Radical Part-Writing Techniques in Beethoven and Beyond: Defining Elements of Musical Arcs
AND
Works Inspired by Sephardic Folk Songs

By

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Abstract (Part I)

Part I: Radical Part-Writing Techniques in Beethoven and Beyond: Defining Elements of Musical Arcs

My music theory dissertation explores non-normative contrapuntal techniques in the works of several composers, from Beethoven through Shulamit Ran. In Western art music from the 18th century onward, counterpoint generally functions as a way to maintain independence between voices and to drive the melodic and harmonic action forward, both toward local cadences and toward long-range structural "landmarks." Using musical examples, I observe and analyze how composers subvert the conventional functions of counterpoint via part-writing procedures that 1) undermine the foundational independence between voices, or 2) weaken harmonic and formal momentum. These unconventional part-writing techniques have a variety of impacts on the pieces in question, ranging from small structural deformations and deviations within a classical template to innovative narrative trajectories.

Abstract (Part II)

Part II: Works Inspired by Sephardic Folk Songs

The composition portion of my dissertation is a collection of seven works based on selected Sephardic folk songs. The pieces in the collection, written for a variety of instruments and ensembles, are as follows:

1) A solo flute piece based on the song "La Prima Vez"
2) A piano four hands piece, also based on "La Prima Vez"
3) A piece for wind trio and electronics based on "La Rosa Enflorece"
4) A work for sinfonietta (13 musicians) based on "Lavava y Suspirava"
5) A piece for dancers, cello, and piano based on "Los Caminos de Sirkedji"

6) A work for SATB choir based on both “Mama, yo no tengo visto” and “Puncha, puncha.”
7) A sound installation, made in Logic Pro X, based on “Al Pasar por Casablanca.”

My pieces explore many aspects of the songs on which they are based, including the songs’ modal, melodic, rhythmic, and textual parameters, as well as their respective cultural contexts. Generally speaking, I avoid the traditional theme and variations structure in favor of a freer approach to variation and form.

Acknowledgements

Many thanks to my father and sister, who have been extremely supportive of me throughout my doctoral degree program, especially during the COVID-19 pandemic.

I lovingly acknowledge my late mother as well: it was she who first suggested that I try my hand at composition. She also found me my first teacher and encouraged my first steps as a composer.

I extend my thanks to my dissertation committee members, Kurt Rohde (chair), Sam Nichols, Laurie San Martin, and Anna Maria Busse Berger.

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Radical Part-Writing Techniques in Beethoven and Beyond: Defining Elements of Musical Arcs

Prologue

For centuries, contrapuntal mastery has served as proof of a composer's competence, craftsmanship—even genius. In the medieval and Renaissance periods, polyphony was largely the domain of the Catholic Church: organum and intricate polyphony were developed through the singing of Gregorian chant; composers wrote large quantities of sacred polyphonic music; and famous treatises on polyphony were written by clerics such as Tinctoris. According to Fabrice Fitch, music's "place in the *quadrivium* [part of the monastic education system] conferred on music tangible social prestige: the highly influential training manual for gentlefolk, Baldassare Castiglione, *The Book of the Courtier* (pub. 1528), named a working knowledge of polyphony, no less than familiarity with literature, as the hallmark of good breeding and education."[1] The prestige and importance of polyphony carried over beyond the Renaissance. Even after polyphonic techniques had penetrated the world of secular and instrumental music, its religious significance persisted: for example, the 18th-century music theorist Martin Fuhrmann shared the wide belief in the "heavenly concert" in which musicians could take part upon entering the afterlife. According to David Yearsley, "For Fuhrmann the eternal symphony would certainly be polyphonic, and the unsurpassable richness of the celestial sonorities would make

[1] Fabrice Fitch, *Renaissance Polyphony* (Cambridge: Cambridge University Press, 2020), 25.

the terrestrial music recently left behind by the newly arriving musicians seem monophonic by comparison."[2]

In the secular realm, contrapuntal technique in the 18th century and beyond has been a defining feature of the musical establishment, and thus, "a symbol of artistic mastery."[3] For Mozart's induction into the Accademia Filarmonica, and later for the Prix de Rome, counterpoint exercises were the means to prove one's worthiness. Mozart was required to write a four-part antiphon in the strict ecclesiastical style for the honor of joining the Accademia.[4] For the Prix de Rome, counterpoint exercises (or fugue) were given in the first round.[5] Contrapuntal technique has also been used as a stand-in for, or a measure of, a composer's artistic maturity. In Stewart-Macdonald's words, "[S]trict counterpoint is often allied with the full and final realisation of artistic potential at the end of a career, that is, as a central component of the prototypical 'late style.'"[6]

The way in which composers and critics talked or wrote about counterpoint in music further reveals the high stakes of contrapuntal "mastery" (according to the prescribed rules). Various snide remarks about, and criticisms of, composers' abilities and *oeuvre* frequently related to their use, or non-use, of contrapuntal devices. Chopin criticized Berlioz for his relative lack of

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[2] David Gaynor Yearsley, *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2008), 30.

[3] Rohan H. Stewart-MacDonald, New Perspectives on the Keyboard Sonatas of Muzio Clementi (Bologna: Ut Orpheus, 2006), 210.

[4] Alfred Einstein, *Mozart: His Character, His Work*, trans. Arthur Mendel and Nathan Broder (1st ed. London: Oxford Univ. Press, 1945), 146-8.

[5] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online*, July 2015, https://doi.org/10.1093/oxfordhb/9780199935321.013.114, 11.

[6] Stewart-MacDonald, 210.

training in counterpoint and considered his music clumsy.[7] Constanze Mozart pointed out to her husband that he had little to no fugal output in his catalog, which spurred him to compose the Prelude and Fugue in C, K. 394.[8] The *Quarterly Review and Magazine* published a criticism of Beethoven in 1827 (after the composer's death) that Beethoven had not "distinguished himself by the production of fugues and canons," the implication of which was that Beethoven "[was] not a great musician."[9] Either the critic was unaware of several of Beethoven's late works, including the *Grosse Fuge*, or he did not consider them "distinguished"—possibly because they tended to deviate quite far from classical norms. In a similar vein, Janet Levy remarks that, "The extent to which the ability to write counterpoint was explicitly considered the mark of a good composer is well illustrated by the criticism suffered by a composer of the stature of a Gluck or a Berlioz for their alleged inability to do so. Recent writers continue to work hard to explain away the criticisms of the past in this arena."[10] Levy also cites a case, in William W. Austin's *Music in the 20th Century*, in which Louis Armstrong's music was compared to that of J.S. Bach vis-a-vis its "drive to the cadence" and the counterpoint between melody and bass. In Levy's words, "The mention of counterpoint in the context of a description of Louis Armstrong's music, as well as the simultaneous mention of one of its paradigmatic exemplars, J.S. Bach, seems meant quickly to convey that Armstrong is a sophisticated composer."[11] The attitude that counterpoint is "good"

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[7] Charles Rosen, *The Romantic Generation* (London: Fontana Press, 1999), 552.

[8] Daniel Heartz, *Mozart, Haydn and Early Beethoven: 1781-1802* (New York: W.W. Norton, 2009), 63-4.

[9] William Henry Hadow, *Studies in Modern Music: 1st Series: Berlioz, Schumann, Wagner* (Seeley, Service, 1926), 57.

[10] Janet M. Levy, "Covert and Casual Values in Recent Writings about Music," *Journal of Musicology* 5, no. 1 (January 1987): pp. 3-27, https://doi.org/10.2307/763822.

[11] Ibid.

or imputes value to a work and its composer is reflected in Thomas Mann's *Doktor Faustus*, in which the fictional composer Adrian Leverkühn is quoted as saying, regarding "the moderns": "[H]ow is one to write a harmonic style that has the appearance of polyphony? Remarkable, it looks like bad conscience—the bad conscience of homophonic music in the face of polyphony."[12] While this utterance is not to be taken at face value, the idea Adrian expresses was not born in a vacuum.

There is a practical element to counterpoint's importance in music criticism and education. As Levy observes, the "mastery and use" of counterpoint "is judegeable—even reckonable—in ways that [another qualities like] "simplicity" is not. There are no rules for simplicity!"[13] Transmission of the rules of species counterpoint has continued uninterrupted over the last several centuries, perpetuating a concrete standard by which to judge composers.[14] Counterpoint has thus remained relevant to composers' understanding of pitch relationships, pacing, and melodic construction, yet it has also persisted as an ossified, academic subject at the same time. Even when Johann Joseph Fux published *Gradus ad Parnassum* in 1725, the rules he laid out were already archaic, as he was attempting to distill Palestrina's style.

Given how much value the Western art music establishment has placed on part-writing skill, contrapuntal techniques and passages abound in the symphonic and chamber repertoire, even in works that are not fundamentally polyphonic. Specific types of polyphonic procedures,

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[12] Thomas Mann, *Doctor Faustus; the Life of the German Composer*, trans. H.T. Lowe-Porter (New York: A.A. Knopf, 1948), 76.

[13] Levy, 18.

[14] There has, of course, been some variation in the conception and teaching of counterpoint, as evidenced by various composition manuals of the 19th Century, but the basic methods of species counterpoint taught in classrooms today are basically the same as those taught nearly three centuries ago.

namely imitative counterpoint, serve as a kind of signal to the listener: a signal that some familiar, expected process is being set in motion, as well as a signal of the composer's mastery and respectability. Little wonder, then, that composers of the Common Practice period and beyond have had a complicated relationship with counterpoint—with all of the aesthetic and technical principles bound up in its tradition passed down through generations. A desire to break away from the rules in order to achieve particular narrative aims, structural disruptions, and other effects was perhaps only natural. Thus, many composers have deliberately "misused" contrapuntal technique in varied and strikingly original ways to create idiosyncratic musical forms and narratives. Indeed, Richard Kramer has remarked: "For Beethoven, the study of counterpoint was a challenge with metaphysical overtones. His obsession with it was lifelong. If it may have been difficult for Beethoven to see how the irreducible precepts of Fuxian doctrine could be made to respond to the continually shifting accents of his own language, there seems never to have been any doubt that the continued study of counterpoint would remain central to the enterprise."[15] Beethoven's counterpoint studies provide an interesting insight into his practice of it, particularly in his late works. Frustrated by his counterpoint training with Haydn, who subscribed to the modal Fuxian approach, Beethoven began studies with Johann Albrechtsberger, who restricted his counterpoint exercises to major and minor keys. Indeed, Albrechtsberger's conception of counterpoint was fundamentally different than that outlined in *Gradus ad Parnassum*: Albrechtsberger believed that counterpoint and harmony were inseparable—i.e., counterpoint is not merely interval relationships—and that two-voice counterpoint was "*a*

[15] Richard Kramer, "Gradus Ad Parnassum: Beethoven, Schubert, and the Romance of Counterpoint," *19th-Century Music* 11, no. 2 (1987): 109.

stripped-down version of full harmony. [Emphasis Bent's]."[16] Beethoven's formal training in counterpoint took place within a counterpoint pedagogy fissure that would persist throughout the 19th century: modal vs. tonal counterpoint, emphasis on intervallic relationships vs. *basse fondamentale*. Beethoven's late-career return to modal counterpoint, and his fascination with Palestrina, is a noteworthy and perhaps unsurprising contrast to his frustrations with it during his early years. The influence of Renaissance music on Beethoven's later works can be seen perhaps most explicitly in the *Missa solemnis* and in the slow movement of Op. 132, but its influence undoubtedly colored all of his late works' language in aspects horizontal (contrapuntal) and vertical (aggregate sonorities, or harmony).

In the cases I explore below, the scope of subversive part-writing techniques range from the micro-level disruptions—a brief transition here and there—to a full movement or number. No matter the scope of the passages in question, each example of idiosyncratic counterpoint achieves a striking overall effect that has a broad aesthetic and structural impact on the work as a whole. Indeed, the point ceases to be "about" counterpoint at all; rather, setting up and subtly undermining the expectations inevitably engendered by contrapuntal writing becomes a means of deforming sonata principle, reconceptualizing fugue, creating a musical dialogue, or entirely reimagining the landscape of melody and harmony.

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[16] Ian Bent,"*Steps to Parnassus:* contrapuntal theory in 1725: precursors and successors," in *The Cambridge History of Western Music* Theory, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 582.

Part One: Lack of Independence Between Parts

Introduction

Part One examines composers' use of part-writing techniques that specifically undermine the independence of each voice; the central premise or requirement of traditional polyphony.

The first subversive contrapuntal technique to be examined is that of "excessive" contrary motion. Liberal use of contrary motion has traditionally been considered an essential component of establishing independence between voices. This is in contrast to parallel organum, in which a second voice is added above or underneath the original chant melody, such that the two voices are singing in consistent intervals (a fourth, fifth, or octave). The second voice, then, is chained to the first: it is merely a shadow of the main melody. Yet if one takes the use of contrary motion to an extreme, rather than mixing it with parallel, similar and oblique motion, it becomes analogous to organum once more. At this extreme, there is again one melody and another voice completely dependent on it, the only difference from parallel organum being that the second voice is a mirror image of the first, rather than a direct follower. Indeed, one could refer to it as contrary organum, though with the qualification that the voices do not cross in my case studies as they frequently do in medieval music. I will use "contrary organum"—in quotation marks—to distinguish my usage of the term from its usual medieval context when I apply the term to 19th- and 20th-century examples.

In the following case studies, Beethoven, Bartók, and Ran each use this "contrary organum" device. Since contrary motion is so closely linked with independence of line in the

listener's mind, it may seem on the surface that true polyphony is occurring, especially when the texture is thick or busy. Yet a closer look reveals that the real harmonic and contrapuntal activity has come to a halt. The existence and functionality of harmony and of harmonic rhythm is strongly implied, simply because of the expectations an informed listener has of part-writing procedure. In most cases, "motion" and "activity" are one and the same. Yet in the following examples, they are not: a great deal of rhythmic motion belies the stasis underneath. The symmetry of the passage's continuous contrary motion—which produces repeating intervals regardless of harmonic function—renders directed tonal and structural activity impossible. Each composer in the following case studies uses excessive contrary motion to varying degrees and for different aesthetic or structural purposes, as the analysis will show.

The final example in Part I, the first movement of Ruth Crawford Seeger's Suite for Wind Quintet, may also be compared to organum, yet it is an even more radical reimagining, or undermining, of polyphony. Rather than relying on an extreme of contrary motion to create the illusion of contrapuntal activity, Crawford Seeger uses an ostinato to generate all of the musical material that occurs on top of it. A closer look at her process reveals that each voice is utterly dependent on the ostinato, rather than an independent voice in its own right, thereby complicating the very notion of contrapuntal independence and dependence.

Contrary Motion as a Tool for Undermining Contrapuntal Independence

Beethoven's Late String Quartets

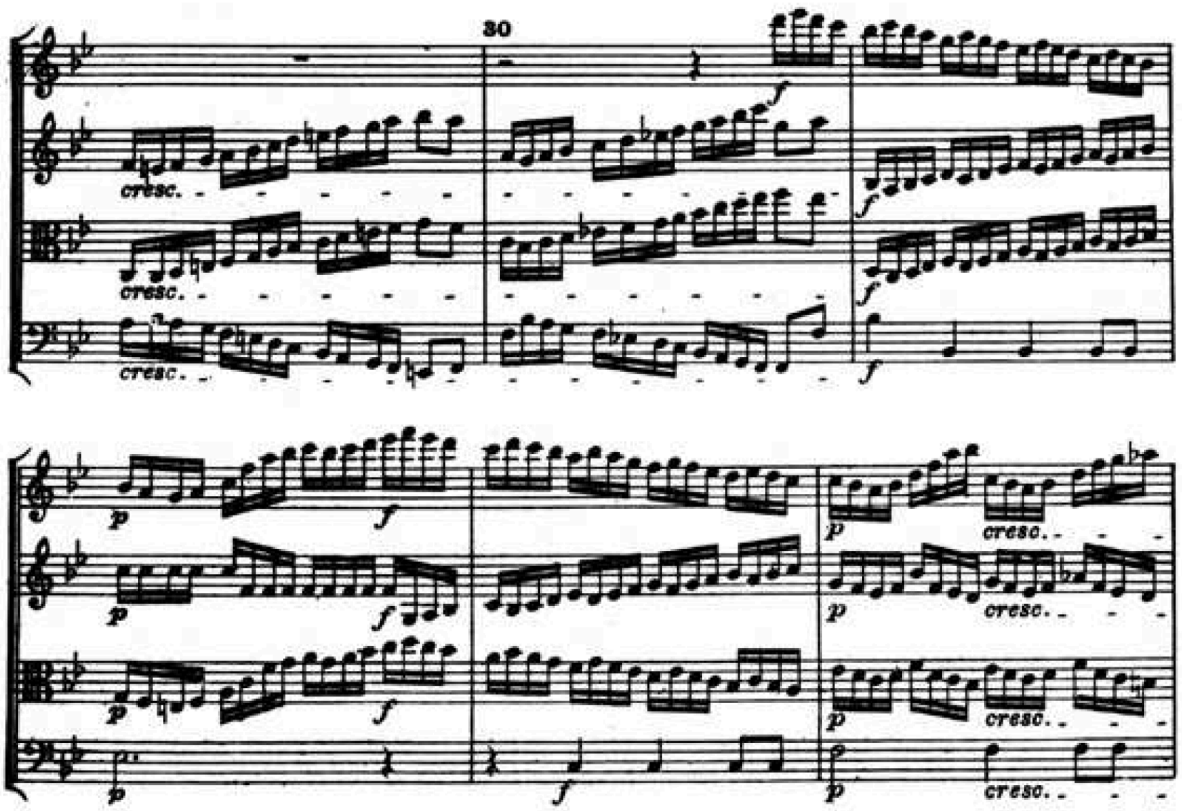
The first destabilizing contrapuntal technique, contrary motion to the point of excess, occurs in short but significant passages of Beethoven's late string quartets. For several measures at a time, the parts will simply mirror each other, which grinds the real action to a halt and undermines the goal-directed rhetoric of the forms in which these passages appear. Only in retrospect, after Beethoven has swerved into a new section, can the listener recognize these contrary motion sections as part of thematic, transitional, or coda material.[17] The contrast between Beethoven's contrary motion passages and the traditional paradigm of Classical forms is stark: in general, for movements in sonata form, rondo, theme and variations, minuets, etc., harmonic structure and harmonic rhythm are the driving forces. "Functional" progressions and cadences serve to delineate sections and to contribute toward a goal-directed musical narrative. Unbridled contrary motion, on the other hand, disrupts harmonic rhythm by prioritizing the mirroring of voices over classical voice leading principles. The contrast is especially pronounced when the mirroring occurs between soprano and bass: the classical melody plus fundamental bass relationship is no longer present, yet neither is it substituted with a more Baroque

[17] This is, I believe, the key difference between Beethoven's contrapuntal transitions and typical Classical transitions. Though transitions are generally destabilizing forces and contain fragmentation, increased harmonic rhythm, etc., one is usually aware of the section's function in the moment and can anticipate the next important musical event. In the examples discussed here, Beethoven not only creates destabilization, but also, he undermines the listener's sense of direction and formal clarity, which has a profoundly more unsettling effect.

polyphonic approach. Instead, there is the illusion of contrapuntal activity, and the presence of triadic harmony, but little of either's usual functionality.

In the first movement of Op. 130 (sonata-allegro form), contrary motion is a prominent feature of the first theme group. Sixteenth-note lines run in opposite directions in the first violin and lower voices simultaneous with the theme. The almost aimless quality of all of this contrary motion, coupled with the simplicity and somewhat fragmented nature of the primary theme itself, produces an unusually hazy main theme group for a sonata-form movement. The first theme feels as though it is constantly reaching an impasse and restarting until m. 34, when the cello's theme statement becomes more extended than previous iterations. In the transition to the second theme, contrary motion fully takes over and is juxtaposed with sudden unison or similar-motion passages. The contrapuntal and harmonic inertia of this section brings about a perceptual suspension of time that is rather unusual for a sonata-form exposition. The second theme then enters in m. 53 and takes control, restoring the sonata-form status quo.

Op. 130: 1st movement, mm. 29-34 (first theme group)[18]



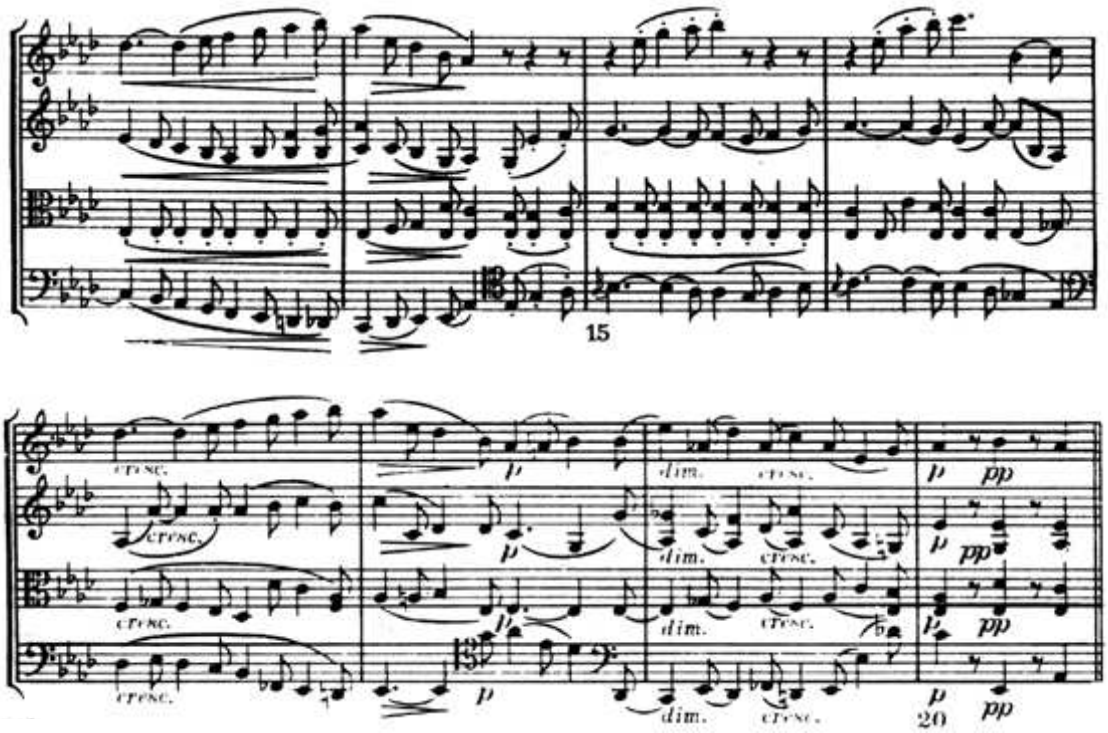
Beethoven also puts this contrary motion device to use in Op. 127. In the second movement (a theme and variations), contrary motion between the upper and lower voices dominates the second half of the theme (from m. 13 to m. 20). This allows Beethoven to extend the theme for an unusually long time while saving the developmental process for the variations. Yet this prolonged contrary motion at the beginning of the movement also obscures the movement's form during the course of this passage: *will* the movement be a theme and variations with a very long and unusually complex theme? Is it a song-form movement? Or something else

[18] Ludwig van Beethoven, "String Quartet in Bb Major, op. 130" in *String Quartets*, vol. III, no. 130 (New York: Edwin F. Kalmus, 1937), 2.

entirely? The contrary motion passage helps undermine the tightness, the clear identity, typically associated with a theme in a theme and variations. Once again, time seems to be suspended, in part because of the heavy presence of chords in weak inversions. Only when the first variation begins in m. 21 can one retroactively interpret the preceding passage in the context of a theme and variations form. And even though the form is relatively clear as the movement continues, Beethoven returns to and develops this contrary motion idea in the variations. As in the theme, for a few measures at the time, the outer voices will mirror each other. This cements the initial contrary motion passage as thematic material, while also continuing to hint at, but never commit to, a harmonic or stylistic rupture.[19]

[19] The word "rupture" is one that Theodor Adorno used multiple times in his descriptions of Beethoven's late style. Theodor Adorno, *Beethoven: The Philosophy of* Music, ed. Rolf Tiedemann, trans. Edmund Jephcott (Cambridge: Polity Press, 1998), 106, 112, 133-4, 142.

Op. 127: 2nd movement, mm. 13-20 (second half of the theme)[20]

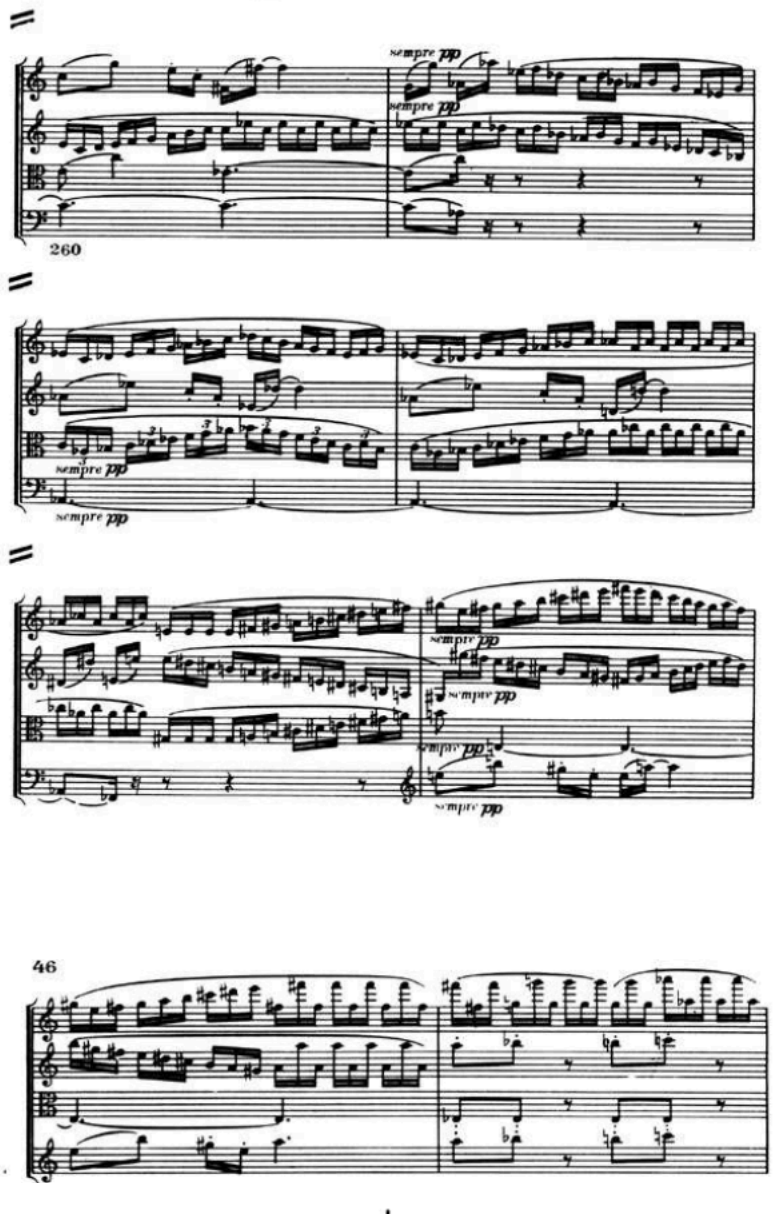


In the finale of Op. 127 (a sonata-form movement), the coda contains contrapuntal stasis that interferes with its temporal and proportional stability. Sixteenth-note triplets in the upper three voices alternate between moving in parallel and contrary motion for measures at a time. There is a link between this coda and the second half of the theme from the second movement discussed above, since both are characterized by Beethoven's extreme contrary motion technique. Despite the similar application of "contrary organum" in both examples, the overall effect of the coda is quite jarring: the difference between the coda and the immediately preceding material in terms of texture, dynamics, and tonality, produces initial uncertainty about the ultimate duration and harmonic trajectory of this new material. Beethoven's use of contrary

[20] Ludwig van Beethoven, "String Quartet in Eb Major, op. 127" in *Ludwig van Beethoven: The Complete String Quartets* (New York: Dover Publications, 1970), 10-11.

motion here further muddies the waters by presenting the listener with a contradiction: unlike the calm tempo and homophonic texture in the slow movement's theme, the texture here is quite busy; yet the relative contrapuntal inertia produced by so much contrary motion lends an suspended quality to the coda similar to that of the slow movement example above. The music spins its wheels, and once again, the listener's sense of time and structural proportion is undermined. Tempo and texture provide an illusion of directed energy, masking the suspension of conventional harmonic, rhythmic, and melodic functions. Rather than speeding or slowing to a close, Beethoven introduces the possibility of meandering indefinitely, thus defying the purpose of a coda. However, after teasing the audience with this possibility, Beethoven concludes the work within very short order.

Op. 127: finale, mm. 260-7 (coda)[21]

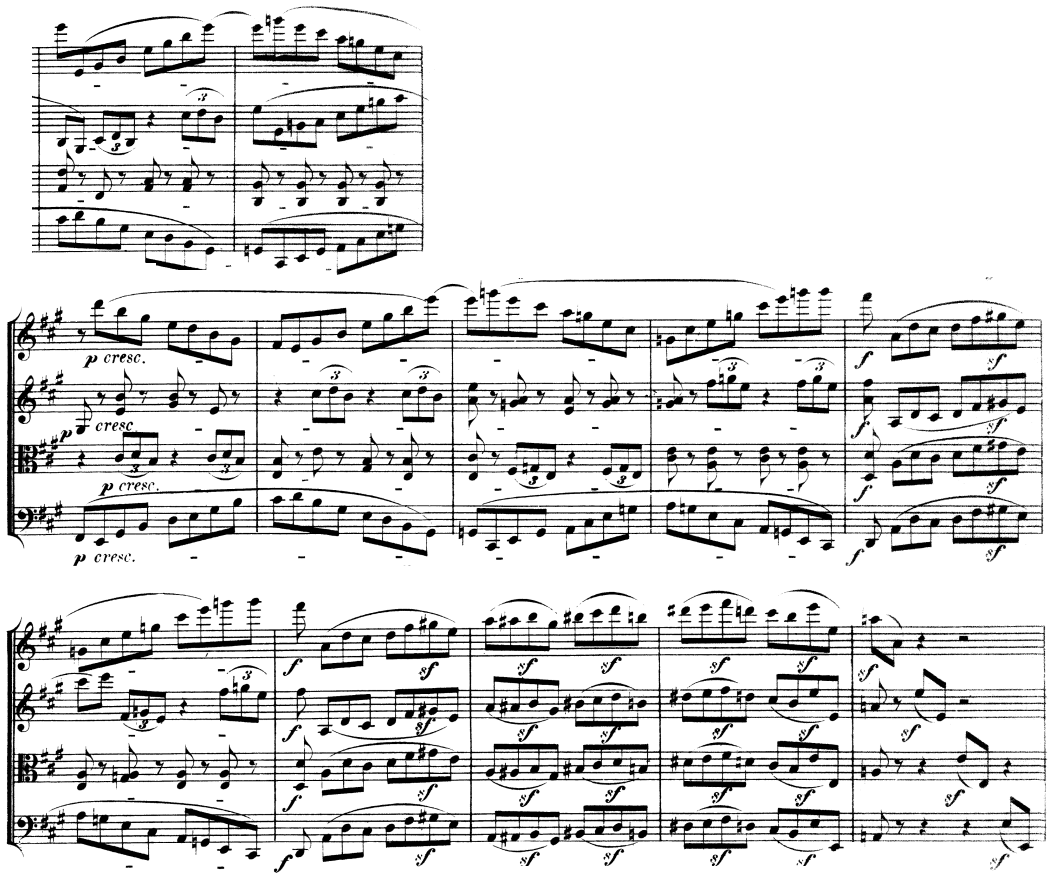


Another example in which Beethoven's use of contrary motion creates a temporary lack of formal clarity occurs in the fourth movement of Op. 131—also a theme and variations movement. Between the second and third variations (mm. 83-6 and mm. 90-93), the first violin

[21] Ibid., 45-6.

and cello arpeggiate the harmony in opposite directions. The contrapuntal and harmonic stasis of this passage once again has a disorienting effect that is only intensified by the voices' abrupt shift to octave doubling. An aimless quality sets in, and one has trouble determining what, if anything, is happening: the rhythm is regular, but the structural role of the passage is unclear. When will the next section begin? As in Op. 127, the music becomes stuck, and the section could go on indefinitely. The passage's function as a transition ultimately becomes clear at the start of the new variation.

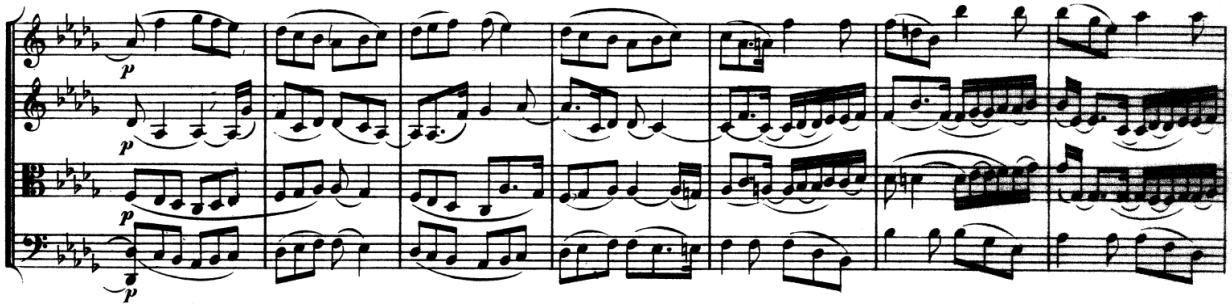
Op. 131: 4th movement, mm. 83-97 (Variation II into Variation III)[22]



[22] Ludwig van Beethoven, "String Quartet in C# Minor, op. 131" in *Ludwig van Beethoven: The Complete String Quartets* (New York: Dover Publications Inc., 1976), 130.

The third movement of Op. 135 is also a theme and variations movement that features extended contrary motion. The third variation (beginning in m. 33) is preceded by a unison rhythmic texture and begins with contrary motion in the upper and lower voices, though in this case the contrary motion is tempered by occasional oblique motion. The stillness of this brief passage hearkens back to the hymn-like quality of the theme, suggesting a return home from the preceding C# minor funeral march variation. This feeling of return also suggests a rounded form: perhaps the movement will end here, much like it began. Perhaps the extended theme at the beginning gave a false impression of the movement's proportions, and the present variation will function as a bookend to an unusually short theme and variations form. However, the contrary motion in the third variation is then followed by close imitation between soprano and bass, which prepares the staggered accompaniment style of the fourth (and last) variation. Thus, the whole third variation serves as a transition, tying together the theme with the movement's ending, a fact that can only be understood in hindsight.

Op. 135: 3rd movement, mm. 33-9 (third variation)[23]



[23] Ludwig van Beethoven, "String Quartet in F Major, op. 135" in *Ludwig van Beethoven: The Complete String Quartets* (New York: Dover Publications, 1970), 12.

Lastly, a contrary motion passage plays a similar transitional role in the minuet (second movement) of Op. 132. As the thematic material and harmonic rhythm become compressed beginning in m. 103, the first violin and cello begin to mirror each other. This passage, followed by a short passage with a thinner texture and antiphonal character, is an extended transition to the musette that begins in m. 120. Once again, as in the coda of Op. 127, strategic use of contrary motion creates a directionless quality, which in turn resists attempts by the listener to predict the function or duration of this passage. Nevertheless, as in the previous cases, the obscurity of this passage's role is short-lived, and Beethoven presses on to the anticipated trio.

In the late string quartets, Beethoven uses extreme contrary motion, or "contrary organum," in truncated passages. Within the framework of classical forms such as sonata, sonata-rondo, or theme and variations—in which tonal organization, harmonic rhythm, and phrase structure are deeply established—such contrapuntal extremes can only be sustained for so long. Thus, after a short passage of "excessive" contrary motion, Beethoven restores order quickly—as much as there was order to begin with in his late quartets—and only teases the listener with the possibility of a total rupture of classical form. From the perspective of a musical narrative, the line between order and chaos is ever so thin, and the fact that it only takes a few measures to threaten to upend the form seems to suggest an uneasy fragility in these forms. In the following examples by Béla Bartók and Shulamit Ran, a Classical analysis of harmony and form no longer applies. Thus, rather than using truncated passages of "contrary organum" to temporarily disrupt, say, a sonata-form process, Bartók and Ran place their contrary motion passages at the beginnings of movements in order to create a sense of stillness or suspended time. Even without Common Practice harmonic rhythm and structure—or without Fuxian intervallic relationships—

counterpoint in 20th-century Western classical pedagogy and composition is still centered on the independence of line. “Contrary organum” is therefore still a noteworthy, unusual approach to part-writing. When mirroring is substituted for “true” polyphony—that is, for the simultaneous occurrence of independent melodies—one does away with the sense of density or tension/release brought about by the relative ebbing and flowing of the different melodies. Instead, one is left with a simple line accompanied by its shadow.

In the next chapter, in which I discuss Bartók’s Second Piano Concerto, we will see the effects of embracing “contrary organum” as an extended process at the beginning of a work that subsequently functions as an important structural marker.

Bartók’s Second Piano Concerto

Like Beethoven, Bartók uses extremes of contrary motion for structural and narrative purposes in the second movement of the Second Piano Concerto. Yet Bartók takes this excessive contrary motion device to a much greater extreme: rather than use the device as a transition or coda, as Beethoven does in the late string quartets, Bartók uses much more extended passages of extreme contrary motion as an essential organizing principle. He also fully embraces the stillness, or lack of true contrapuntal and directed harmonic activity, rather than disguising it with fast passagework or a busy texture, as Beethoven does in some of the previous examples. Where Beethoven was beginning to break down the classical emphasis on harmony as a primary driver of form, Bartók eliminates tonality in this passage in favor of interval centricity, i.e., consistent

quintal chords. The contrast between the stasis and placidity of the contrary motion passages and the Presto middle section forms the crux of the movement's narrative arc.

Béla Bartók's Second Piano Concerto Sz. 95 was composed in 1931 as an antipode of sorts to the First Piano Concerto.[24] The First Piano Concerto was challenging both technically and aesthetically for listeners of the day. It treats the piano as a member of the percussion family, in contrast to its traditional melodic role, and the orchestral parts are thorny as well. Inadequate rehearsal time for this difficult piece caused its scheduled U.S. premiere with the New York Philharmonic to be canceled.[25] The Second Piano Concerto, by contrast, provides more melodic parts for the soloist and orchestra, though the piano part is difficult in the extreme.[26]

The second movement, Adagio, begins with strings alone, and this marks their very first entrance in the whole concerto: they were conspicuously absent from the first movement. Immediately, the string parts in the Adagio create inertia and structural uncertainty. In a slow chorale texture, the strings play uncompromisingly stable quintal chords, thus rejecting the tension/release paradigm of common-practice tonal harmony.[27] The violins proceed in lockstep parallel motion with the violas and against the lower strings, which are always in contrary—and occasionally oblique[28]—motion with the violins. Although Bartók's use of contrary and oblique motion does provide a contrapuntal dimension to the passage, this does not bring with it any

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[24] Steinberg, Michael. *The Concerto: A Listeners Guide.* Oxford: Oxford University Press, 2000, p. 39.

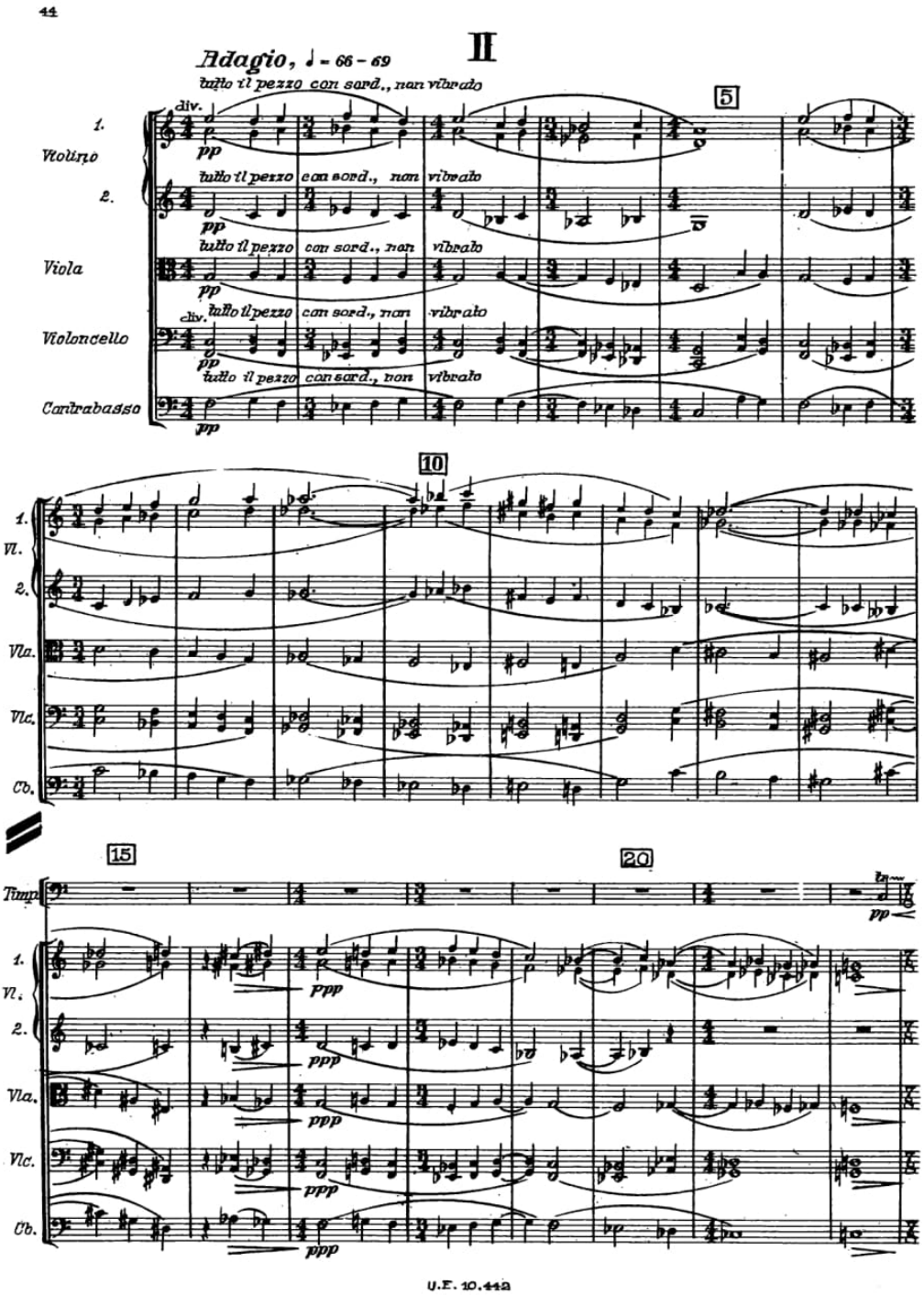
[25] Suchoff, Benjamin. *Béla Bartók: A Celebration*. Lanham, MD: Scarecrow Press, 2004, p. 26.

