews were descended from subjects of the fallen Kingdom of Khazaria/Khazar Empire (circa 650-1016 AD)<sup>58</sup>, once a world power that had converted to Judaism as an act of diplomacy and neutrality (discarding the Roman-Catholic and Islamic faiths of their neighbours – see figure 1<sup>59</sup>.) This kingdom had a series of Jewish kings and probably its own Jewish population<sup>60</sup>. However, interesting

as it is, this is merely a theory - a controversial theory. The most likely alternative is that Jews from Israel - who migrated to Europe after either the destruction of the first Temple, in Biblical days, or the second Temple in 70AD – eventually journeyed as far west as Germany. The most concentrated Judeo-German communities, who settled in Germany between 10<sup>th</sup> and 14<sup>th</sup> Centuries, were found in the three cities of Worms, Mainz and Speyer. ‘*Shum*’<sup>61</sup> (literally *garlic*) was the word used to describe these collective cities (see figure 2.) ‘*SH.U.M*’ is a Hebrew acronym for Speyer, Worms and Mainz. These cities were the creative and Talmudic hub of the newly-established Jewish society in *Ashkenaz*.

Figure 1



Figure 2



<sup>57</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.129

<sup>58</sup> Brook, Kevin. A. *The Jews of Khazaria*.

<sup>59</sup> Ibid

<sup>60</sup> Davies, Norman. *Europe*. p.236-7

<sup>61</sup> Larson, David. U. *Mainz Germany city facts*

It was in Germany, also, that the *Ashkenazi* Jews began to develop their unique tongue – Yiddish, a corruption of Hebrew and German with considerable Eastern European influence later. Initially written with Hebrew characters, it sounds like a German/Eastern European dialect but with distinctive Hebrew sounds like ‘Sh’ and ‘Ch’ (a grating sound made at the back of the throat.) They also spoke German and were to all intents and purposes German, though maintaining Jewish ritual and synagogue practices.

### **The Expansion (14<sup>th</sup> -15<sup>th</sup> Centuries)**

It seems that just as the Jews of Ancient Egypt survived and multiplied despite Pharaoh’s heavy hand, the Jews of *Ashkenaz* expanded their territory within and beyond the *Shum* to other parts of Germany, despite the heavy-handedness of the Germans.

"Enlarge the place of your tent, and let them stretch forth the curtains of your habitations; don't spare: lengthen your cords, and strengthen your stakes" Isaiah 54:2.

Persecution of the Jews has always been perpetuated by the ignorant, over-zealous, religious and political madmen of our history books, who seek to justify their hatred and bloodlust. How did such persecution begin for the *Ashkenazim*? They were a thriving, foreign people, with a foreign religion, who became victims of '*explosive fusions of economic grievance and religious passion*.'<sup>62</sup>

Early on, the Jews in Germany rose in stature within the German community. Christian Germans began to attend synagogue and observe the Sabbath, preferring Jewish tradition to their own religious practices. In reaction to this, the lower clergy and friars in Germany began to resent the *Ashkenazim* and issued local bans that prohibited the German people from having anything to do with the Jews. Jews were seen as a threat, and gradually, through the forced ostracism, they became a despised people.<sup>63</sup> (Germany usually did not employ the ‘ghetto-system’ but rather segregated

<sup>62</sup> Israel, Jonathon. I. *European Jewry in the age of mercantilism* p.8

<sup>63</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.130

the people in towns and villages.)<sup>64</sup> To add to the trouble, where Jewish trade or business succeeded, their German counterparts grew in their hatred.

Between 14<sup>th</sup> and 15<sup>th</sup> Centuries, there were many laws and bans created and massacres suffered by the Jews in Germany (particularly 1338-39<sup>65</sup>, the time of the Black Death Massacres – where Jews were accused of poisoning the wells, causing the plague,) but numbers increased nevertheless.

### **The Expulsion (15<sup>th</sup>-16<sup>th</sup> Centuries)**

Another factor that contributed largely to increasing hatred in Germany was the Reformation of the Christian Church, led by Luther in the early 16<sup>th</sup> Century. Rejecting the papacy and turning to Holy Scripture as the only authority, Luther hoped that *all* would be ignited by the revolutionary reforms, including the Jews who had hitherto rejected Christianity. Apparently, he reasoned that they had been justified in their rejection of Christianity, as portrayed by Roman Catholicism, but hoped that - since they shared equal respect for Scripture as the inspired Word of God - Jews would convert finally to Christianity. What should have perhaps brought the two religions closer, drew them further apart as Luther became increasingly discouraged at Jewish reluctance to convert. In truth, European Jewry believed that their interpretation of Scripture (the Talmud) was the only authoritative interpretation and hence Christianity held no appeal. His discouraged state led Luther and the reformed church (except the Calvinists) down the regrettable path of anti-Semitism.<sup>66</sup>

The Catholics believed the Jews' awe for Scripture had inspired Luther's revolt and the consequential Theological War, so not only was Protestant Germany vehemently for a Jewish expulsion, but so was the Roman Catholic Church. It was about the only thing they agreed on.

And so, the *Ashkenazim*, who had already been forced out of parts of Germany during the 15<sup>th</sup> Century, were expelled from many German major cities during the 16<sup>th</sup>

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<sup>64</sup> Israel, Jonathon. I. *European Jewry in the age of mercantilism* p.74

<sup>65</sup> Israel, Jonathon. I. *European Jewry in the age of mercantilism* p.1

<sup>66</sup> Israel, Jonathon. I. *European Jewry in the age of mercantilism, 1550-1750*. p.10-11

Century (and other parts of Central/Western Europe - this was a trend all over. Sephardic Jews were experiencing hatred of equivalent magnitude), but they had continued to live rurally. It was in the 1570s that the major shift of Jews from Germany to Eastern Europe took place.<sup>67</sup> They were pushed continuously eastward<sup>68</sup> from the Shum<sup>69</sup>, and other parts of Germany, until they migrated en masse to the more tolerant Poland, renowned, shortly thereafter, for its “Golden Liberty,” when it reigned glorious in Europe as part of the Polish-Lithuanian Commonwealth 1569-1795<sup>70</sup>. Some travelled farther east and south-east also.

