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Title

Meditation on "La Prima Vez"

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Meditation on "La Prima Vez"

for piano four hands

Sarah Wald

Written for ZOFO

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Program Note:

Meditation on "La Prima Vez" is based on the Sephardic love song "La Prima Vez" ("The First Time"). While the original theme is never stated in its entirety, as in a traditional theme and variations, fragments or motifs from the original tune are present throughout this piece. I was first introduced to the original song by the album *Songs of the Sephardim* (La Rondinella), featuring Tina Chancey as the vocalist. I have heard many other versions of "La Prima Vez" since then. This *Meditation* also directly follows the composition of a solo flute piece based on the same tune, and the two pieces relate to each other in terms of pitch organization.

Performance Note:

There are several boxed passages in the score that call for improvisation in the domains of rhythm, tempo, and order of the given pitches. Specific directions for each box will be provided in the score itself. In all boxed passages, the dynamics show the phrasing for the whole passage.

Pedaling is almost exclusively marked at the bottom of the *seconda parte*. However, in places where only the *prima parte* is playing, the pedaling is also marked at the bottom of the *prima parte*.

Meditation on "La Prima Vez"

Sarah Wald

Adagio, Unmetered, Con Poco Rubato - ♩ = approx. 52

poco rit.

Prima

Adagio, Unmetered, Con Poco Rubato - ♩ = approx. 52

Seconda

S.P. _____ ^



A In Time, ♩ = 52

pale

I

sotto voce

A In Time, ♩ = 52

pale

II

pp

(damper) Ped. _____ ^

sotto voce

normale

4

5

I

II



Unmetered, Con Poco Rubato, ♩ = approx. 60

plain, stark

8^{va}

6

I

mp

f

Unmetered, Con Poco Rubato, ♩ = approx. 60

II

S.P. _____

B In Time, ♩ = 60

8^{va} 7 5

f legato

sotto voce 3 5 3 5

B In Time, ♩ = 60

wistful

mf

p
(senza pedale)



9

5 3 3

6

11

(8)

I

II



13

rit.

f

poco

3

normale

Ped. (damper)

rit.

3

Ped. (damper)

C A Tempo - approx. 20"

C A Tempo - approx. 20"

Constantly flowing - rhythm/ tempo and order of pitches ad lib.; pedal ad lib.

D (A Tempo)

D (A Tempo)

D (A Tempo)

mf

f

pp

8va

f 8va

Ped.

15

I

II



17

wispy, barely audible

p

pp

pp

ppp

mf

poco

p

senza pedale

I

II

8

19

I
 II
f *mf* *p*
 (*p*) *poco*



sparkling

21

2

I
 II
p *with increasing intensity*
 3 3 5 6 6 6

23 **E**

E

legato

f

pp

legato

p

molto pedale

Ped.



This boxed passage is rhythmically free and does not need to be coordinated with the other parts; the effect is that of fast repeated notes, of varying speeds, floating on top of the rhythmically precise figuration. Spatial placement of the box represents an *approximate* entrance relative to the other parts.

25

p < f > p

10 (same as before)

26

I

p *f* *p*

II



27

I

bell-like

mf

p *f*

II

28

f > *p* < *f* *poco* >

p *mf* *poco*



29

f — *p*

mf

33 (8)

I

II

(legato)
expansive

f



34 (8)

I

II

36 (legato) expansive

f

sotto voce



37

rit. Adagio, ♩=60

G // 15

I

rit. Adagio, ♩=60

G //

II

normale p *poco* *p* //

Ped.



pale

8^{va}

40

I

f *pale*

Constantly flowing - rhythm/tempo and order of pitches ad lib. (same as before; rhythm uncoordinated with prima parte)

II

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

molto pedale, gradually less senza pedale

43 (8)

I

3

pale

5

II



44 (8)

I

6

6

mp — mf

Constantly flowing - imitate the previous seconda parte in m. 41

Ped. _____

p

f

II

mf

Ped. _____

H

46

f *p* *f* 3

p

H

p *mp*

Ped. ^ Ped. ^



50

ff 3

8va

3

3

3

accel., with increasing intensity

18

54

I

II

mp subito

f

p

accel., with increasing intensity

simile

p

mp



I Faster, ♩ = 112

56

I

II

I Faster, ♩ = 112

simile

58

I

II



Adagio, ♩=60
(legato)

60

ff

I

II

Adagio, ♩=60

f
Ped.

61 *8va*

I

II

(legato)

f

Ped.



62 *8va* *molto rit.*

I

II

ff

molto rit.

Ped.

63

I *ff*

II *p*



64

J Poco Meno Mosso

ff, emphatic

8va

rit.

mp

Ped.

J Poco Meno Mosso

ff, emphatic

rit.

Ped.

Poco Più Mosso, Unmeasured, Flowing

Very fast, unmeasured fluttering - order of pitches ad lib.

22

66

mf, cresc.

p, cresc.

Ped. Ped. (senza pedale)



Adagio, ♩=60

(Prima parte continues as in the previous measure)

K

68

8

8va

f *p*

5

Adagio, ♩=60

p

f

8vb

una corda

K

70

8va

f 5

f

p *Ped.*



71

8va

pp 5

p 5

f

Ped.

73

I

Constantly flowing - rhythm/tempo and order of pitches ad lib., uncoordinated with other voices

p *f* *mf dolce, poco*

II

f *mp* *Red.*

(same as previous box)



75

I

(in time)

f *mf*

II

mf, emphatic *p* *f* *mf > p*

f tre corde

In these two boxes, play as grace notes, with as many repetitions of the interval as desired and as many times as desired. Place short pauses in between each grace note figure. 25

79

I

II

M (as smooth as possible between voices)

M (as smooth as possible between voices)

f *f* *mf*

f *pp* *mf*

p *8^{ub}* *Ped.*

83

I

II

N transparent In Time

N In Time

Con Poco Rubato *fluttering*

f *p* *f* *p* *ppp*

mf *mp* *p* *8^{va}* *8^{ub}*

26

87

I

mf *mp* *pp*

II

mp *transparent* *p* *ppp*

una corda

8^{vb}



rit. to end

rit. to end

rit. to end

f *p* *pp*

pp *pp*

(slow roll across all registers) *delicate*

(slow roll across all registers) *delicate*

8^{vb} *tre corde* (damper ped. if desired)