[26] May, Thomas. "Concerto No. 2 for Piano and Orchestra" https://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Program-Notes/Bartok-Concerto-No-2-for-Piano-and-Orchestra.aspx

[27] Bartók's choice of quintal chords is a significant indicator of his intention with this passage: he could just as easily have chosen quartal harmony, but that would not have produced the same stability and placidity as quintal harmony.

[28] E.g., briefly in m. 5, m. 8, m. 10, etc.

Bartók, Second Piano Concerto: 2nd mvt., first page[29]



[29] Béla Bartók, *II. Konzert für Klavier und Orchester* (Vienna: Universal Edition, 1932), 45.

sense of directionality, tension, tonality, or even independence of the parts. Indeed, the almost relentless contrary motion between the upper and lower strings gives an impression of symmetry, in contrast to the asymmetry required for truly independent voices and for the realization of traditional tonal harmony. In this case, therefore, Bartók's particular use of counterpoint and intervallic sameness—in lieu of hierarchical, goal-directed melody and harmony—only amplify the static quality of the Adagio's opening, a quality that is yet further reinforced by the homogeneity of the string choir's sound.

The strings' quintal chords and chorale texture continue for a full twenty-two measures, or nearly a minute and a half. The audience is lulled into a sense that the chorale music could continue to wander indefinitely, and it is unclear when the piano will enter, what role it will play, or what the overall form of the movement will be. The piano's entrance in m. 23, accompanied by the timpani, does not provide much help in this regard. While the timpani does move contrapuntally against the piano, its entrances seem more like interjections than like an equal, independent voice. The piano itself moves in octaves, mostly monophonic but embellished with slight heterophony, for the duration of its first entrance, thus maintaining the stable intervallic content of the opening. Only when the string chorale returns in m. 30 does the listener receive a sense of the movement's trajectory: one is now reminded of the dialogue structure between soloist and orchestra in Beethoven's Piano Concerto No. 4. In this case, however, the strings will ultimately tame the piano, rather than the other way around. The implicit link between Bartók and Beethoven's piano concerto slow movements reinforces the affect of Bartók's quintal passages. If, upon a second listening, one is reminded of the Beethoven concerto, the

instruments' roles in the drama become even more well defined, though they are reversed from the Beethoven.

The back-and-forth between the piano and strings continues until the Presto in m. 64, a contrasting section in which the strings play an extended A-Eb pedal point, the piano has long sixteenth octaves and scalar passages, and the winds finally enter (m. 68, or m. 5 of the Presto).

Though the Presto contrasts sharply with the opening Adagio, elements of the Adagio remain: the pedal point in the strings, as well as the parallel fifths in the cellos beginning in m. 124 of the Presto, continue the harmonic and contrapuntal stasis of the opening, creating a type of contrapuntal prolongation.[30] The piano's octaves and parallel motion throughout much of the Presto also echoes its first entrance of the movement, and its repetitive gestures also provide brief moments of inertia.[31] The Presto continues all the way until m. 209, after which the string chorale returns, this time with tremolo and with a pedal point in the piano. Thus, the memory of the opening Adagio continuously attempts to rein in the Presto. The original chorale texture and the piano's opening material in the movement return one last time at the end of the movement, at Tempo I (m. 32 of the Adagio reprise). The inert chorale at the beginning of the movement triumphs: chaos temporarily upends the movement's placidity and threatens to take over, but order ultimately wins out. In this way, Bartók creates symmetry not only in the counterpoint itself, but also in the overall form.

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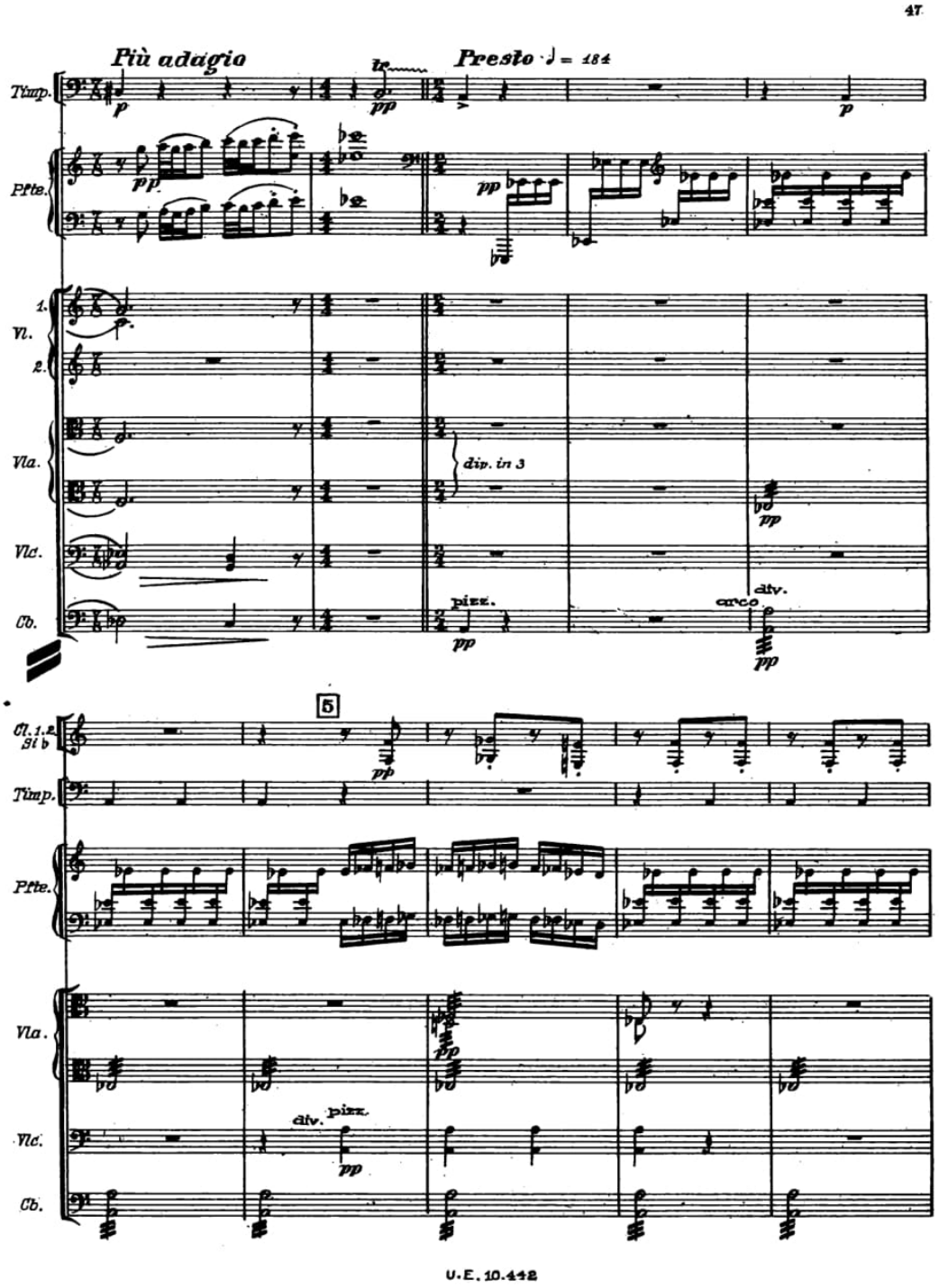
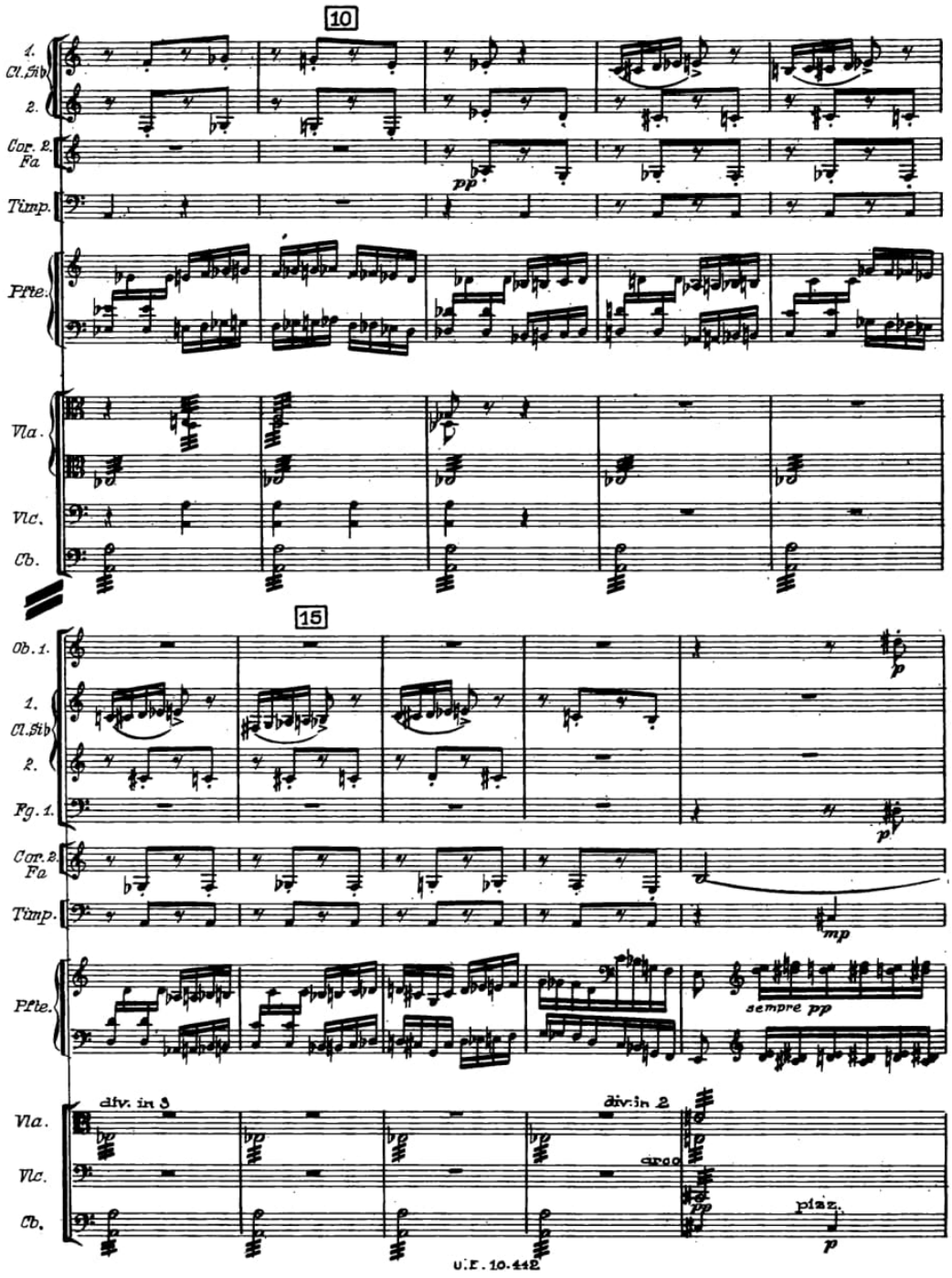
[30] In contrast to the Common Practice device of harmonic prolongation, usually tonic or dominant.

[31] For example, mm. 85-106 of the Presto.

Bartók, Second Piano Concerto: 2nd mvt., beginning of the Presto[32]



[32] Béla Bartók, *II. Konzert für Klavier und Orchester* (Vienna: Universal Edition, 1932), 47-8.


10
1. Cl.Sib
2.
Cor. 2. Fa
pp
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Pfte.
Vla.
Vlc.
Cb.
15
Ob. 1.
1. Cl.Sib
2.
Fg. 1.
p
Cor. 2. Fa
Timp.
mp
Pfte.
sempre pp
Vla.
div. in 3
div. in 2
Vlc.
Cb.
arco
pizz.
p
U.E. 10.442

Bartók's contrapuntal symmetry in the strings' opening of the second movement becomes a tool for the narrative trajectory of the movement while also challenging the listener's sense of time, tonality, and form. The opening creates the strange sensation of complete stability in the moment on the one hand, and unease or restlessness about what will come next on the other. The payoff of this unease is intense during the middle Presto and satisfyingly resolved by the movement's end.

Shulamit Ran, Concerto da Camera II

The opening of the second movement of Shulamit Ran's Concerto da Camera II draws several parallels with the opening of of Bartók's second movement: it consists of slow chord changes—with a homogeneous timbre and rhythm—that directly follows a dense, active first movement. As in the Bartók example, Ran's use of very exposed contrary motion contributes to the stillness, or temporary suspension of time, in the movement's opening. The differences between the two openings, however, reveal two very different narrative paradigms for the music that follows in each: in Bartók's case, the extended contrary motion between outer parts in the strings sets up a dichotomy between the strings and the rest of the orchestra, in which the strings establish tranquility, while the piano, winds, and percussion draw us into a wild middle section. By contrast, Ran's much shorter, less contrapuntally strict opening foreshadows a dialogue among equals during the course of the movement—a spirited back-and-forth among all members of the ensemble.

The first bar of Ran's second movement begins with a bare E in three octaves. E will serve as an axis around which adjacent pitches will move inward and outward. Unlike in the Bartók example, however, movement around the E axis is not symmetrical, but fragmented and irregular. The E's themselves are a fragmented and irregular pedal point: in the upper octaves, the E's may disappear entirely for a few chords, though there is always an E in the bass, at least. Despite the less regular nature of this passage's intervallic and contrapuntal content, its effect of stillness through contrary motion is similar to the Bartók string chorales.

After the E octaves on the downbeat of Ran's opening, new pitches are introduced via contrary motion on beat three: a half step up to F-natural in the right hand, and a half step down to D# in the left. The bare octave returns on the downbeat of the second bar, again via contrary motion. In the third bar, the harmony becomes slightly richer with the introduction of a new chord tone, D-natural, in the right hand. Ran highlights contrary motion again in this bar as the D-natural steps up to D# as the D# in the left hand steps down to D-natural. The bare E octave returns in the next bar, followed once again by contrary motion to F and D# in the right and left hands, respectively. In the last two bars of the piano solo, however, similar motion becomes the most prominent contrapuntal feature: the C-natural and C# are arrived at via similar motion, as is the C# and D-natural in the next chord.[33] The arrival on the solo's final chord is reached via similar motion in all but one of the "voices."[34] Thus, Ran subtly suggests that, rather than insisting on its own perspective, as the strings do in the Bartók, the piano's "character" here will be more malleable and agreeable.

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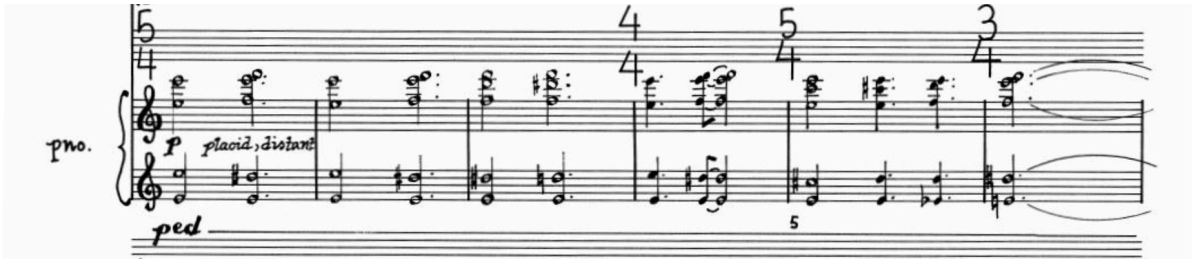
[33] The final chord of the bar features is the one instance of contrary motion in the last part of the solo: E-Eb in the lower left hand, E-F and C#-D in the right.

[34] The lower F in the right hand of the final chord holds over from the previous chord.

Concerto da Camera II: beginning of 2nd mvt.[35]



After the opening piano solo, the cello continues the piano's E pedal point for eight measures,[36] as though to affirm the piano's initial idea as the upper strings introduce new ideas (new pitches).[37]

As in the Bartók example, Ran's chordal passage returns later in the movement, both in the middle (p. 18 of the score) and at the very end. In the Bartók, the string chords' return gives the impression of a stony command: the strings are a contrasting force, a representation of order and timelessness, that ultimately triumphs over the more chaotic piano and other instruments. In Ran's case, the partial return of the opening piano solo on p. 18, which overlaps with a brief, elaborate viola solo, seems to serve more as a gentle reminder or brief callback in a conversation among peers.

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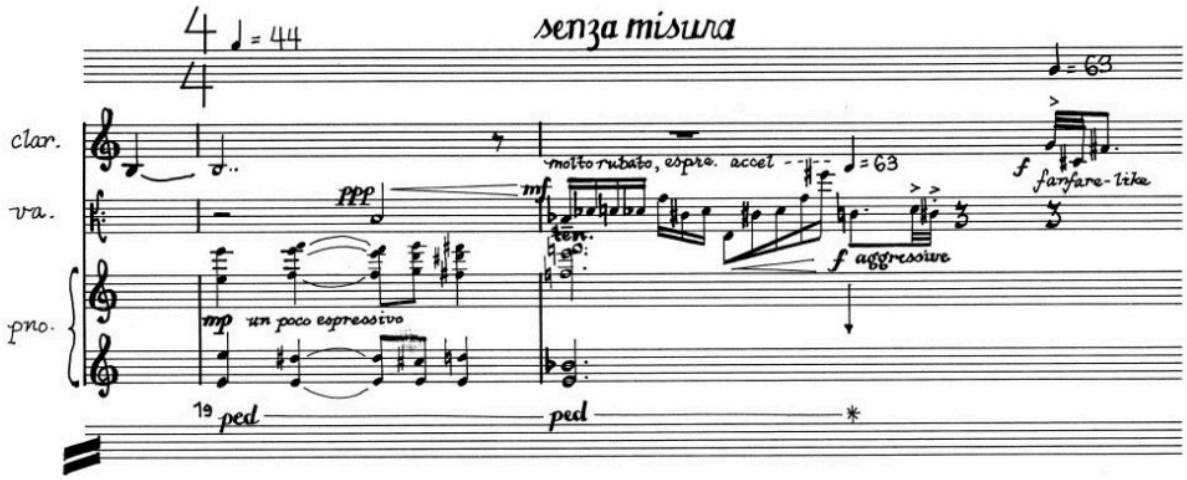
[35] Shulamit Ran, *Concerto da Camera II* (Malvern: Theodore Presser Co., 1989), 15.

[36] The first violin briefly joins in on this pedal point in mm. 8-9.

[37] In an interview with Spektral Quartet member Doyle Armbrust, Ran talks about her creative process in the following terms: a germinating idea—even just a single note—forms a center of gravity and ripples outward, as though it were a stone thrown into a placid pond. Ran explicitly states that this approach applies to her past work as well (the interview was conducted in 2019). The E pedal, E octaves, and recurring piano solo in the second movement of Concerto da Camera II certainly seem to act as a center of gravity in this sense. I believe that this image of a center of gravity, and a germinating idea that radiates outward, is complementary to my hearing of this movement as a dialogue in which the initiating idea is "receptive" to input from the other instruments' musical material. Shulamit Ran, "'I Had To Do It My Way.' - An Interview with Shulamit Ran," interview by Doyle Armbrust, *Spektral Quartet*, December 9, 2019, YouTube Video, 34:24, https://www.youtube.com/watch?v=COKO5fqSsNw&t=372s.

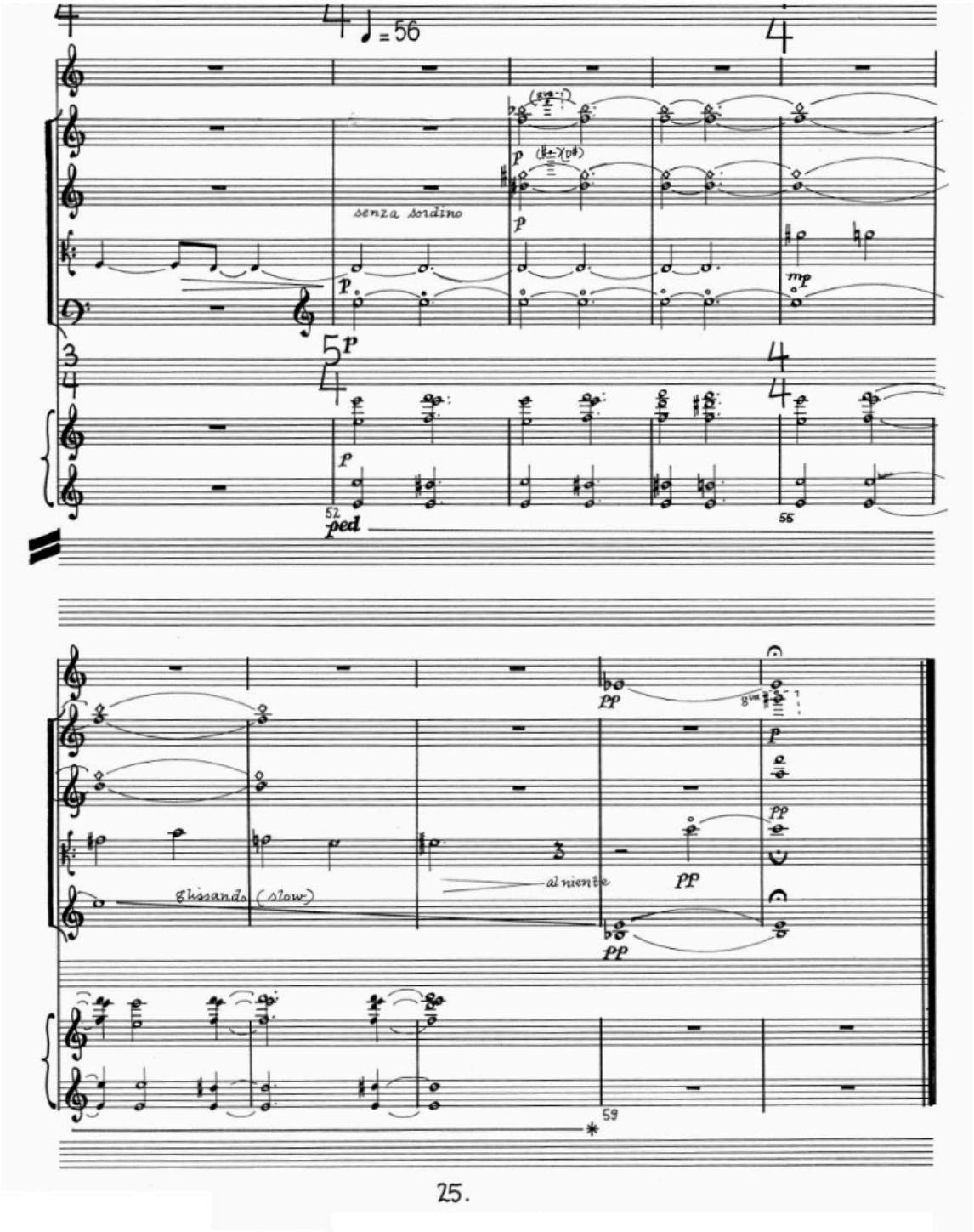
Concerto da Camera II: brief return of the piano solo[38]



Each instrument throughout the movement has its share of intricate, emphatic solos, with frequent dovetailing, evoking an animated discussion. The piano solo's return at the very end is complemented again by the viola, this time providing counterpoint—a simple, yet still distinctly independent line—against the piano part, as though a a consensus has been reached.

[38] Ibid, 18.

Ran, Concerto da Camera II: end of 2nd mvt.[39]



[39] Ibid., 25.

Ruth Crawford's Paradox: Another Way to Undermine Independence Between Voices

Crawford Seeger, Suite For Wind Quintet

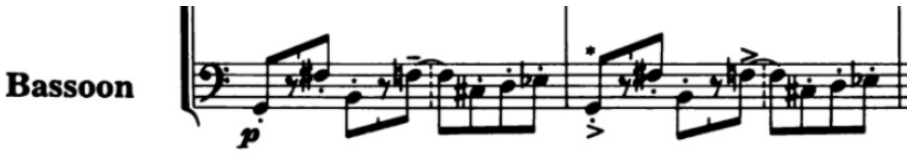
The first movement of Ruth Crawford Seeger's Suite for Wind Quintet (1952) proposes a witty contrapuntal paradox: Crawford Seeger creates the impression of intricately interwoven, rhythmically distinct musical lines—complex polyphony—yet upon closer inspection, not a single part is independent. Indeed, both pitch and rhythm in all parts are derived exclusively from ostinati that run nearly throughout the movement.

The bassoon introduces the measure-long ostinato figure in the first measure, and the clarinet enters in m. 2, at the end of beat 1, with a sustained F#. When the oboe enters with a sustained F# an octave higher in m. 3, again at the end of beat 1, there is a momentary impression that an imitative process is beginning: a canon over the ostinato. Yet this is not the case, as Crawford Seeger very quickly reveals: the clarinet and the oboe change to an octave F-natural just before the third beat of the measure. On the last beat, the clarinet rests while the oboe skips down to a D. When both instruments re-enter in the next bar, they enter together on an octave F#. Thus, Crawford Seeger almost immediately undermines the independence between the clarinet and the oboe.

And what about the two instruments' relationship with the bassoon ostinato? Closer inspection reveals that the upper instruments were utterly dependent on the bassoon line from the very beginning: the clarinet's initial F# entrance occurred on the same eighth note as the bassoon's F# in the ostinato (the last eighth note of beat 1). Thus, when the oboe entered in m. 3,

at the same place in the bar, it was not imitating the clarinet at all: rather, like the clarinet, it was merely striking a simultaneous F# with the bassoon. When the clarinet and oboe step down to F-natural in the second half of m. 2, this is also simultaneous with the bassoon's F-natural in the ostinato. The oboe's D at the end of m. 2 and m. 3 occurs at the precise moment the bassoon hits its D in the ostinato line. Crawford Seeger's part-writing conceit for the whole movement[40] is clearly laid out within the first few bars: each non-ostinato[41] part only starts a new note in unison or octaves with the ostinato line.

Suite for Wind Quintet: beginning of 1st mvt., bassoon ostinato figure[42]



Crawford Seeger maintains an illusion of polyphonic independence through her use of oblique motion: that is, once a note has been articulated in a non-ostinato instrument, it sustains until it "catches up" with the ostinato by articulating a new note in unison or octaves with the ostinato. Thus, even though it is exclusively the ostinato that generates each melodic line in the ensemble, the impression of counterpoint is maintained through rhythmic independence on the micro-level (oblique motion) and harmonic or intervallic content (the clarinet's F# in m. 2

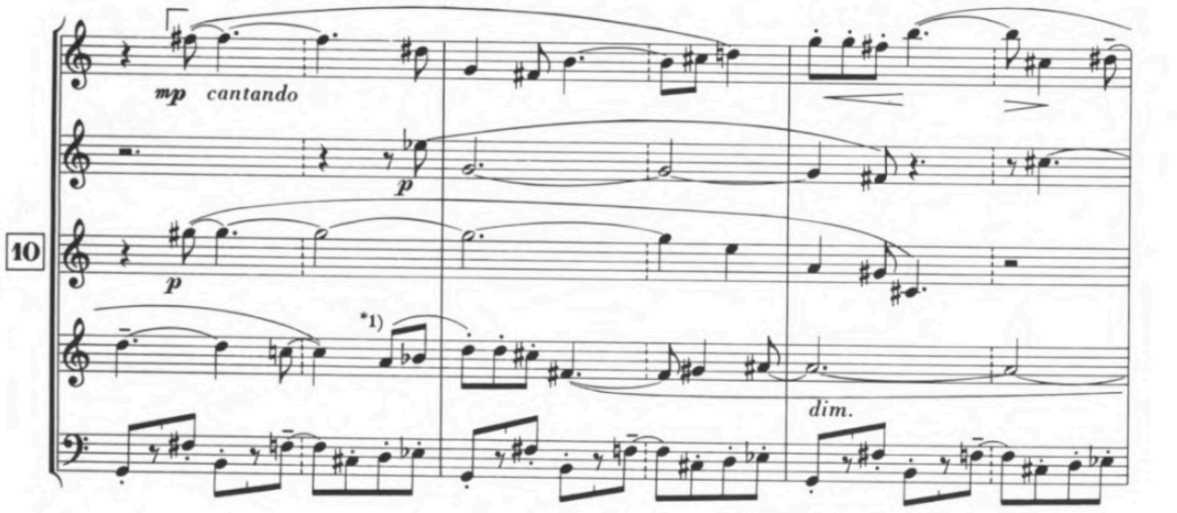
[40] There are two very minute exceptions to the following rule.

[41] The bassoon has the ostinato for most of the movement, but the oboe takes it over for a passage in the middle of the movement.

[42] Ruth Crawford Seeger, *Suite for Wind Quintet* (New York: Alexander Broude, Inc., 1969), 1.

sustains over a sequential B, F-natural, C#, D, Eb, and G in the ostinato). If one were to extract each part and look at each instrument's melodies separately, they would look like distinct, though related, entities.[43]

Suite for Wind Quintet: 1st mvt., mm. 10-12[44]



Crawford Seeger's paradox is quite audible, even without tracking her process in the score. Upon hearing the parts interact, there is indeed a sense of polyphony, and moments where vertical sonorities (including harsh vertical dissonances) are readily perceptible;[45] yet the frequent octaves and heavy use of oblique motion combine to create a sense of overall openness or thinness. In cases of "true" 3-, 4-, or 5-part polyphony, composers are typically building textural and harmonic density, or thickness; the relative bareness of Crawford Seeger's texture in this first movement is strangely contradictory—one might call it textural dissonance.

[43] I do not consider octave displacement in my analysis of oblique vs. similar vs. contrary motion.

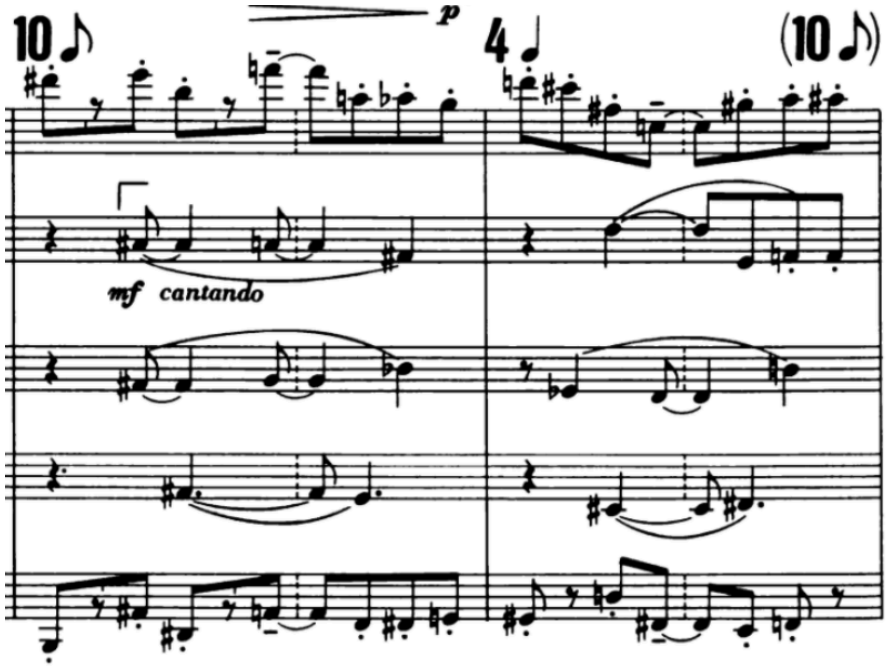
[44] Ibid., 2.

[45] For instance, in m. 10: F#5 (flute and clarinet) against F-natural3 (horn and bassoon).

In m. 38, the oboe begins the inverted ostinato. When the bassoon and horn enter, they begin subordinate ostinati that differ rhythmically from the oboe line, yet as before, the pitches and articulations are determined by the oboe melody. The flute and clarinet, as expected, are also derived from the oboe part. The oboe ostinato changes beginning in m. 44: it becomes expanded to two measures, instead of one, and the subordinate ostinati change with it.

Brief moments of "true" counterpoint occur between the flute and bassoon starting in m. 61. For half of each measure, there is contrary motion between the outer voices. There is also a hint of harmony: for the whole measure, the flute and bassoon are at different intervals (a major 3rd on the downbeat, then a tritone, then a minor sixth, etc.). The other instruments continue playing, all tied to the flute. Thus, the bassoon becomes an independent voice in the ensemble. Yet in the first measure of the ostinato, Crawford Seeger undermines this new independence in three important ways: first, the flute and bassoon have the same rhythms; second, the flute and bassoon move in similar motion for their first three notes; and third, the measure ends on an octave (G) between these outer voices. In the next measure, the outer voices become rhythmically differentiated, and thus, the independence between parts (including limited contrary motion) is slightly more pronounced. The overall effect is still quite subtle, however. The flute becomes subordinate to the bassoon ostinato once again starting in m. 78.

Suite for Wind Quintet: 1st mvt., outer-voice independence (mm. 63-4)[46]

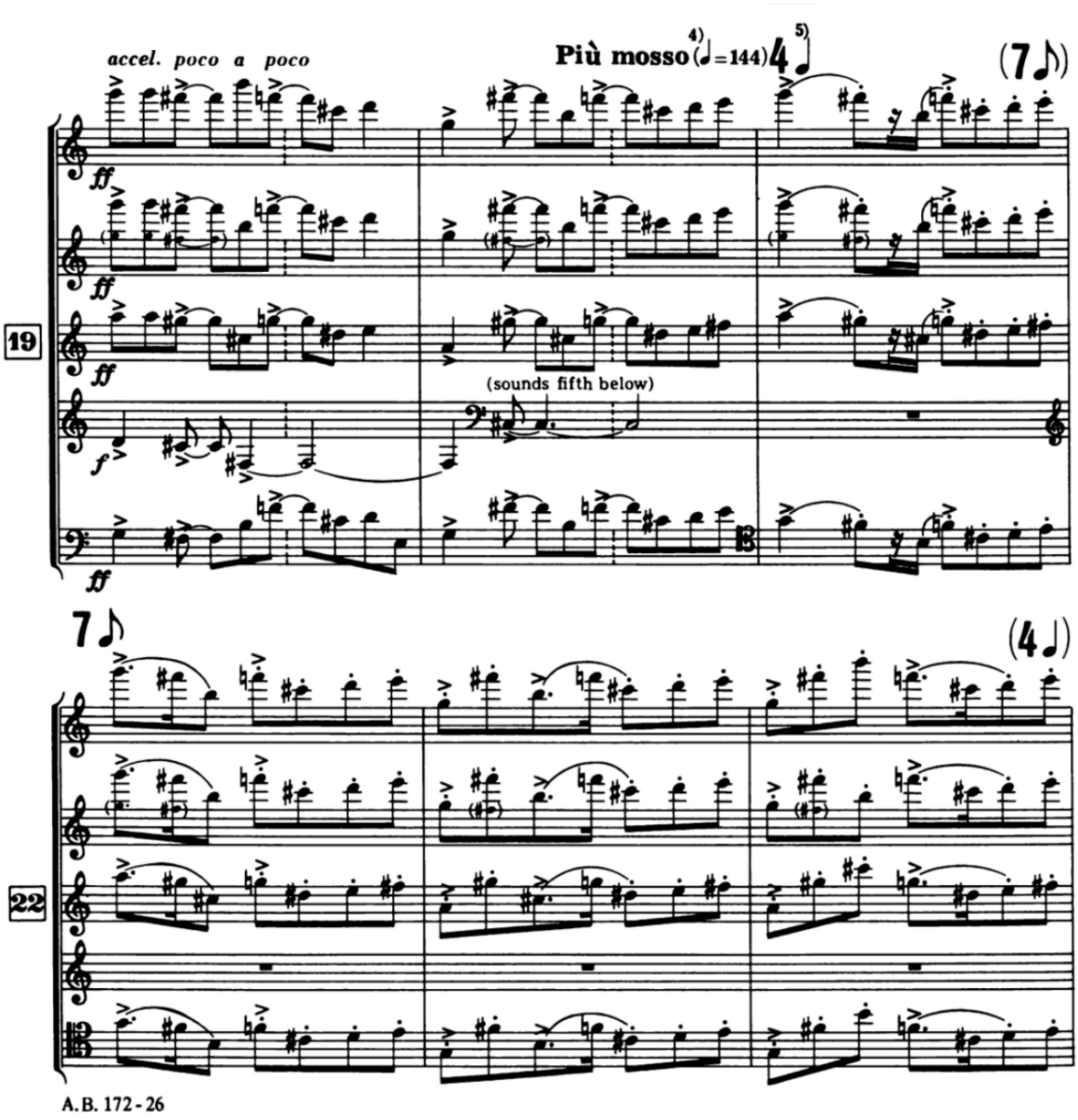


Crawford Seeger's extremely limited use of what could be considered "actual" counterpoint may be interpreted as simple touches of variety to add spice to otherwise sparse textures and sonorities. Or perhaps these moments are a mischievous peek at what is fundamentally absent throughout the movement, i.e., counterpoint in the strict sense—almost as if to say, "I *could* write counterpoint if I wanted to…" Ultimately, Crawford Seeger abandons this halfway-counterpoint and ends the movement with many long, sustained notes over the bassoon ostinato.

[46] Ibid., p. 7.

In other parts of the movement, Crawford Seeger swings the other way and commits to a total lack of polyphony. For example, starting at m. 19, the flute, oboe, clarinet, and bassoon play a long passages in octaves.[47] Faux polyphony gives way to simple monophony.

Suite for Wind Quintet: 1st mvt., beginning of octave passage (m. 21)[48]



[48] Ibid., 3.

The fact that this octave passage is not the ostinato, but rather, new material with filigree touches (16th pickups), draws extra attention to this monophonic section. The ostinato finally restarts, this time inverted and in the oboe, in m. 38. Yet Crawford Seeger introduces monophony again later on: the first movement ends with an *attacca* into the second movement, bridged by a single, sustained clarinet F# (the same pitch—and same octave—it first entered on in m. 2). The second movement begins with more melodic fragments traded between the flute and clarinet. The monophonic passages in Crawford Seeger's Suite function as a wink and a nod to the listener. This is what the music is really about: a single melodic line, and instruments moving in lockstep with that line.

The first movement of Crawford Seeger's Suite for Wind Quintet undermines a foundational principle of counterpoint—that is, the interaction of independent lines—in a unique and clever way. As in the contrary motion examples explored earlier, Crawford Seeger creates the illusion that there is more contrapuntal activity than the score or close listening reveal. Yet unlike the previous examples, Crawford Seeger takes the illusion further by walking an extremely fine line between polyphony and monophony.

Part II: Imitative Counterpoint as a Way to Stall and Obscure the Form

Introduction

The paradigm of traditional imitative counterpoint in the 18th century and beyond is one of meticulousness and an almost uncompromising musical logic or rhetoric. In fugues of the Baroque period and beyond, the exposition in particular is quite linear and tonally grounded: subject entries alternate between tonic and dominant, a simple yet compelling harmonic structure that is augmented by increasing contrapuntal density as voices accumulate. Following the exposition, episodes may explore different key areas and sequential patterns before the subject and/or countersubject returns in varied forms: perhaps the subject is in a different key, perhaps it is treated with stretto, etc. Thus, even when material returns, it is always fresh, and the composer maintains a sense of momentum.[49] Boundaries between episodes and subject reentries are typically quite fluid, and so the experience of fugue is one of organic unfolding. Indeed, the logic and fluidity of a typical fugue—and of imitative polyphony in general—give it the sense of inevitability, of pressing onward with urgency.