Countries west of Poland occasionally changed their minds regarding the Jews, permitting them intermittently to re-enter, which accounts for later Jewish populations in Prague (Jews concentrated in *Judenstadt*), Frankfurt and Fürth, for example. *Ashkenazi* numbers grew also in Holland (Amsterdam) and Denmark and the first *Ashkenazi* congregation in London formed in 1690.<sup>71</sup>

### **The Embracing (16<sup>th</sup> -18<sup>th</sup> Centuries)**

It was in Poland that the Jews prospered and, as always, fulfilled their commandment to “*be fruitful and multiply*” Genesis 35:11. Poland, along with the Ottoman Empire, was sufficiently backward and underpopulated to be in dire need of an influx of many trained craftsmen/tradesmen and wealth.<sup>72</sup> The *Ashkenazim* provided this influx and were in return treated with tolerance and semi-equality, flourishing in the textile, jewellery and money-lending industries and becoming land agents, mill owners and lease holders for Polish gentry.<sup>73</sup> It was only in a few cities (like Warsaw, Cracow and Toruń)<sup>74</sup> that Jews initially were not permitted to live or work for fear the Christian population would react. However, there were thousands of small communities that held up to 1000 *Ashkenazim* in each, united spiritually, geographically, linguistically

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<sup>67</sup> Ibid. p.6

<sup>68</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.181

<sup>69</sup> Israel, Jonathon. I. *European Jewry in the age of mercantilism, 1550-1750*. p. 9

<sup>70</sup> Encyclopædia Britannica Online. *Polish-Lithuanian Commonwealth (historical state, Lithuania-Poland)*

<sup>71</sup> Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p.169

<sup>72</sup> Ibid. p. 26

<sup>73</sup> Michener, James A. *Poland*. Introduction.

<sup>74</sup> Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p. 28

and intellectually for the first time. Census results in 1764-65 numbered 749,968 Jews in The Polish-Lithuanian Commonwealth.<sup>75</sup>

Unfortunately, the Commonwealth's sovereignty would be short-lived, as with most other kingdoms, and after frequent wars with Russia, it would succumb to its neighbours and be partitioned three times. The spoils would belong to Russia, Prussia and Austria,<sup>76</sup> the new dominating world powers. Arguably responsible for the Commonwealth's demise, was Poland's violent enemy Bohdan Zynovii Mykhailovych Khmel'nyts'kyi (known as Chmielnicki.): the list of reasons for his hatred towards Poland was as long as his name. Not much is known of his origin, but he preached that the Poles had sold his people into the hands of the Jews. He lived in the Ukraine, which was under Polish-Lithuanian rule, and in which Jews were prospering in different levels of society. Chmielnicki managed to amass an army of Cossacks who were willing to assist in his plan for vengeance, and constantly led attacks on the Commonwealth, weakening it from then on. His hatred for the Jews was of equal force and after murdering 50% of Jews who had travelled as far as the Ukraine, he led troops into Polish lands and slaughtered between 100 000 and half a million Jews.<sup>77</sup> This period is remembered as the Chmielnicki massacres of 1648-51.<sup>78</sup>

As life in Poland soured, some Jews in Poland fled farther eastward and south-eastward, into the Ottoman Empire, in order to escape Chmielnicki's targeted aim. Another consequence was a large-scale Theological Confusion experienced by Eastern European Jews mid 17<sup>th</sup> Century, as Zionist trends, strands of mysticism (Caballism) and a false Messiah called Shabbatai Zevi,<sup>79</sup> infiltrated their Jewish faith, all inspired with empowering the Jewish people. Much energy was spent in an effort to reassert 'proper' Jewish traditions and ritual within the *Ashkenazi* culture after this confusion. "Tradition" became the driving force for preserving their identity and uniting the people group.

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<sup>75</sup> Ibid. p.166

<sup>76</sup> Ibid.

<sup>77</sup> Ohloblyn, Oleksander. *Khmelnytsky, Bohdan*

<sup>78</sup> Cooper, Sue. *Part 2 – Early Instruments*.

<sup>79</sup> Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p.204, 220

### The Empire (late 18<sup>th</sup> Century)

Previously, the Russian Empire had managed to deal with the small number of Oriental Jewish communities (some of these communities dated back to the diaspora,) and migrated Sephardic<sup>80</sup> communities in their midst, by segregation. But with the partitioning of Poland, suddenly a vast number of Jews was within its borders. Foreseeing this influx after the first partition of Poland, the Anti-Semitic Czar ordained in 1791 that Jews were to be kept within the boundaries of what became known as the Pale of Settlement (and it lasted until 1917, when the Czarist regime was abolished.) The word Pale, from the Latin *palus*,<sup>81</sup> means ‘territory.’ The English word ‘palisade’ is derived from this same Latin word.

Figure 3, although presented with modern-day territorial boundaries, serves as a guide illustrating the extent the Russian Empire felt it necessary to confine the *Ashkenazim*.

(The Pale occupied the pale section of the map.) Within this vast, cut-off region the Jews lived in their *shtetlekh* (y. *villages*, singular *shtetl*), restricted in almost every way imaginable. There were also large Russian cities (e.g. Kiev and Nikolaev) within the Pale that Jews were forbidden to enter. However, the feeling was mutual. The *Ashkenazim* were not inclined to mingle, though they lacked the freedom to, with the infamous Russians. The blessed Rabbi in ‘The Fiddler on the Roof,’ when asked to give a blessing for the Czar, replied: “A blessing for the Tsar? Of course! May God bless and keep the Tsar.. far away from us!”<sup>82</sup>

Figure 3



If *Shum* was the cradle of *Ashkenazi* culture, then the Pale of Settlement was the place where *Ashkenazi* culture lived, or perhaps more accurately ‘survived,’ its adolescence and adulthood.

<sup>80</sup> Ibid. p.24

<sup>81</sup> Encyclopædia Britannica Online. *Pale*

<sup>82</sup> Jewison, Normon. *Fiddler on the Roof*. Quote.

### **The Encumbrance (late 18<sup>th</sup> Century - early 20<sup>th</sup> Century)**

The Pale, a curse on the *Ashkenazi* Jews (compared with the freedom they had experienced in Poland,) was a place of oppression and continual struggle. Towards the end, it housed over 5 million Jews, who were subjected to heavy taxes and unfair legislation.<sup>83</sup> One such item of legislation was the conscription of Jewish males to serve in the Russian army for 25 years each.

However, it cannot be denied that for the strengthening of a culture, the Pale was indeed a relative blessing. As a result, much of *Ashkenazi* Jewish life and ritual (including the music) remained intact and unharmed by gentile (*y. goy*) influence, although there was some exchange. By contrast, in Germany a process of cultural assimilation began to water down the individuality of the *Ashkenazi* culture. The Pale provided the landscape for a distinctive *Ashkenazi* culture to take root and develop in the cold soil of Eastern Europe. The Oriental (Russian) Jews were also consigned to the same fate, which had the effect of re-infusing the *Ashkenazim* with some lost, rich, spiritual and musical traditions characteristic of Oriental Jewry. The communities within the Pale (most of them now with a population between 5000 and 10,000<sup>84</sup>) gradually discarded ‘German-isms’ and embraced the new blended *Ashkenazi*/Oriental/Eastern European, Jewish culture.

An important development in this era came with the rise of the teachings of Israel ben Eliezer (also known as *Ba'al Shem Tov*), who taught that there should be no division between secular and sacred: life is sacred. He also stressed the importance of having a personal relationship with God, not characteristic of traditional Judaism, and expressing that relationship through dance, song and prayer.<sup>85</sup> This new understanding birthed Chassidism (Hassidism), which became of great importance in the moulding of *Ashkenazi* culture.

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<sup>83</sup>Oreck, Alden. *The Pale of Settlement*.

<sup>84</sup>Slezkine, Yuri. *The Jewish Century*. p.188

<sup>85</sup>Cooper, Sue. *Part 2 – Early Instruments*.

Oppression and persecution are words that go hand in hand with the Jews. But history has proven that such hardship has caused a dispersed nation to hold on to its faith, culture and values like no other.

“The economic struggle for survival in overcrowded *shtetls* had created unusually active, resilient and determined individuals...a peculiar, exceptional energy.”<sup>86</sup>

“Behold, I have refined you, but not as silver; I have tested you in the furnace of affliction.” Isaiah 48:10.

Such is true for the *Ashkenazim*.

### **The Emancipation**

*Ashkenazi* Jews who were ‘fortunate’ enough to be within the sections of Poland that were partitioned to Prussia and Austria were able to continue their lives (but not lifestyles) in relative freedom. Whilst maintaining only some Jewish identity<sup>87</sup>, their individual distinctiveness was ‘obscured.’ They were systematically assimilated into society; given equal individual rights but not many as a people group.

These assimilated and ‘enlightened’ Jews<sup>88</sup> (Jews of the Enlightenment (*h. Haskallah*<sup>89</sup>)) rose in stature all over Western Europe, some becoming major financiers to Austrian and German troops (society was indeed indebted to them.)<sup>90</sup> They gradually dominated industries like the jewellery market. Their many brothers and sisters in the Pale, however, did not experience increased freedom until the industrialization (1867 onwards<sup>91</sup>) of the Russian Empire, although throughout life in the Pale they had been allowed a certain level of autonomy – enabling them to retain a cultural identity. The current Czar Alexander II (ruling 1855-1881) was progressive and relaxed many of the restrictions placed upon the Jews in the Empire.<sup>92</sup> The

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<sup>86</sup> Slezkine, Yuri. *The Jewish Century*. p.252.

<sup>87</sup> Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p. 250-1

<sup>88</sup> Ibid. p. 251

<sup>89</sup> Cooper, Sue. *Part 2 – Early Instruments*.

<sup>90</sup> Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p. 86, 88

<sup>91</sup> Blanchard, Ian. *Russian Industrialization, 1867-1927/8*.

<sup>92</sup> Cooper, Sue. *Part 2 – Early Instruments*.



*Ashkenazim*, hitherto only permitted to pursue Talmudic scholarship, managed to receive equal education, with many furthering their training in universities. With their training, ethnic connections in other countries and familial, cheap labour, these people,<sup>93</sup> motivated by the legal restrictions placed upon them, began, disproportionately, to dominate many areas of the arts, trade and business.

In the latter days of the Pale, 5.2 million Jews - out of the world's 8.7 million - lived in the Russian Empire,<sup>94</sup> nine tenths of them within the Pale's boundaries. Though the Russian Empire had made moves towards liberalism and tolerance, the Russian people couldn't keep up with the reforms, preferring the anti-Semitic sentiments of old. As society secularized and modernized and Jews were raised to positions of influence and prominence, the Russian people associated the changes with the Jews and further resented them.

### **The Exodus**

Pales, pain, pogroms, persecutions and poverty paved the way for the *Ashkenazi* emigration from Eastern Europe. With the dwindling of the Empire and the final abolition of the Pale, *Ashkenazim* fled in large numbers to America (as early as 1820, but particularly from 1890-1924,<sup>95</sup>) a land of promise and much-desired freedom. Between 1900 and 1914 almost 2% of Jews remaining in the Pale left each year for America.<sup>96</sup> From 1917 (in the Empire), Jews remaining in the regions of the Pale found themselves innocent victims,<sup>97</sup> caught in the crossfire between the Green, Red and White forces in Russia's civil war. This made life in the region even more intolerable and inspired others to leave.

“In the war against the Jews, European Jewry was destroyed, and Europe itself ceased to exist as the centre of Jewish culture.”<sup>98</sup>

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<sup>93</sup> Slezkine, Yuri. *The Jewish Century*. p.140.

<sup>94</sup> Ibid. p.105

<sup>95</sup> Klinger, Jerry. *The Russians are coming, the Russians are coming*.

<sup>96</sup> Slezkine, Yuri. *The Jewish Century*. p.117.

<sup>97</sup> Ibid. p.173-4

<sup>98</sup> Schiller, David M. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish music*. p.10 Introduction

Many Jews who left the Pale did so with the financial support of family and when they arrived in America, these *Ashkenazim* were assured of a welcome, supportive reception by relatives who had previously migrated there.<sup>99</sup> Those who didn't board ships bound for far ports like New York, remained in Poland or shifted west to Germany. The rest, unfortunately, is history; the Jewish population in Germany being eliminated by the rise of Nazism and wiped out (only one tenth remained) through Germany's occupation of Poland in WWII.

The survival of the *Ashkenazim* depended largely on the precious cargo headed for America.

“Except the Lord of hosts had left unto us a very small remnant, we should have been like Sodom...” Isaiah 1:9

Among those *Ashkenazim* who survived the last World War in Europe are Jews who remained in Eastern Europe and who have maintained a Jewish identity, within the *Ashkenazi* culture. Today there are *Ashkenazi* communities that remain, populated by survivors and also by some that returned from America during a more peaceful time.

### **The Entrance**

“...a Jew could be, or at least aspire to be, accepted as part of the American collectivity without giving up some type of Jewish collective identity and activities.”<sup>100</sup>

America, like the Polish-Lithuanian Commonwealth, was a diplomatic safe-haven; a refuge to a war-ravaged and broken people seeking a fresh start and equal opportunity. America, which had welcomed Oriental and Sephardic Jews centuries before, now welcomed the *Ashkenazi* Jews. Large in number, these ‘white’ Jews were not greeted with enthusiasm by other non-*Ashkenazi*, Jewish communities, but over time, and after inevitable intermarrying, they were integrated into the Jewish community and, to a large extent, the wider American community.

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<sup>99</sup> Slezkine, Yuri. *The Jewish Century*. p.117

<sup>100</sup> Eisenstadt, S. N. *Jewish civilization: The Jewish Historical Experience in a Comparative Perspective*. p.120

Emma Lazarus, a Sephardic Jew in New York<sup>101</sup>, wrote the famous words engraved on the pedestal of the Statue of Liberty (the Mother of Exiles): “*give us your tired, your poor*”,<sup>102</sup> after witnessing the arrival of the “huddled masses” of *Ashkenazi* immigrants from Eastern Europe.

*Ashkenazim* of the *Hazkallah* (that is, surviving *Ashkenazi* Jews from Germany who were of the reformed Jewish congregation) also escaped to America. The reformed Jewish congregation in Germany formed when assimilated *Ashkenazim* rejected some teachings of the Hebrew Bible and Talmud that did not agree with enlightened, modern sensibilities.<sup>103</sup> Several branches (akin to Christian denominations) of Reformed Judaism and Orthodox Judaism (traditional Eastern European Judaism) formed in America.