Imitative counterpoint outside of standalone fugues often signals the start of something significant: a new section, possibly something weighty and dramatic. The fugato in the finale of Berlioz's *Symphonie fantastique*, for example, brings the music hurtling towards a dramatic, directed climax. Rather ironically, this is one of the most famous examples of this phenomenon, given the criticism of Berlioz cited earlier. The fugato in *Symphonie fantastique* in is the

[49] In contrast to, say, a rondo.

culmination of the movement and of the artist's journey, incorporating material from the *idée fixe*. Similarly, Mozart uses fugal technique for the first theme group of his overture to *The Magic Flute*, typically the strongest and most important theme in a sonata-form movement. Indeed, the first theme group is bursting with momentum and serves to confirm the weight and importance of that primary theme group. Weight and importance: these are key elements of a composer's choice to embark on a fugal process in such moments, in addition to the generative nature of fugue on a technical level. Imitative polyphony validates both the narrative of the works and the composers themselves. In Berlioz's case, the narrative is the artist's suffering; in Mozart's, it is Tamino's heroic journey. Berlioz and Mozart's command of fugal technique confirms their stature as well-educated, worthy composers.

By contrast, in the following examples, imitative counterpoint is a means to obfuscate the form or to decrease, rather than increase, structural momentum. By "invoking" imitative polyphony or fugue, Beethoven, Franck, and Wagner each paint a veneer of academic rigor and "respectability" on their works. They promptly abandon or fundamentally transfigure the expected process.

Beethoven's Late String Quartets

Extensive contrary motion is not Beethoven's only means of contrapuntal deformation in his late string quartets: a second destabilizing contrapuntal technique, short passages of truncated imitative counterpoint, serve a similar purpose in introductory, transitional, and closing sections. A series of imitative entrances typically has the effect of signaling a new section, usually a fugue

or fugato.[50] However, Beethoven's particular placement of imitative passages in his non-fugal movements is disorienting from a formal perspective, as a fugato would be out of place at those moments. As though acknowledging this, Beethoven unfailingly abandons his fugato and reverts to the expected sequence of events.

The third movement of Op. 127, a scherzo, opens with a fugal introduction: subject, answer (in inversion), and countersubject occur in the lower two voices. After a brief interlude in which the violins enter with echoes of the inverted countersubject, the violins state the subject, answer, and countersubject transposed up a fourth. This quasi-fugal process disintegrates in m. 27. As the movement progresses, it becomes apparent that its overall structure is typical of a scherzo, i.e., rounded binary. However, the movement's polyphonic opening suggested that a different structure—a fugue—could have taken the place of a scherzo, contrary to the expected sequence of movements.[51] Beethoven entices the listener with this intriguing possibility, creating suspense and possibly confusion, before quickly abandoning the idea and allowing the scherzo—a fundamentally homophonic form—to take shape.

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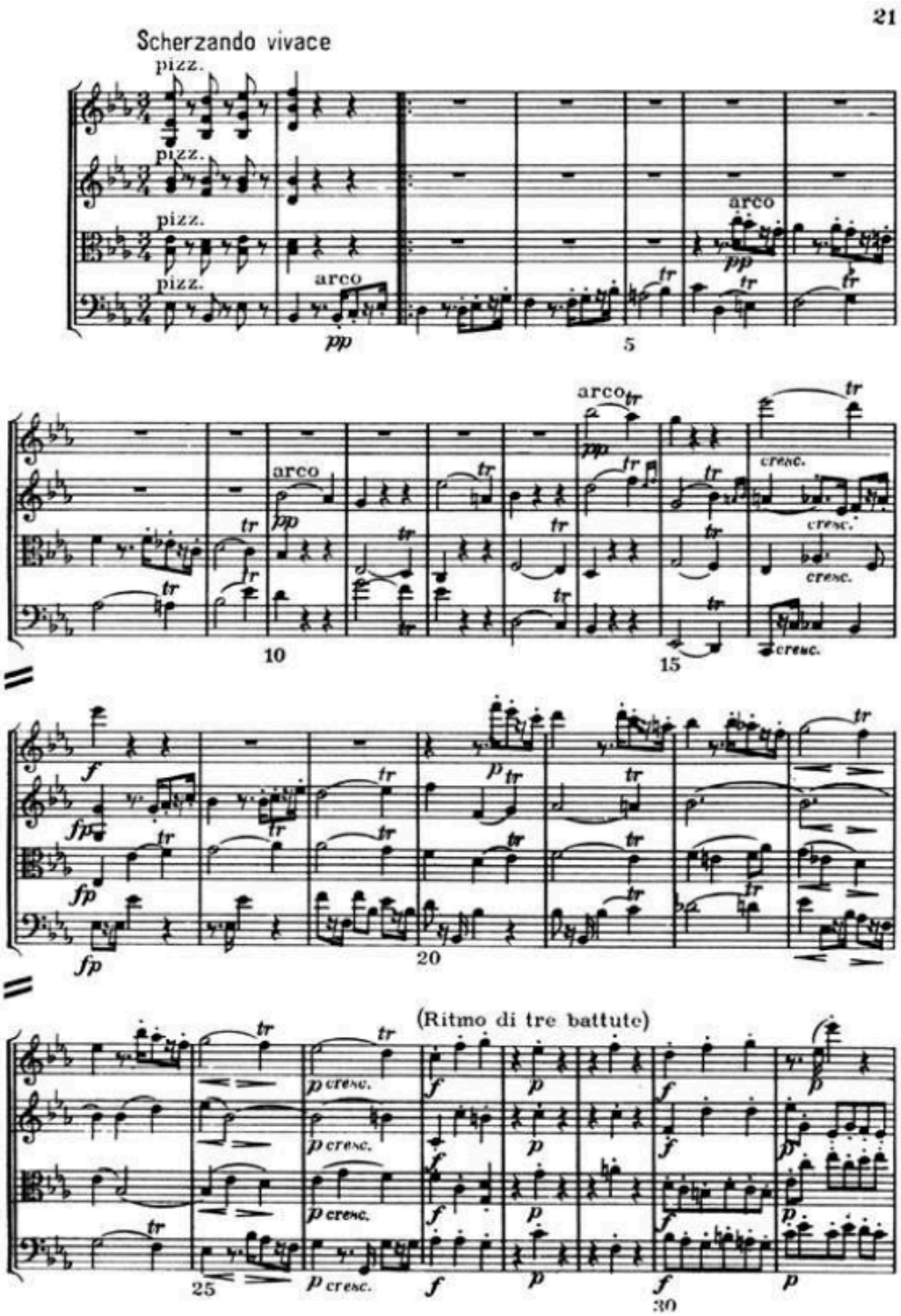
[50] One exception to this general principle that imitative entrances often signal the start of a fugue or a fugato is in antiphonal settings. For example, one hears extremely short imitative entrances between the first and second violins in Mozart's orchestral works, and these imitative entrances create a sense of dialogue.

[51] In other cases, Beethoven commits to defying the expected sequence of movements, as in the C# minor quartet, in which the first movement is a full-fledged fugue.

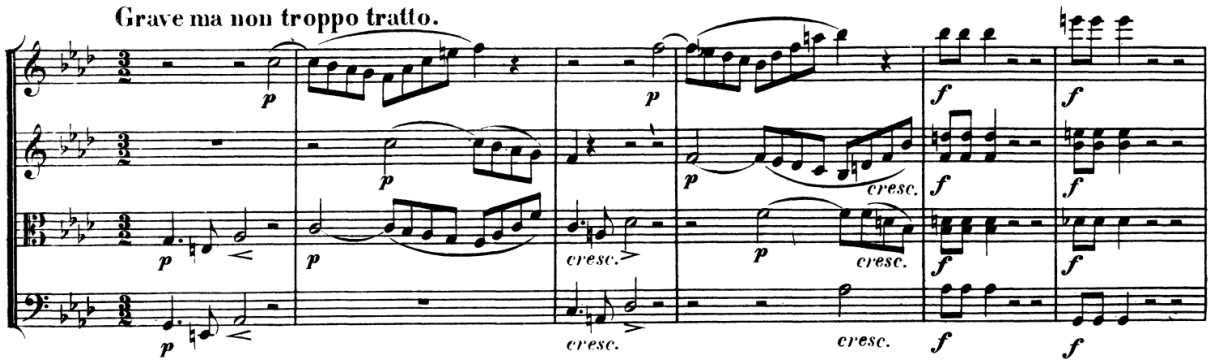
Op. 127: 3rd movement (quasi-fugal opening)[52]



[52] Beethoven, "String Quartet in Eb Major, op. 127," 21.

Another example of imitative counterpoint and structural uncertainty at the beginning of a movement occurs in Op. 135: the last movement (sonata form) opens with imitative entrances of a rather simple melody in between statements of the "Muss es sein?" theme. The juxtaposition of the angular "Muss es sein?" material with close, flowing imitative entrances[53] forces the listener to jettison all expectations: this is not a typical introduction, nor does it provide any indication of the ensuing form. Beethoven maintains suspense in this fashion until the finale proper begins in m. 13, with the entrance of the "Es muss sein!" theme.

Op. 135: finale, mm. 6-11 (imitative entrances)[54]



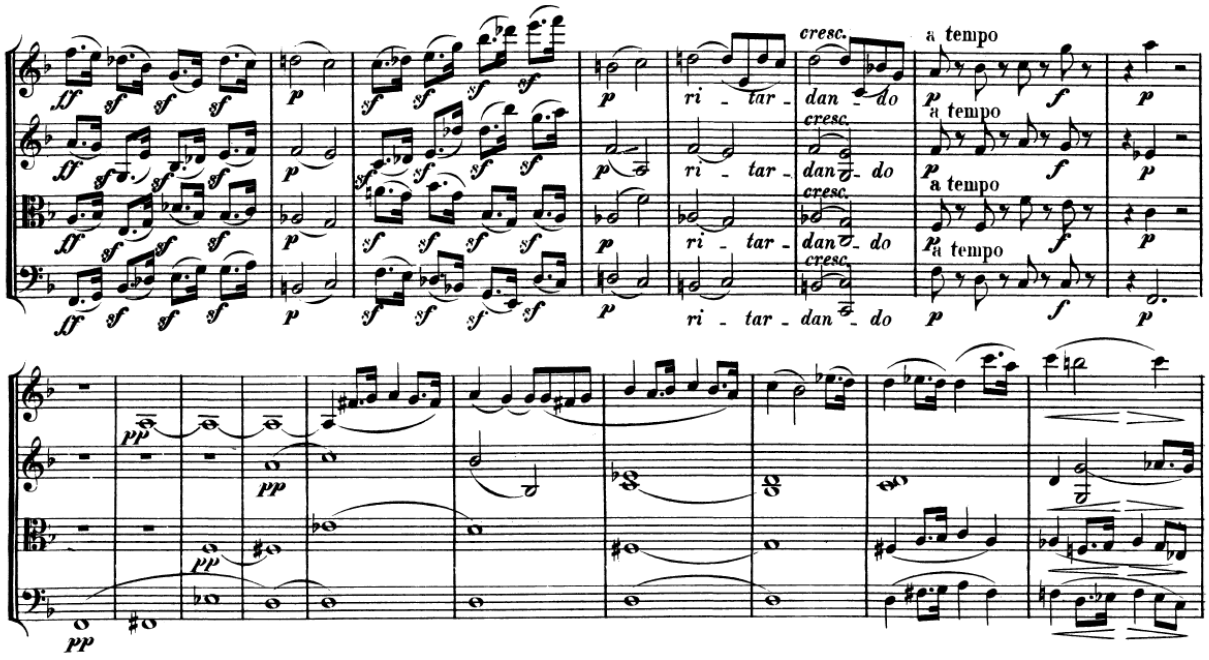
Imitative counterpoint appears in transitional or closing passages as well and produces a similar effect. In the first movement of Op. 132, for instance, an arrival on a German sixth chord (or an applied dominant) in m. 73 is directly followed by imitative entrances of the head motive in the viola and cello, while the upper voices reference the first theme group. The function of this

[53]Beethoven also develops this material later in the movement.

[54]Beethoven, "String Quartet in F Major, op. 135," 13.

passage is, at first, rather opaque: Beethoven does not resolve the preceding chord—indeed, the tonality is somewhat nebulous in the next several measures—and one is left with questions about "where we are" now. Is this the beginning of the development or the closing section? The latter turns out to be true, as the development begins in m. 92.

Op. 132: 1st movement, mm. 74-83 (beginning of the development)[55]

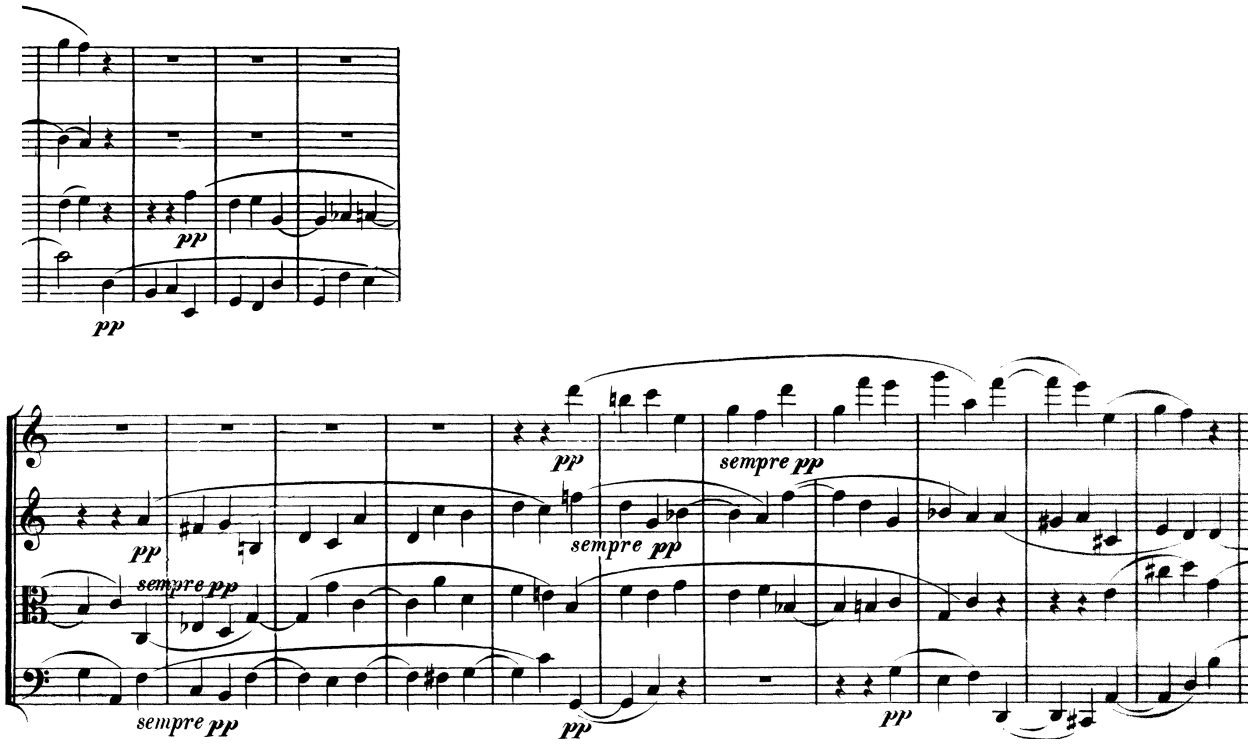


In the finale of the same quartet (a sonata-rondo), a long transition containing imitative chromatic counterpoint stretches from mm. 243-57 and leads into the last statement of the main material before the coda. The sequence of chords that result from the polyphony in mm. 243-57 seems as though it could lead almost anywhere: to new episodic material in a new key, to a restatement of the main theme in the original key (which is what actually happens), directly to

[55] Ludwig van Beethoven, "String Quartet in A Minor, op. 132" in *Ludwig van Beethoven: The Complete String Quartets* (New York: Dover Publications Inc., 1976), 3.

the coda, etc. Alternatively, it almost seems possible that this imitative polyphony, with its somewhat hypnotic quality, could continue to spin out endlessly. Beethoven only clarifies this materials function as a transition retroactively, when he reaffirms the unfolding of a sonata-rondo in the following section.

Op. 132: 5th movement, mm. 243-57 (transition to last statement of the 'A' material, leading to the coda)[56]

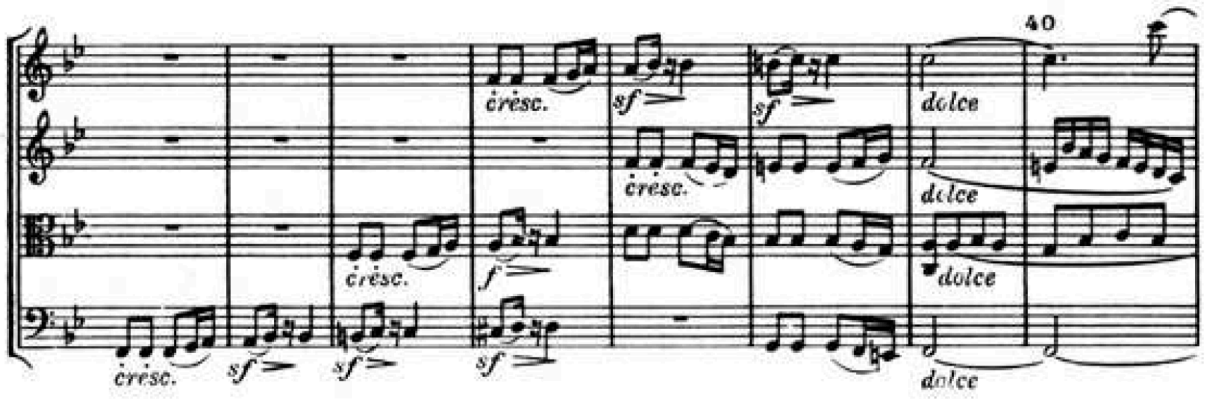


The second finale of Op. 130 (sonata-rondo), which Beethoven substituted for the *Grosse Fuge*, also contains a brief transition composed of imitative counterpoint: in mm. 33-8, the imitation is quite transparent, though the entrances are not regular. This seems as though it could be the beginning of a fugato, or at least a new large section, and one is tempted to recalibrate

[56] Ibid., 185-6.

one's predictions regarding the sectional proportions of the movement. However, the imitative passage is merely a short bridge within the exposition, a means of moving toward the key of F major, which Beethoven establishes more firmly in short order. After teasing the listener with the possibility of a new section, Beethoven clarifies that the principal section will actually proceed as expected (within the context of a sonata-rondo movement).

Op. 130: second finale, mm. 33-40[57]



The imitative idea returns in m. 69, but this time the listener knows what to expect: it is transitional material again.

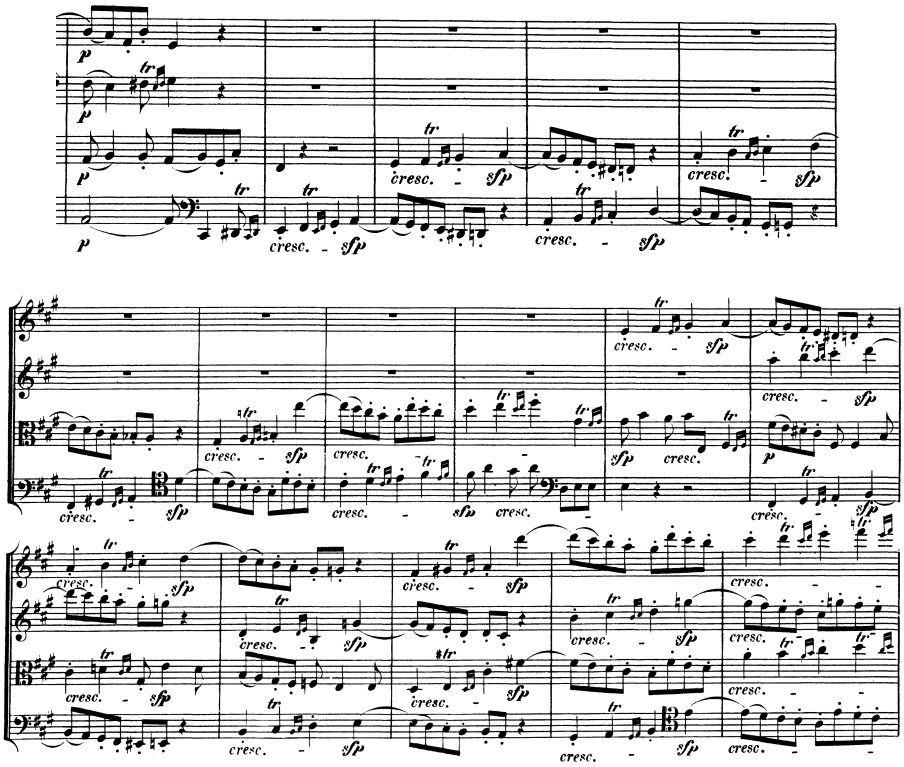
Finally, brief imitative counterpoint makes another prominent appearance in the fourth and seventh movements of Op. 131, which again serves as transitional and as closing material, respectively. In the fourth movement, a relatively long imitative section (mm. 113-28) turns out merely to be part of the third variation and, in effect, an extended transition into the fourth variation. However, before the fourth variation's arrival, it seems possible that the imitative

[57] Beethoven, "String Quartet in Bb Major, op. 130," 14.

section will be a variation all on its own. It very well could have been, had it continued a little longer.

In the seventh movement, imitative counterpoint appears in the transition to the second theme and in the coda. Here, Beethoven's use of imitative counterpoint once again suggests, falsely, that a full imitative section is beginning to unfold. In the coda, Beethoven's prominent, somewhat extended use of imitative counterpoint creates tension in the quartet's final moments: the sense of starting anew implied by the imitative entrances leaves one in suspense regarding just how long this coda will delay the final cadence. Once again, however, Beethoven only briefly indulges in this confusion and brings the quartet to a close shortly thereafter.

Op. 131: 4th movement, mm. 113-28 (transition to Variation IV)[58]



[58] Beethoven, "String Quartet in C# Minor, op. 131," 131.

It is truly remarkable that so many of the surprising musical turns in Beethoven's late string quartets can be attributed to short passages that are characterized by rather simple contrapuntal techniques. As Daniel Chua observes:

> Motifs and counterpoint…take on a new meaning in late Beethoven. And these systems do not permeate on the overtly contrapuntal movements: they also affect structures seemingly antithetical to such polyphonic play.[59]

Although Chua is there discussing the broader polyphonic foundations of the Op. 127 theme and variations movement, his statement also perfectly summarizes Beethoven's employment of the contrapuntal disruptions discussed here. Even on many repeated listenings, Beethoven's brilliant use of destabilizing contrapuntal techniques continue to surprise and disarm by stalling out on purpose.

Franck, Symphony in D Minor

The finale of Franck's Symphony in D Minor is similar to the Beethoven examples above in that a short passage of imitative counterpoint ultimately leads into a new section—in this case, the development—while also momentarily shaking the listener's implicit predictions about how the movement will unfold structurally. Yet Franck's finale differs from Beethoven's late quartets in a crucial way. Rather than providing a texturally straightforward—if harmonically convoluted—imitative passage, as Beethoven does in the examples above, Franck's approach to imitative counterpoint is all smoke and mirrors. In the section I will analyze, at the beginning of the development, Franck's structural placement and harmonic straightforwardness of his imitative

[59] Daniel Chua, *The Galitzin Quartets of Beethoven* (Princeton: Princeton University Press, 2014), 17.

counterpoint are rather mundane, or at least well within the realm of expectation. It is suggestive of fugato, a common element in symphonic finales. Yet as I will discuss, Franck's counterpoint in this section is not what it appears; it is, rather, the specter of a fugato. Franck gives the illusion of changing course within his cyclical structure—perhaps even "elevating" or "legitimizing" his symphony from the perspective of contrapuntal mastery and craftsmanship—but he ultimately refuses to commit to this change and instead reinforces the cyclical structure of the movement.

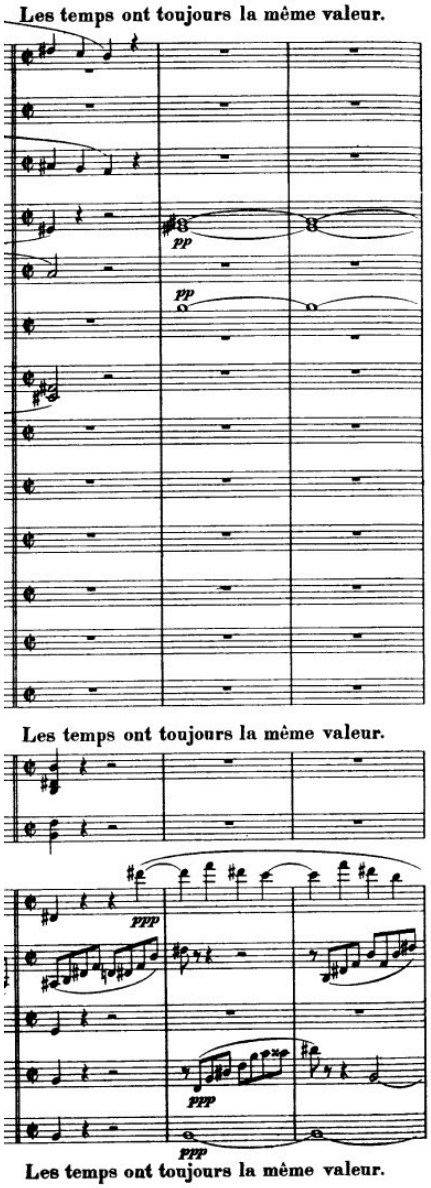
Franck's cyclical approach is readily apparent in the way he treats his motives, repeating them in a seemingly endless fashion, in various transpositions, before moving through other motives, some of which are borrowed from the previous two movements. Each section is very clearly delineated. Thus, there is a certain choppiness to the form that is relentless, as the repetitive motivic material gives one the sense that the music is running in place.

Beginning two measures after Letter G, Franck teases the audience with the possibility of an imitative counterpoint section, or even the ghost of a fugato. This would be quite a departure from Franck's overall structural approach, if he were to commit: it would provide a period of smoothness, of organic "unfolding" or continuous development in an otherwise blocky and extremely repetitive form. However, this section never truly materializes.

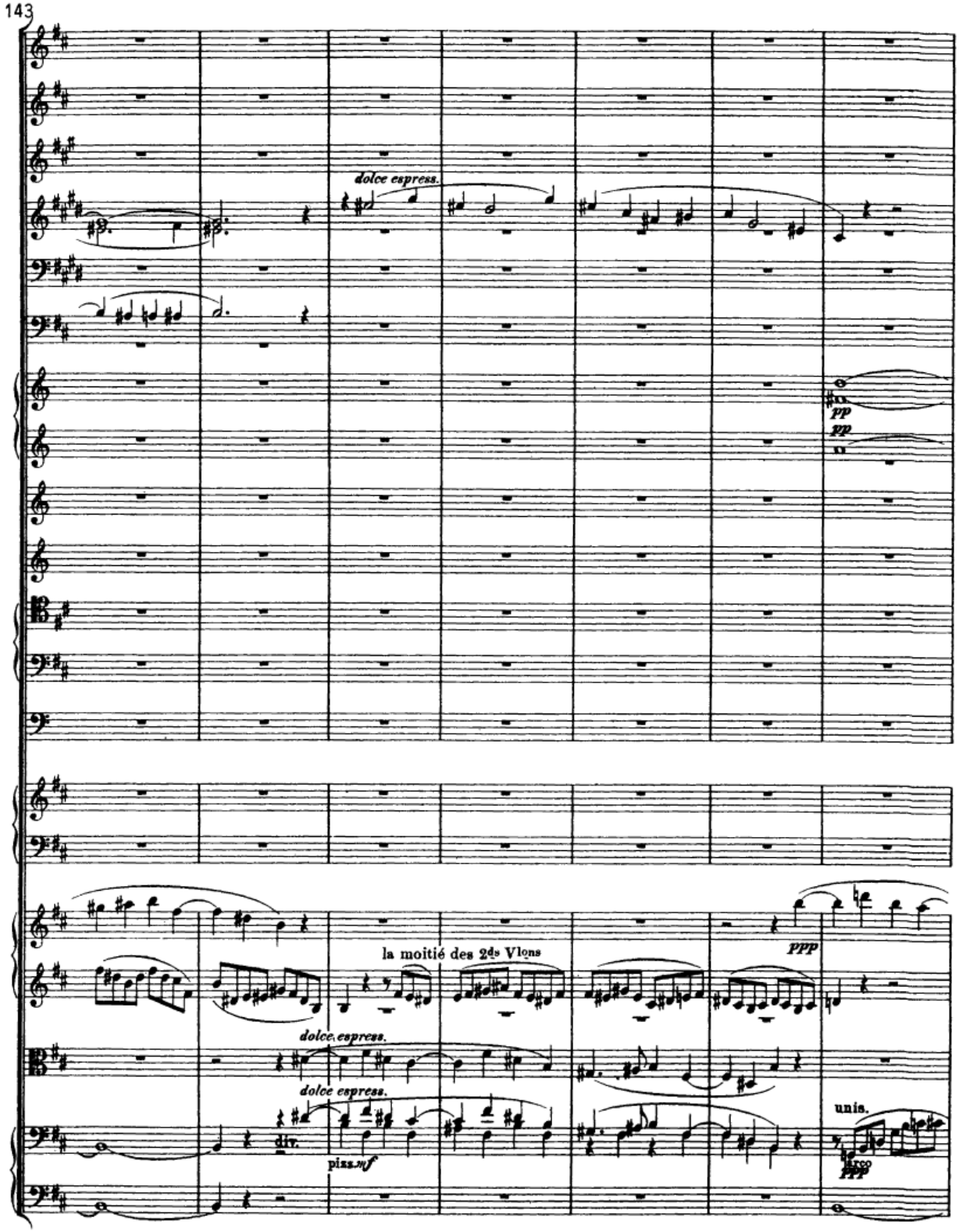
With running eighth notes in the second violins and cellos, Franck reiterates the movement's opening theme, now in B major, in the first violins. The eighth note accompaniment continues as the violas and cellos answer the first violins with the same theme, in the same key. The clarinet comes in with a close "stretto" only two beats after the viola and cello entrance. Next, the violins articulate the same melody again, this time in G major. When the violas and cellos respond once more, the winds are in close stretto again, though this time the stretto is

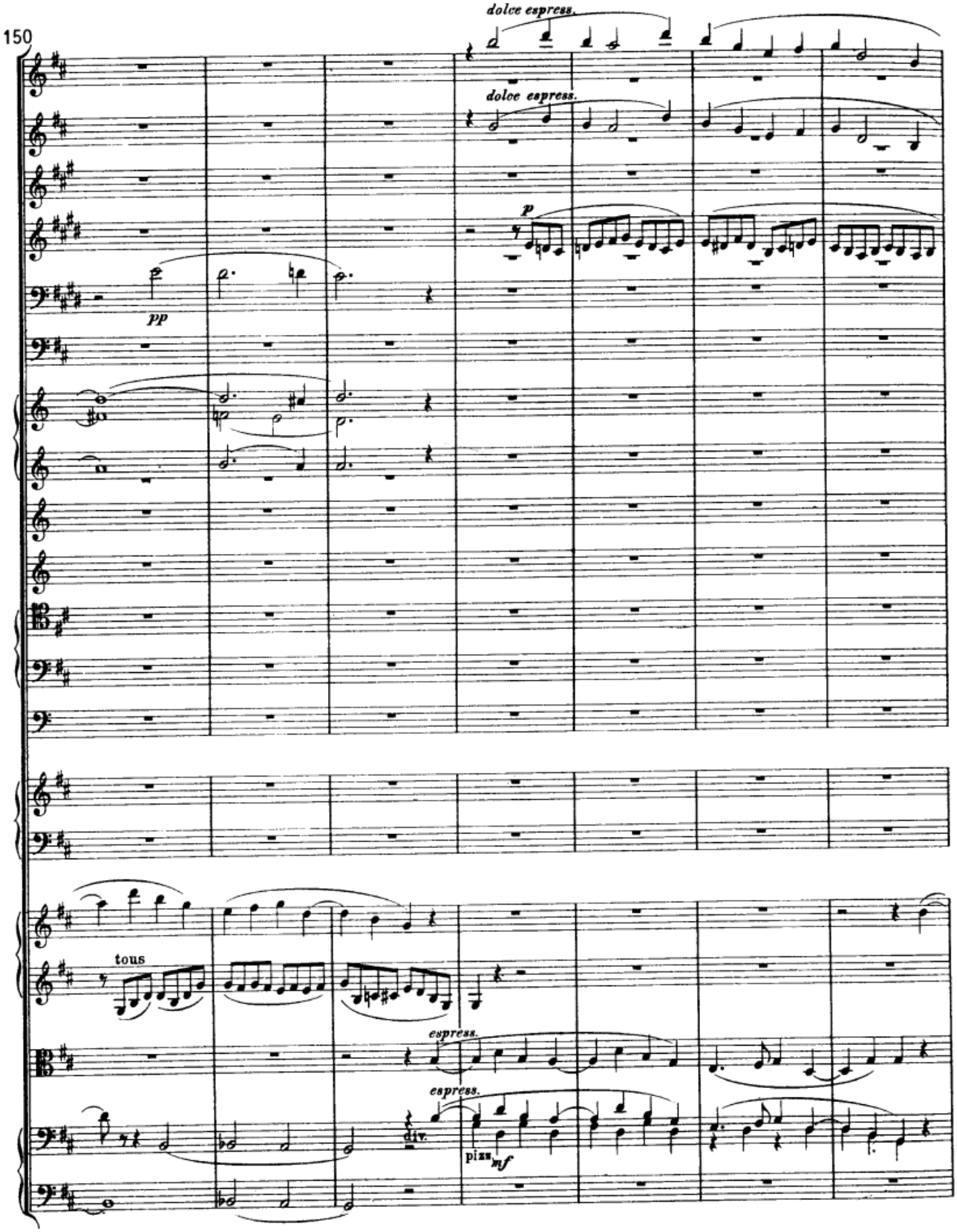
played by the flute and oboe. More antiphonal statements of the theme between the strings and winds occur until five measures after Letter H. Eleven after H, the theme is stated in an emphatic tutti, bringing an end to the antiphonal or imitative texture.

Franck, Symphony in D Minor: finale, beginning of development[60]



[60] César Franck, *Symphony in D Minor* (Mineola: Dover Publications, 1987), 116.


143
dolce espress.
pp
pp
la moitié des 2ds Vlons
ppp
dolce espress.
dolce espress.
div.
pizz. mf
unis.
arco
ppp


150
dolce espress.
dolce espress.
p
pp
tous
espress.
espress.
div.
pizz.
mf

What is remarkable about this section is that the elements of a fugue are *almost* present: an initial statement of a theme, which could plausibly be a fugue subject; an answer; and stretto. Indeed, for the first few moments, one might be lulled into thinking that Franck was initiating an imitative or fugal section. The placement of this section—the beginning of the development within this modified sonata form—would be an "appropriate" or expected place for a fugato to occur. Yet there are several elements that signal that a fugato is not to be: the answer is in the "wrong" key—the tonic again, rather than the dominant or even the subdominant; the first violins simply rest after stating the theme, rather than providing a countersubject; and the stretto occurs far too early in the process. It is almost as if a fugal exposition and an episode had been disassembled and put back together haphazardly. As the section progresses, and upon repeated listenings, it becomes clear that the passage is fundamentally antiphonal and sequential, with moments of imitation to add depth to the texture.

As Franck undermines his vague suggestion of an imitative polyphonic passage, or even a fugato, the cyclical, sectional structure of the movement is reaffirmed. Franck seems to explicitly reject a smoother, contrasting passage that an overtly contrapuntal process could facilitate. The brief moments of imitation from Letter G to Letter H ultimately contribute to, rather than contradict, the sense that the musical material is spinning its wheels.

Wagner, Riot Scene from *Die Meistersinger von Nürnberg*

Richard Wagner's "Riot Scene" from *Die Meistersinger von Nürnberg* represents the most extended and extreme type of fugal "deformation" among the examples discussed in Part II. In this operatic fugue, Wagner does not attempt to hide the form, or to fool the listener regarding the musical structure of the scene, but he does undermine the traditional modus operandi of fugue in another crucial way: a static subject, weak harmonic relationships, and meandering free counterpoint produce a fugue that, rather than building intensity and hurtling toward a conclusion, remains stuck, merely wandering this way and that, bringing both the musical and the dramatic action to an impasse. The sense of spinning one's wheels, discussed previously in the Franck, returns here. Wagner's aimless fugue has no logical, inevitable ending: it must therefore simply stop, and stop by brute force.

Richard Wagner was quite fascinated with fugal procedure, and particularly with the fugues of Bach, even though his own fugal output was almost nonexistent. Cosima Wagner reported in her diaries several accounts of her husband's commentary on both the compositional construction of, and emotional depth in, Bach's fugues in *Well-Tempered Clavier*.[61]

One notable example of fugue in Wagner occurs at the end of Act II of *Die Meistersinger von Nürnberg*. Beckmesser has been serenading a woman he believes to be Eva (but who is actually Magdalene), yet his song is full of mistakes that Hans Sachs points out loudly by hammering a nail into a shoe each time he hears an error. The ruckus, combined with David's

[61] C. Wagner, Martin Gregor-Dellin, and Dietrich Mack, *Cosima Wagner's Diaries* (London: Collins, 1980), 31-5 and 328.

mistaken belief that Beckmesser is attempting to steal his paramour, causes a riot to break out among the townspeople, which the nightwatchman eventually disperses.

Wagner's fugue at the end of Act II of *Die Meistersinger* is highly unusual and even antithetical to one's usual experience of the form in the sense that, rather than producing a feeling of forward motion and fluidity as described above, this fugue is extremely choppy and creates an overall sense of inertia. Wagner's use of fugal procedure in this unusual manner is striking, yet logical from a dramatic perspective, a point that I will explore later on.

The fugue subject itself is somewhat unusual in how repetitive it is: two of its four measures are composed solely of repeated notes and a repeated perfect fourth, i.e., the "Cudgel Motive"[62] as David attacks Beckmesser. The motoric A-D repetition certainly does imitate the sound of a hammer repeatedly hitting something—or someone—but musically, it is extremely choppy and static. The remaining two measures of the subject are a sequence of descending perfect fourths—a fragment of Beckmesser's serenade from earlier in the scene. These last two measures take on an aimless quality, as they provide no indication of moving toward the dominant; and in fact, the subject ends on scale degree 3 of the home key. Already, then, Wagner creates a sense of inertia: the subject is blocky and feels stuck. The subject is accompanied by free counterpoint in the celli and basses that continues throughout the fugue and provides some contrapuntal activity, yet even this accompaniment feels aimless, as it is merely composed of scalar passages with no clear gestural or harmonic goal.

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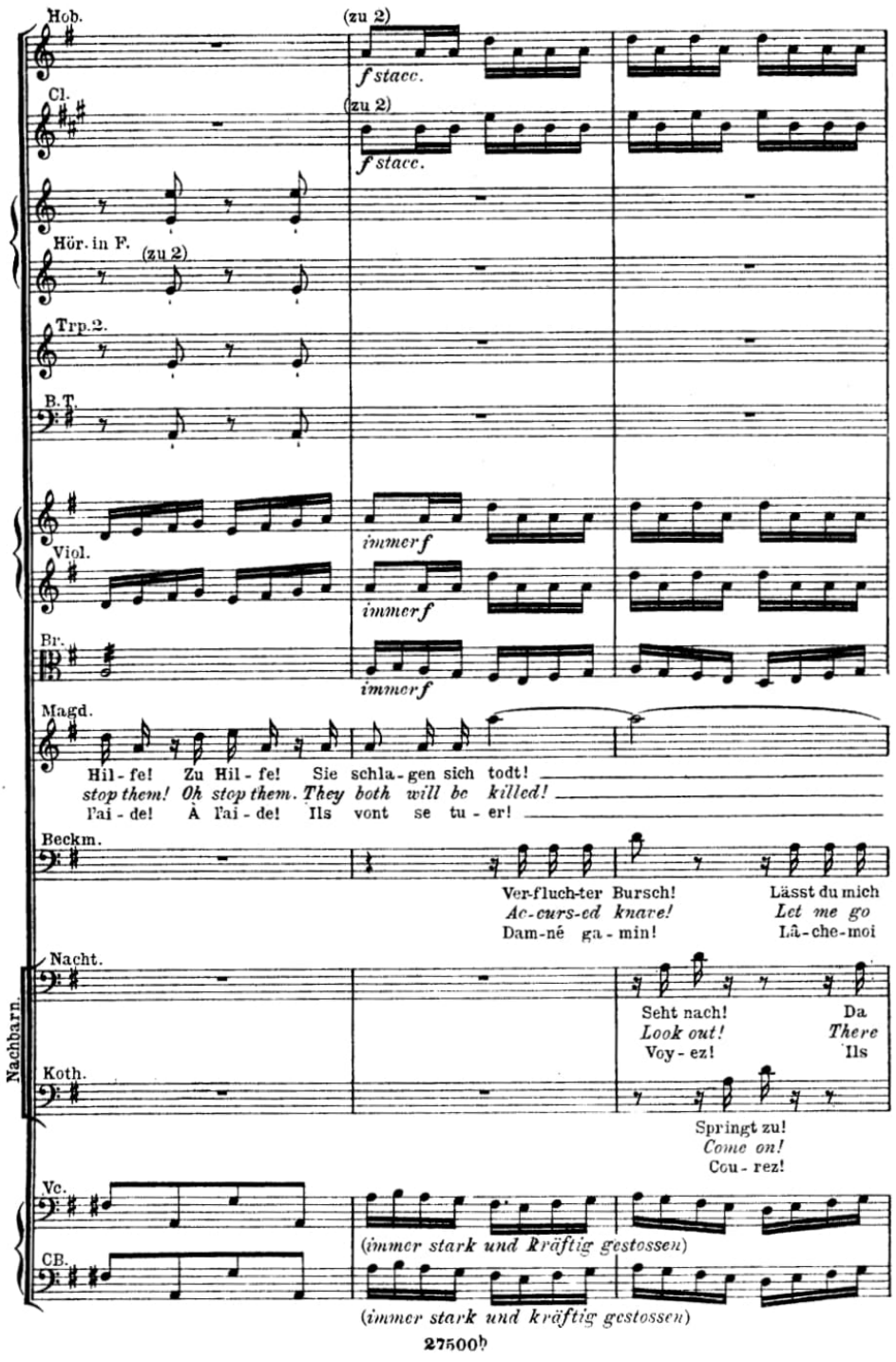
[62] Gustav Kobbé and George Henry Hubert Lascelles Harewood, *Complete Opera Book* (New York: G. Putnam, 1972), http://www.gutenberg.org/files/40540/40540-8.txt

Wagner, *Die Meistersinger*: Act II Riot Scene, fugue subject and free counterpoint[63]



[63] Richard Wagner, *Die Meistersinger von Nürnberg* (Mainz: B. Schott's Söhne, 1903), 301-2.