The *Ashkenazim*, tended to ‘stay where they had been put,’ and 2.5 million of them (nearly a third of the Pale’s population) were ‘put’ in New York (between 1880-1914<sup>104</sup>), where they flourished in the music and film industry and, most particularly, the textile industry. Today, the second largest concentration of Jews in the world, and more specifically the largest number of *Ashkenazi* Jews, can be found in New York.

1950/60s American-Jewish comedian, Lenny Bruce was quoted once, saying:

“...even if you are Catholic, if you live in New York, you’re Jewish.”<sup>105</sup>

What better way to conclude this section than ending with another piece of the Jewish-American film ‘Fiddler on the Roof.’ Rob Tevye and Lazar Wolf:

*(T) Where are you going?*

*(L) Chicago. In America.*

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<sup>101</sup> Jewish Women’s Archive. *JWA – Emma Lazarus – The New Colossus*

<sup>102</sup> Ibid.

<sup>103</sup> Borowitz, Eugene. B. 1983 *Reform Judaism Today*. p. 62

<sup>104</sup> Cooper, Sue. *Part 2 – Early Instruments*.

<sup>105</sup> Katz, Lisa. 2007. *Famous Jewish Sayings*.

(T) *Chicago, America? We are going to New York, America.*

*We'll be neighbours!*<sup>106</sup>

“Tevye and Golde were the real Abraham and Sarah for American Jews.”<sup>107</sup>

If the *Ashkenazim* were cradled in the *Shum* and raised in the Pale, then it is in America that they have lived and will live and breathe until an old age.

### iii. What is klezmer?

The term *klezmer* comes from the Hebrew ‘*Kley*’ (meaning ‘vessels/tools,’) and ‘*Zemer*’ (meaning ‘song’).<sup>108</sup> Literally *klezmer* is song/music for instruments. This is how the term originated, but it was a word used only sporadically in reference to *Ashkenazi* folk music, and not an officially coined term describing the style. That is, until the 1970s.

*Klezmer* has undergone several metamorphoses over the past 150 years, in particular, and most of these have been driven by the style’s exposure to modern-day instruments, notation, harmony, musical training, players’ technical developments, recording technology and players’ ever-evolving musical aesthetics. But the music is always distinguishably *klezmer* in identity and Jewish in sentiment. What makes it so?

Based upon Paul Schoenfield’s explanation of *klezmer*<sup>109</sup>, the following four points could, conceivably, be foundational to the music known today as *klezmer*:

1. *Ashkenazi* folk songs (unaccompanied melodies developed up to 20<sup>th</sup> Century),
2. Oriental and Eastern European modes and modal treatment,
3. Adapted synagogue melodies, and
4. Chassidic-style songs, songs without words and dances.

<sup>106</sup> Jewison, Normon. *Fiddler on the Roof*. Quote.

<sup>107</sup> Slezkine, Yuri. *The Jewish Century*. p.323

<sup>108</sup> Cooper, Sue. *Part 1 – why bother about history?*

<sup>109</sup> Schoenfield, Paul. *Four parables; Vaudeville; Klezmer rondos*. Composer’s Notes.

A fifth foundation, which grew out of South-Eastern European *Ashkenazi* tradition, would also be:

5. Rhythmic dances (Greek, Turkish and Gypsy influenced).

*Klezmer* today, built on these resources, is distinctive and instinctively ‘Jewish’ because these influences are so connected historically and spiritually to the *Ashkenazim*.

#### **iv. The History of *klezmer***

It is much easier to discuss the history of this *Ashkenazi* folk music once one has familiarized oneself with the history of the *Ashkenazim*. However, the influences over time are vast, and the exact origins of so much of it are, once again (and at risk of repeating oneself,) indistinct! The following is an attempt to categorize the history of *klezmer*.

##### **The Early Times (Pre-15<sup>th</sup> Centuries)**

After the destruction of the Second Temple in Jerusalem 70CE, the Jews began mourning its loss. This was manifested in a ban on all music that was not produced by the human voice.<sup>110</sup> As a result, much of Jewish musical history from then until the Middle Ages has been solely vocal. The ban lifted gradually over time in different Jewish communities and instruments were permitted for special secular occasions (and even the occasional High Holiday), although there are still Orthodox Jewish communities around the world today that observe this ban, since it is theoretically still in effect until the rebuilding of the Temple.

This ban affected Jewish music history dramatically in three distinct ways. The first, sadly, is that much of Jewish musical tradition before the Common Era was lost. Traditionally, it had been an art form preserved mainly by the tribe of Levi; designated worship leaders and priests. The role of the Levites was high in status and attracted high regard. It is not known whether the Levites refused to pass on their

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<sup>110</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. ch. V.

knowledge after the Temple's destruction or if they simply found themselves for the first time in history largely without a purpose. What *is* known is that Israeli instrumental tradition was not transmitted to the subsequent generations and the information was lost.

**THE ENSEMBLE:** The only 'instrument' not forbidden was the *shofar*, the ram's horn, usually only capable of playing 2 different pitches. These pitches were musically irrelevant. The style of playing consisted of long, sustained notes and short, staccato-like repetitions of a certain pitch.<sup>111</sup> Rather than having a specific musical function, the *shofar* had, and still has, tremendous spiritual significance.

In biblical days, Israel prided itself on its musical traditions – it was believed that music had the power to promote religious joy, heal and encourage the miraculous. Hebrew players were renowned as good musicians and whenever there was a performance (usually associated with worship) there were always many and various instruments employed. During King David's reign, there are accounts of trumpeters and *shofar*-players, harpists and flautists by the hundreds, playing simultaneously. What they played is not known and so scholars (for example: Jewish author and ethnomusicologist, Abraham Zevi Idelsohn) have looked to neighbouring countries to draw inspiration.<sup>112</sup> However, instrumental music must have been an extremely important aspect of Jewish life for its prohibition to symbolize mourning on a national scale.

The second effect was stagnation in the development of harmony. Musical features like timbre, texture and accompaniment were also left abandoned and henceforth unexplored, except for what is potentially achieved by the human voice. Jews were thrown into what Idelsohn called the 'Dark Ages of Instrumental Music' for about 700 years. But for Jewish music in general the days were not so dark. The third effect is that the Jews, limited to two vibrating vocal chords and the resonating chamber of the human skull, pushed the capabilities of the human voice, as a means of musical expression, to new territories.

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<sup>111</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.10

<sup>112</sup> IBID

One territory for exploration was cantillation; the melodic chanting of scripture. Chanting of scripture in Israel's history dates back to 510BCE, when the people of Israel were instructed to chant scripture as a memory tool. It found its vital place in the synagogue (*h. shul*) and became the primary means of musical expression from the Common Era. This era of vocal music also nurtured what are now the characteristic melismatic, ornamental and highly embellished qualities one hears in traditional Jewish song/music.

The commencement of Idelsohn's 'Dark Ages' coincides with the diaspora of Jews from the Middle East. *Ashkenazi* culture, including its music, did not begin to develop for at least another 1000 years, and these 1000 years as a scattered people, combined with the questionable *Ashkenazi* origins (perhaps the people of Khazar) contribute little to what is known of Jewish musical history as it concerns the *Ashkenazim*. But ethnomusicologists have learned much from music that has been preserved as part of synagogue worship and also the music of the Early Church, which was, of course, Jewish-born.

Beginning their musical adventures in Germany from the 12<sup>th</sup> Century, Jews of *Ashkenaz* exempted their poor from the ban on instrumental playing and allowed them to seek employment as musicians for the gentile Germans, playing secular German dance music. They became comparably skilled to the German musicians and were even preferred by the German community.<sup>113</sup> These players were also permitted to play at Channukah, Purim and other special Jewish occasions. However, fearing the favour bestowed on these musicians, the German government often issued restrictions to Jewish musicians and taxed them heavily. Rabbis (*y. rebbes*) also feared the ungodly influence of instrumental music and the joviality it produced.<sup>114</sup> Instrumental music's conversion from a holy art to a forbidden one, led steadily to the general superstition that it - especially when used for the purposes of merry-making - was, if not a product of evil, an encouragement of it. Between the German

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<sup>113</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p. 455

<sup>114</sup> *Ibid.* p.459

government and the *rebbe*s, Jewish musicians were continuously limited as to where, when and what they could play and how many of them could play it!<sup>115</sup>

Despite the restrictions, during the Middle Ages the music played by the *klezmerim* became inseparable from the wedding ceremony and other traditional Jewish celebrations. Perhaps this slackening of the instrumental ban in *Ashkenazi*-Jewish life brought with it the necessity for a ‘Jewish’ style of music to emerge, not wholly associated with German music.

**THE ENSEMBLE:** The earliest Jewish ensembles consisted of lute and a bagpipe-like instrument with bellows and a reed – a melodic instrument and drone. This is perhaps where the concept of harmony first takes root in the musical traditions of the *Ashkenazi* people, the effect of a drone (based on the tonal centre of the melody) creating a seemingly-accidental and, aurally and aesthetically appropriate harmony. Later, European, mediæval instruments were incorporated into the ensemble.

#### **The Emergence** (15<sup>th</sup> and 16<sup>th</sup> Centuries)

*Ashkenazi* itinerant musicians emerged and not just those too poor to pursue other careers. They travelled from town to town in groups and played for various occasions. From the 16<sup>th</sup> Century these musicians became known as *klezmerim* (instrumentalists.)<sup>116</sup> Some of these musicians were famous throughout Germany and even the writing of the first German songbook is credited to a Jewish troubadour.<sup>117</sup> It is also known that women participated in these groups, though this practice ceased later in Eastern Europe.

The music they played would not bear much resemblance to the *klezmer* of today, being more akin to early German folk music, though they improvised more than German musicians (improvisation being one tradition that survived from oriental days). Considering the position of influence the synagogue and its traditions held in

<sup>115</sup> Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p. 455

<sup>116</sup> Edelman, Marsha Bryan. *Discovering Jewish Music*. p. 35

<sup>117</sup> Cooper, Sue. *Part 1 – why bother about history?*



*Ashkenazi* life, it is probable that their playing would have incorporated synagogue melodies, which, preserved through history, were oriental in origin.

Upon the urban and, finally, rural expulsion from Germany (and subsequent contact with the music of other neighbouring cultures), *Ashkenazi* folk music began to develop and take on an individual shape. *Ashkenazi klezmerim* began to form ‘guilds’ to support and represent the rights of the musicians and the bands themselves also became relatively structured. When playing for a Jewish wedding, for instance, there was a Master of Ceremonies (*y. badkhn*) who directed the musicians, improvised song and poetry for the bride and groom and, in general, entertained the audiences. The musicians even had their own slang (*y. klezmer loshn*) with which they were able to communicate without others understanding them.<sup>118</sup>

**THE ENSEMBLE:** The band (*y. kapelye*) itself was often led by the violinist, the violin (*y. fidl*) being the most versatile instrument allowable in ensembles.<sup>119</sup> The violin of today was developed mid-16<sup>th</sup> Century in Northern Italy. Its predecessors were instruments from the Middle East, France, Italy and England.<sup>120</sup> The *Ashkenazi* people adopted this instrument as their own presumably because it is not only portable (a needed virtue for a displaced people,) but because it has immense expressive and ornamental capabilities. Also in the ensemble was the 3-stringed viola (*y. groyse fidl*), perhaps a second violin, ’cello held by shoulder strap, early trumpets and hammered dulcimers (*y. tsimbl*).<sup>121</sup> Most of these instruments, it is believed, had a melodic function (primary or secondary,) playing in unison or octaves apart, or perhaps playing the tunes but at different *tempi* to the main melody. Harmony, although more developed, would still have been more a happy product of chance than thought – the theory of it still being on the backburner.

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<sup>118</sup> Cooper, Sue. *Part 2 – Early Instruments*

<sup>119</sup> Cooper, Sue. *Part 1 – why bother about history?*

<sup>120</sup> Wechsberg, Joseph. *The Violin*. p. 13-15

<sup>121</sup> Horowitz, Josh. *The Instruments of Budowitz*.

### The East (17<sup>th</sup> Century to late 18<sup>th</sup> Century)

Jews who fled to regions of the Ottoman Empire showed an increased Turkish influence,<sup>122</sup> which is evident today in *klezmer* repertoire, as is the Greek influence on the music of *Ashkenazim* who settled in South-Eastern Europe. One example of this influence is the rhythmic dances (like bulgars) that were included in the repertoire. Another example, which is also perhaps a preserved tradition from oriental Jewish days, is the *taksim*.<sup>123</sup> It is a non-metrical, instrumental improvisation which is characteristic of Middle Eastern music and also early *klezmer*. Today it has taken the form of the *doina*, which is also a non-metrical improvisation, but specifically purposed for weddings and more related to the melodic material of tunes to be played later in the ceremony.

These influences, combined with those of the Oriental Jews that the *Ashkenazim* would later come in contact with (upon establishment of the Pale, 1791), had the effect of reintroducing lost oriental sonorities back into the music of the *Ashkenazi* people. To cite Idelsohn once more: “*Eastern Europe Orientalized the Ashkenazic.*”<sup>124</sup> Considerable German influence was gradually dropped and the music was re-instilled with a decidedly Middle-Eastern flavour.