The answer is unusual in that it is in the subdominant;[64] certainly not unheard of, but there is a reason that this harmonic construction is seldom deployed: it does not create nearly the pull back toward the tonic—and thus, to the next subject entrance—that answering in the dominant achieves. The key structure of the exposition is rather atypical, as entries cycle through D major, G major, e minor, and then back through D, G, and E major. Once again, the avoidance of the dominant stunts the forward directionality one would expect in a fugue. This is compounded by the fact that there is little to nothing in the way of modulation between these keys. Rather, each subject entry is brought about by upward sequential motion in the strings and winds that serve as brief bridges between entries. For example, the subject entry in e minor in m. 13 occurs when the faux-countersubject happens to land on E as it wanders upwards. Wagner therefore maintains both choppiness and a sense of meandering.

After the first subject entry, there is no countersubject for the answer, and thus, very little contrapuntal density. Additional voices[65] do enter starting in m. 13 (when the second violins begin to move in contrary motion with the lower strings), yet even as voices accumulate, each line maintains a fragmented, aimless character, and the sheer amount of contrary motion could be considered excessive in the sense that it actually undermines the voices' independence from each other. Rather than each maintaining their integrity as unique melodies in their own right, the voices become inextricably tied to each other, as though one voice was merely staring at its mirror image.

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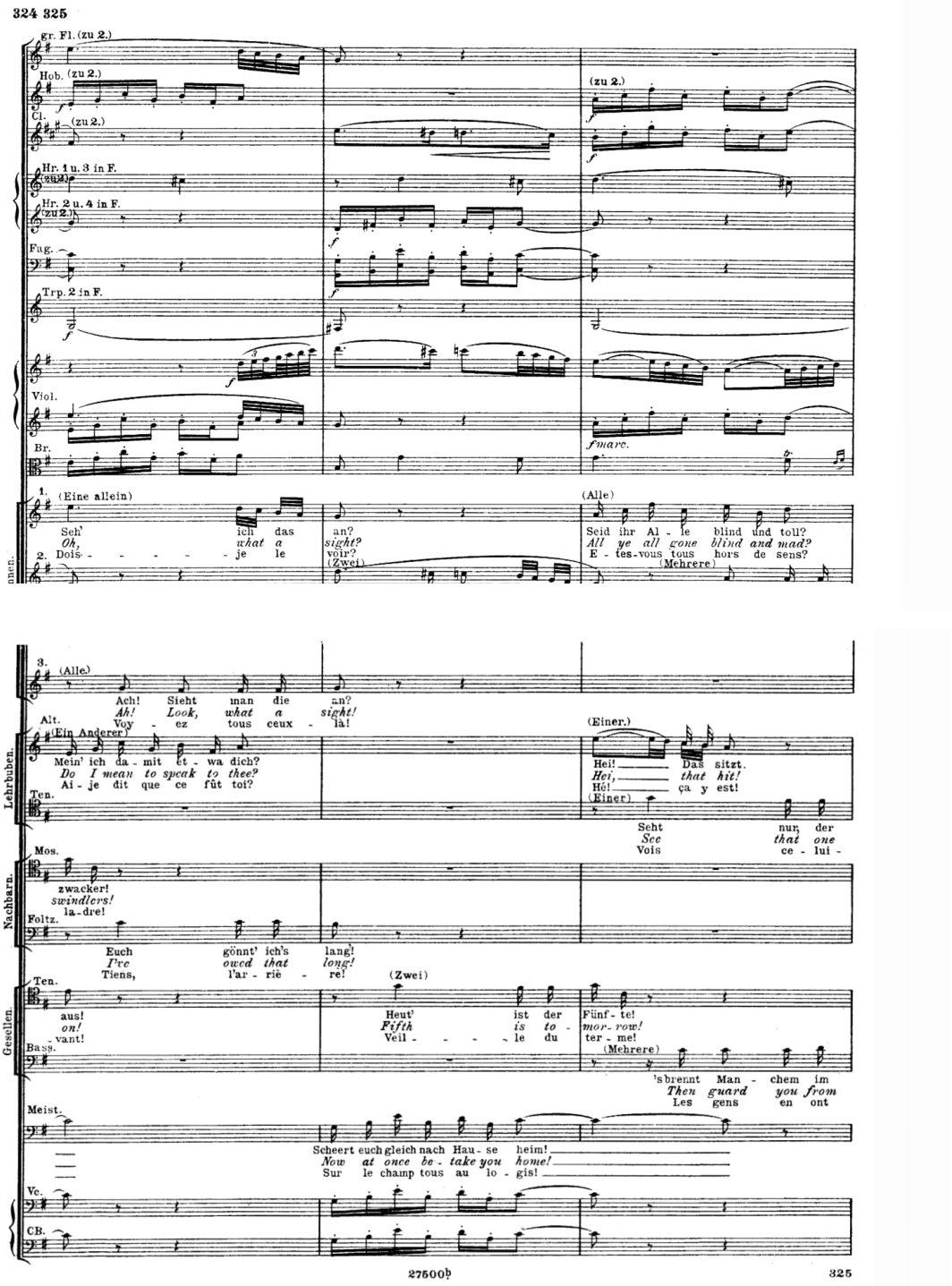
[64] The answer in the subdominant may be motivated in part by the fact that the subject ends on F#, which one might hear as the leading tone of G major.

[65] In this context, I use "voices" in the sense one uses them when discussing fugue generally, including instrumental fugue. Thus, these may not be the actual singers' entries or melodic lines, though much of the orchestra is doubling the singers at all times.

When an episode begins in m. 39, Wagner introduces filigree in the form of 32nd notes, 64th notes, and 32nd-note triplets in various vocal and orchestral parts, as well as dotted and syncopated rhythms in the horns and winds. This certainly adds to the contrapuntal and rhythmic density. And while it does also add some forward directionality to the fugue, it does fairly little in that regard: the filigree notes are still simple scalar passages up and down and mostly add texture. The dotted rhythms are also scalar, though more chromatic. The syncopated passages in the horns are highly repetitive and mostly oscillate between G and F#. And in any case, these details are largely buried by sequential entrances of fragments of Beckmesser's serenade in the doubled vocal parts.

Wagner, *Die Meistersinger*: Act II Riot Scene, examples of "filigree" and dotted notes[66]



[66] Ibid., 324-5.

The filigree, syncopation, and dotted rhythms disappear by m. 48, when the original motoric sixteenth rhythm takes over once again and leads to a sequence of incomplete entries. In m. 53, a false entry occurs in F major (though with a conspicuous B-natural at the end of the entry), a somewhat surprising moment, tonally speaking, that reinforces the fugue's blockiness. Another modified entry in F occurs in m. 55, after which the filigree notes return in the orchestra and fragments of the subject (specifically, the "Beckmesser" part) occur in sequence. E major once again emerges as a key area (along with an altered entry of the subject in m. 63).[67]

In m. 67, the fugue becomes even more stuck as repeated notes in the winds and violins, as well as pedal points in the lower strings and in the vocal parts begin to take over the texture, though the Beckmesser fragments and free counterpoint continue. The Cudgel Motive reappears and rises by half step in the upper winds and first violins, as does the free counterpoint, ultimately leading to the breakup of the fight when the cow-horn enters in m. 83. The fugue does not end so much as stop: the preceding upward chromatic motion, which, in theory, could have continued indefinitely, is halted in its tracks. How could it be otherwise, when the entirety of the fugue was an exercise in suspending the listener's sense of time and thwarting directed progress? Wagner further undermines the musical significance of the cow-horn's arrival by putting it in an E major context, a key area that was already prominent during the course of the fugue and is therefore not particularly surprising or striking. We have returned to E, rather than arrived at it, which reinforces the impression that m. 83 is merely a stopping point, rather than a goal.

One might wonder why Wagner would choose fugue to depict the Riot Scene, only to deploy the procedure in such a strange fashion. As Julian Johnson observes about this fugue,

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[67] In this reentry, rather than the E tonicizing the A as one would expect, E is the tonic, and the subsequent A-B repeated notes outline V7 in that key.

"Wagner ends Act 2…with a fugue that makes explicit the tendency of the form to proliferate into chaos, as a surfeit of entries saturates the musical texture beyond the point that can be heard as harmonious."[68] In other words, it is only through force of will and careful, disciplined crafting that fugal procedure yields the fluid, organic, directed nature typical of those by Bach and other contrapuntal masters; left to its own devices, it can easily become overgrown, anarchic, and, perhaps, meandering. So why did Wagner give in to this tendency here and deliver a blocky, aimless fugue? The answer is, I submit, because this very type of fugue achieves the perfect balance between internal chaos on a local level and overall inertia on a larger scale that the drama calls for. The moment the fight breaks out, moment-to-moment chaos takes over, yet the overall plot comes to a standstill. Internally, the scene is highly active, but nothing is really happening: no one truly knows what the fight is about, and there is no end goal or strategy involved. Each person is caught up in the mob mentality and is consumed with violent anger, but without understanding why or what they hope to achieve. The musical and dramatic action is stuck to such an extent that a *deus ex machina*, in the form of the cow-horn, is required to conclude the scene.

Wagner's choice to compose a deliberately strange, "*un*fuguelike"[69] fugue for the Riot Scene is logical from a dramatic perspective. To accomplish his narrative aims, Wagner used the tension between stasis and "organic unfolding" in his fugal procedure to an even greater extent than Franck and Beethoven in the previous examples. Wagner's use of fugue in the first place, the ultimate learned form in the 19th century, is also fitting in this scene for other reasons relating to

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[68] Julian Johnson, *Out of Time Music and the Making of Modernity* (New York: Oxford University Press, 2015), 54.

[69] C. Wagner, 328. Cosima Wagner reports in her diaries that her husband used this word to describe the end of Bach's C Minor Organ Prelude and Fugue.

the opera's overall narrative and the specific scene immediately preceding the fugue. The opera, after all, depicts a guild of master singers who enforce strict rules on their compositions. This is on full display just prior to the riot scene, when Beckmesser attempts to serenade Eva—or at least, a woman he thinks is Eva—and is constantly chastised for the errors in his song by Hans Sachs' cobbler's hammer. An error-ridden song in a rigid compositional system is the perfect segue into a fugue that Hans Sachs would surely reprimand multiple times, were this fugue subject to similarly rigid, formulaic rules. It is surely no coincidence that this unusual fugue also takes place in an opera that ends with Walther's own error-ridden song winning the day.

Epilogue

In each analysis, distortions of traditional contrapuntal technique have broad implications for the pieces or movements in question. For Beethoven and Franck, contrapuntal oddities like mirroring ("contrary organum") or hints at fugal procedure serve as momentary deviations within established classical forms. The composers tease their listeners with the possibility of a radical formal or aesthetic shift, if not complete structural collapse. Yet they restore the status quo in short order. Thus, their contrapuntal "hiccups" are a destabilizing or "loosening" element, rather than a means to completely upend the course of the movement.

In Bartók, Ran, and Wagner, static counterpoint serves an important narrative function: for Bartók, the placid quintal opening of the Second Piano Concerto's Adagio contrasts sharply with the wildly active texture facilitated by the winds and piano in the middle of the movement, thus creating a push and pull between order and chaos. Ran sets up a similar contrast, yet the

result is a back-and-forth dialogue among equals, rather than a struggle between diametrically opposed forces, or between leader and follower.

Wagner similarly explores order vs. chaos in his *Meistersinger* fugue, yet in an even more subversive way: his plodding subject, weak harmonic relationships, and meandering accompaniment belie the pandemonium onstage, subtly signaling to the audience that, though the surface is active, the story itself is temporarily stuck in a rut.

Finally, Crawford Seeger blurs the boundary between monophony and polyphony with a strikingly original approach to pitch organization and texture. In the absence of tonal harmony or another preexisting system (such as serialism), Crawford Seeger chooses an ostinato as her primary source of pitch and rhythm in all parts. Her unique balance of transparency in her sonorities with rhythmic activity stretches the very idea of counterpoint to its breaking point.

In the music of Beethoven and beyond, much has been written about pitch organization as it relates to harmony: tonic-dominant relationships (or lack thereof), obfuscation of harmonic function, dissonant counterpoint (in relation to Crawford Seeger), pitch sets, and so on. While contrapuntal relationships are inseparably intertwined with these concerns, polyphonic writing—the consideration of line, note against note—as an entity in itself often lurks in the background. Yet composers' contrapuntal choices, even in cases of banal or transparent harmonies, help to reveal the skeleton—indeed, the core identity—of a piece when analyzed in their own right. In the process, contrapuntal oddities also call into question the nature and definition of counterpoint itself.

The Bartók, Crawford Seeger, and Ran examples show the continued relevance of contending with traditional expectations surrounding counterpoint, even outside the realm of

18th- and 19th-century harmony. Considerations of contour and independence of line—two fundamental parameters of species counterpoint—are still of paramount importance to the structural underpinnings of these pieces, governed though they are by extended tonality or atonality. More recently, composer Martha Horst explored contrary motion and its role in enforcing vs. undermining independence between voices (depending on how it is used) quite explicitly in her piece *Parallel Digressions*.

Fugal procedure—or references to it—are the particular domain of music that looks deliberately, conspicuously, back in time: to a learned, quintessentially Baroque aesthetic. As the foregoing analysis has shown, one often encounters such echoes of the past in 19th-century music; however, this particular type of reference to the past continued to be surprisingly common in the 20th Century and beyond. Dmitri Shostakovich, William Grant Still, Witold Lutoslawski, Undine Smith Moore, John Corigliano, and Chen Yi are a few examples of 20th- and 21st-century composers who, despite differences in aesthetics and compositional interests, all turned to fugue at some point in their careers—as though acknowledging common, inescapable musical roots. Even Emily Howell, a computer program designed by David Cope that generates compositions using a database,[70] has an album, *From Darkness, Light*, (Howell's first album) that begins with several preludes and fugues. For Western art music composers, their training in this academic form continues to preoccupy them and to find new expression in a plethora of styles: as composers seek to balance the rigidity of the fugal exposition with their individual voices, they concoct various ways to dismantle the expected sequence of events; e.g., by employing stretto or other rhythmic distortions in their expositions. Thus, utilizing fugue and

[70] Emily Howell also "learns" from human feedback. David Cope, "David Cope: Emily Howell," UCSC, retrieved January 21, 2021, http://artsites.ucsc.edu/faculty/cope/Emily-howell.htm.

undermining its foundations were not solely the concern of Beethoven, Franck, Wagner, and other composers of their era; rather, these composers' approach to fugue represents an early stage of a continuing process, of a narrowly focused, ongoing reckoning with composers stretching all the way back to the Middle Ages.

While no critics nowadays will outright chastise a composer for his or her lack of fugal output, as the *Quarterly Review and Magazine* did Beethoven in 1827, the principles of traditional counterpoint still lurk behind the primary elements of many new works, whether these primary elements are harmony, timbre, rhythm, or process. Our still deeply-rooted assumptions about how parts are "supposed" to relate to each other[71] empower composers' ongoing efforts to subvert the conventions of polyphony, even long after modality and tonality ceased to be the only options for Western classical composers.

[71] The notion itself of music working as it is "supposed to" is antiquated, yet still inescapable to a large extent.

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Works Inspired by Sephardic Folk Songs

Introduction: a Note on Sephardic Folk Songs

The Sephardic folk repertoire has broad geographical origins and comes from all across the Sephardic Diaspora. The music I explore in my dissertation comes from two parts of the Sephardic diaspora: one in Northern Africa (namely, Morocco) and another in the former Ottoman Empire. Sephardic exiles also settled elsewhere, in the Middle East and Europe, and still other Sephardic Jews settled in the Americas during the era of European colonization.[72]

Linguistically, Judeo-Spanish is a mixture of several different languages, and variations or dialects exist in different geographical areas. Old Castilian Spanish is combined with Hebrew, Aramaic, and other languages. Judeo-Spanish differs from modern Spanish in a number of ways: for example, the letter "j" is usually pronounced as ʒ, similar to French or Portuguese.[73] Additionally, one can find more liberal uses of contractions (such as "l'amor") in Judeo-Spanish than in modern Spanish. Judeo-Spanish pronunciation distinguishes between "b" and "v" sounds, which are pronounced similarly to their respective sounds in English.[74] Arabic and Turkish are also important influences on Judeo-Spanish: in the Moroccan Sephardi dialect Haketia, Arabic

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[72] Daniel T. Elazar, "Toward a Political History of the Sephardic Diaspora," *Jewish Political Studies Review* 5, no. 3/4 (1993): 13.

[73] The pronunciation of "j" as ʒ does not always hold true. In some Haketia songs recordings, the letter "j" is pronounced like the modern Spanish *jota*.

[74] Alla Markova, *Beginner's Ladino* (New York: Hippocrene Books, Inc., 2018), 16.

has had a particularly important impact. In the Eastern Sephardi dialects, Turkish loanwords and phrases abound. There are also Greek loanwords.[75]

Though Judeo-Spanish is commonly referred to as Ladino, the term "Ladino" technically refers to written and/or published Judeo-Spanish, as in the liturgy.[76] Traditionally, Ladino was written in Hebrew scripts: Solitreo for handwritten documents, and Rashi script for published documents. Romanized Ladino contains many spelling variations and remains quite un-standardized: basic words like "que" may sometimes be spelled as "ke," "y" as "i," etc.

Sephardic folk songs are often divided into several basic categories. My dissertation pieces are based on songs in two categories: *romances* (narrative ballads) and lyric songs. Before embarking on a discussion of these categories, a caveat must be offered: some ethnomusicologists, most notably Isaac Levy, had an outsized impact on how artists and listeners perform and perceive Sephardic songs today. Levy transcribed hundreds of songs in a four-volume set during the 1960s and 70s. Yet a lot of crucial information regarding specific locations and informants is left out, which has led others, such as Samuel Armistead and Joseph Silverman, to criticize Levy.[77] It has been suggested by Edwin Seroussi that the current Sephardic repertoire is to a large extent reconstructed, rather than merely preserved.[78] In addition, commercial recordings of Sephardic songs in the Ottoman Empire became popular in the first decades of the 20th century. Haim Effendi, one of the most famous early public

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[75] Samuel G. Armistead, interview by Pablo Ortiz, date unknown.

[76] Winsome Evans, liner notes for *The Sephardic Experience Vol. 1*, The Renaissance Players, Celestial Harmonies, 1998, compact disc.

[77] Edwin Seroussi, "Reconstructing Sephardi Music in the 20th Century: Isaac Levy and His 'Chants Judeo-Espagnols,'" *The World of Music* 37, no. 1 (1995): 44-5.

[78] Ibid.

performers of Sephardic music, made his first recording with Odeon Records in 1907.[79] According to Judith R. Cohen, it is difficult to determine what, in current performance practices of Sephardic songs, may have been influenced by early commercial recordings.[80]

Romances as a genre are often based on centuries-old Iberian texts.[81] "Lavava y suspirava" and "Al Pasar por Casablanca," the bases for my sinfonietta piece and my sound installation, respectively, are based on the same basic source material, though their specific texts are quite different. The origins of the music, however, are another story: these are largely unknown and open to speculation. Since Sephardic folk music is an oral tradition, we do not have written records of the music that can tell us when (or where) they are from.[82] The tunes of the *romances* are generally modal (in the Western music theory sense of the term),[83] and their subjects often deal with historical figures and events—such as El Cid and the Reconquista—royal and noble characters (real and fictional), adulterous wives, kidnapped maidens, and so on.

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[79] Edwin Seroussi and Rivka Havassy, "An Early Twentieth-Century Sephardi Troubadour: The Historical Recordings of Haim Effendi of Turkey," An Early Twentieth-Century Sephardi Troubadour: The Historical Recordings of Haim Effendi of Turkey | Jewish Music Research Centre, accessed May 22, 2021, https://jewish-music.huji.ac.il/content/early-twentieth-century-sephardi-troubadour-historical-recordings-haim-effendi-turkey.

[80] Judith R. Cohen in discussion, Gerard Edery, "Jewish Music Masterclass" (presentation, the Lowell Milken Center for Music of American Jewish Experience at The UCLA Herb Alpert School of Music, January 19, 2021). Video, https://www.youtube.com/watch?v=vxFdKg8AGys.

[81] Judith R. Cohen, "Women in Judeo-Spanish Music," *Bridges* 3, no. 2 (1993): 114.

[82] Judith R. Cohen in discussion, "Jewish Music Masterclass."

[83] In the following sections, I will refer to the modes of the original songs by their Western names/ equivalents. Whether or not this is truly "authentic" in all cases, most commercial recordings and transcriptions of the songs are consistent (in terms of tuning, etc.) with the modes as presented in Western music theory texts.

Often, these songs were significant for the transmission of Jewish values, containing what Vanessa Paloma Duncan-Elbaz refers to as "encoded messages."[84]

Lyric songs are a more modern genre. Indeed, it is a popular misconception that Sephardic folk songs as a whole originated in medieval Spain.[85] As mentioned above, the texts of the many *romances* are centuries old and originally from the Iberian peninsula, but the chronological and geographical origins of the music are unknown; the tunes may be much newer. As in any culture, Sephardic communities were constantly writing new songs, incorporating local influences, and borrowing or adapting preexisting folk tunes from their settled regions. The majority of well-known, highly popular Sephardic songs are lyric songs. They are from the Eastern Mediterranean (Turkey, the Balkans, and Greece) and date primarily from the late 19th and 20th centuries.[86]

Lyric songs are usually about love and/or heartbreak, and they often reflect the increasing urbanization of their time. The tunes of lyric songs are often modal—the Aeolian and Phrygian dominant modes are common, as are various Turkish *makamlar*[87]—but some are tonal and sound like Western classical tunes. For example, "La Prima Vez" and "Mama yo no tengo visto," both of which I used in my dissertation pieces, are both tonal and consist of four-bar phases.

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[84] Vanessa Paloma Elbaz, "Encoded Messages in the Jewish Music of Morocco" (lecture, Yom Limmud Santa Fe, Santa Fe, NM, September 2, 2018).

[85] Judith R. Cohen in discussion, "Jewish Music Masterclass."

[86] Judith R. Cohen, "Women in Judeo-Spanish Music," 114-115.

[87] Edwin Seroussi, "The Turkish makam in the musical culture of the Ottoman Jews : sources and examples," *Israel Studies in Musicology* 5 (1990): 43.

Rhythmically, many Sephardic folk songs are in simple meters common in Western music. However, many songs from the Eastern part of the diaspora are in asymmetrical (*aksak*) meters found in Balkan and Turkish music. Structurally, the vast majority of songs are strophic.

It should be noted that women have been essential preservers of the Judeo-Spanish song tradition in all categories. Religious Hebrew music was traditionally the domain of men, while secular songs were the domain of women. *Romances* and life cycle songs were especially relegated to the women's sphere, but even lyric songs, which are less gender-specific (and are often told from the perspective of a man), have been transmitted largely by women. Indeed, according to Judith R. Cohen, women generally have the most accurate and complete knowledge of lyric songs.[88] Male singers of Judeo-Spanish songs, including lyric songs, will almost invariably say that they learned the songs from a female family member.[89] The increasing popularity of the Judeo-Spanish song repertoire is thus bringing women's traditions and practices within the Sephardic diaspora to the Western mainstream.

Sephardic folk songs were often sung with little to no accompaniment. *Romances* in particular were frequently sung in domestic contexts, e.g., as lullabies, by women. These, then, were often sung solo. On the other hand, life cycle songs, such as wedding songs, were generally sung by groups of women (for example, as they helped the bride get ready) accompanied by small percussion instruments, such as frame drums. Finger cymbals were a common accompaniment instrument in the Eastern Sephardi tradition, while castanets were typical in the

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[88] Judith R. Cohen, "Women in Judeo-Spanish Music," 114-116.

[89] Judith R. Cohen in discussion, "Jewish Music Masterclass."

west.[90] Most Sephardic folk songs, including *romances*, are in strophic form (though some songs may contain a refrain), and the melodies are freely ornamented according to local or regional conventions.

In some cases, more elaborate accompaniment with string instruments might be used: for example, professional musicians might be hired for wedding feasts to accompany wedding songs and to play dances.[91] The late Flory Jagoda (1923-2021), one of the most important composer-performers of Sephardic music in the 20th century, grew up performing traditional Sephardic songs with her family in her native Bosnia during the first half of the 20th century. During this time, "tango rhythms were popular throughout Europe."[92] Thus, Jagoda's family often performed Sephardic folk songs with accordion or guitar accompaniment.[93] On commercial recordings of Sephardic folk songs, one may find any number of instrumentations or orchestrations, including purely instrumental covers of famous Sephardic tunes.

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[90] Susana Weich-Shahak, "The traditional performance of Sephardic songs, then and now," in *The Cambridge Companion to Jewish Music*, ed. Joshua S. Walden (Cambridge: Cambridge University Press, 2015), 111.

[91] Weich-Shahak, "The traditional performance of Sephardic songs, then and now," 112.

[92] Trio Sefardi, "Flory Jagoda: Keeper of the Flame," Trio Sefardi, retrieved 3 April 2021, https://triosefardi.com/sephardic-history/flory-jagoda-keeper-of-the-flame/. Trio Sefardi learned many Sephardic songs directly from Flory Jagoda, one of the most important Sephardic singer/songwriters of the 20th century. The trio also consults well-known ethnographic sources such as Isaac Levy's four-volume set of Judeo-Spanish songs.

[93] Ibid.

A General Note About My Compositions

In my collection of works, I explore the melodic, modal, rhythmic, textual, and cultural aspects of my chosen Sephardic folk songs, though I avoid the traditional theme and variations structure in favor of a generally freer approach to variation and form. This collection represents an aesthetic turning point for me. My study of traditional Sephardic performance practices, field and commercial recordings, and textual imagery, have produced an overall shift in my compositional focus away from traditional Western devices like harmonic progressions, imitative polyphony, and thematic development. Instead, I have become more focused on modality—static or nondirectional harmonies or drones—floridity, density, improvisation, and gesture. Pitch organization is still an important element of my music, but in the broader sense of large-scale modal relationships, rather than in the traditional sense of chord progressions, cadences, and modulations.[94] Moving toward these new areas of focus has opened up new possibilities for musical form that I intend to develop further in my future work. My focus on elements such as modality, floridity, etc. has complemented my increasing interest in electronic music. I used live electronics for *The Rose And The Nightingale* and fixed media for my sound installation *Passing Through*. I discuss my approach to these pieces, including the electronic elements, in more detail below.

The majority of my pieces in this collection are instrumental, and thus, the lyrics are omitted. In these works, which are for a variety of instrumentations ranging from solo flute to chamber orchestra, I deconstruct and elaborate on the original tunes and make oblique references

[94] An exception to this is *Jasmine and Roses*, which is solidly tonal. *The Rose And The Nightingale* has small flashes of imitative counterpoint.

to the topics or themes of the original songs' lyrics. "La Prima Vez," on which my solo flute and piano four hands pieces are based, is a rather straightforward love song. In the flute and piano pieces, the tune is presented in piecemeal fashion, and it is never played in its entirety. The mood shifts from passionate and emphatic to delicate and wistful. The other instrumental pieces in my collection operate in a similar fashion, and I provide more detail about my approaches to those pieces below.

The two vocal works in my collection—*Jasmine and Roses* and my sound installation, *Passing Through*—do contain the original song lyrics and are more "faithful" to the original tunes on which they are based. Both works juxtapose two or more Sephardic songs. *Jasmine and Roses* combines two independent lyric songs, which I believe complement each other textually and musically, while the sound installation explores different texts and tunes based on the ballad of Don Bueso.

Rumination on "La Prima Vez"

About the Song:

"La Prima Vez" ("The First Time") is a traditional Sephardic song about falling in love at first sight. Its origins have been traced back to Turkey or the Balkans,[95] where many Iberian Jews settled after their expulsion from Spain in 1492. Nevertheless, "La Prima Vez" has a rather Western European flavor. According to Daniel Johnson, founder and director of the Texas Early

[95] Daniel Johnson, "Songs of the Sephardim: Love, Lament, and Loss," Program notes for *Songs of the Sephardim,* Texas Early Music Project. (Austin: Congregation Beth Israel, October 29, 2016).

Music Project (which has performed this song), "La Prima Vez" has a melody "that strongly suggest[s] harmonization with a 19th-century [European] palate and probably date[s] from the late 19th century or early 20th century."[96] Indeed, the melody is tonal—with a clear harmonic rhythm and a tonicization of the dominant in the second phrase—and consists of four-bar phrases. I recorded the melody on the flute (taking liberties with ornamentation on the repeats), which can be heard here: https://vimeo.com/417538021. The first verse is as follows:[97]

La prima vez que te vidí,
De tus ojos m'enamorí.
De aquel momento te amí:
Fin a la tomba te amare.

The first time I saw you,
I fell in love with your eyes.
From that moment I loved you:
I will love you to the grave.

I first heard "La Prima Vez" on La Rondinella's album *Songs of the Sephardim* (1993). It has been recorded by many other artists as well, perhaps most famously by Owain Phyfe (for the film *Pina*'s soundtrack, 2011) and by La Fortuna (*La Prima Vez*, 1993). The ensemble Voice of the Turtle also recorded "La Prima Vez" on their album *From the Shores of the Golden Horn* (1989), which was praised by renowned scholar Susana Weich-Shahak for its careful sourcing.[98]

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[96] Ibid.

[97] Ibid. Unless otherwise indicated in my footnotes, all translations are from the same source as the original text.

[98] Susana Weich-Shahak, "From the Shores of the Golden Horn: Musical Memories of the Spanish Jews of Turkey," liner notes for *From the Shores of the Golden Horn: Music of the Spanish Jews of* Turkey, Voice of the Turtle, Titanic Ti-173, 1989, compact disc.

About My Piece:

Rumination on "La Prima Vez" is a composition for solo flute. It allows for a great deal of improvisation on the part of the performer: tempo, duration, and ornamentation can vary throughout the piece. It is meant to be both a deconstruction of the tune and an exploration of the narrator's mental state. At turns emphatic, joyful, wistful, and tranquil, the piece delves into the many facets of becoming smitten. The piece moves more or less "chronologically" through the original song melody: the first phrase of the song is introduced, centered on D, in fragmentary fashion, and I elaborate on it heavily for several minutes. The second half of the original melody is treated similarly: partially introduced and expanded upon at length. The mode shifts toward G minor during the last third of the piece, with several free melodic passages that deviate from the original tune. The piece returns to the D Aeolian mode at the very end, with the shift from E-flat to E-natural in the scale. Throughout the piece, I introduce eleven out of the twelve chromatic pitches: only B-natural is left out. This is significant for the following piece based on the same song, *Meditation on "La Prima Vez,"* which I wrote as a companion piece to *Rumination*.

Meditation on "La Prima Vez"

About My Piece:

This piece, for piano four hands, is also based on "La Prima Vez." As in *Rumination*, I deconstruct the original song melody and aim to evoke many of the same emotions. Since the

pitch B-natural is conspicuously missing in *Rumination*, I open *Meditation* on B-natural. By transposing the melody up a whole step from D to E minor, the opening half step of the original tune becomes B-C. I reiterate this B-C half step, in different octaves and rhythms, for an extended period before the piece moves into a fantasy in E that deviates significantly from the original song. References to *Rumination* come in the form of modal organization: a shift from E back down to D, as well as to A, occur in the middle and toward the end of *Meditation*. The piece ends with an open E-A fourth across several octaves, which serves both to end *Meditation* on a somewhat tenuous note, while also leading smoothly into the beginning of *Rumination*. Thus, the order in which one hears the two companion pieces has a significant impact on one's perception of them and their relationship to each other: listening to *Rumination* first produces a jarring effect at the beginning of *Meditation*, with the sudden introduction of the "missing" B-natural, as well as a somewhat uncertain ending in the last measures of *Meditation*. By contrast, listening to *Meditation* first leads to a smooth transition into *Rumination*, which concludes more definitively.

The Rose And The Nightingale

About the Song:

"La Rosa Enflorece" is an extremely popular Sephardic (lyric) love song from the Balkans.[99] It is in the Phrygian Dominant mode, duple meter, and strophic form. I took

[99] Evans, liner notes for *The Sephardic Experience Vol. 1*.

inspiration for my piece from a number of artists, including Winsome Evans/The Renaissance Players, Sephardica, Françoise Atlan, and Trio Sefardi. The first verse is as follows:[100]

La rosa enflorece
en el mez de Mayo,
mi alma s'escuresce
sufriendo del amor.

The rose blooms
in the month of May;
my soul wilts,
suffering with love.

About My Piece:

The Rose And The Nightingale is scored for soprano saxophone, clarinet, bassoon, and Supercollider. The piece contains partial iterations of the original song melody at different speeds, ranging from extremely slow to quite fast. In addition to the original tune, *The Rose And The Nightingale*'s pitch material consists of microtonal and timbral inflections, florid melodic lines inspired by the song, and drones.[101] Rhythmic improvisation is an essential component of the piece as well: in many sections, the soprano saxophone, clarinet, and bassoon may each repeat their figures at varying tempi, independent of the other parts. Brief moments of imitative counterpoint appear at Rehearsal N and at Rehearsal BB, but these are exceptions to the dominant texture and ambience of the piece.

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[100] Ibid.

[101] All ornamentation and pitch inflections are in my own style; I did not attempt to recreate an "authentic" Sephardic style.

The SuperCollider part moves extremely slowly for most of the piece, articulating part of the original melody at a snail's pace. Thus, perceptually, it functions mostly as a drone against which the acoustic parts move more quickly—though one could perceive the drones as an extremely slow cantus firmus. Only in the middle of the piece does the SuperCollider part become faster and motivically driven, taking over completely at Letter W. By Letter Z, it has settled back into its quasi-drone function.

"Lavava y Suspirava": Fantasy on a Sephardic Romance

About the Song:

"Lavava y Suspirava" is an example of a *romance* or narrative ballad. Unlike lyric songs, the texts of *romances* tend to be centuries old and often have historical or mythical subjects—stories of royalty and nobles, real or fictional—and/or contain common tropes, such as faithful vs. adulterous wives. Many ballads were sung by mothers in the home, as lullabies or as opportunities for edification. Others became common wedding songs. *Romances* fulfilled an important social function in Sephardic communities for centuries: they were an essential way in which mothers taught their children moral lessons and Jewish values, in which women celebrated marriage and fertility, and in which women sometimes expressed taboo thoughts and feelings in a subversive way. Sephardic ballads highlight the centrality of women as keepers of Jewish/Sephardic identity in their communities. In the words of Giuseppe Di Stefano, "In the *romancero*, feminine protagonism is well constructed and highly developed. It serves as a

powerful parable of feminine power through an imaginary universe gathered from various origins. The *romancero* functions as a manner of implementing suggestions and even compensation for behavior."[102]

"Lavava y Suspirava" is one of many ballads, in both the Eastern and Western Sephardic traditions, based on the story of Don Bueso. The Don Bueso ballads, in turn, are likely derived from the older 13th-century poem *Kudrun* from Germany or Austria.[103] The Don Bueso poems were adapted in Spain to include elements of the Reconquista. Though details differ from version to version, the basic story is this: Don Bueso, a knight returning from war, spots a woman washing clothes in a river or spring. He mistakes her for a Moorish woman, but she informs him that she is a Christian captive. He encourages her to leave her washing behind and accompany him home. As they travel together, the woman recognizes the landscape (an olive grove, in the case of "Lavava y Suspirava"), and Don Bueso realizes with a start that this woman is his long-lost sister. Exalted, he and the woman reach their home and he calls for the palace gates to be opened so that they can be reunited with their mother. In "Lavava y Suspirava," the explicit Christian/Moorish element is left out, though it appears in other versions, such as "Al Pasar por Casablanca" (discussed below).

Though the texts can be traced back to old written sources, the provenance of the melodies of the *romances* is unknown. Since the melodies were part of an oral tradition, no one

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[102] Giuseppe di Stefano, *Romancero* (Madrid: Taurus Press, 1993), 53. Passage translated by Vanessa Paloma Elbaz in Susana Weich-Shahak's *Moroccan Sephardic Romancero: Anthology of an Oral Tradition*, trans. Vanessa Paloma Elbaz (Santa Fe: Gaon Books, 2013), 45-6.

[103] Vanessa Paloma Elbaz in discussion with the author, September 17, 2020.

has been able to trace any of them back to a particular time and place. Famed ethnomusicologist Isaac Levy attributed "Lavava y Suspirava" to Edirne, formerly Adrianopolis, in Turkey.[104]

The melody of "Lavava y Suspirava" is unique and fascinating. It opens in the Phrygian dominant mode. In my version, A is the tonic. The melody encompasses all seven notes of the scale by the end of the third phrase. The first three phrases are each composed of an ascending, then descending scale (partial or full). The fourth phrase introduces a new melodic idea by descending from Bb to E, outlining a tritone. The final phrase, however, is most striking: Bb now descends by whole step to Ab, a new pitch. The melody continues its descent to F, then back up to Bb (still with Ab in the tetrachord), then back down to F again, where the tune ends. Since the song is strophic, the next verse begins with A-natural immediately following the establishment of the F-G-Ab-Bb tetrachord. In talking with renowned expert Vanessa Paloma Elbaz about this song, she surmised that the unusual ending of the melody could be attributed either to the properties of the mode (lowering notes as the mode descends) or to a mis-transcription by Levy.[105]

There are a variety of readily available commercial recordings that I listened to for reference. These include recordings by Françoise Atlan, Elbaz, Montserrat Figueras/Jordi Savall, and Ensemble Lyrique Ibérique.

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[104] Isaac Levy, *Chants judéo-espagnols*, vol. 2 (London: World Sephardi Federation, 1970), 3.

[105] Elbaz in discussion with the author, September 17, 2020.

About My Piece:

My piece, scored for a chamber orchestra of 13 musicians, quotes the tune directly and proceeds "chronologically" through the melody, introducing each new phrase or note in order. The main focus, however, is on textural activity and rhythmic differentiation between subgroups of instruments. I conceived of the orchestration and rhythm of the piece in terms of twos and threes. I arrived at this organizational principle by observing the opening of the song—the first two phrases are exclusively the first five notes of the scale—and the overall structure of the melody: three phrases of the A Phrygian dominant scale, and two contrasting phrases. Additionally, Levy's transcription, the song is written in 2/4 with one 3/4 bar at the climax of the third phrase.[106] Musical material in my piece is therefore distributed according to instrumental group: the upper winds form a trio, the bass clarinet and brass form another trio, the two keyboard instruments are a duo, the upper strings are a trio, and the lower strings are a duo. Rhythmic subdivisions alternate between duple and triple (or quintuple) in each group to create a busy rhythmic texture in the combination of duos and trios.

The piece's convergence on Ab is the climax, after which the F minor tetrachord takes over and quietly concludes the work. I reference the song's story only very abstractly and obliquely in this piece: the Ab convergence also represents the family reuniting, and dwelling on the Ab also represents the feeling of time freezing as Don Bueso's realization sinks in.

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[106] Levy, *Chants judéo-espagnols*, vol. 2, 3. In various recordings of the song, I have sometimes felt it in one or in compound meter. My piece is in 4/4 with two 3/4 bars.

Cleave

About the Song:

Cleave is based on the song "Los Caminos de Sirkedji." Sirkedji is a part of Istanbul that includes Sirkedji Station, historically the last stop on the Orient Express. The lyrics are told from the perspective of a young man who falls in love with a woman and expresses a wish to meet with and marry her. However, the two have an argument which results in the dissolution of their relationship. The man rejects her bitterly and harshly in the last verse. The lyrics are as follows:[107]

Los kaminos de Sirkedji
Son yenos de arena;
Yo vo pasar y vo tornar
Por ver a ti morena.

Morena tu, moreniko yo,
Ven mos frekuentaremos;
Si no te plaze frekuentar,
Ven mos esposaremos.

Kuando 'mpezimos a frekuentar
Con biras i gasoses
A la fin fue retirasión
Palabras de yelores

El tu papa me prometio
Kampos y vinyas;
Yo no te tomo a ti pasha
Ni por tapon de pila.

[107] Trio Sefardi, "Los Kaminos de Sirkedji," Trio Sefardi, retrieved 3 April 2021, https://triosefardi.com/kaminos/los-kaminos-de-sirkedji-253/.

The roads of Sirkedji
Are full of sand;
I'm going to pass by and come back
To see you, my dark-complected beauty.

You are dark-complected, as am I
Come, let's get together.
If you don't want to get together,
Come, let's marry.

When we begin to get together
With beer and sodas
In the end we [take] our leave
Words cold as ice.