“All (these influences are) leavened with a Middle Eastern sensibility derived partially from the music of the Ottoman Empire, but also from an unbroken stream of liturgical music stretching back to biblical times in Israel.”<sup>125</sup>

For the *Ashkenazim* in Poland and further south/southeast, both the music and the musicians grew in significance. As per the history, this was the first time that *Ashkenazi* Jewry was free (albeit temporarily) to live in peace and prosper, unified by language, their new culture and their proximity to one another. During this century guild membership for *klezmerim* became quite exclusive, membership being passed on from father to son only. This caused the emerging *klezmer* style to, in the age-old

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<sup>122</sup>Cooper, Sue. *Part 1 – why bother about history?*

<sup>123</sup>Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with Andy Statman. p182-3

<sup>124</sup>Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.183

<sup>125</sup>Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Introduction p.4

tradition of the Levites, become a family tradition and trade. *Klezmorim* came from a lineage of *klezmorim*.

Fathers passed on instrumental skills to their sons and the growing repertoire of *klezmorim* was aurally transmitted to the next generation. It wasn't until the middle of the 19<sup>th</sup> Century that *klezmorim* learned Western musical notation (see section **The Education**) and even then the preferred mode of transmission was aural. The revival in *klezmer* (see section **The Enthusiasm**) in the latter part of the 20<sup>th</sup> Century saw transcriptions of *klezmer* tunes and the creation of song books.

**THE ENSEMBLE:** The flute, and more specifically the piccolo, were included (cheap and easily obtainable) as melodic instruments in *klezmer* ensembles.<sup>126</sup> The mandolin, known for its *klezmer* associations, emerged in Italy in the mid 17<sup>th</sup> Century<sup>127</sup> and increased in popularity throughout Europe as Italian musicians promoted it on tour. Derived from old-fashioned lutes, this instrument fitted the growing *klezmer* genre like a glove.

**The Exchange** (late 18<sup>th</sup> Century onwards: *klezmer* in the Pale)

The Pale of Settlement having been established, *klezmorim*, although based in specific *shetlekh*, wandered again (as in the German days) from town to town to where they were required. Often, during the time of the Pale, the only professional musicians in the area were Gypsies/the Rom people and Jews.<sup>128</sup> This meant that musicians were in continuous demand, as were the musical repertoires of both groups, and there was much exchange between the two. Jews learned Gypsy tunes and Gypsies played *klezmer*, but the two styles seem to have remained separate and distinguishable, even today. Traditional Gypsy tunes are more harmonically exploratory (in terms of inter/intra-sectional modulations<sup>129</sup>) and have differing

<sup>126</sup> Borzykowski, Michael. *Klezmer music in a few words*.

<sup>127</sup> \_\_\_\_\_ *Short Mandolin History from Duo Zigiotti-Merlante*.

<sup>128</sup> Cooper, Sue. *Part 2 – Early Instruments*.

<sup>129</sup> Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with W. Z. Feldman. p. 176-7

motivic and melodic material. But both styles demand a similar level of virtuosity in playing and creativity in improvisation, making the interchange more suitable between the two people groups. There were even *klezmerim* that disguised themselves as Gypsies in order to obtain more work (perhaps prejudice was less great towards the *Romani*).<sup>130</sup> It is interesting to note that the existence today of some *klezmer* tunes (and playing techniques), that would have been lost during World War II, is due to their preservation in Gypsy repertoire.

**THE ENSEMBLE:** In the Pale, the most common instruments for ensembles of *klezmerim* were either all, or a combination of: violin (foremost), *tsimbl*, flute, 'cello or double bass (occasionally,) mandolin and sometimes small drums and trombone.<sup>131</sup> This instrumentation was common for Gypsy ensembles also, but with the instrumental developments of the 19<sup>th</sup> Century this ensemble evolved dramatically.

### **The Education** (from the Pale and beyond)

The forced conscription into the Russian army is another example of how hardship further refined the *Ashkenazi* culture. In this case many Jewish men, being talented musicians, were allowed to serve in the army bands and it is here that they learned how to read music and even arrange it. (This may explain how *klezmer* became a predominantly 'male' tradition.) Time served in these army bands also enabled them to learn other instruments, most notably the clarinet.<sup>132</sup>

With the gradual liberation and final emancipation of the Jews in Russia, Jews were able for the first time to study music, and the *Ashkenazim*, raised in a culture that exalted both scholars and musicians, flocked to conservatories. George Eliot's character 'Herr Klesmer' in *Daniel Deronda*<sup>133</sup>, is an example of the renown achieved by *Ashkenazi* musicians and composers who took advantage of their emancipation and became musical authorities throughout Europe. In the early 20<sup>th</sup> Century some

<sup>130</sup> Idelsohn, Abraham Zebi. *Jewish Music in its Historical Development*. ch. 20b.

<sup>131</sup> Cooper, Sue. *Part 2 – Early Instruments*.

<sup>132</sup> *Ibid.*

<sup>133</sup> Eliot, George. *Daniel Deronda*.

popular mass songs in the Soviet Union were composed and even performed by *Ashkenazi* Jews who were former occupants of the Pale. In fact, 45% of all teachers at Moscow and Leningrad conservatories appointed in the 1920's were Jews.<sup>134</sup>

**THE EVOLVED ENSEMBLE:**

Clarinet, nearing the end of the 19<sup>th</sup> Century, began in *klezmer* bands as a back-up instrument. Too loud to be permitted as a solo instrument, it supported the work of the violinist<sup>135</sup>, playing melodies of secondary importance (loud instruments had been restricted in Poland previously.) However, with the rise of Chassidism, the virtues of the clarinet began to come to the fore. The clarinet was an instrument capable of expressing human emotion in an almost human-like manner and therefore an appropriate instrument to assist in worship. (Most of the great *klezmerim* were Chassidic<sup>136</sup>. The *rebbe*s of the Chassidic movement entertained frequently in their courts, requiring musicians for celebrations continuously. *Klezmer* became aesthetically intertwined with Chassidism.<sup>137</sup>)

By the end of the 19<sup>th</sup> Century, clarinets were a burgeoning force in *klezmer*, though the violinist still remained the traditional leader of the *kapeyle*. The style of violin playing was constant between *klezmerim* and even constant between Jew and Gypsy, but clarinet styles varied from player to player.<sup>138</sup> Individual clarinetists crept out of the woodwork, achieving levels of fame that violinists had not experienced. The generation before the wave of emigration to America produced virtuosi clarinetists.<sup>139</sup>

It was not until *klezmer* reached American soil that clarinet came in to its own. Clarinetists became bandleaders and, with this new-found freedom, were able to explore the gamut of human emotions expressible on this reed instrument. Sounds, which one now associates with *klezmer* clarinet-playing, evolved in the late 18<sup>th</sup> and

<sup>134</sup> Slezkine, Yuri. *The Jewish Century*. p.226

<sup>135</sup> Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with Andy Statman. p.184

<sup>136</sup> Ibid.

<sup>137</sup> Cooper, Sue. *Part 1 – why bother about history?*

<sup>138</sup> Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with W. Z. Feldman. p.176.

<sup>139</sup> Ibid. p.181

early 19<sup>th</sup> Centuries, and are still evolving today. Laughter, chirping<sup>140</sup> and *shofar*-horn blasts became standard improvisatory tools to the *klezmer* clarinetist, who was also able to mimic the traditional glissandi, high-register wailing and tremolo effects playable on the violin. *Klezmorim* preferred the use of the Albert-system clarinet, because it ‘sang’ more than the equally famous Boehm-system.<sup>141</sup> Albert-system clarinets had better volume in the lower register - an important range for the new generation of *klezmorim* - and a simpler system of fingering, with fewer keys allowing ease of slurring. It was a system preferred also by early Jazz clarinetists. *Klezmer* teachers passed this preference on to their students.

Also late in this century, American Jews began to include piano in the *klezmer* ensemble. It is not a portable instrument and was previously only available to the Middle and Upper classes of Europe, so it had not been incorporated earlier.<sup>142</sup> But the piano’s emergence in 1820s and 30s in European music had a decided impact on the development of harmony in *klezmer*.<sup>143</sup> Musicians began to think of the tunes ‘chordally’ (vertically), rather than linearly. However, in spite of this influence, the piano is not regarded as a traditional *klezmer* ensemble instrument. The modern guitar is also only a recent addition to the ensemble.

If time travel were possible, then one might be able to earmark the day the accordion became standard in *klezmer* ensembles. The accordion is a relatively modern instrument based on a conglomerate of instruments of the past that used reeds, bellows and keys, and had that well-valued feature of portability. The year it appeared in Europe was 1822, in Berlin, and it was gradually refined by different European makers over that century. Only a few people played it, and undoubtedly it would have made its way into the Pale, but the instrument was not commercially manufactured until 1910-1918<sup>144</sup>, when it probably became standard inclusion in *klezmer* ensembles – the late days of the Pale and the early days of Americanisation.

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<sup>140</sup> Ibid.

<sup>141</sup> Phillips, Stacy. *Mel Bay’s Klezmer Collection for C instruments*. Interview with Andy Statman. p.187.

<sup>142</sup> Borzykowski, Michael. *Klezmer music in a few words*.

<sup>143</sup> Phillips, Stacy. *Mel Bay’s Klezmer Collection for C instruments*. Interview with W. Z. Feldman. p.177

<sup>144</sup> Charuhas, Toni. *The Accordion*. ch. 1.

The accordion became very popular in Russia and, no doubt, with Jewish musicians who remained in Eastern Europe.

One other instrument that managed to become indispensable to the ensemble was the double bass, now a 'given' in any modern *klezmer* ensemble. The double bass, being too large to transport from town to town, became the lower-register-support instrument, usurping the role of the 'cello in the ensemble.

### **The Exposure** (early 20<sup>th</sup> Century)

In Eastern Europe, from 1899 onwards, recordings of *klezmer* bands were made and were shipped to America where there was high demand for this expression of *Ashkenazi* cultural identity. But during World War I, recordings were more difficult to obtain, so America turned to its own new talent for inspiration. Many recordings were made from then on. Dave Tarras and Naftule Brandwein were two notable *Ashkenazi* clarinetists that filled this void.

In America, *klezmer* - being an unsung art of Eastern European and oriental origins - was not entirely accessible to the broader American community, but with gradual fusions with ragtime (1920s), swing and African-American blues (1930s), people became more accustomed to the characteristic sonorities of *klezmer*. *Klezmer*, at this point very popular amongst the Jewish community and achieving greater popularity amongst other Americans, branched out into what is now known as Yiddish theatre:<sup>145</sup> a combination of *klezmer* musical style, theatrics, lyrics (in Yiddish and English) and the entertaining antics of the *badkhn*. Yiddish theatre flourished.

The *klezmerim* that reached fame in America were generally from Bessarabia (almost modern-day Moldova), so much of the continued *klezmer* tradition in America has a South-Eastern quality to it. Bessarabian Jews were exposed to Greek and Turkish influence and it is also in Bessarabia that the most interaction occurred between the

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<sup>145</sup> Cooper, Sue. *Part 6 – 1920s Theatre music*.

Gypsies and Jews.<sup>146</sup> Mostly Bessarabian-*klezmer* was transmitted to the *Ashkenazim* in America. Not much of the surviving *klezmer* tradition is representative of *klezmer* further north (for example, where modern Poland is).

#### **The End** (WW II, 1948 and 1950s-60s)

Hitler's war against the Jews and the Allies stopped the world in its tracks, and later - as the horrors of the holocaust were uncovered – focus on music and merry-making declined. The *Ashkenazim* had to mourn once more. *Klezmer* (an inextricable part of their identity) was dropped, and the flag of Zionism was hoisted high. It is something of a paradox that this ensuing era marked a new beginning for Jews all over the world, and yet the end of *klezmer*; an expression of the majority of Jewry worldwide at that time. Yet this is what happened. When the entire world's focus was on the Jewish world as it approached the new era, 1948 (when Israel would become a nation in its own right,) attention to *klezmer* was not renewed, and almost died, along with Yiddish theatre and Yiddish as a language. By 1960, the only preservation of Yiddish and *klezmer* was in unassimilated Chassidic communities in the USA<sup>147</sup> and in museums.

“... unless a grain of wheat falls into the ground and dies, it remains alone; but if it dies, it produces much grain.” John 12:24

Though this quote is from the New Testament, it describes a natural, biological truth (pointed out by a Jew). Perhaps *klezmer*, susceptible to the laws of nature, had to die... before it could be revived.

#### **The Enthusiasm** (1960s-1980s)

And so, it was in a museum in the 1960s and 70s that music researchers ‘encountered’ *klezmer* once again. Whilst visiting YIVO (Institute for Jewish Research – dedicated to studying European Jewry, particularly the *Ashkenazim*), these researchers became so fascinated with *klezmer* that they located surviving *klezmorim* in America, learned

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<sup>146</sup> Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with W. Z. Feldman. p.176-8.

<sup>147</sup> Cooper, Sue. *Part 7 – Twilight and new dawn – the post war period*.



from them themselves and also persuaded old performers to perform and record again.<sup>148</sup> A revival began for *klezmer* in America.

The 1980s saw Giora Feidman, formerly a clarinetist with the Israeli Philharmonic, spread the revival to Europe amongst Jews and *goyim* alike, when he toured Germany and Switzerland playing *klezmer*.<sup>149</sup> The revival then spread to England and now thrives there in the Yiddish community.

(1990s to the present)

Much of the European world, and America, has now been re-enthused by *klezmer*. Journeying east, to Israel, there is still a struggle to produce an art that is uniquely Israeli. Many have turned to *klezmer*, fusing it once again with the oriental sounds of their neighbours, but there aren't many professional musicians who play *klezmer* in Israel.<sup>150</sup> Much of what has been learned was copied from the recordings made in the early 20<sup>th</sup> Century. This is how many *klezmerim* have learned to play *klezmer* over the past four decades.

The surviving generation of *klezmerim* from Eastern Europe has passed away and it is now their students that transmit their inherited knowledge to Jews and gentiles who are interested in preserving and furthering *klezmer* as an art and an expression of identity.