Your father promised me
Fields and vineyards;
(But) I wouldn't have you, my dear,
Not even for a sink stopper.

It should be noted that "sink stopper" ("tapon de pila") is an idiomatic expression in Judeo-Spanish. It refers to a person whom one holds in little regard, but whom one may invite to gatherings in order to "fill a gap." That is, if an activity requires a certain number of people and the group is one short, the "sink stopper" may be brought in to complete the party.[108] In an English translation of the song, then, one might rephrase the last line using the common English expression: "Not if you were the last person on earth!" The man's extreme language here, in such contrast to his words at the beginning of the song, certainly seems to protest too much—his capriciousness, quick temper, and probably inexperience, are on full display.

Musically, the piece is strophic and in the Aeolian mode. It can be written in 10/8 time (3+3+2+2). The significant melodic variants I have heard all seem to occur in the part of the

[108] Elli Kohen and Dahlia Kohen-Gordon, *Ladino-English/English-Ladino Concise Encyclopedic Dictionary* (New York: Hippocrene Books, 2000), 364

melody that corresponds to the words "Son yenos de arena." Additionally, I have heard a number of metric variants: sometimes the piece is in 11/8 (3+3+2+3), or it alternates between 11/8 and 10/8. In some cases, the Turkish *curcuna* rhythm is used: 10/8, but divided as 3+2+2+3. Yet another version, in Saltiel & Horowitz's anthology *The Sephardic Songbook: 51 Judeo-Spanish Songs*, is in 6/8, though the Horowitz remarks that it is more commonly rendered in 7/8.[109] Personally, I have never heard the song performed in either 6/8 or 7/8; the majority of performances I have encountered use the 10/8, 3+3+2+2 division, so that is what I used as the basis for *Cleave*.

About My Piece:

Cleave is for cello, piano, and dancers. Only the last section of the music is based on the melody of "Los Caminos de Sirkedji," but I composed the entire piece with the song's story in mind. The title refers to the fact that "to cleave" can mean both "to stick to" and "to cut apart." Thus, the "I love you, I hate you" nature of the song is neatly encapsulated in the title. The opening is dreamlike, suspended in time. In relation to the song lyrics, this could be interpreted in a number of ways: the man sees the woman for the first time, and time seems to stop; the man is thinking or dreaming of the woman; or perhaps it is a simple reference to the unpredictability of the story's narrative trajectory. The following section is a neoclassical *pas de deux*, representing the first two verses of the song in which things seem to be going well: the man takes steps to make his relationship with the woman "official," and the woman is willing to talk with

[109] Joshua Horowitz and Aron Saltiel, *The Sephardic Songbook: 51 Judeo-Spanish Songs* (New York: C.F. Peters, 2001), vii.

him. Since this piece is for dancers, I thought that a *pas de deux* would effectively communicate the "togetherness" of this section. The dreamlike music returns for a short interlude before transitioning into the "Los Caminos" material.

In this last section, the music becomes driving—the "Los Caminos" tune represents the last verse of the song, in which the man rejects the woman. I used 6/8 + 2/4 (essentially, 3+3+2+2) for the meter (though this varies as the section progresses) and I repeat the opening melodic fifth (D-A) of the original tune. Apart from that fifth, I never quote the melody directly. Instead, this section is a free fantasy on the original tune.

Jasmine and Roses

About the Songs:

This piece combines two different Sephardic songs: "Mama, yo no tengo visto" and "Puncha, puncha," though I only used a fragment of "Puncha, puncha" text. Both songs are in 3/4 and are relatively modern, but determining more precisely the chronological and geographical origins of these (and many other) Judeo-Spanish songs is difficult. According to Talya Alon and Jehoash Hirschberg, "Mama yo no tengo visto" was known in early 20th-century Israel and became widely popular after the composer Paul Ben-Haim arranged it under the title "Berceuse Sfaradite."[110] "Puncha, puncha" is generally attributed to the Balkans or Turkey. The lyrics for each song are as follows:

[110] Jehoash Hirschberg, *Varda Kotler Performs Paul Ben-Haim*, program notes, Varda Kotler, retrieved 3 April 2021, http://www.varda-kotler.com/ben-haim/Prof-Jehoash-Hirshberg4.htm.

Mama, yo no tengo visto[111]

Mama, yo no tengo visto
Pasharo con ojos mavis
Ruvio como la canela
Blanco como el [yasimín]

Quen es este pasharico
Que en el mi salon entró
Pircuro hacerse nido
Al dentro de mi corazón

Asentada en mi ventana
Lavorando el bastidor
Haber muevo me trusheron
Que el mi amor se desposó

Despozates mi querido
Confiticos me enviaras
Comeré con amargura
[Y] también con mucho llorar.

Mama, I have never seen
A bird with light blue eyes
Red like cinnamon
White like jasmine

Who is this little bird
That entered my [living] room
Who prepares himself a nest
Inside my heart?

Sitting by the window
Working the embroidery frame
A piece of news was brought to me
That my lover is engaged [to another]

You've gotten engaged, my dear

[111] Talya Alon, "Sewing by the Window:" Women in Judeo-Spanish Folk Songs," *Women in Judaism* 14, no. 2 (2017): 14-16. The words in brackets are alternate spellings or word substitutions that are common in recordings or that I preferred to the text in Alon's article. Diacritical markings are my own additions.

Send me sweets
I will eat them bitterly
And with many tears.

Puncha, puncha (text fragments)[112]

Puncha, puncha, la rosa huele
Que [l'amor] muncho duele
Tu no nacites para mi

Dolor quedó al corazón.

Piercing, piercing* is the rose's perfume
When love suffers great sorrow
You were not born for me

Sorrow remains in my heart.

I chose to combine these songs because I believe that the texts and melodies complement each other well. "Mama, yo no tengo visto" is a linear narrative about a woman who falls in love and subsequently has her heart broken, while "Puncha, puncha" recalls a passionate relationship that has ended. Both songs also feature flower imagery: jasmine, in the case of "Mama, yo no tengo visto," and roses in "Puncha, puncha." For me, the jasmine represents the excitement and optimism (and perhaps naïveté) of newly kindled love, while the rose represents heartbreak and wistfulness. Metrically and melodically, both songs are in triple meter and contain an octave leap, though each tune's overall affect is very different from the other. Bringing in the minor mode and doleful melody of "Puncha, puncha" toward the end of "Mama, yo no tengo visto" helps convey the tragic turn the latter song takes. I drew inspiration from many different

[112] Evans, liner notes for *The Sephardic Experience Vol. 1*. I substituted the contraction "l'amor" for "el amor." The group Marrakesh Express spells it as a contraction in their version of the lyrics, and most performances of the song elide the second syllable ("que el") in any case. Contractions such as this are fairly common in Ladino.

recordings of these songs, including Françoise Atlan's and Rivka Raz's renditions of "Mama, yo no tengo visto" and from Mor Karbasi's and The Renaissance Players/Winsome Evans' performances of "Puncha, puncha."

About My Piece:

The opening "oo" in the soprano contains a B-C half step, a reference to *Meditation on "La Prima Vez."* Within the context of *Jasmine and Roses*, the opening phrase is an inflection of B major, the key of "Mama yo no tengo visto." The song proper begins in the pickup to m. 12. I remain faithful to the original tune, barring some melodic simplification and repetition. I also frequently shift the main melody from the soprano to the tenor and bass. The first two verses maintain the strophic form of the original song. However, in the third verse, during which the narrator learns that the man she loves is engaged to someone else, I modulate to D# minor. This not only communicates the tragic turn of "Mama yo no tengo visto," but also, it serves as a preparation for "Puncha, puncha," which takes over more fully in the last section of the piece. After D# minor is established by m. 98, a freely composed section brings the piece to its climax on the words "se desposó." The line "Despozates mi querido" and "se desposó" are combined with "L'amor muncho duele, Tu no nacites para mi" from "Puncha, puncha." From m. 117 onward, "Puncha, puncha" becomes the dominant melody and text. The last verse of "Mama yo no tengo visto" is set to the tune of "Puncha, puncha." The piece concludes with repetitions of the words "Dolór quedó al corazón" on D#.

Passing Through

About the Songs:

The principal material for *Passing Through* is the song "Al Pasar por Casablanca." Like "Lavava y Suspirava," this is a Don Bueso ballad. However, the melody is completely different: it is in the Aeolian mode, uncomplicated by the introduction of new pitches or tetrachords. "Al Pasar por Casablanca" is from Morocco, as the title suggests; however, the reference to Casablanca is actually a recent adaptation of the song. According to Elbaz, the reference to the city of Casablanca was likely added during the 1960s, in response to an epidemic of kidnappings of Jewish women in Casablanca.[113] Thus, the song was updated to remain topical in the Moroccan Sephardic community. Alternative titles are "Una Tarde de Verano" and "Al Pasar por los Torneros."[114] Elbaz also remarks that the crystalline spring waters in which the sister is doing her washing in this version of the ballad symbolizes her virtue, which is still intact.[115] Indeed, before brother and sister recognize each other, the sister asks Don Bueso—alternatively named Alejandro, Moralejo, or Amoralejos, depending on the version—what will happen to her "honor" when she goes with him, and he assures her that he will protect her.[116] Elbaz further observes:

> [The] convoluted twist of a Jewish woman living in a Muslim land, as is the case with a Sephardic singer in Morocco, singing a *Romance* in the voice of a Christian kidnapped by Arabs, serves as a veiled

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[113] Vanessa Paloma Elbaz in discussion with the author, September 17, 2020.

[114] This version can also be found in Susana Weich-Shahak's *Moroccan Sephardic Romancero:Anthology of an Oral Tradition*.

[115] Elbaz in discussion with the author, September 17, 2020.

[116] Ibid.

> explanation of the "dangers" outside of the safety of the home and community. Young women living within the confines of the *mellah* [Jewish Quarter] were warned about how this fate could befall them at any time were they to venture outside the doors.[117]

In this way, "Al Pasar por Casablanca" contains an example of what Elbaz refers to as "encoded messages"[118] related to gender roles and expectations.

In my my sound installation, I explore a number of Moroccan melodic and textural variants of this ballad, which can be found in a variety of sources including Susana Weich-Shahak's anthology *Moroccan Sephardic Romancero: Anthology of an Oral Tradition*, Samuel Armistead et al.'s *Judeo-Spanish Ballads from New York*, and Suzanne Petersen's *Pan-Hispanic Ballad Project*. These variants have slightly different texts and different melodies. "Lavava y Suspirava" also makes an appearance in *Passing Through*.

About My Piece:

Passing Through is a virtual sound installation created in Logic Pro X. I use a combination of acoustic recordings, sampling, and Logic instruments, including some that I created using the Sculpture feature. The installation opens with a partial reading of "Lunes era lunes," an older hexasyllabic version of the Don Bueso ballad (as opposed to the more modern, more common octosyllabic versions).[119] The reading is set to simple instrumental accompaniment, after which I provide an introduction to the Don Bueso story in English. The

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[117] Vanessa Paloma, "Female Narratives in Moroccan Judeo-Spanish Romances" (lecture, The Heritage of Spanish Jewry in Morocco from the Expulsion to the Present Day, Ramat Gan, Tel Aviv, July 9, 2009).

[118] Elbaz, "Encoded Messages in the Jewish Music of Morocco."

[119] Susana Weich-Shahak's *Moroccan Sephardic Romancero:Anthology of an Oral Tradition*, 101-2.

rest of the installation proceeds chronologically through the text and events of the song overall, but with a constantly evolving melody—in contrast to the strophic form of each version of the original song—and a number of digressions. The digressions are quite short in some cases, and rather extended in others. They occur in between the main story beats of the text and explore different themes in the lyrics or in the songs' cultural contexts. For example, the concept of feminine "honor," the safety of the *mellah* described by Elbaz above, and the dangers of being taken into captivity are explored in one digression that is a mixture of fragmented speech, broken melodic lines, and atmospheric instrumental accompaniment. A stylistic reference to the 1960s occurs in another digression as a nod to Elbaz's point about the kidnapping of Jewish women in Casablanca during that time. Other digressions are more directly related to the plot itself: for example, after Don Bueso and his sister discover the other's identity, I use the sound of a toy piano (constructed in Logic) as a representation of the characters' shared childhood and the simple joy of being reunited. In addition to the digressions, I also insert English explanations of the story as it progresses from one verse to the next.

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Rumination on "La Prima Vez"

for solo flute

Sarah Wald

September 2019

Program Notes:

This piece is based on the Sephardic love song "La Prima Vez" ("The First Time"). It is generally attributed to the Balkans or Turkey and was likely composed in the late 19th or early 20th century. I first heard "La Prima Vez" on La Rondinella's album *Songs of the Sephardim* (1993). It has been recorded by many different artists, including the ensemble Voice of the Turtle, which ethnomusicologist Susana Weich-Shahak has praised for their careful sourcing.

Performance Notes:

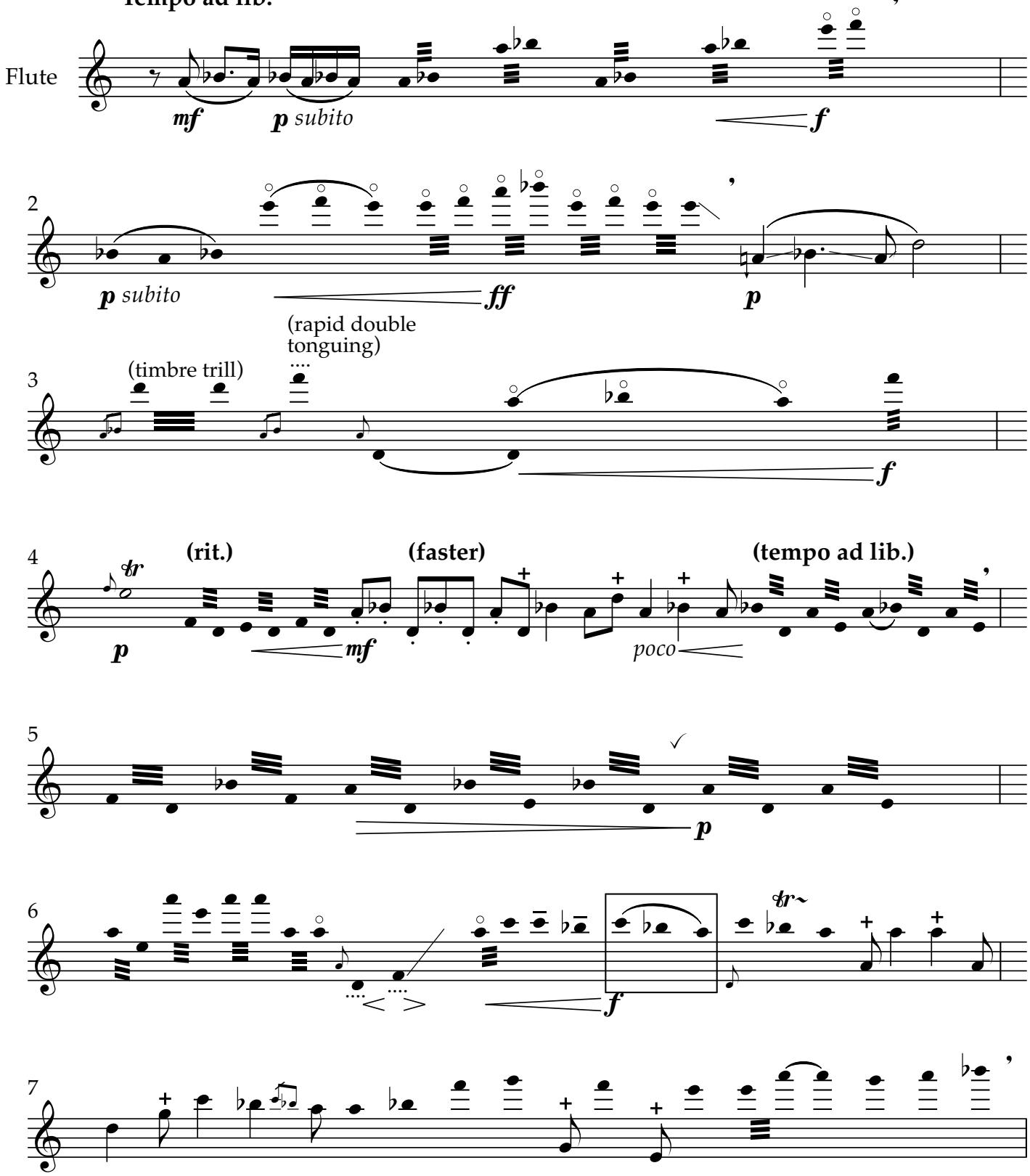
This is is extremely free and improvisatory. The score as a whole should be taken merely as a guideline: passages can be played with any rhythm (even when specific rhythms are suggested), and repetitions can occur anywhere. Boxed passages highlight figures particularly recommended for extended repetition. A demonstration of a possible realization of this piece can be heard at: https://soundcloud.com/sjwald/rumination-on-la-prima-vez.

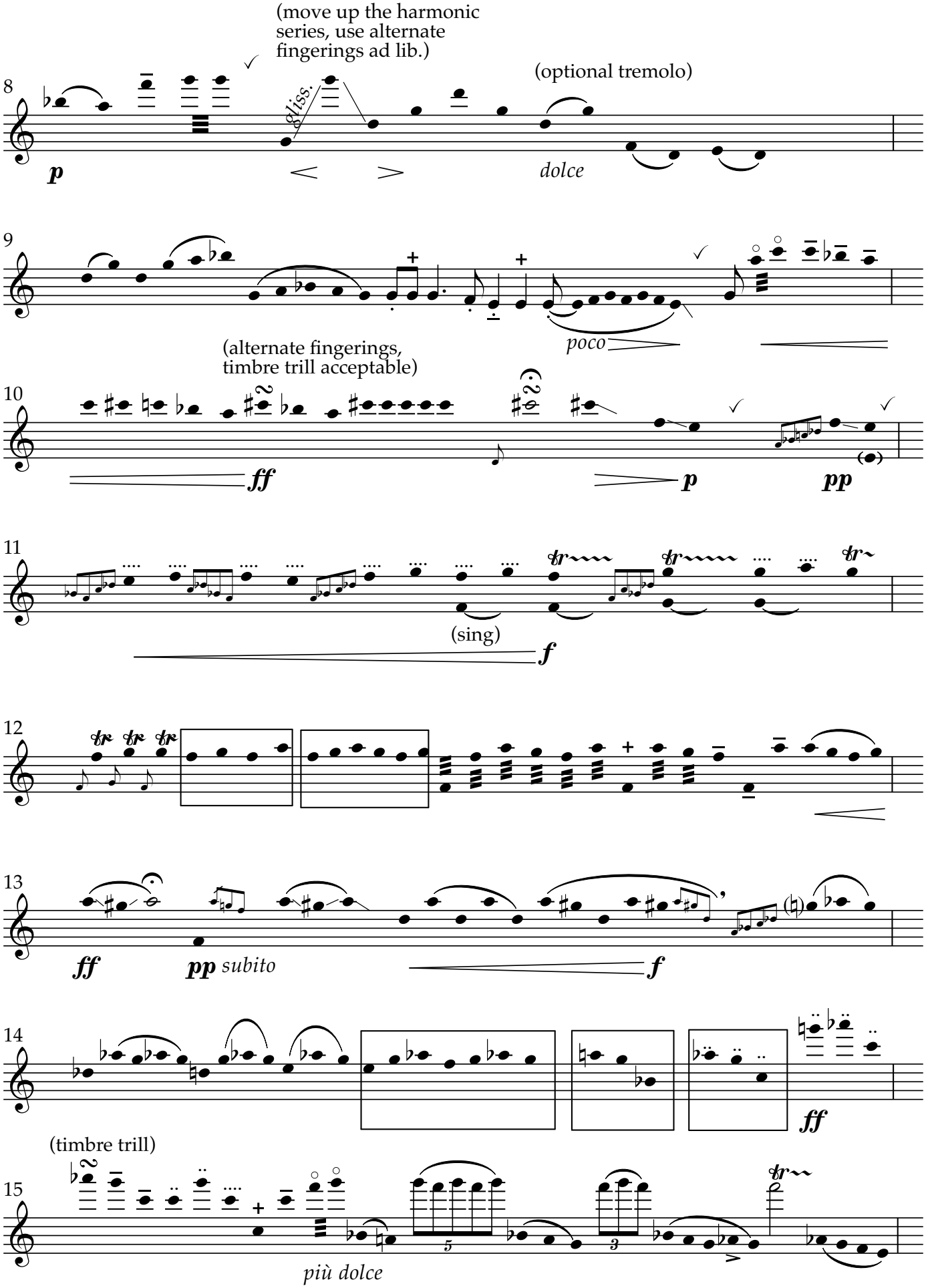
Rumination on "La Prima Vez"

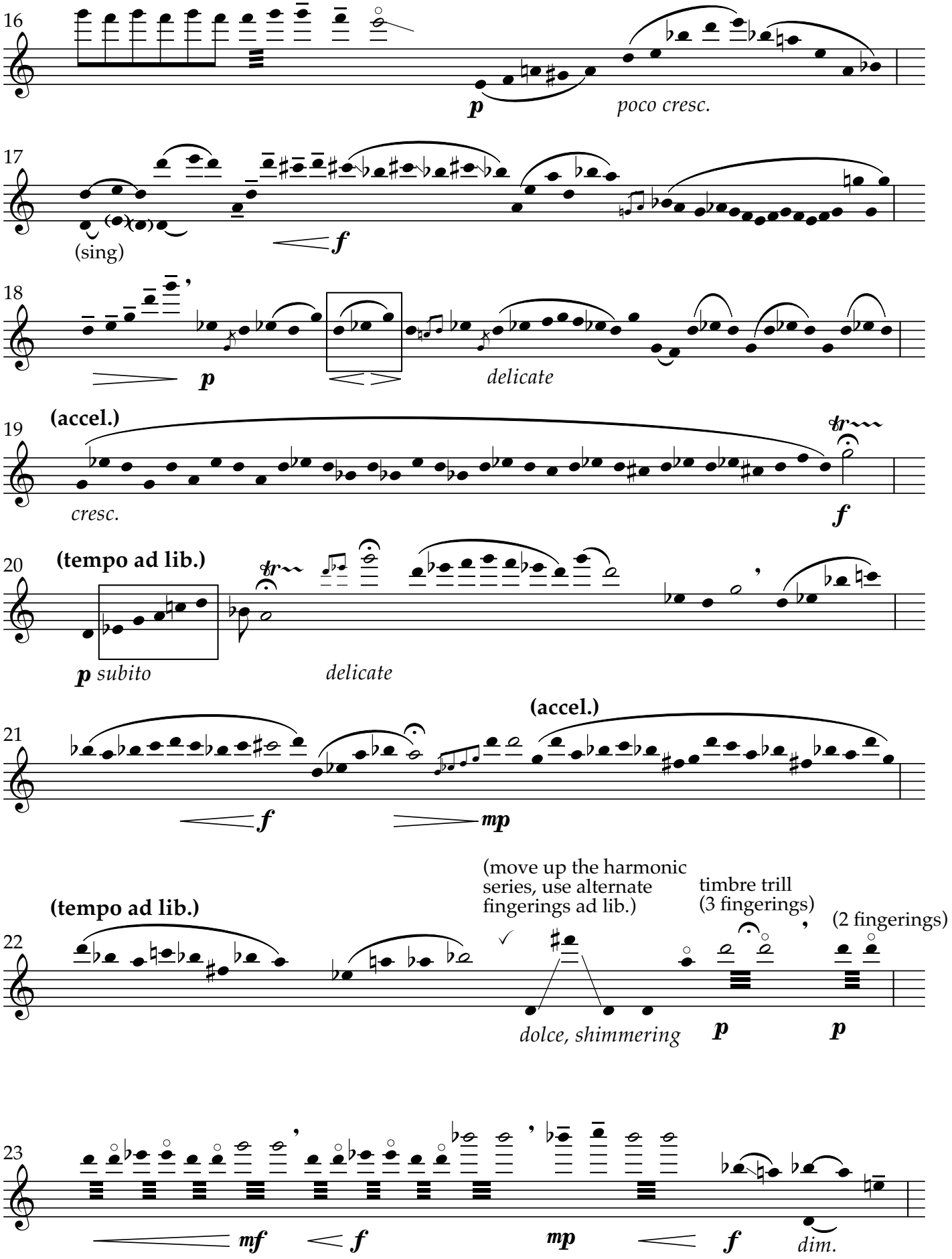
for solo flute

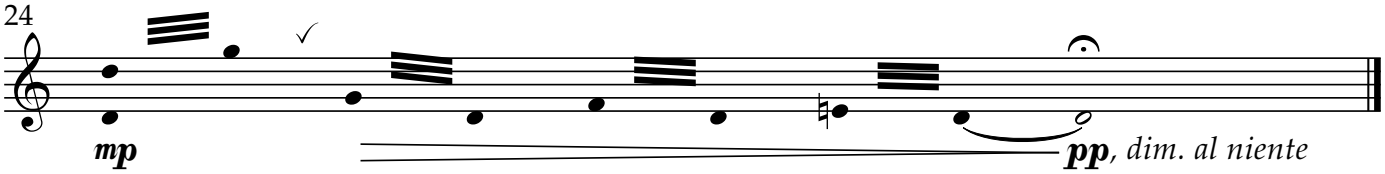
Sarah Wald

Tempo ad lib.




(move up the harmonic series, use alternate fingerings ad lib.)
(optional tremolo)
8
gliss.
p
dolce
9
poco
(alternate fingerings, timbre trill acceptable)
10
ff
p
pp
11
(sing)
f
12
13
ff
pp subito
f
14
ff
(timbre trill)
15
più dolce


16
p
poco cresc.
17
(sing)
f
18
p
delicate
19
(accel.)
cresc.
f
20
(tempo ad lib.)
p subito
delicate
21
(accel.)
f
mp
22
(tempo ad lib.)
(move up the harmonic series, use alternate fingerings ad lib.)
timbre trill (3 fingerings)
(2 fingerings)
dolce, shimmering
p
p
23
mf
f
mp
f
dim.


24
mp
pp, dim. al niente

Meditation on "La Prima Vez"

for piano four hands

Sarah Wald

Written for ZOFO

December 2019

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.

The original song comes from Turkey or the Balkans. It was likely composed during the 19th or early 20th centuries, given its rather Western stylistic features: 4-bar phrases and clearly implied tonal harmonies.

I was first introduced to the song by the La Rondinella's album *Songs of the Sephardim*. 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. The two pieces are linked by pitch and modal relationships, but they were designed to be heard in either order or to stand alone.

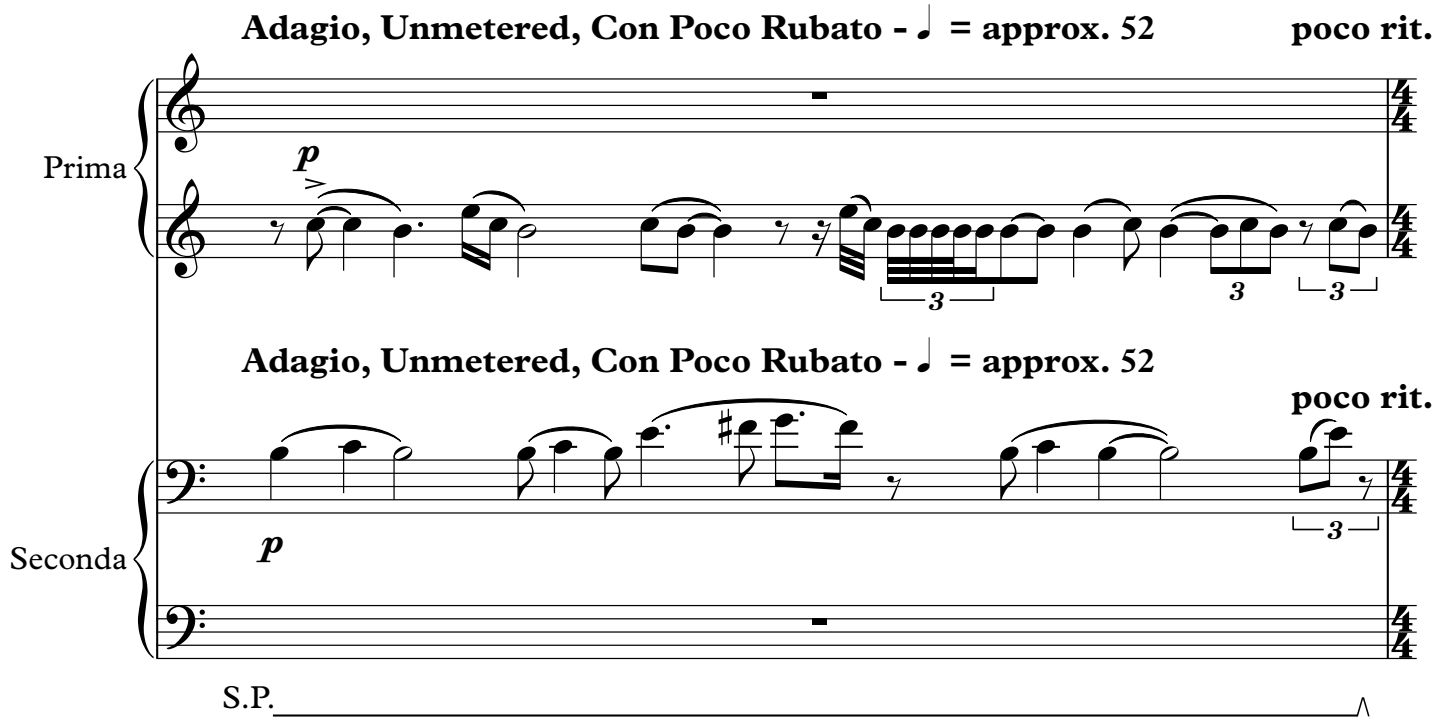
Performance Note:

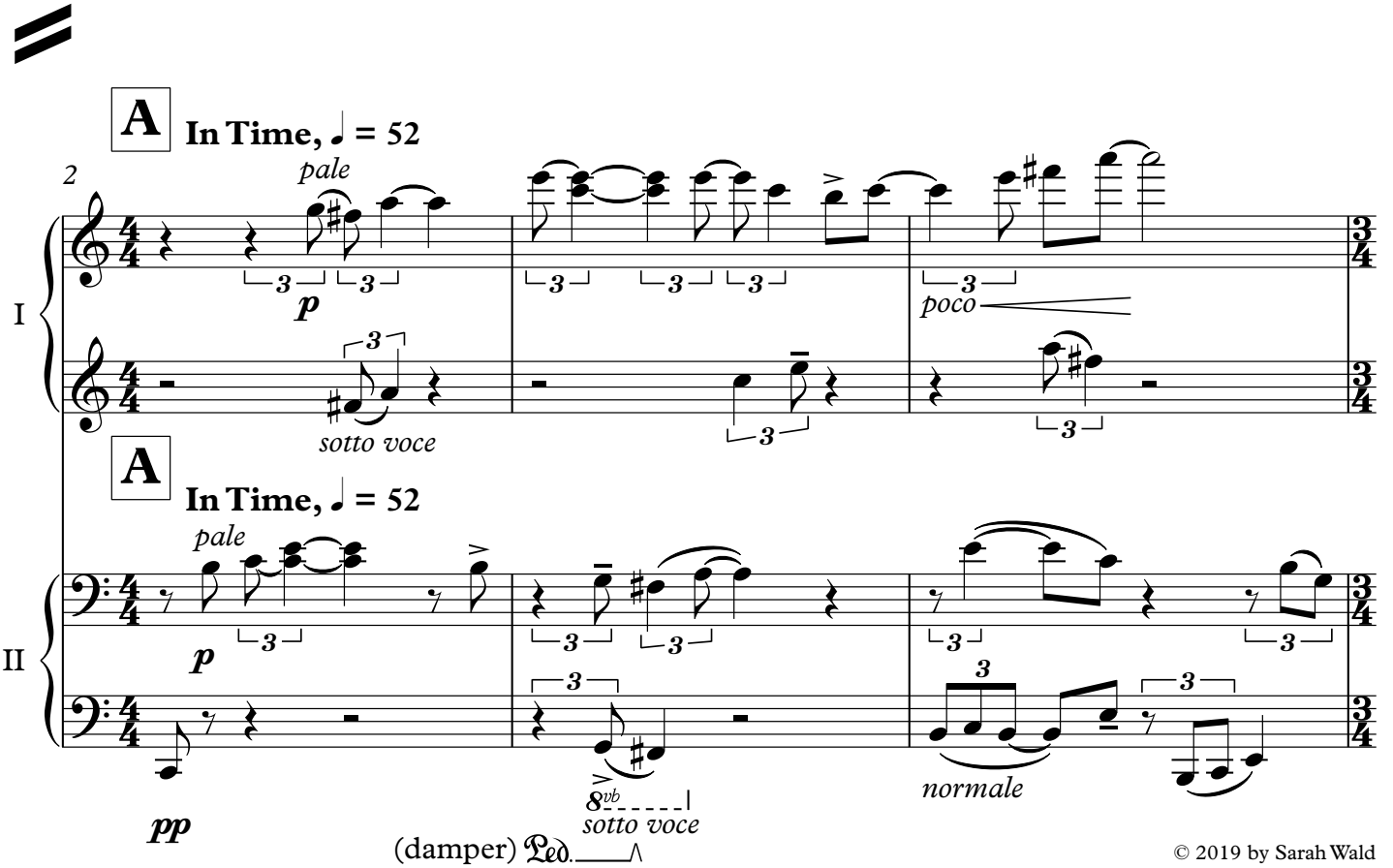
There are several boxed passages in the score that call for improvisation in the domains of rhythm, tempo, and order of the given pitches. Specific directions for each box will be provided in the score itself. In all boxed passages, the dynamics show the phrasing for the whole passage.

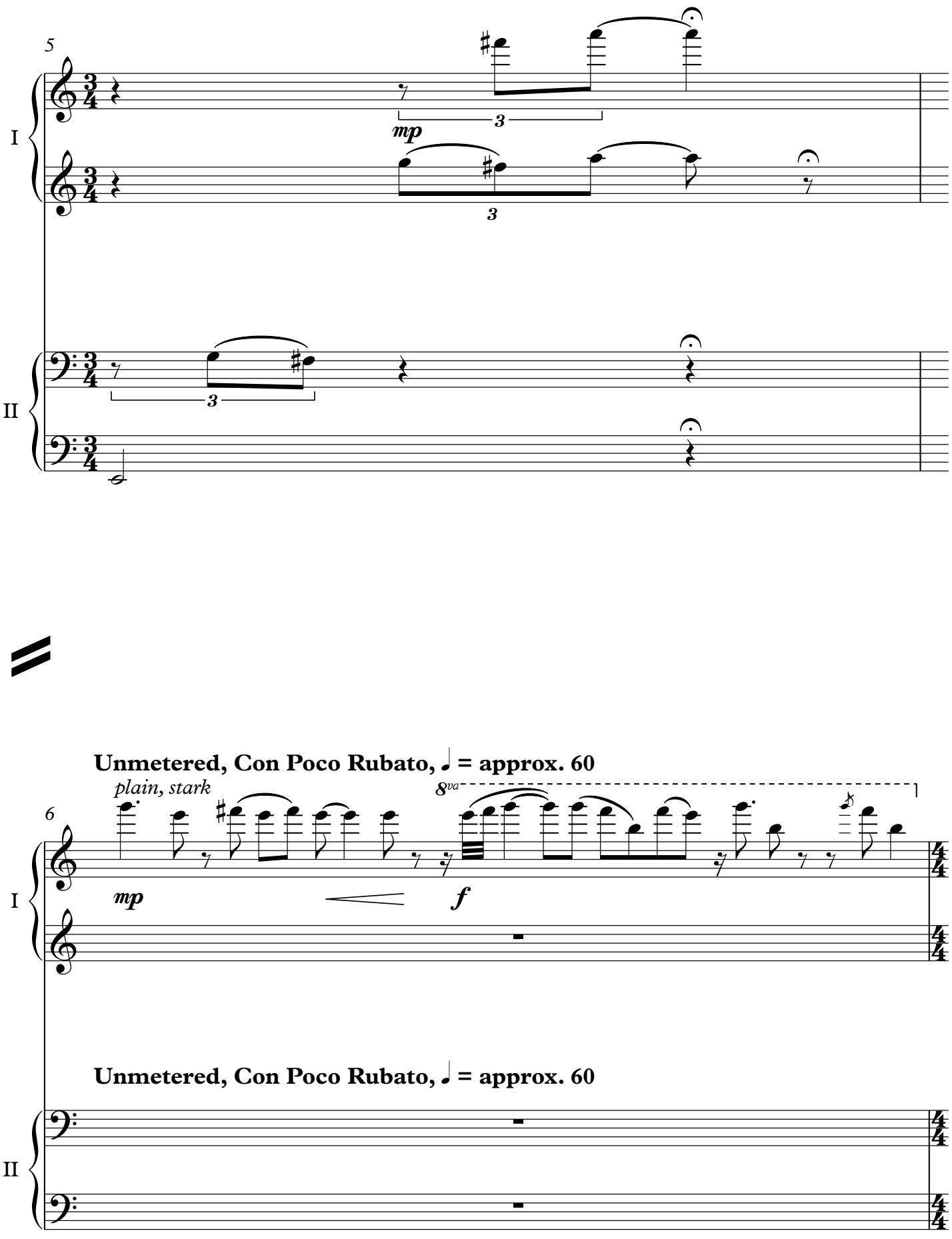
Pedaling is almost exclusively marked at the bottom of the seconda parte. However, in places where only the prima parte is playing, the pedaling is also marked at the bottom of the prima parte.