“In the day of your gladness, and in your appointed seasons, and in your new moons,  
ye shall blow with the trumpets (shofars)...” Numbers 10:10a

*Klezmerim* of today play for weddings, *bar mitzvahs*, in the *shul*, High Holidays, concerts and celebrations and in recording studios. *Klezmer* has crossed many boundaries...many pales. Modern-day fusions of reggae, funk, hip-hop, jazz, classical, new age and rock with *klezmer* are more examples of this phenomenon.

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<sup>148</sup> Cooper, Sue. 2003. *Part 9 – 1980s-1990s*.

<sup>149</sup> *Ibid.*

<sup>150</sup> Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with W. Z. Feldman. p.180-1

## Essay Conclusion:

For the *Ashkenazim*, instrumental music was a music that crossed a 1000-year-old wall of grief (its own Wailing Wall), endured another 1000 years in a furnace of affliction and came out the other end *refined* as pure gold. It seems - regardless of the odds weighted against the people of *Ashkenaz*, and the restrictions placed upon their music - *klezmer* has transcended geographical, economical, cultural, political, spiritual and musical barriers in its historical voyage.

Before the commonly misspelled expression '*beyond the pail/pale*' meant 'beyond what is acceptable,' it essentially meant 'beyond what is safeguarded or permissible.' *Klezmer* has indeed travelled beyond the pale - once carefully shielded by *rebbe*s, and aggressively held captive by *goyim* - to a world audience. Yet it has retained its essence; its identity; its soul. Orthodox Jew and world-famous *klezmer* mandolin soloist and clarinetist, Andy Statman believes:

“... all Jewish music is basically a form of worship. It’s all spiritual music. *Klezmer* is part and parcel of this.”<sup>151</sup>

“Ultimately it makes people feel Jewish and feel joy in being Jewish. You’re shaking hands with your own soul.”<sup>152</sup>

It would be difficult to write about the music of the *Ashkenazim* without making some mention of Wagner’s notoriously absurd, yet influential, “Judaism in Music” – which was directed towards the *Ashkenazim*, even if he didn’t realize it himself. In 1850, Wagner zealously declared and reasoned (however illogically) that “*Music is the speech of passion...The Jew... has no true passion.*”<sup>153</sup> Yet, having learned of their history and their music, this belief seems, and is, so far removed from truth that it is irrational.

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<sup>151</sup> Phillips, Stacy. *Mel Bay’s Klezmer Collection for C instruments*. Interview with Andy Statman. p.184.

<sup>152</sup> Ibid. p.185

<sup>153</sup> Wagner, Richard. *Judaism in Music*.

*Klezmer* is a by-product of a people's passionate resolve to mourn the loss of their Temple, and a consequence of their need to express their identity and emotions as individuals and a collective. Take passion out of *klezmer* and one is left with spiritless, meaningless music. It would be impossible to disassociate Jewry and Jewish history from passion without nullifying and even erasing their history, and perhaps our history - since so much of it has revolved around them.

To all, *klezmer* communicates passion. To some, *klezmer* is about increasing joy at a celebration – a good deed (y. *mitzvah*,<sup>154</sup>) or worshipping God. And to others, like the Chassidic Jews, it is a means of connecting the human soul with the divine. To some, *klezmer* is a preserver of tradition and a way of life left behind in Eastern Europe. And to others, *klezmer* is a fountain of inspiration from which to draw in this new millennium and age. Whatever *klezmer* may be, it is and hopefully will always be, an expression of identity of a people who have struggled and survived, prevailed and passionately prospered: the *Ashkenazim*.

And so, with the purposes of this paper in mind, it is with the following quotation – and good advice – from the violinist, Yale Strom (the Indiana Jones of *klezmer*<sup>155</sup>), that I conclude:

“The musician will bring greater profundity to *klezmer* if he or she understands some portions of the history, folklore and language.”<sup>156</sup>

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<sup>154</sup> Phillips, Stacy. *Mel Bay's Klezmer Collection for C instruments*. Interview with Andy Statman. p.185.

<sup>155</sup> Bernard, Tinamarie and Ross, Melanie. *The Klezmer King*.

<sup>156</sup> Cooper, Sue. 2003. *Part 9 – 1980s-1990s*.

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## Appendix B: Tune Sheets

1. Unused Tunes: Fate #1 and Fate #2  
(two tunes composed during candidature but not used in the portfolio)
2. Quoted Tunes: *Freylekh* No. 20 and *Kol Nidre*





**THE 20TH FREYLEKH**  
(partially used in *Sweet Sorrow*)

*traditional*

Musical staff 1: Treble clef, 2/4 time signature. Starts with a repeat sign and a Dm chord. The melody consists of eighth notes with slurs. A first ending bracket labeled "1." spans the final two measures.

Musical staff 2: Treble clef. Continuation of the melody from staff 1, featuring a second ending bracket labeled "2.".

Musical staff 3: Treble clef. Continuation of the melody. A "Fine." marking is placed above a double bar line. The piece resumes with a D chord and a triplet of eighth notes.

Musical staff 4: Treble clef. Continuation of the melody. A Cm chord is indicated above the staff. The staff ends with a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Musical staff 5: Treble clef. Continuation of the melody. A G chord is indicated above the staff.

Musical staff 6: Treble clef. Continuation of the melody. The staff features first and second ending brackets labeled "1." and "2." with G and D chords indicated above. It concludes with a triplet of eighth notes.

Musical staff 7: Treble clef. Continuation of the melody. A Cm chord is indicated above the staff. The staff ends with first and second ending brackets labeled "1." and "2." with D chords indicated above, followed by "D.S. al Fine" and a repeat sign.

# KOL NIDRE

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*traditional  
harmonisation by L. Lewandowski*

The musical score for 'Kol Nidre' is written in 4/4 time and consists of ten staves of music. The key signature has two flats (Bb and Eb). The melody is primarily composed of eighth and sixteenth notes, with several triplet markings. Chords are indicated above the staff, including Dm, Gm, A7, Bb, Am, F, and C7. The piece concludes with a final chord of F.

Chord progression (from top to bottom):

- Staff 1: Dm, Gm, A7, Dm
- Staff 2: Bb, Gm, A7, Dm, Gm, Dm
- Staff 3: Gm, A7, Dm, Gm
- Staff 4: A7, Dm, Bb, Gm, A7, Dm
- Staff 5: Am, Dm, F, Bb, Dm, Gm, Dm, Gm, F, Bb, C7
- Staff 6: F, Gm, A7, Dm, Am, Bb, F, Am, Gm, A7, Dm
- Staff 7: Gm, Dm, Gm, Am, Dm, Am, Dm, Am
- Staff 8: Dm, Am, Dm, C7, F, Bb, A7, Dm
- Staff 9: Bb, A7, Dm, Gm, Dm, Gm, Dm, Am, Dm
- Staff 10: C7, F, Gm, Dm, Gm, F, Bb
- Staff 11: Dm, F, Am, Bb, C7, F

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