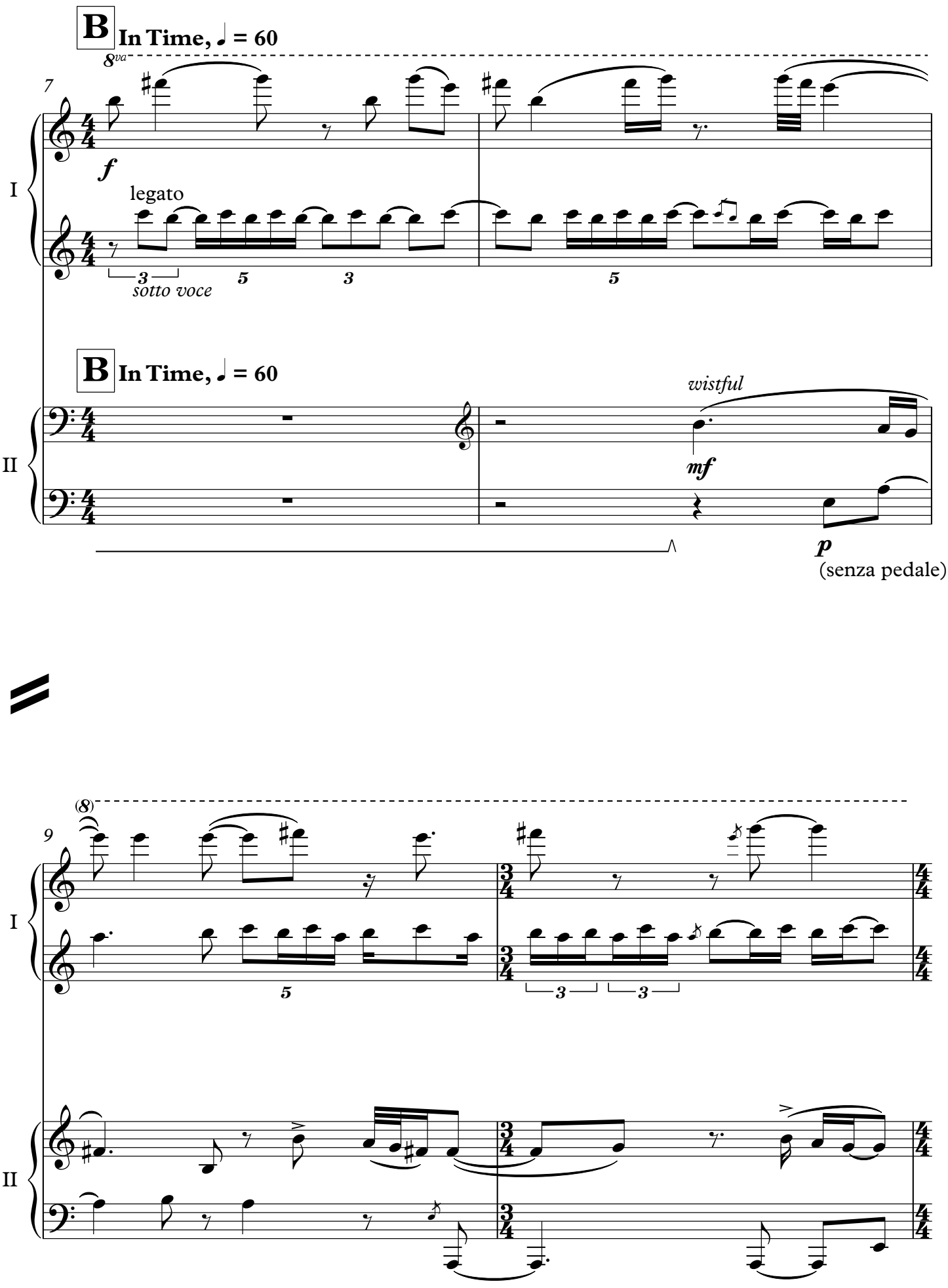
Meditation on "La Prima Vez"

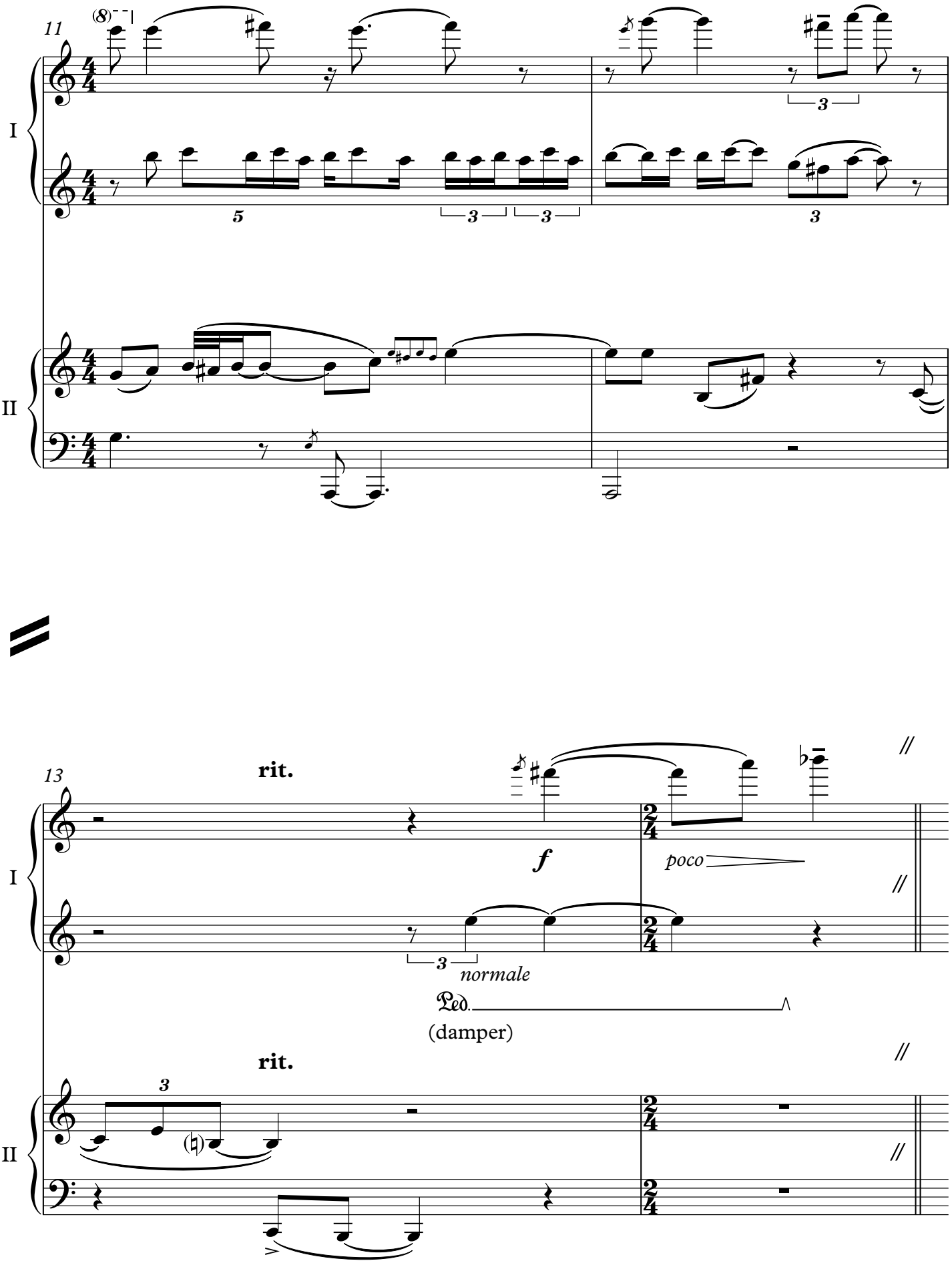
Sarah Wald

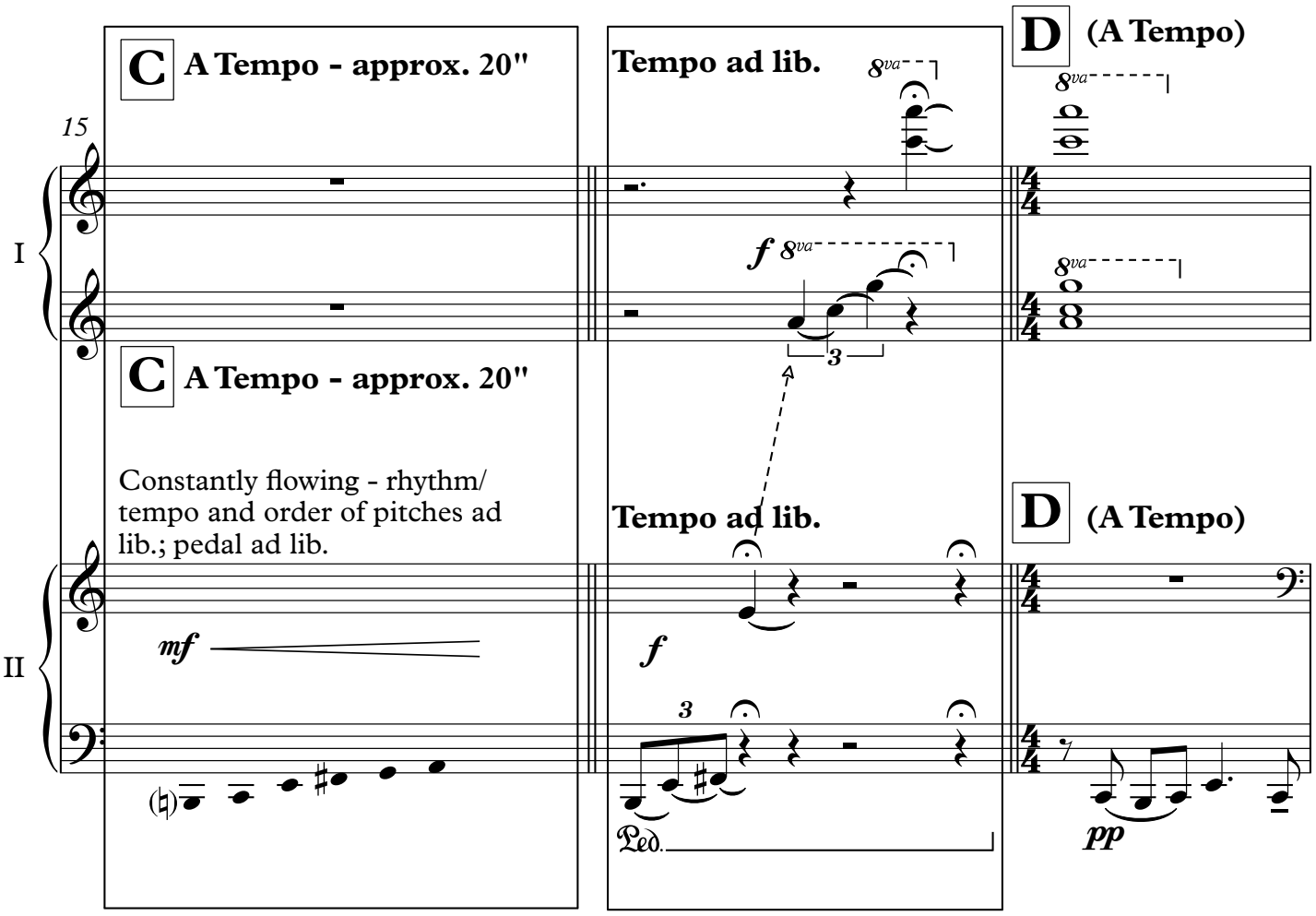


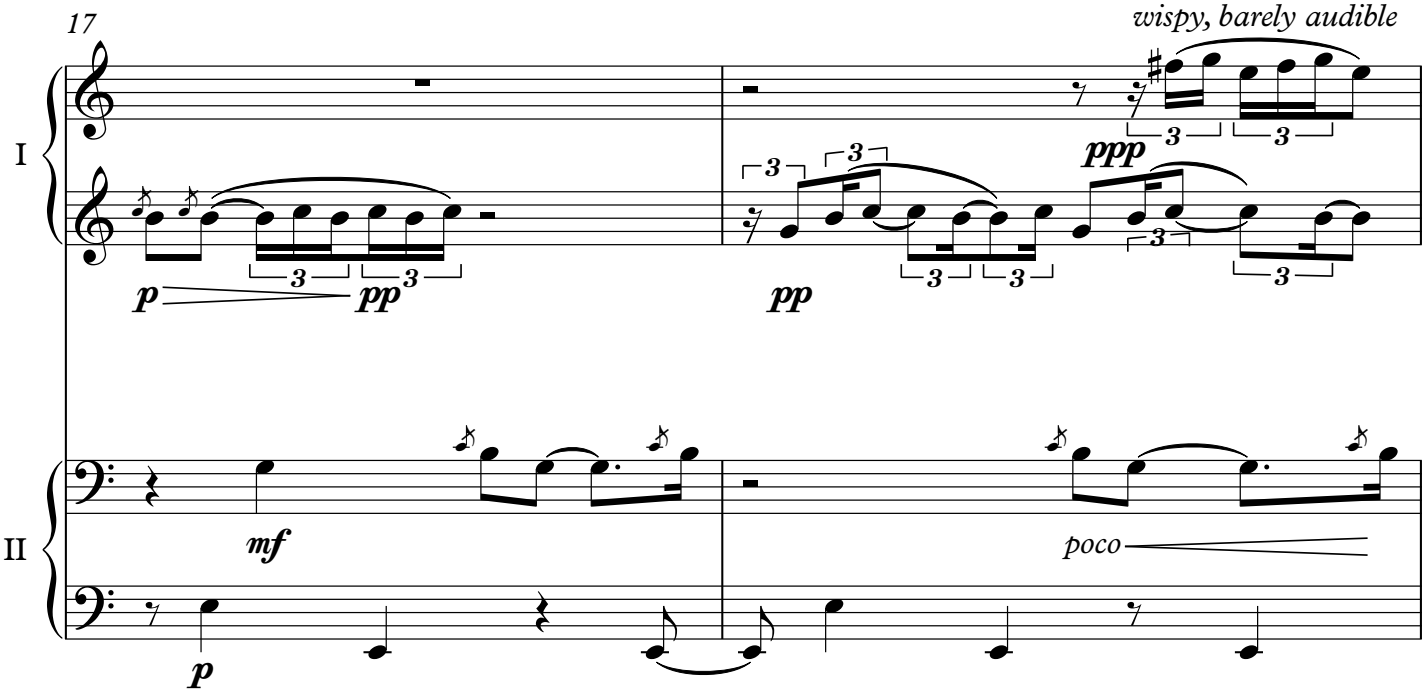


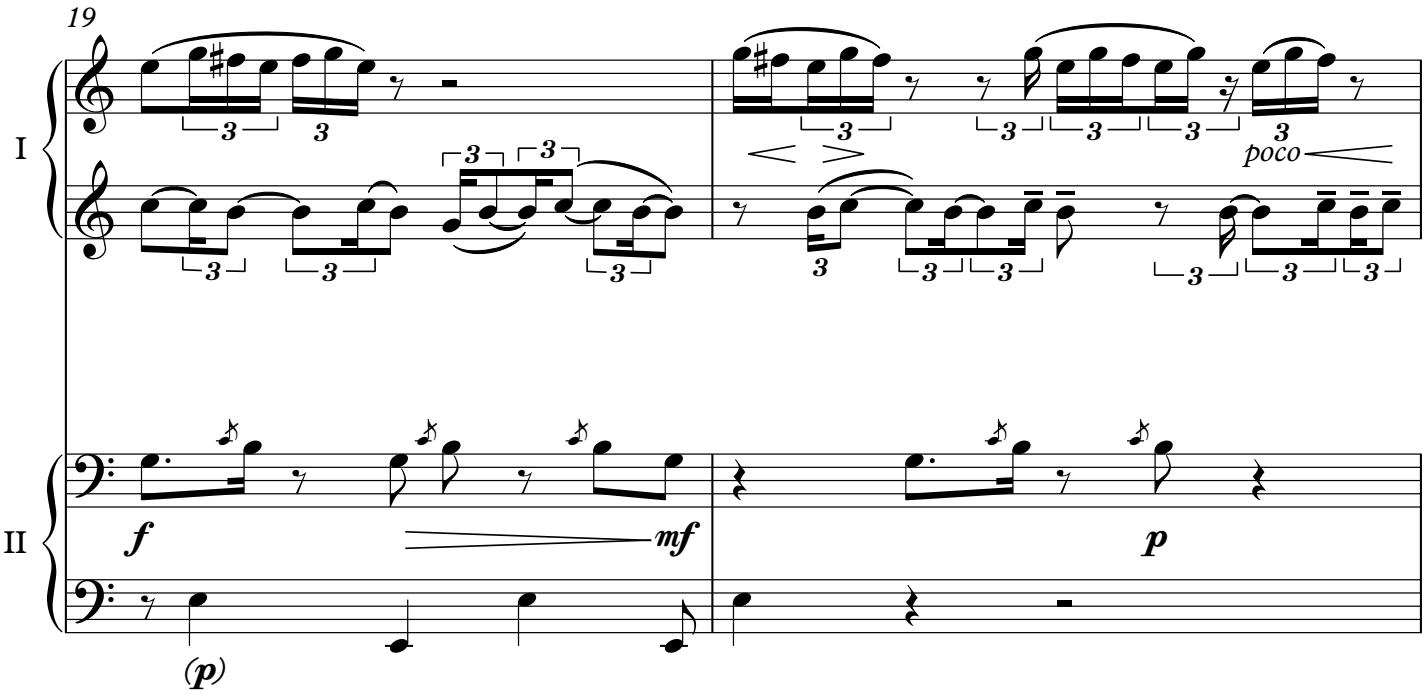

5
I
II
mp
3
3
3
Unmetered, Con Poco Rubato, ♩ = approx. 60
plain, stark
6
8va
mp
f
Unmetered, Con Poco Rubato, ♩ = approx. 60
S.P.

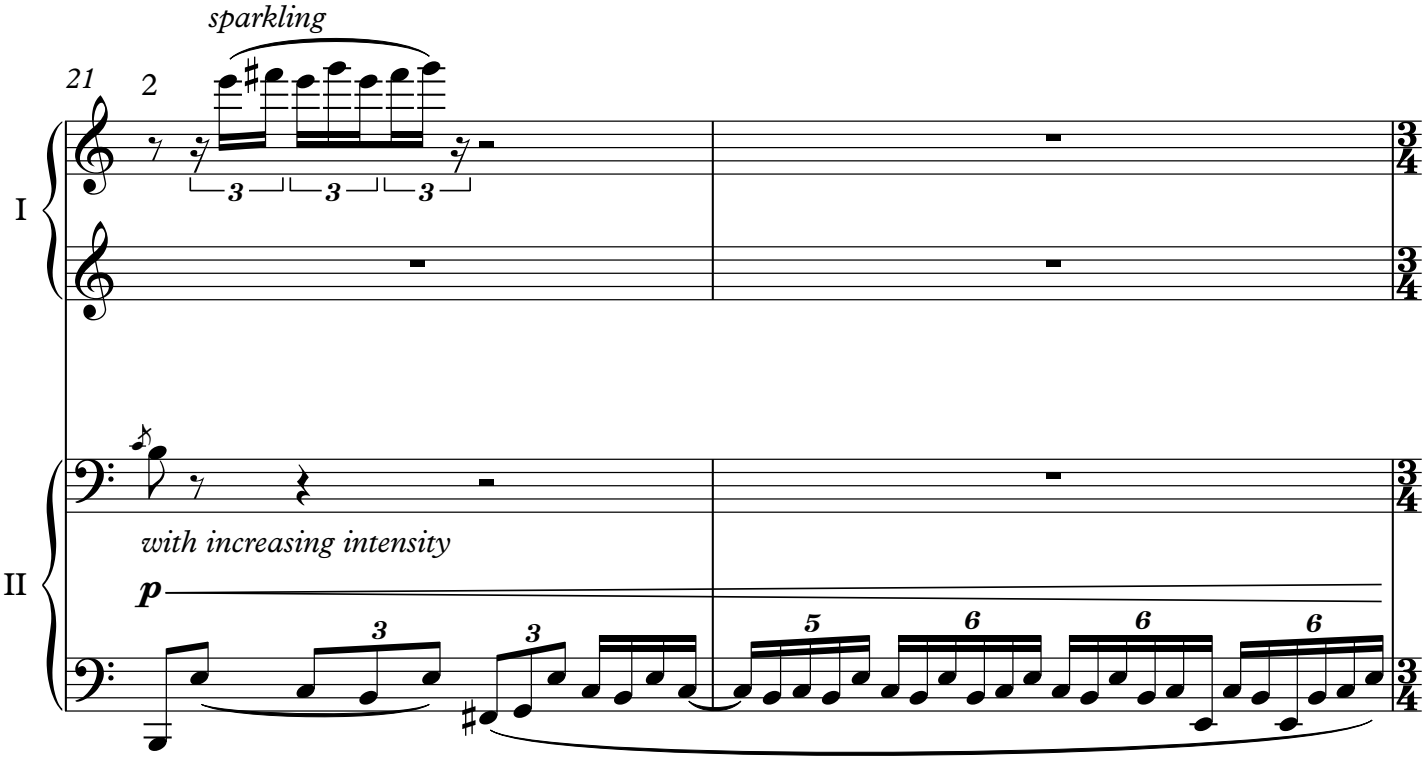

B In Time, ♩ = 60
8va
7
f
I
legato
3
sotto voce
5
3
5
B In Time, ♩ = 60
wistful
mf
II
p
(senza pedale)
(8)
9
I
5
3
3
II

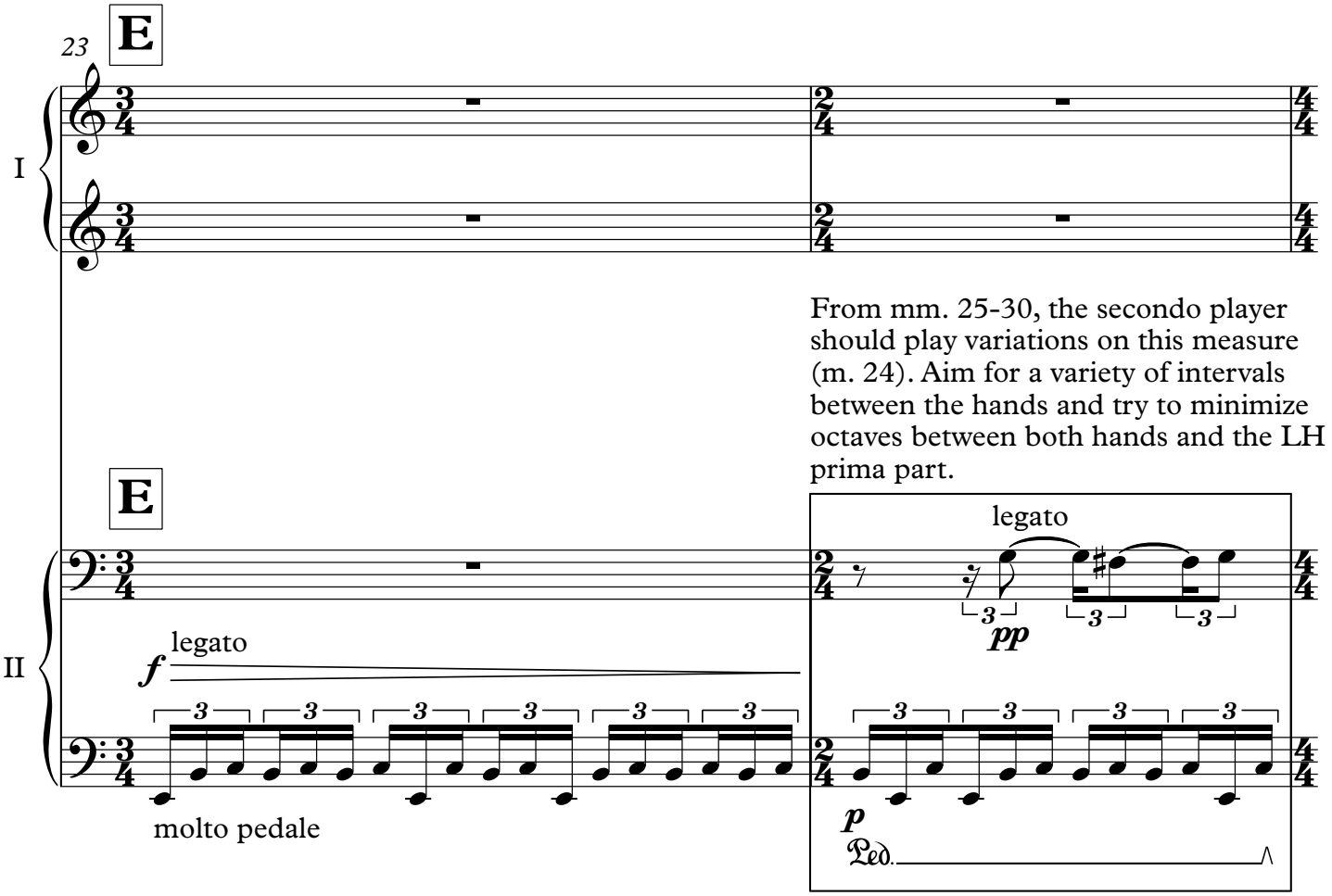

11
(8)
I
II
5
3
3
3
13
rit.
f
poco
normale
Ped.
(damper)
rit.
3


C
A Tempo - approx. 20"
Tempo ad lib.
D
(A Tempo)
15
I
II
Constantly flowing - rhythm/ tempo and order of pitches ad lib.; pedal ad lib.
mf
f
pp
Ped.

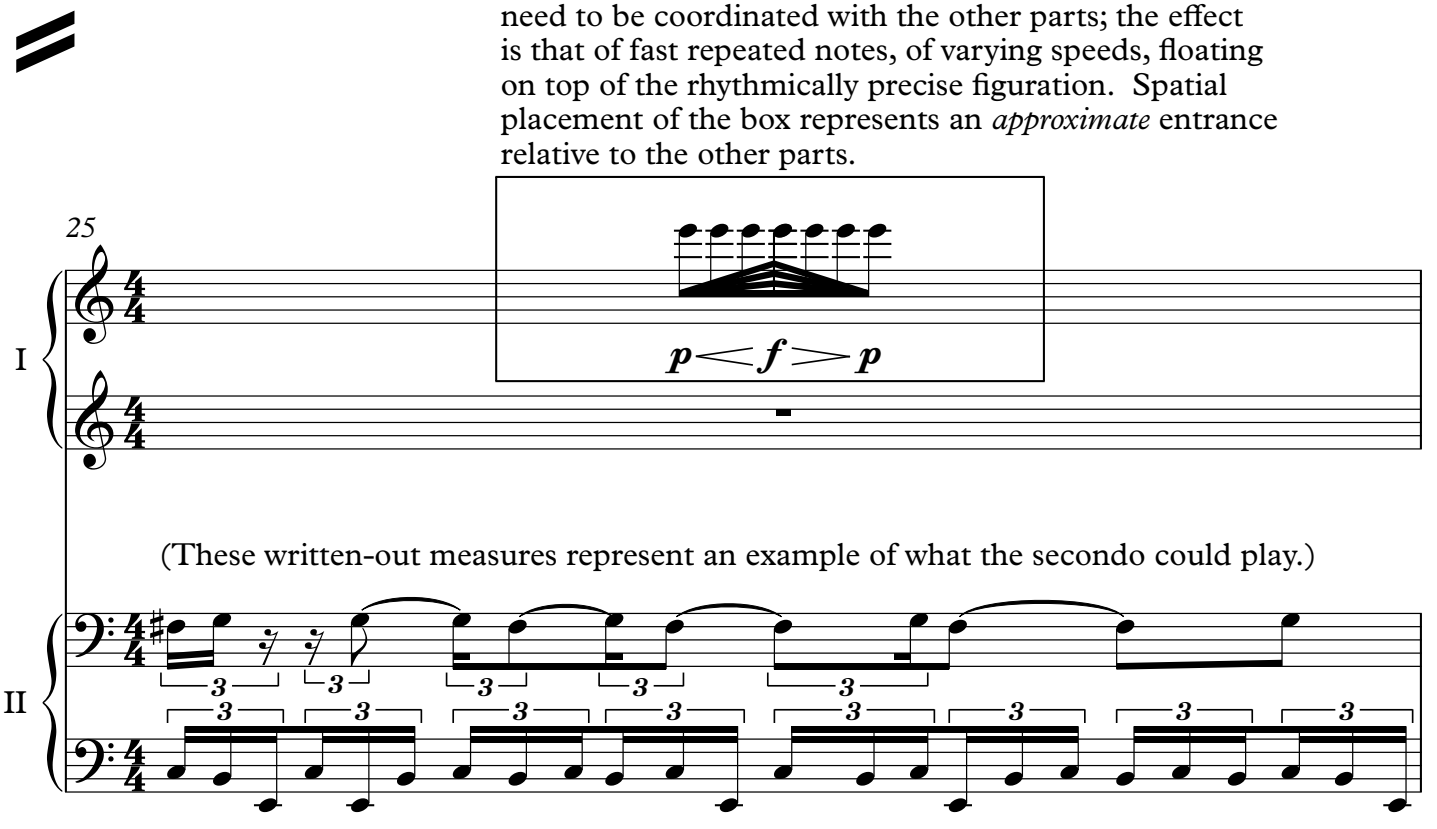

17
wispy, barely audible
I
II
p
pp
ppp
mf
poco
senza pedale


19
I
II
poco
f
mf
p
(p)

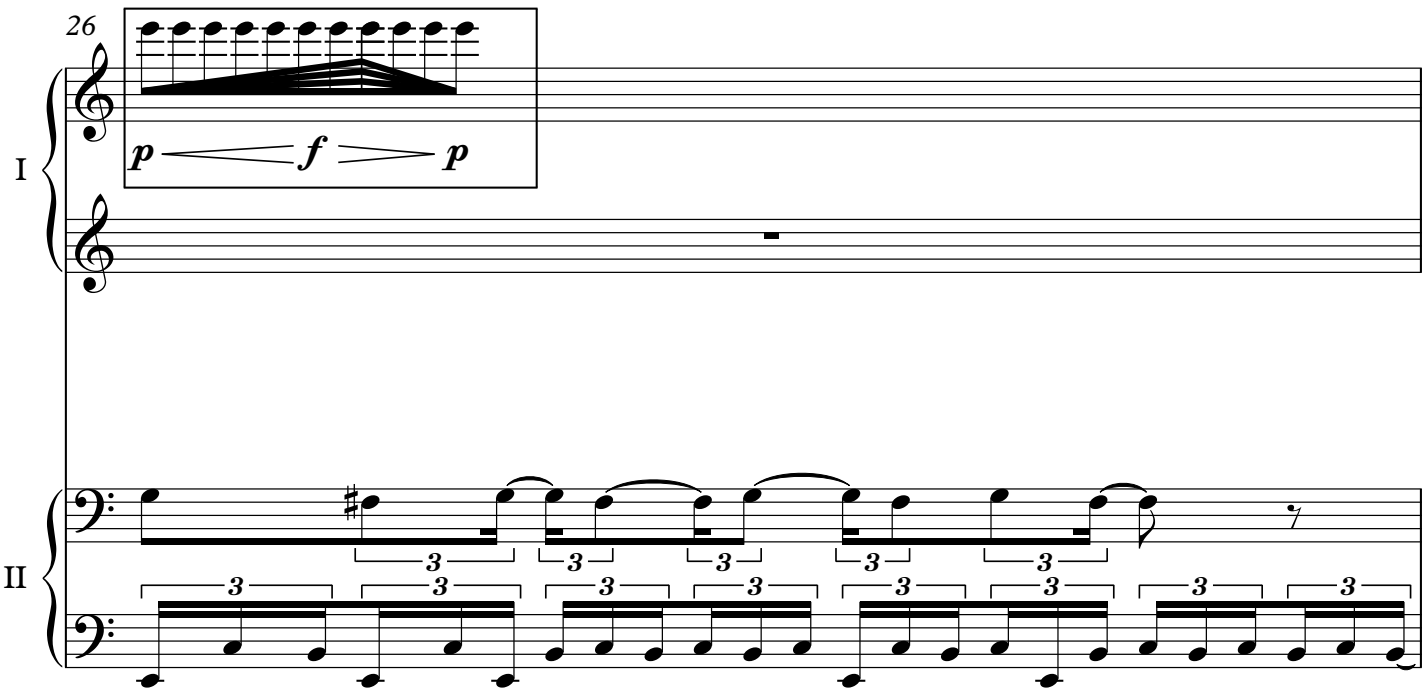

sparkling
21
2
I
II
with increasing intensity
p

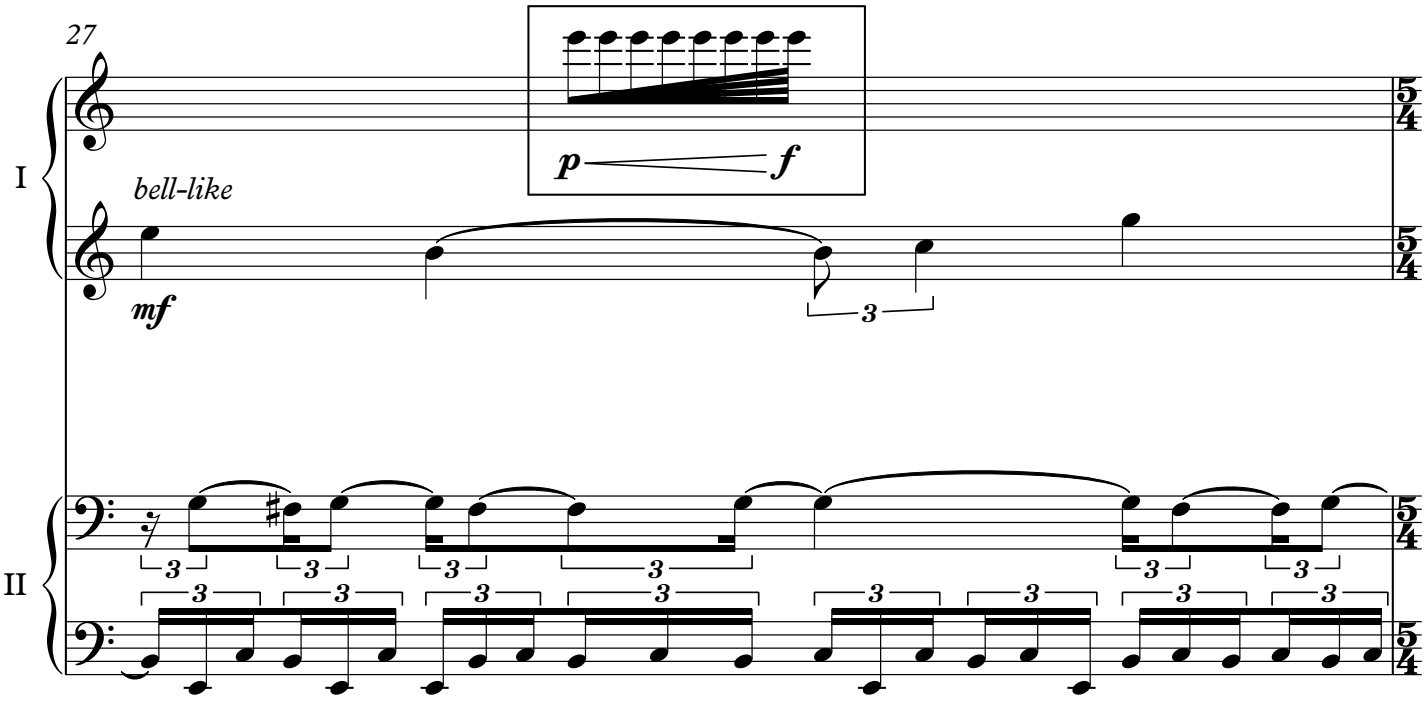


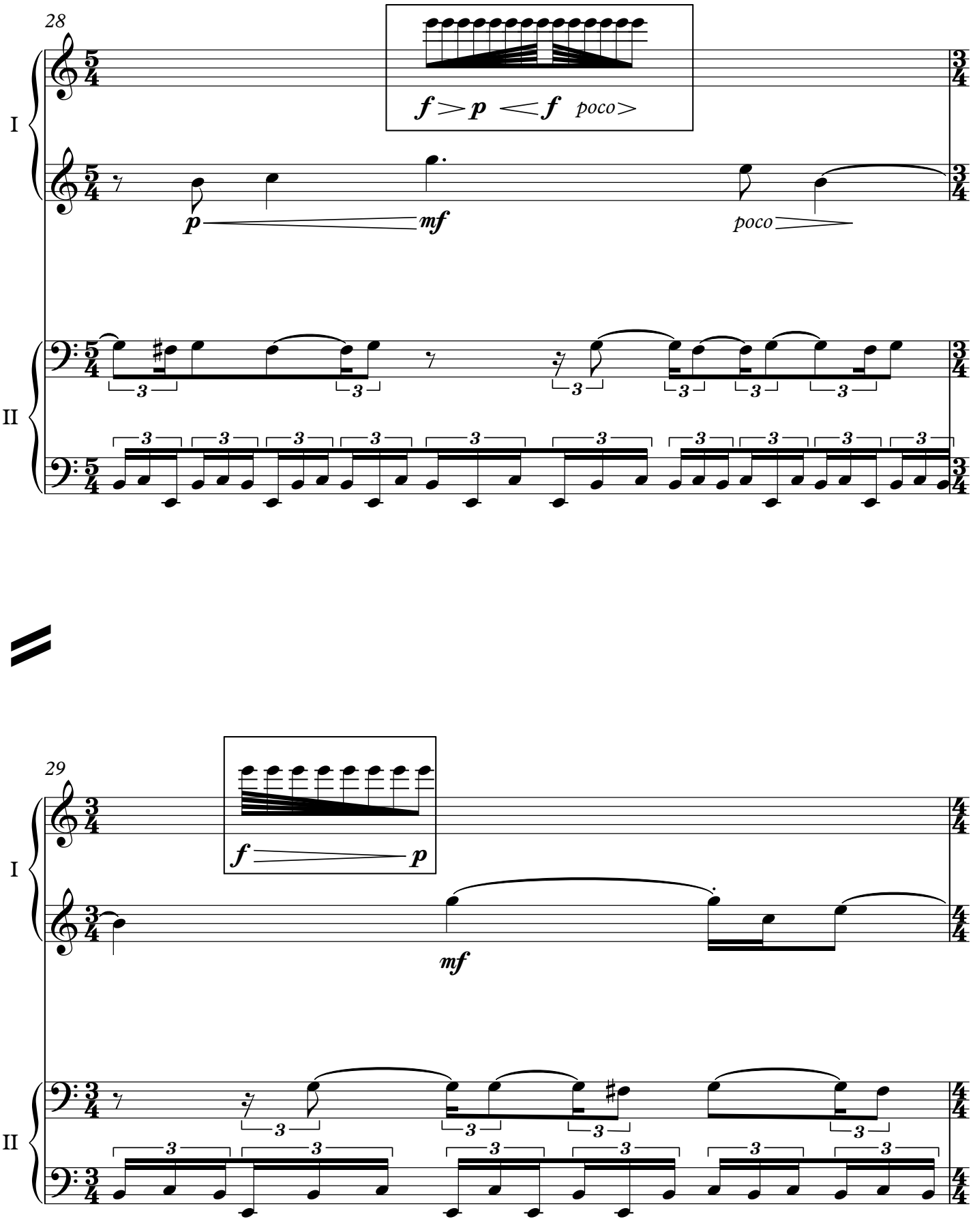
This boxed passage is rhythmically free and does not need to be coordinated with the other parts; the effect is that of fast repeated notes, of varying speeds, floating on top of the rhythmically precise figuration. Spatial placement of the box represents an *approximate* entrance relative to the other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

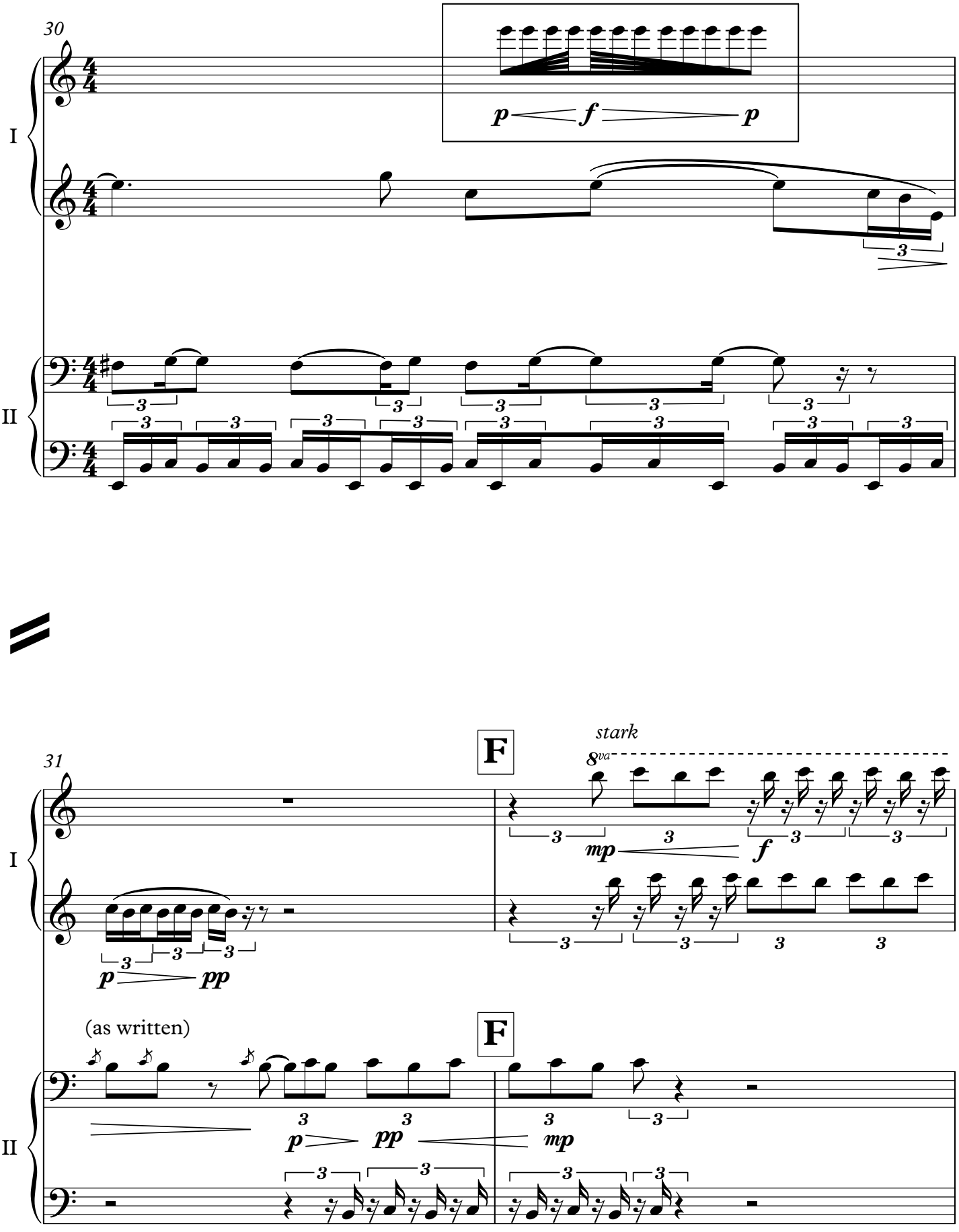


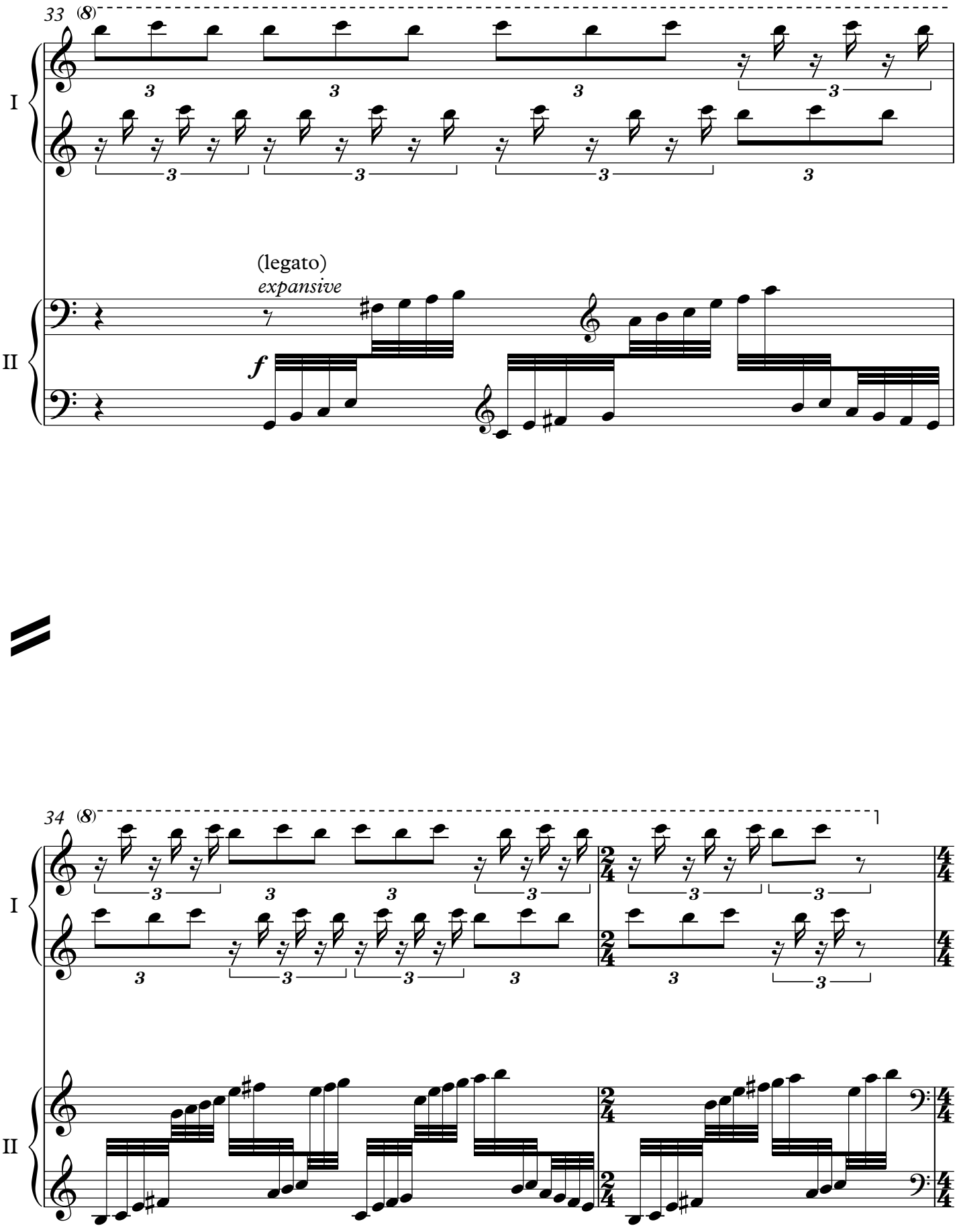
(same as before)

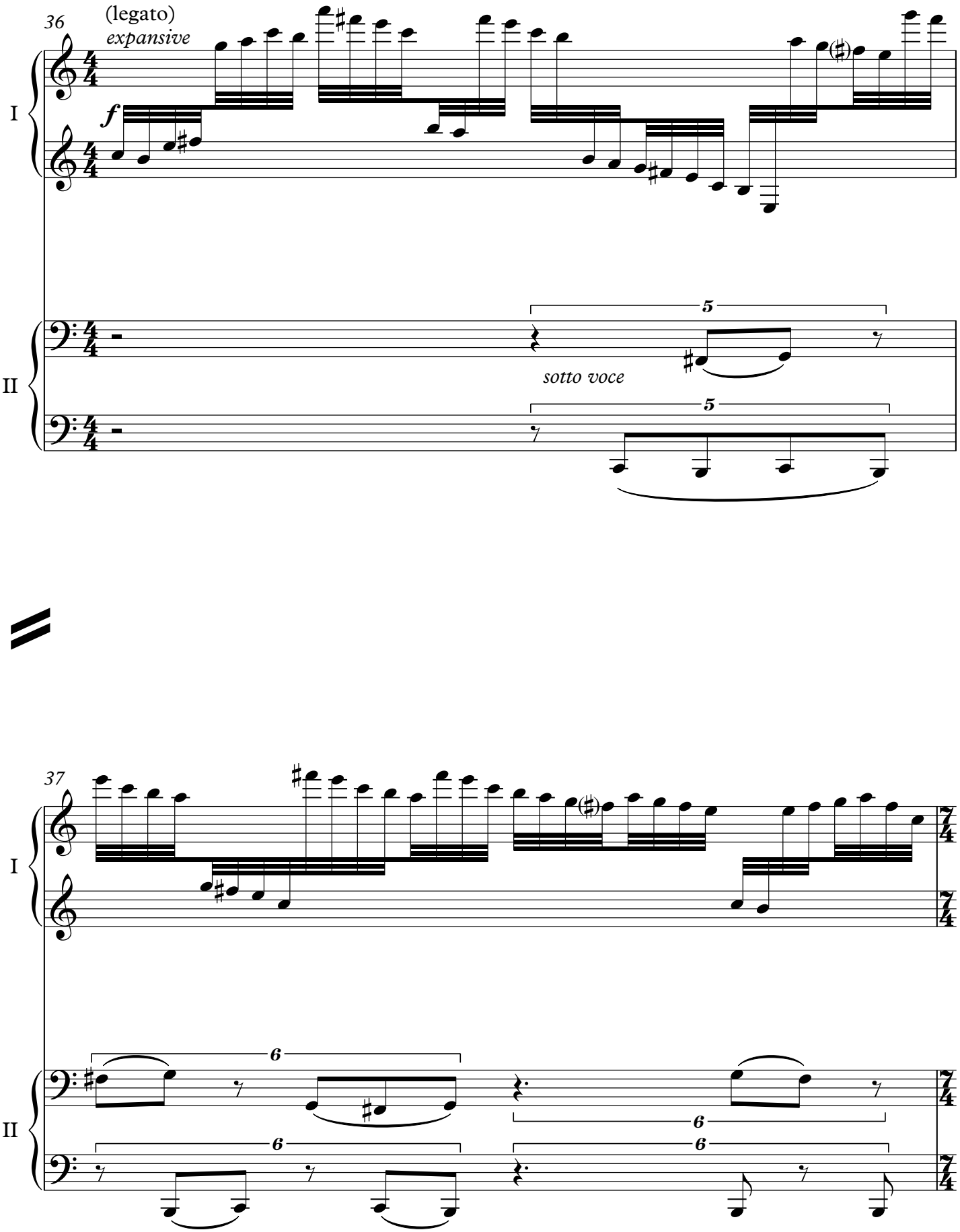


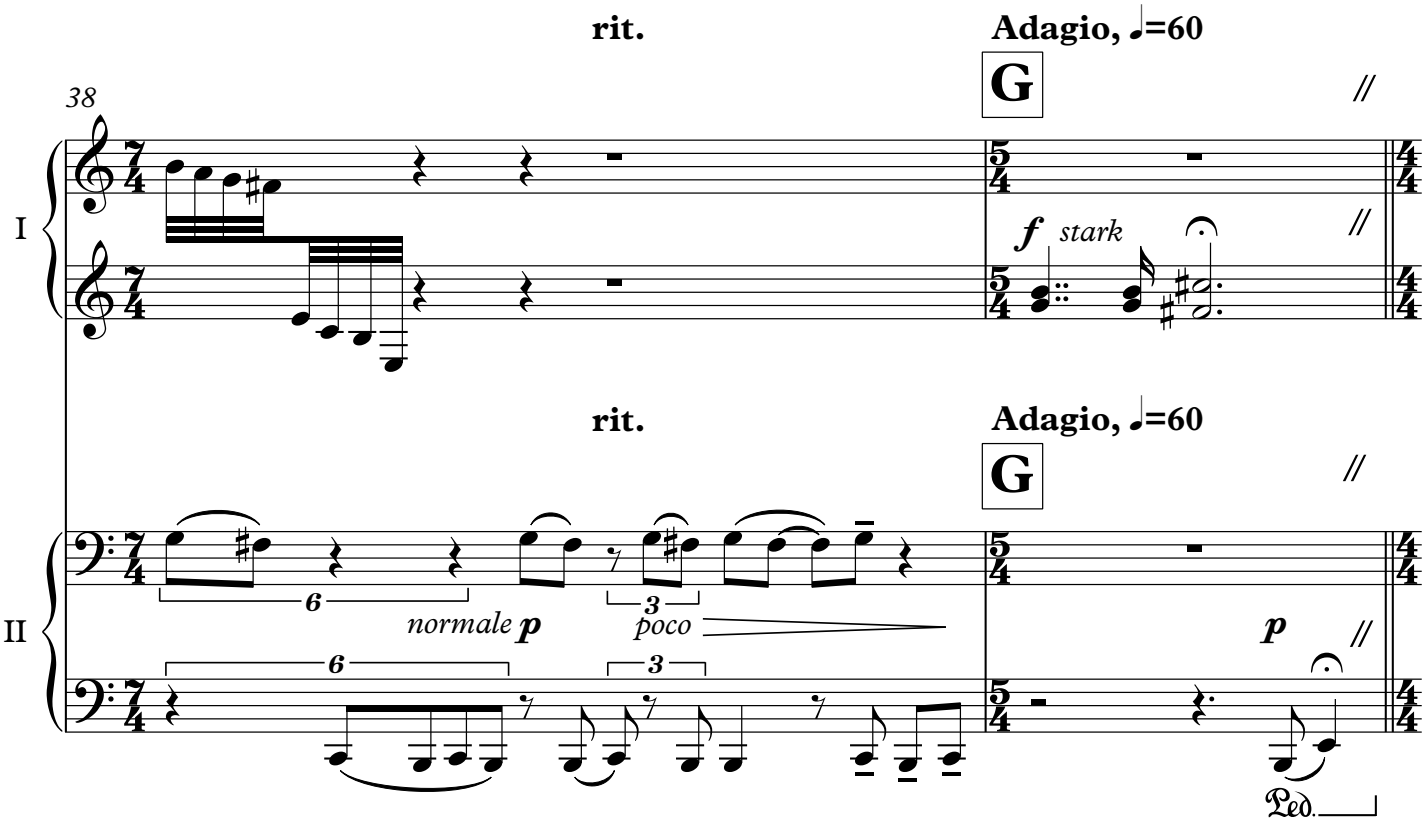


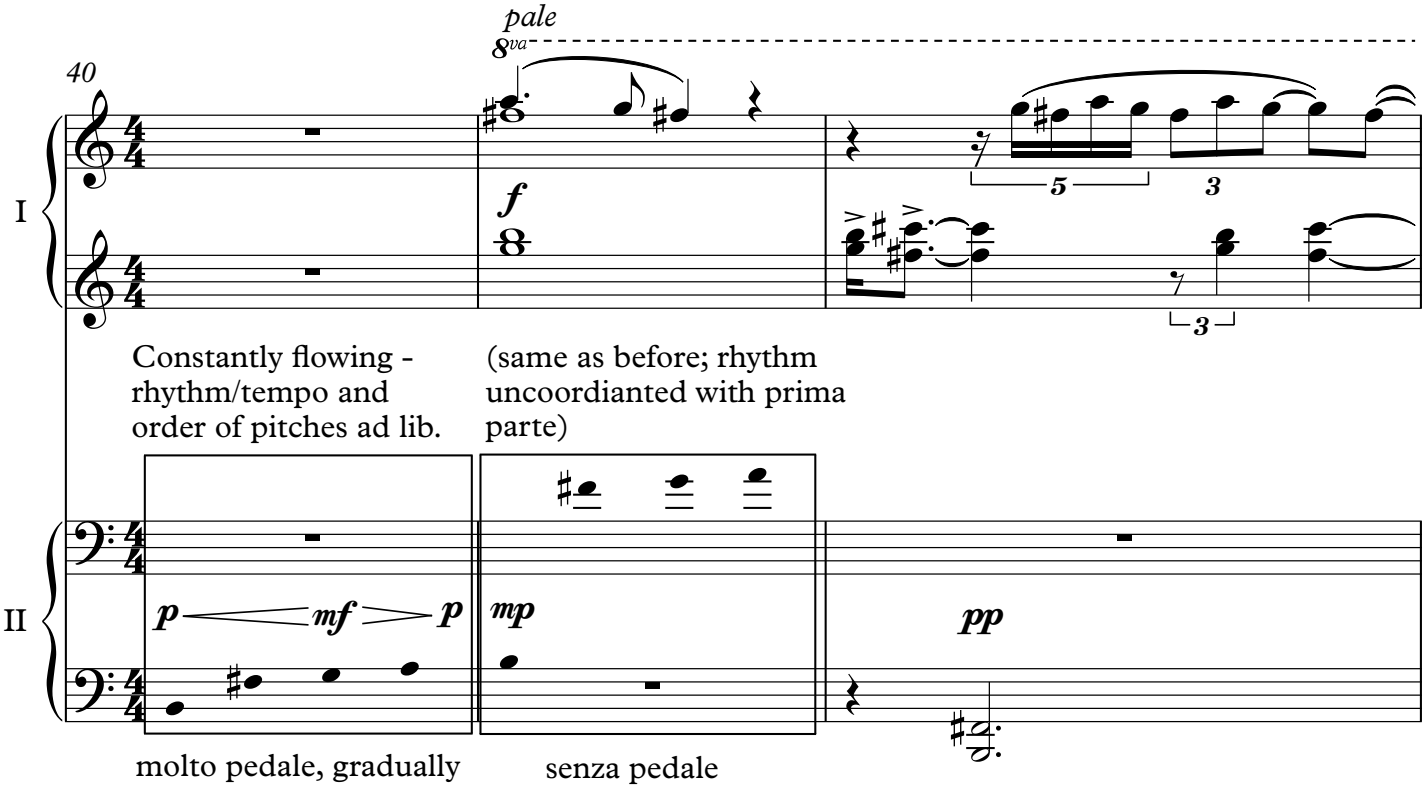

28
I
II
f > p < f poco >
p
mf
poco
3
29
I
II
f
p
mf
3

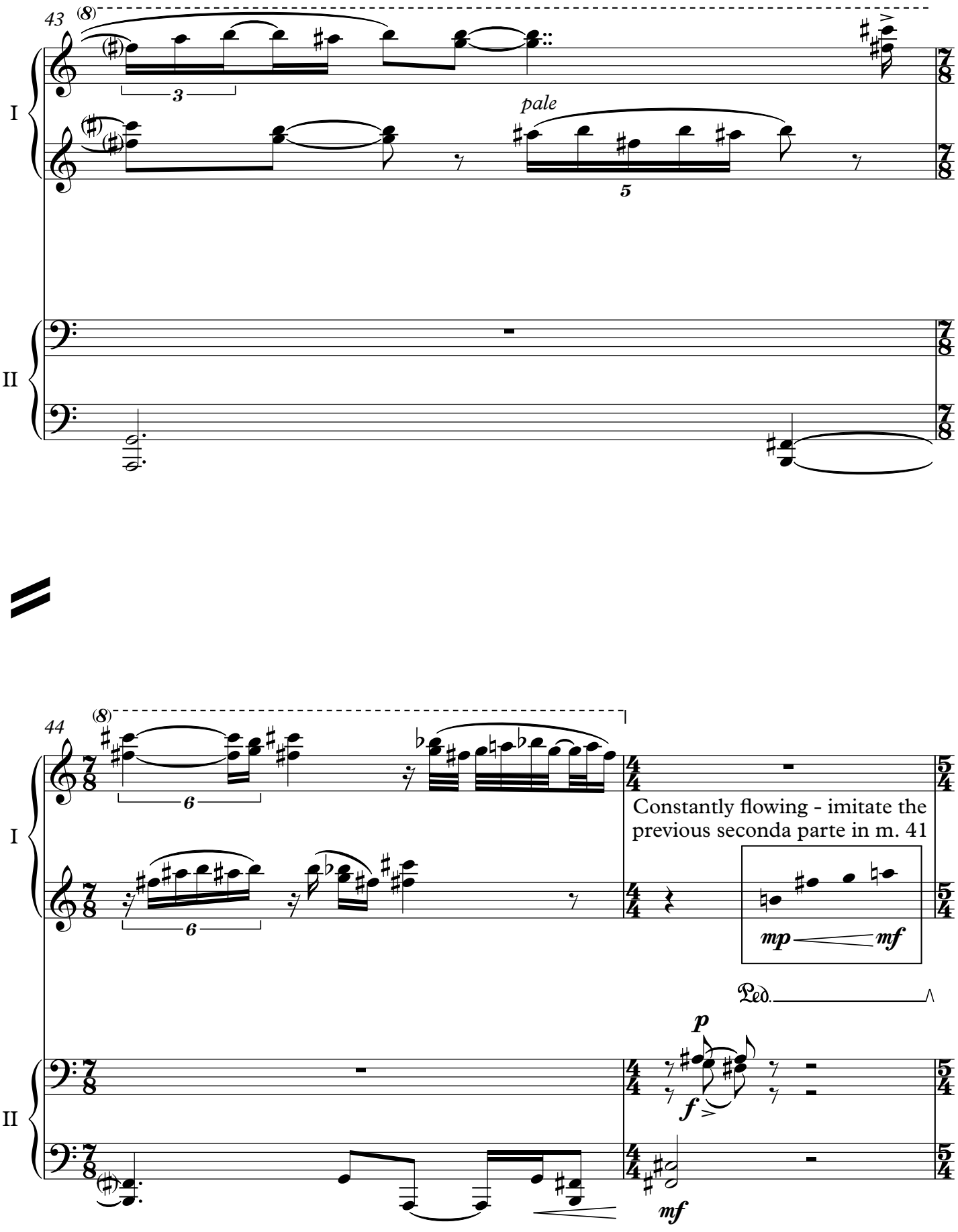

30
I
II
p
f
p
3
31
F
stark
8va
mp
f
p
pp
(as written)
F
p
pp
mp

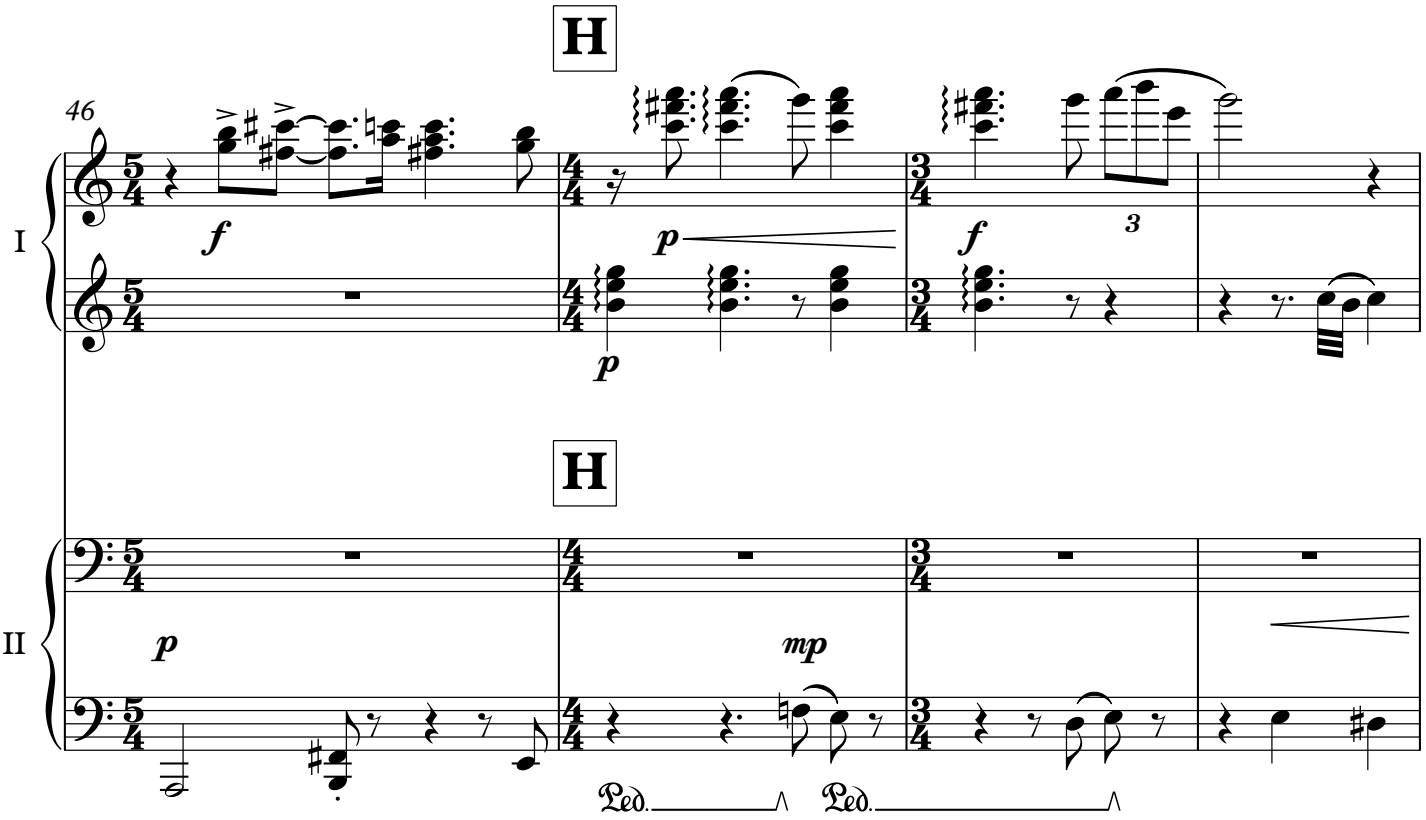

33
(8)
I
II
(legato)
expansive
f
34
(8)
I
II

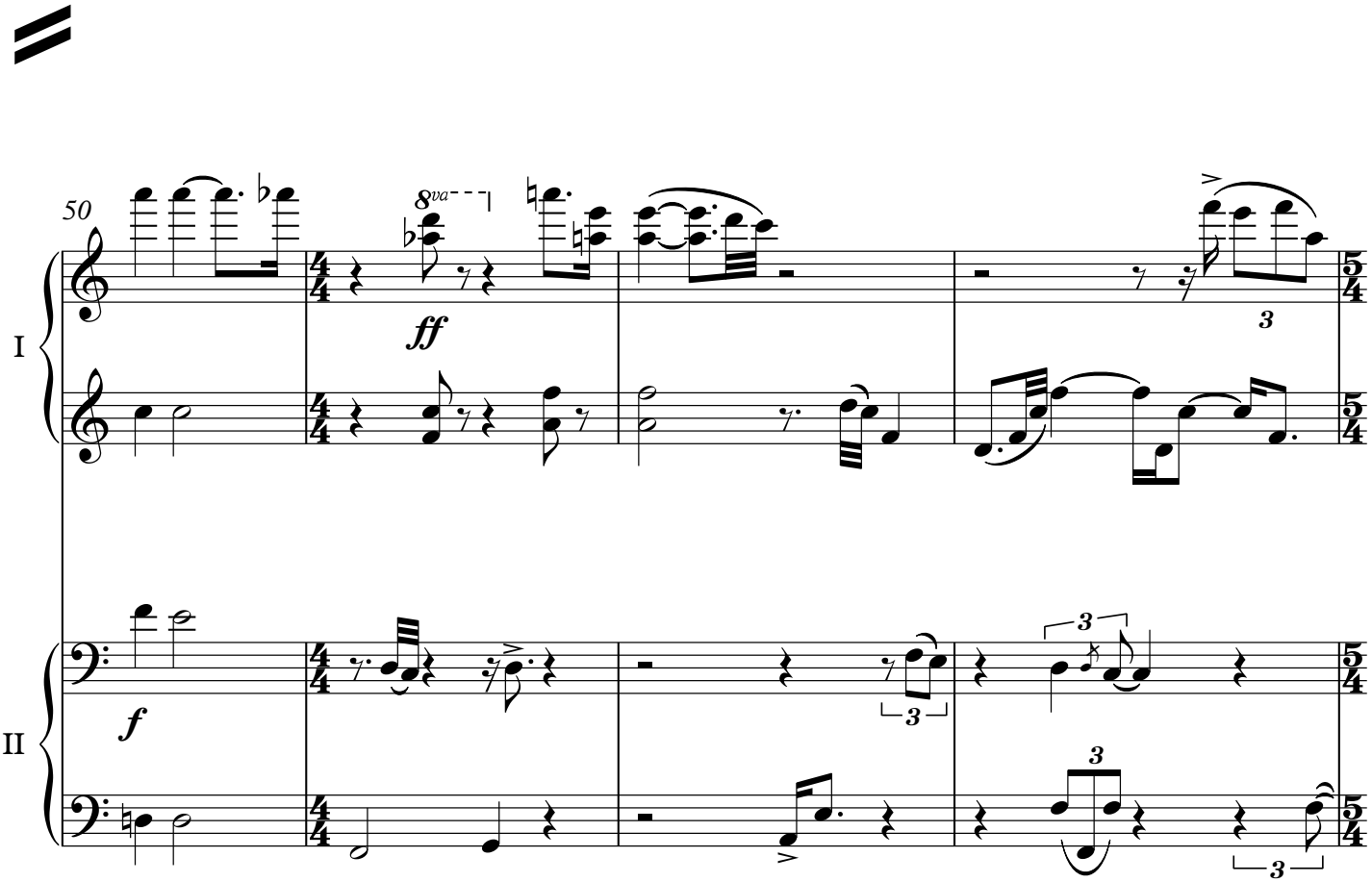

36
(legato)
expansive
I
f
II
5
sotto voce
5
37
I
II
6
6
6
6

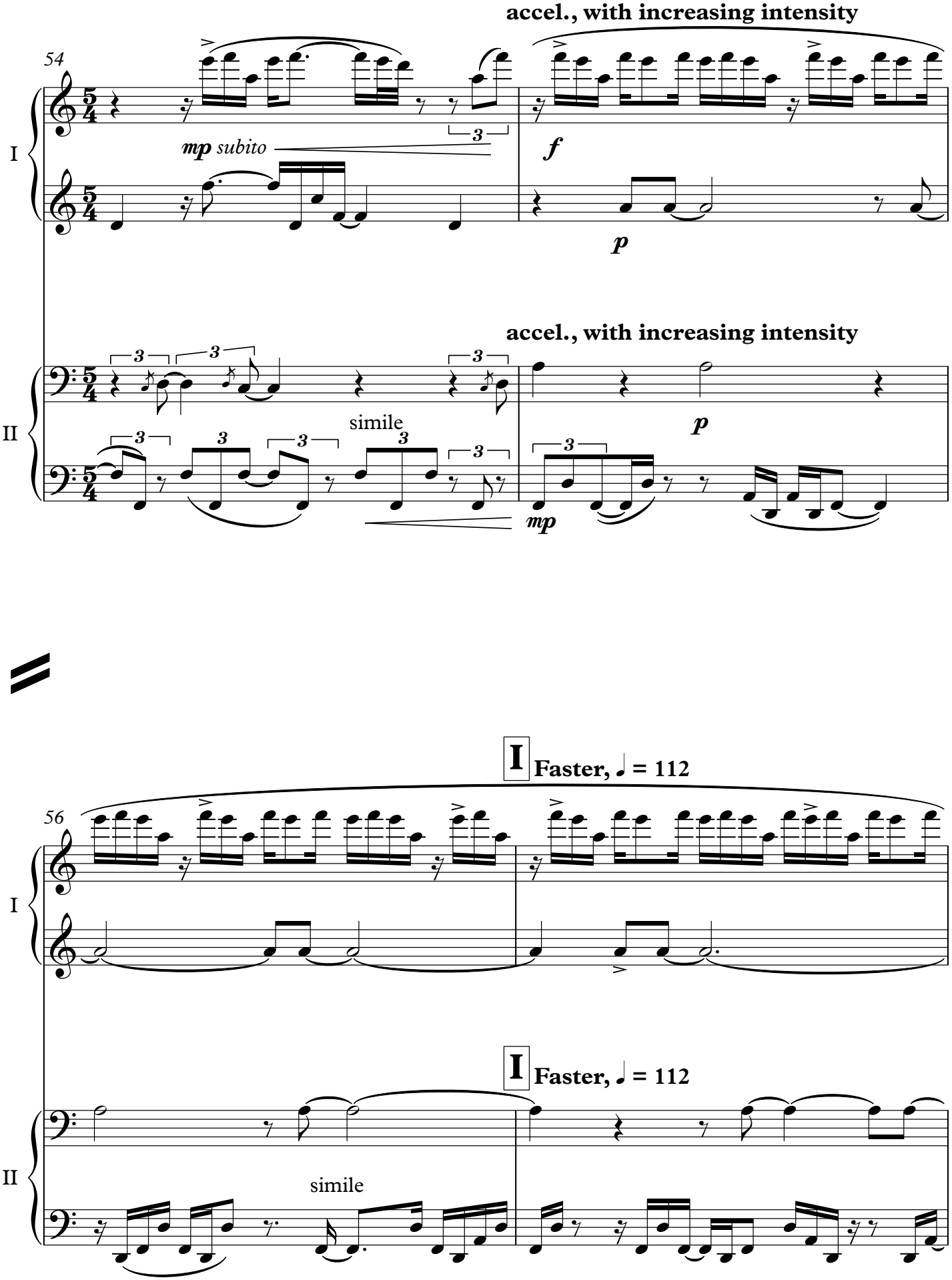

rit.
Adagio, ♩=60
G
38
I
f stark
rit.
Adagio, ♩=60
G
II
normale p
poco
p
Ped.

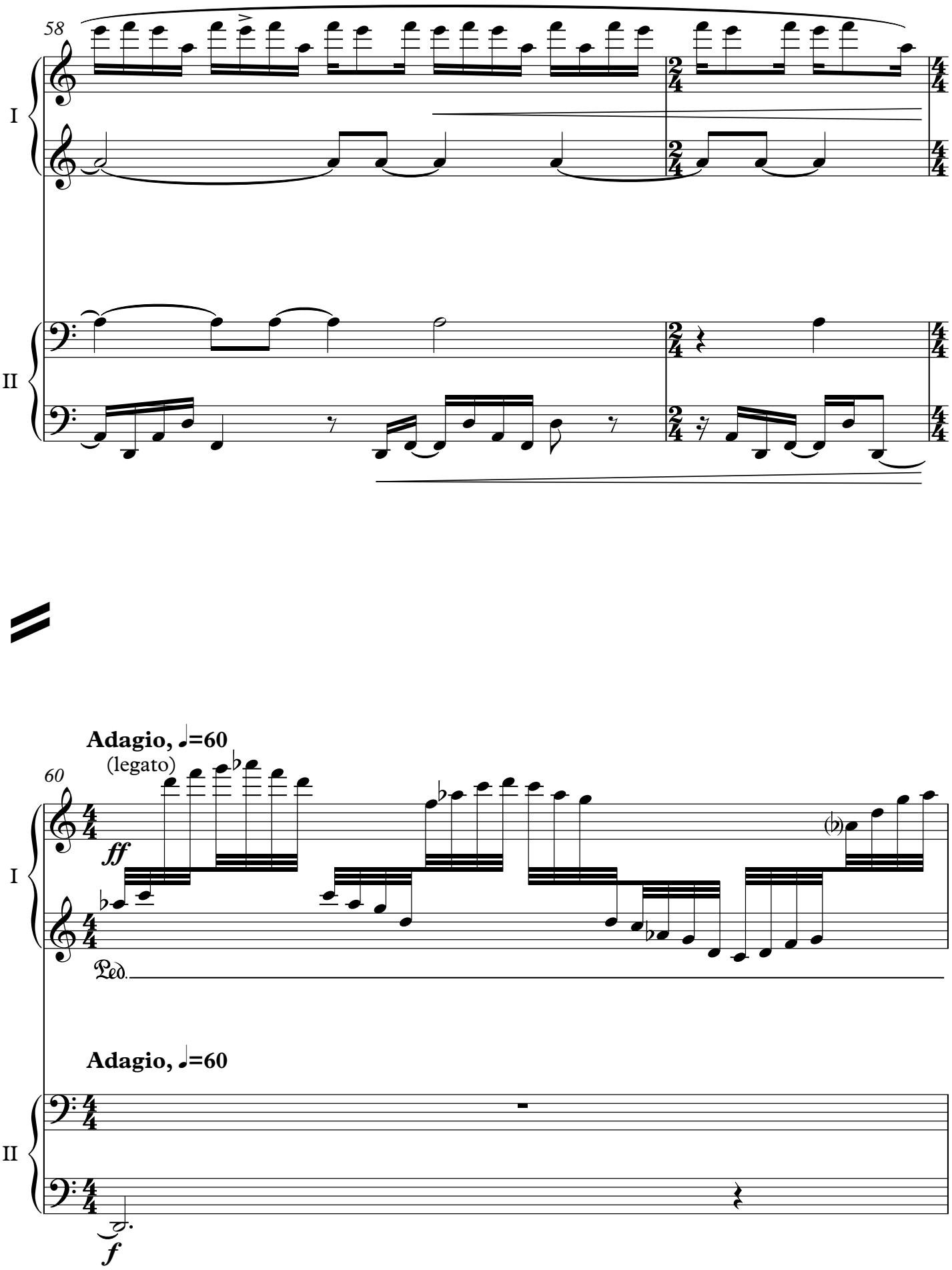

pale
8va
40
I
f
Constantly flowing - rhythm/tempo and order of pitches ad lib.
(same as before; rhythm uncoordianted with prima parte)
II
p mf p
mp
pp
molto pedale, gradually less
senza pedale

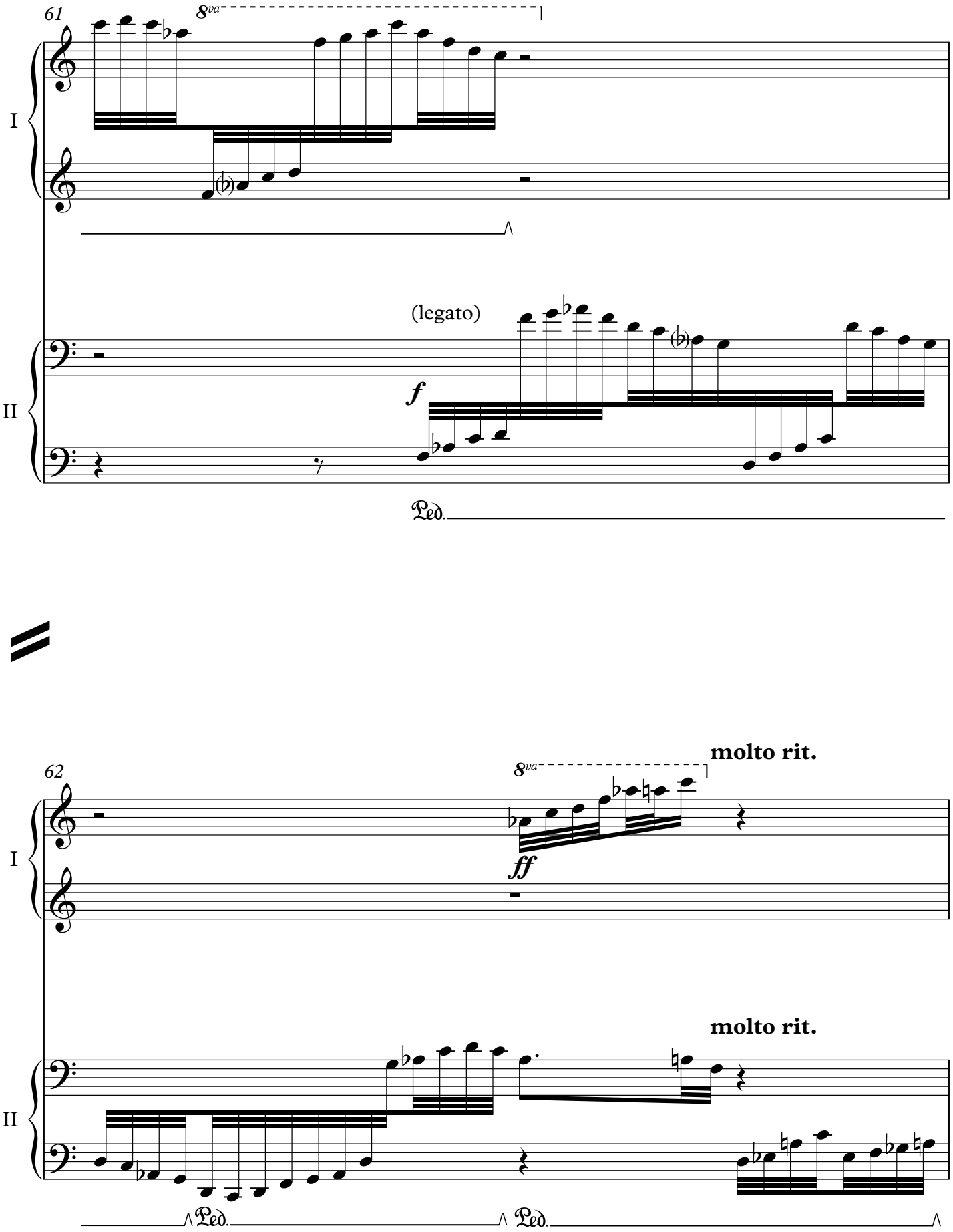

43
(8)
3
pale
5
I
II
44
(8)
6
6
Constantly flowing - imitate the previous seconda parte in m. 41
mp
mf
Ped.
p
f
mf
I
II


H
46
I
f
p
p
f
3
H
II
p
mp
Ped.
Ped.

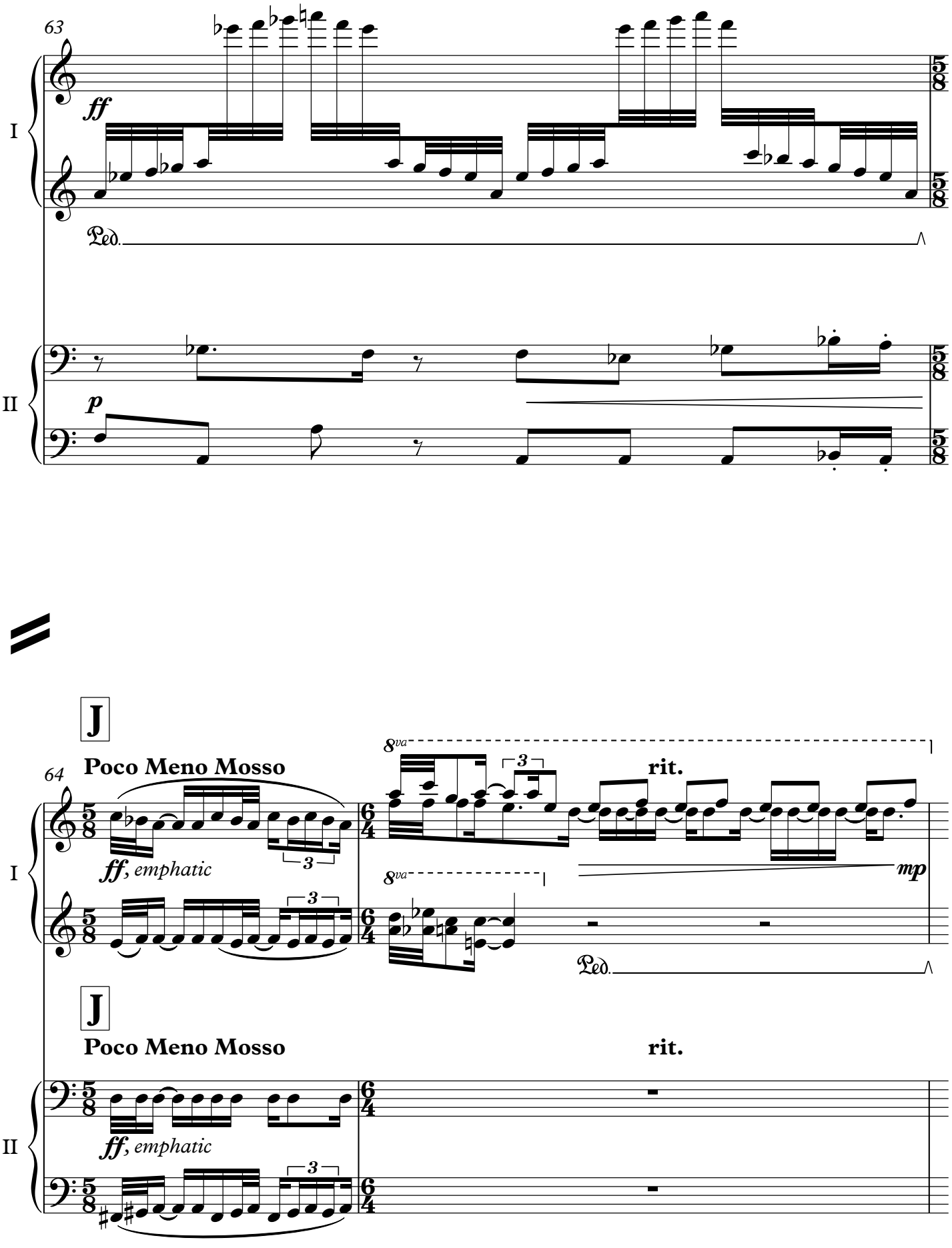

50
8va
ff
I
3
f
II
3
3
3
3

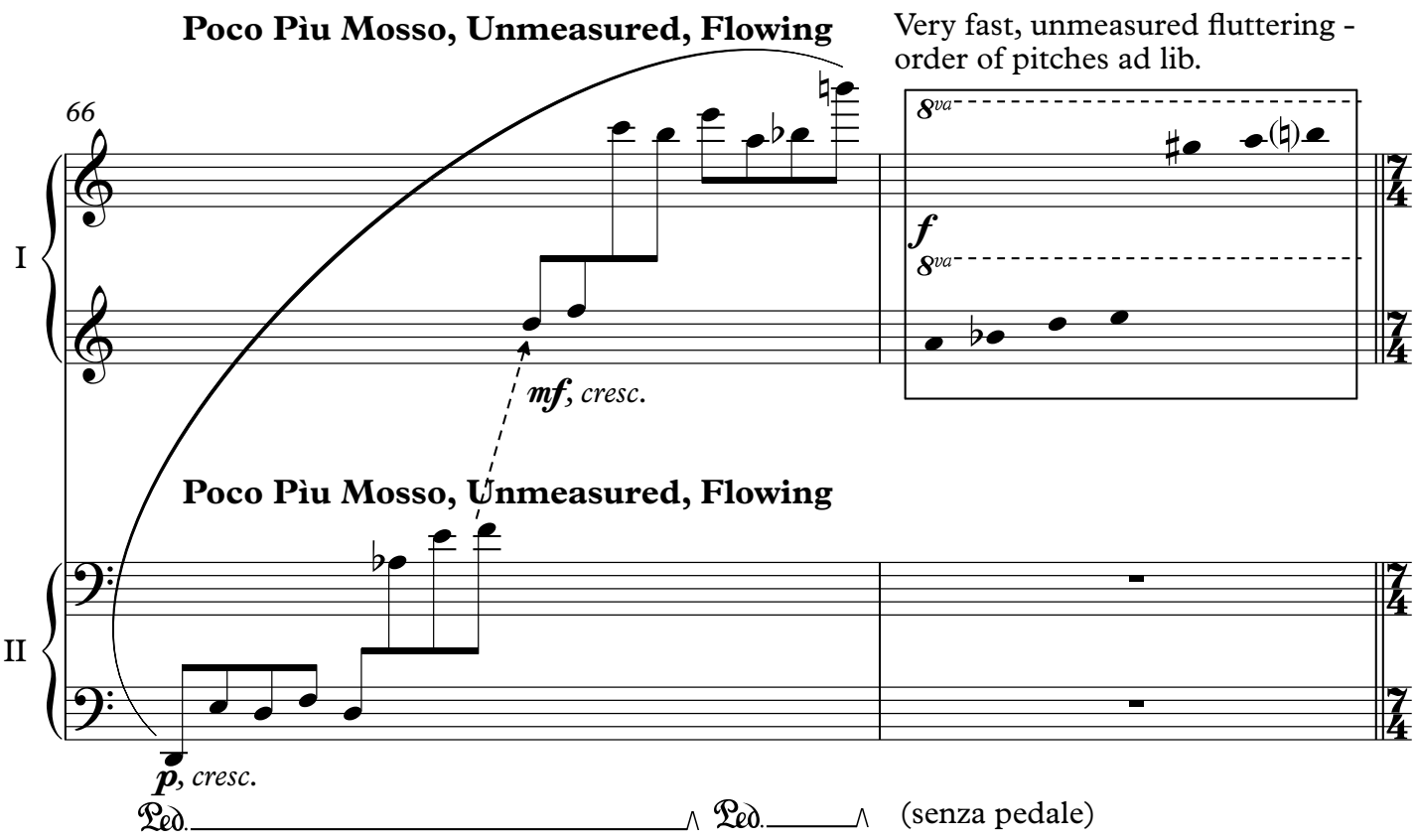

accel., with increasing intensity
54
I
mp subito
f
p
accel., with increasing intensity
II
simile
p
mp
I Faster, ♩ = 112
56
I
I Faster, ♩ = 112
II
simile

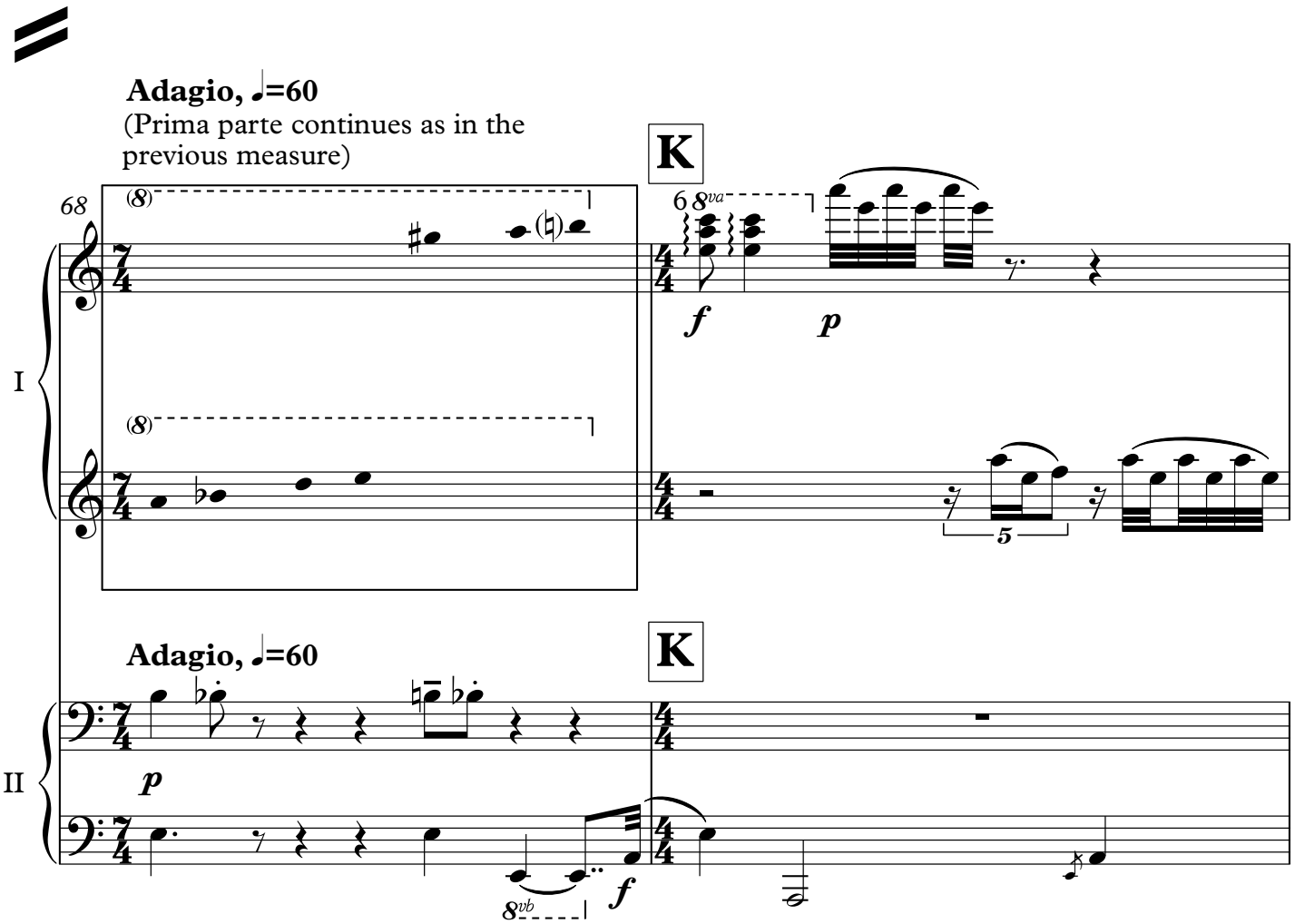

58
I
II
Adagio, ♩=60
(legato)
60
ff
Ped.
Adagio, ♩=60
f

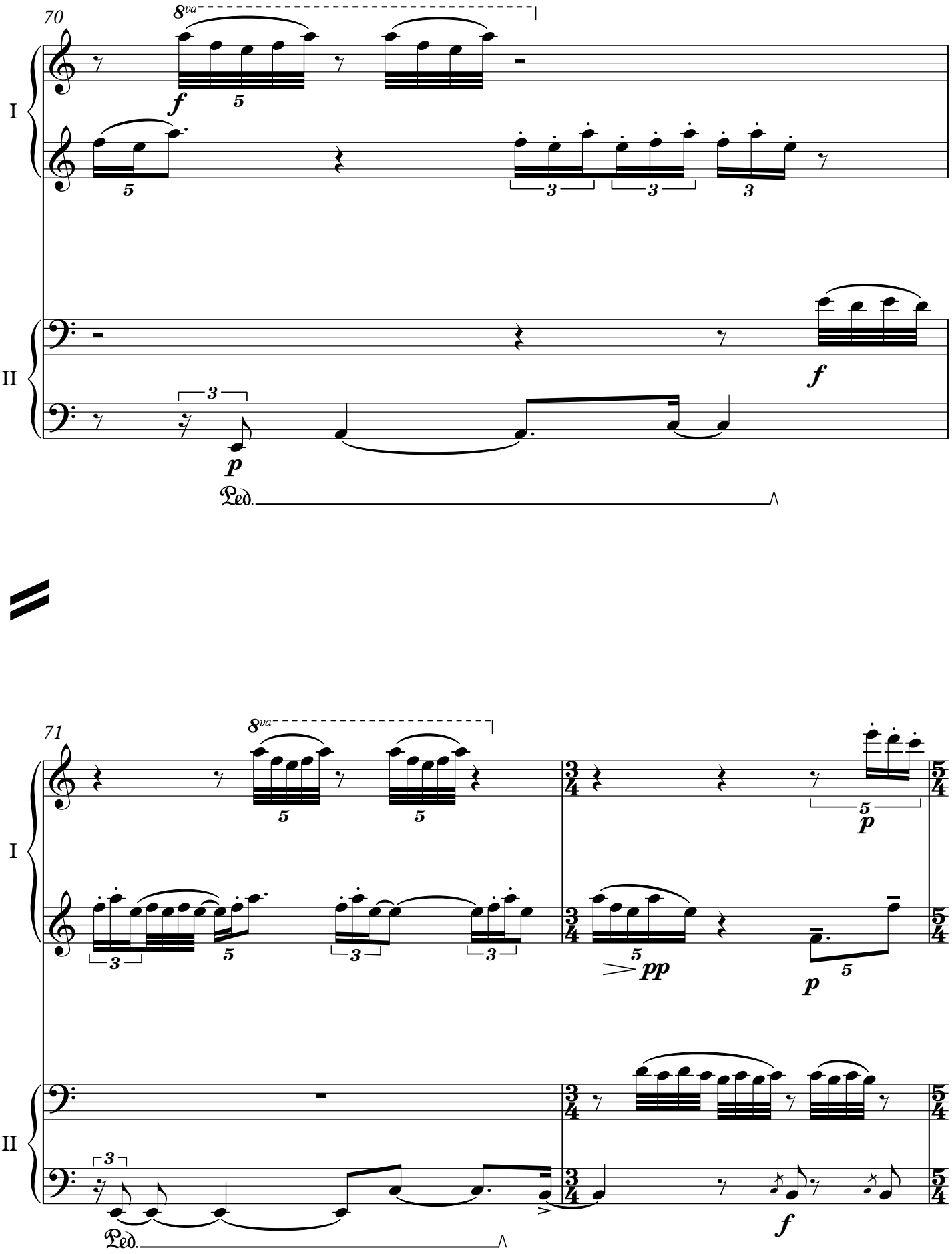

61
8va
I
(legato)
f
II
Ped.

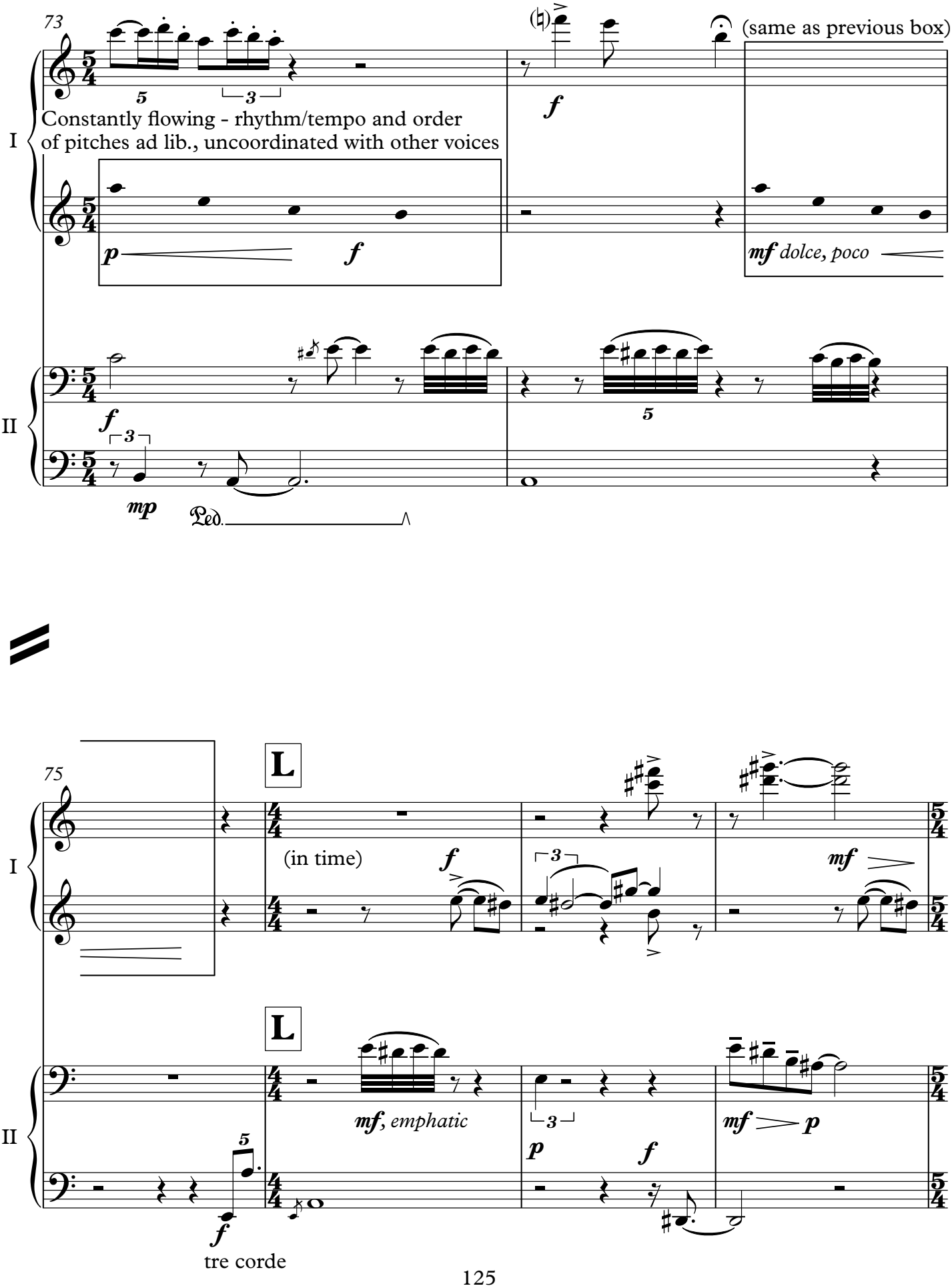
62
molto rit.
8va
ff
I
molto rit.
II
Ped.
Ped.


63
I
ff
Ped.
II
p
J
Poco Meno Mosso
64
8va
3
rit.
ff, emphatic
mp
Ped.
J
Poco Meno Mosso
rit.
ff, emphatic

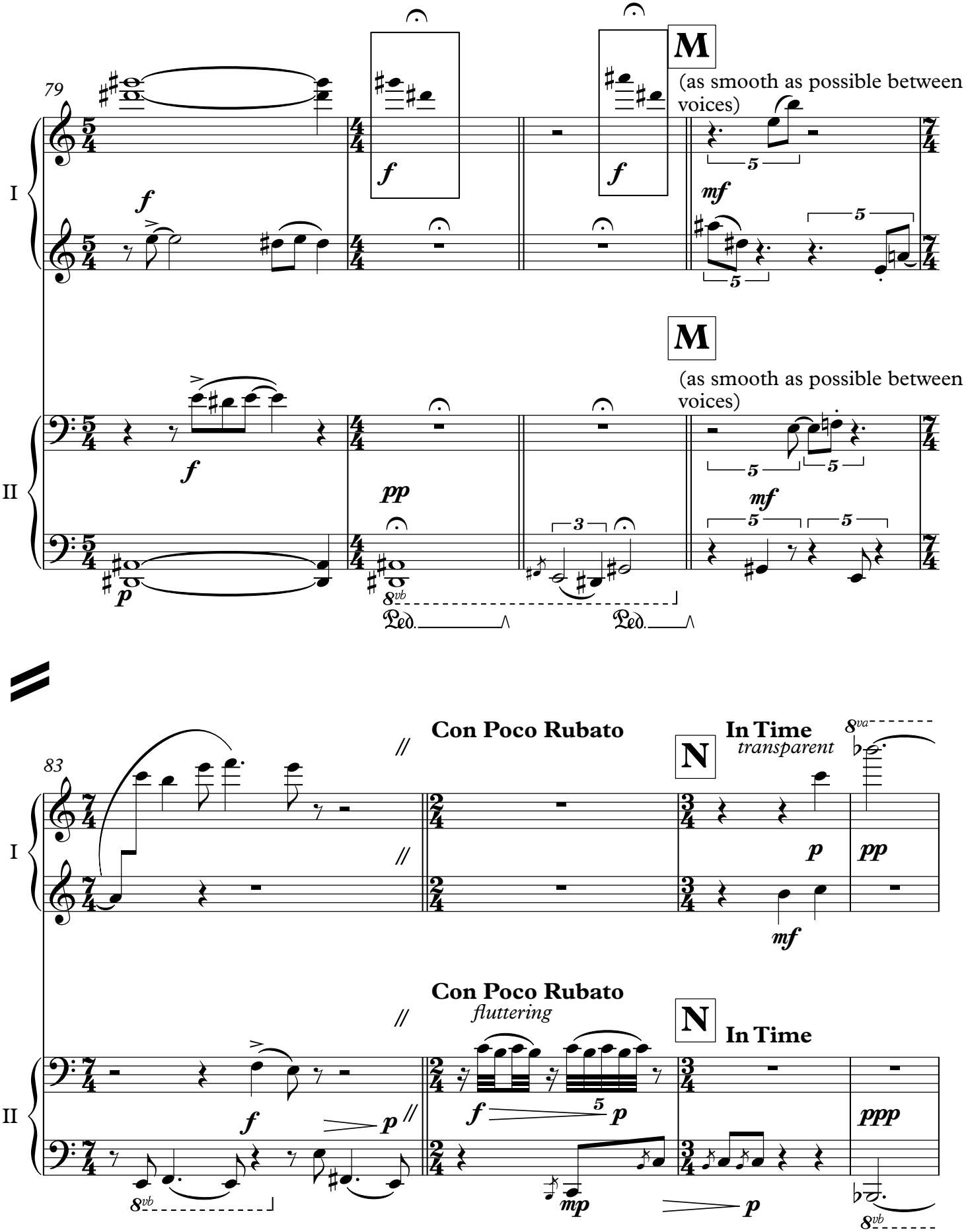

Poco Più Mosso, Unmeasured, Flowing
Very fast, unmeasured fluttering - order of pitches ad lib.
66
I
8va
f
mf, cresc.
Poco Più Mosso, Unmeasured, Flowing
II
p, cresc.
Ped.
Ped.
(senza pedale)

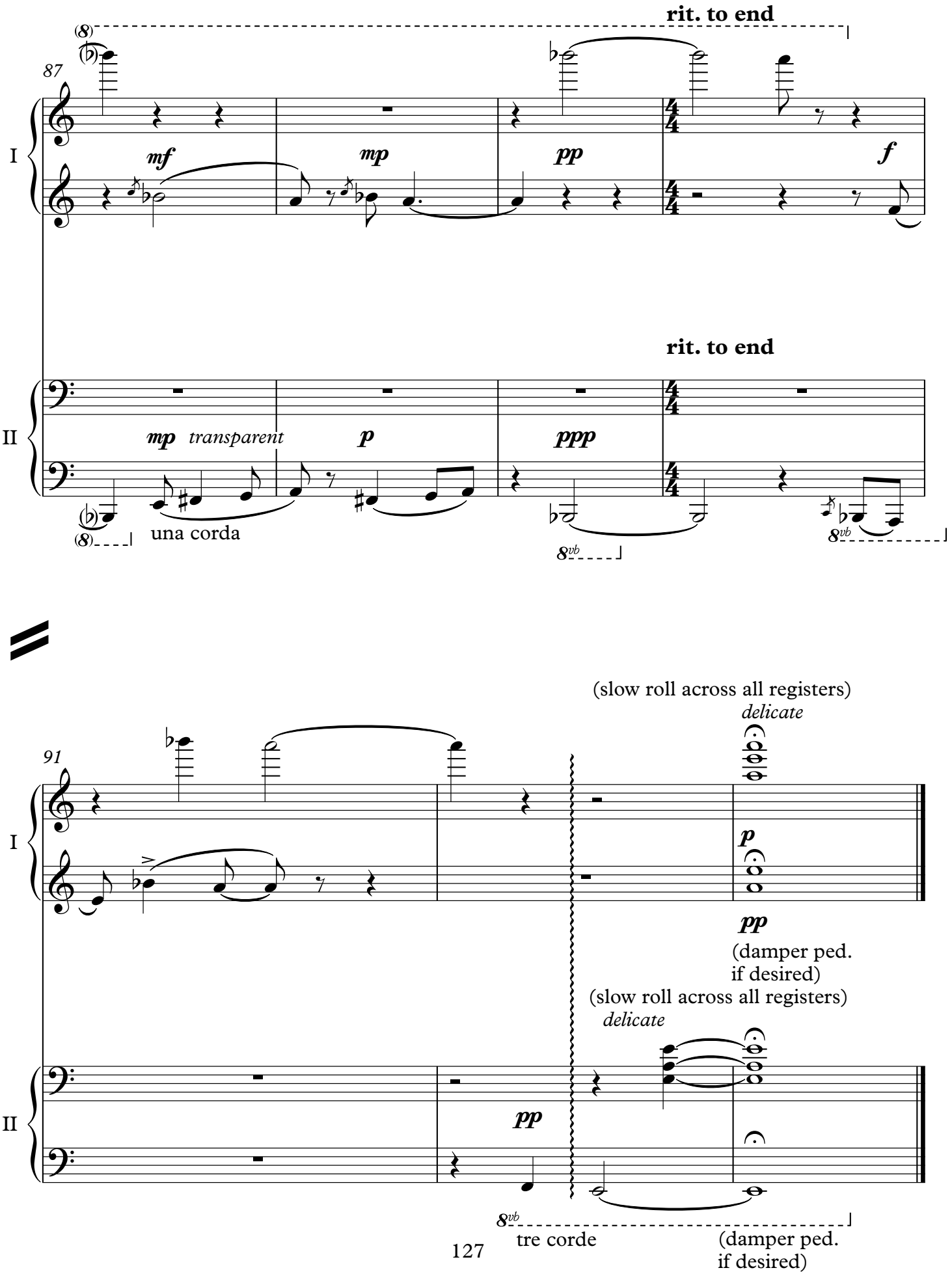

Adagio, ♩=60
(Prima parte continues as in the previous measure)
K
68
(8)
6
8va
f
p
I
5
Adagio, ♩=60
K
II
p
f
8vb
una corda


70
8va
I
II
Ped.
71
8va
I
II
Ped.


73
(same as previous box)
I
Constantly flowing - rhythm/tempo and order
of pitches ad lib., uncoordinated with other voices
p
f
f
mf dolce, poco
II
f
mp
Ped.
75
L
(in time)
f
mf
L
mf, emphatic
mf
p
p
f
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.




rit. to end
87
I
mf
mp
pp
f
rit. to end
II
mp transparent
p
ppp
una corda
8vb
8vb
8vb
(slow roll across all registers)
delicate
91
I
p
pp
(damper ped.
if desired)
(slow roll across all registers)
delicate
II
pp
8vb
tre corde
(damper ped.
if desired)

The Rose And The Nightingale

for soprano saxophone, clarinet, bassoon, and SuperCollider

Sarah Wald

Written for Keyed Kontraptions

March 2020

Program Notes:

The Rose And The Nightingale is based on a popular Sephardic song about love's suffering, "La Rosa Enflorece." The piece contains partial iterations of the original song melody at different speeds, ranging from extremely slow to quite fast. In addition to the original tune, *The Rose And The Nightingale*'s pitch material consists of microtonal and timbral inflections, florid melodic lines inspired by the song, and drones. Rhythmic improvisation is an essential component of the piece as well: in many sections, the soprano saxophone, clarinet, and bassoon may each repeat their figures at varying tempi, independent of the other parts.

Performance Notes:

1) **Thick, squiggly lines** = microtonal fluctuations. These should also be smaller than a half step. The speed of the fluctuations should vary greatly (ad lib.).

2) **Whole notes** do not indicate precise rhythmic durations, but rather signify long held notes of indeterminate duration.

3) **Time codes** given above measures are only rough approximations. They need not be observed precisely.

4) In measures with **repetitions**, each repetition of the material should vary in terms of speed and character.

5) **Notes without noteheads** are rhythmically free; only **stemmed notes** have precise durations and line up with other parts..

6) **Dashed lines** indicate where parts line up.

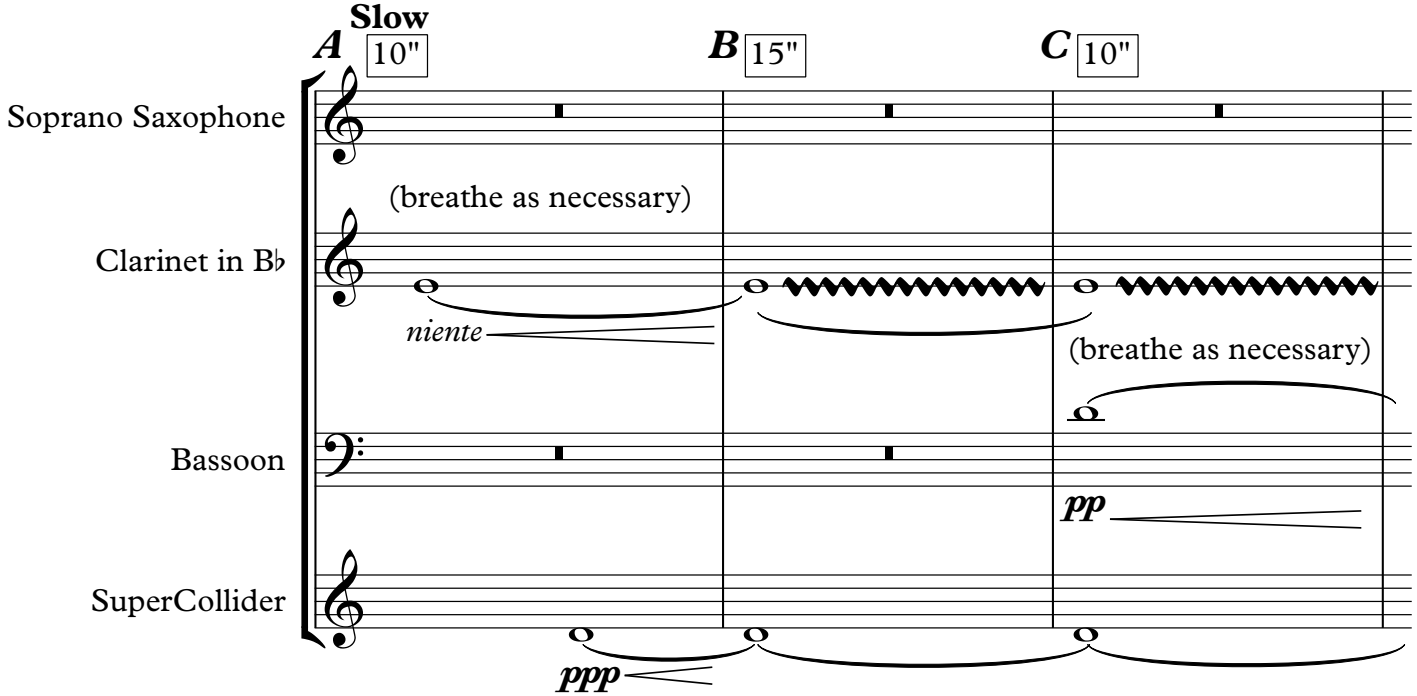
7) **Tempo markings** refer to the general speed/character of the notes within each section. Tempo may vary on repetitions.

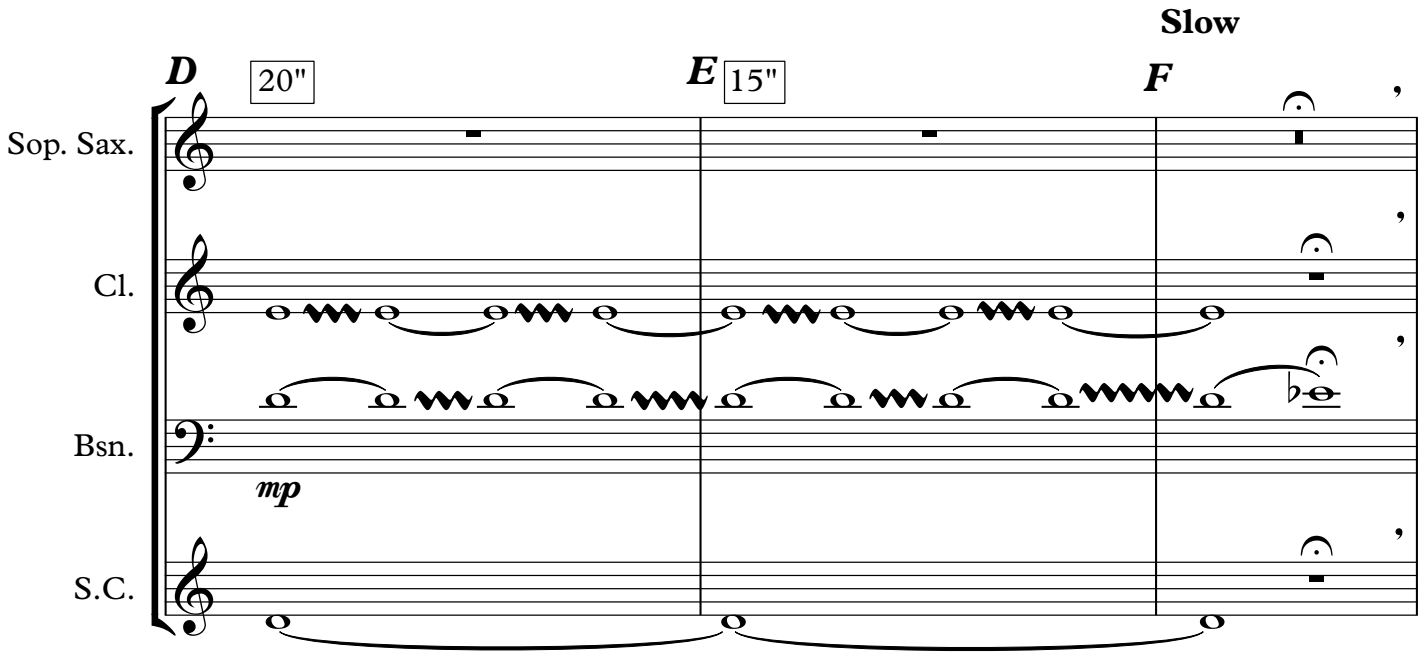
8) **The SuperCollider portion** will consist of different programmed event sthat will be triggered in real time by the person at the computer. Some flexibility is possible for the duration of each event.

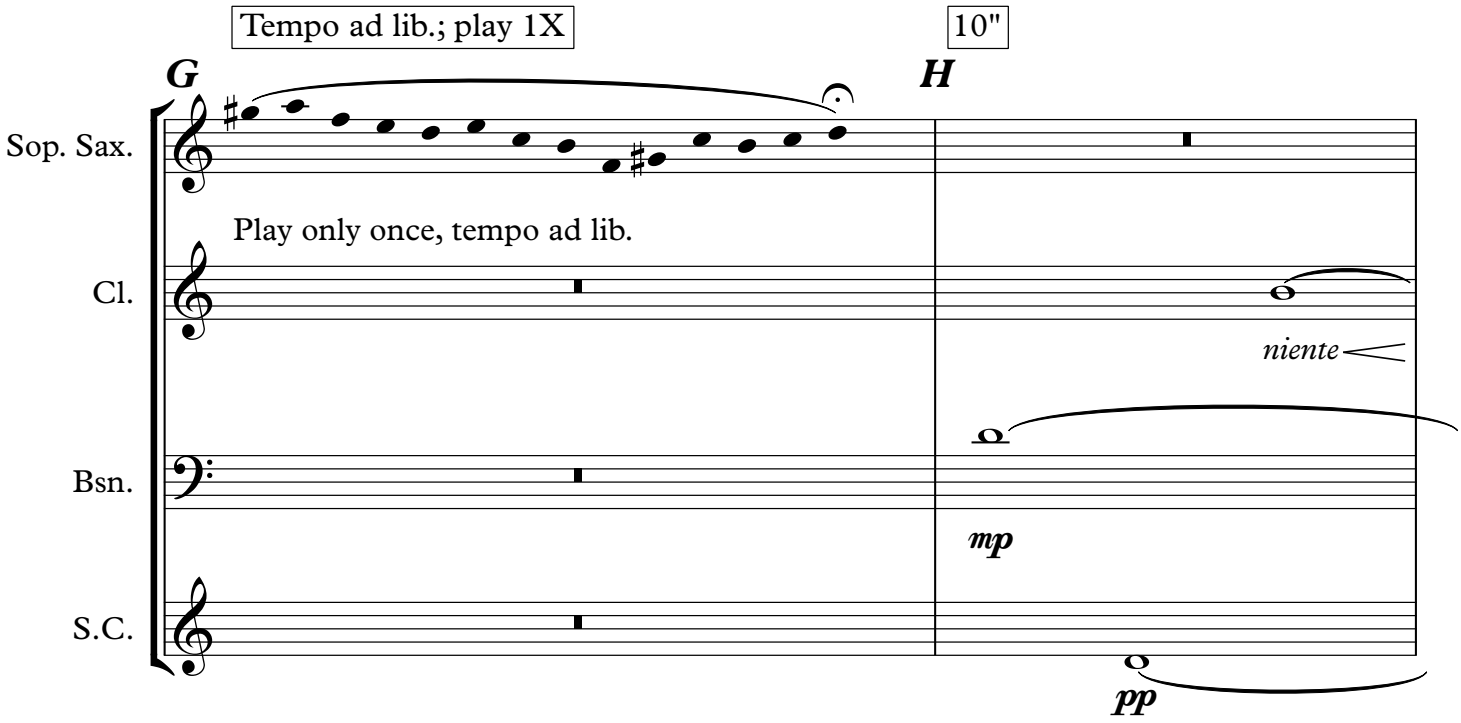
The Rose And The Nightingale

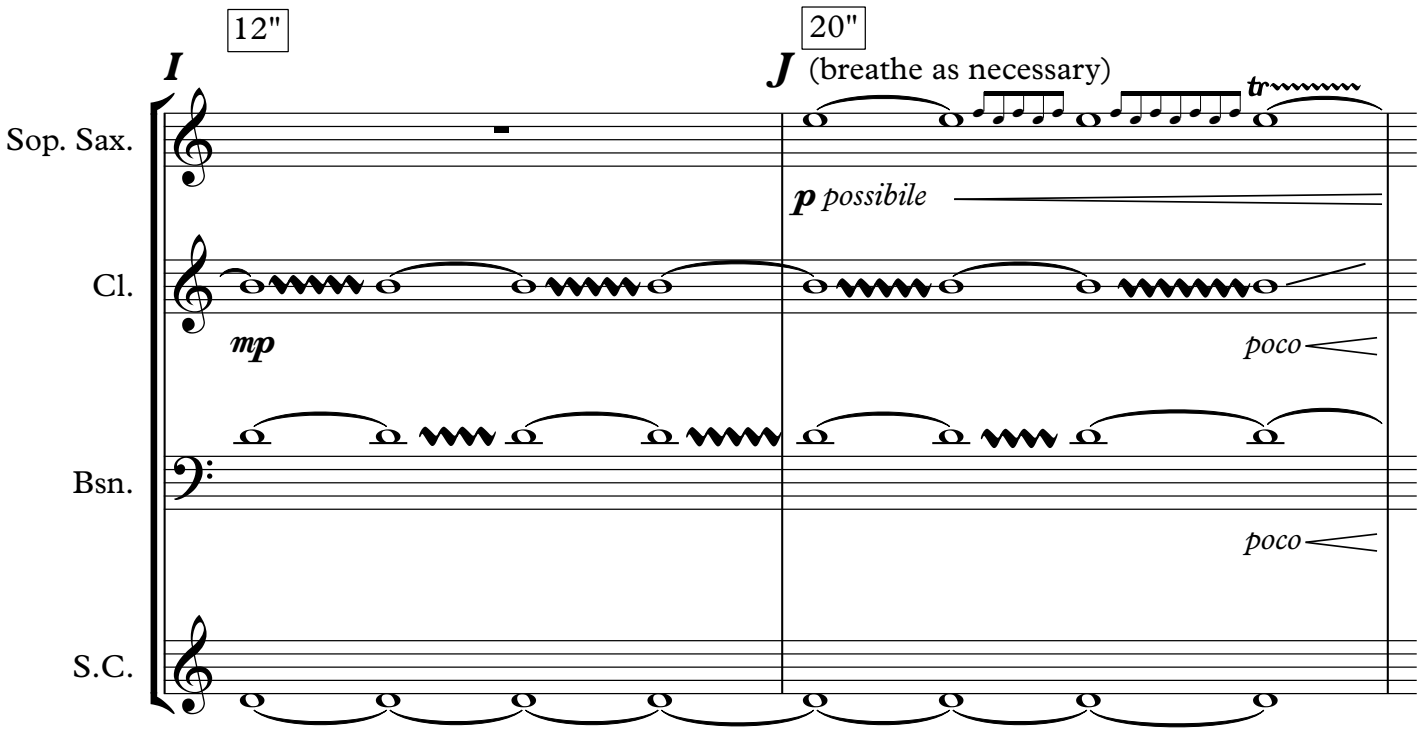
TRANSPOSING SCORE

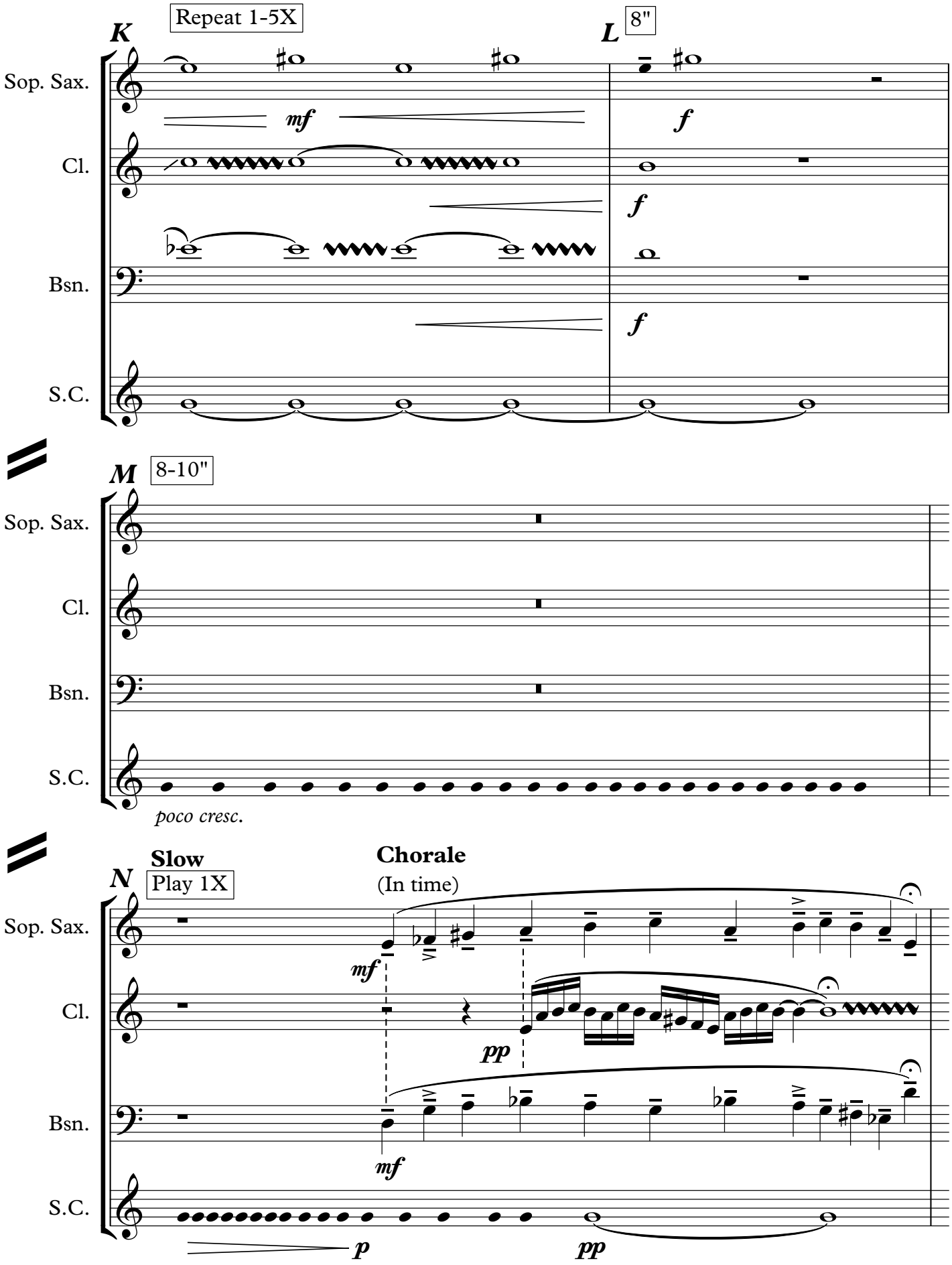
Sarah Wald






Tempo ad lib.; play 1X
10"
G
H
Sop. Sax.
Play only once, tempo ad lib.
Cl.
niente
Bsn.
mp
S.C.
pp


12"
20"
I
J
(breathe as necessary)
tr
Sop. Sax.
p possibile
Cl.
mp
poco
Bsn.
poco
S.C.

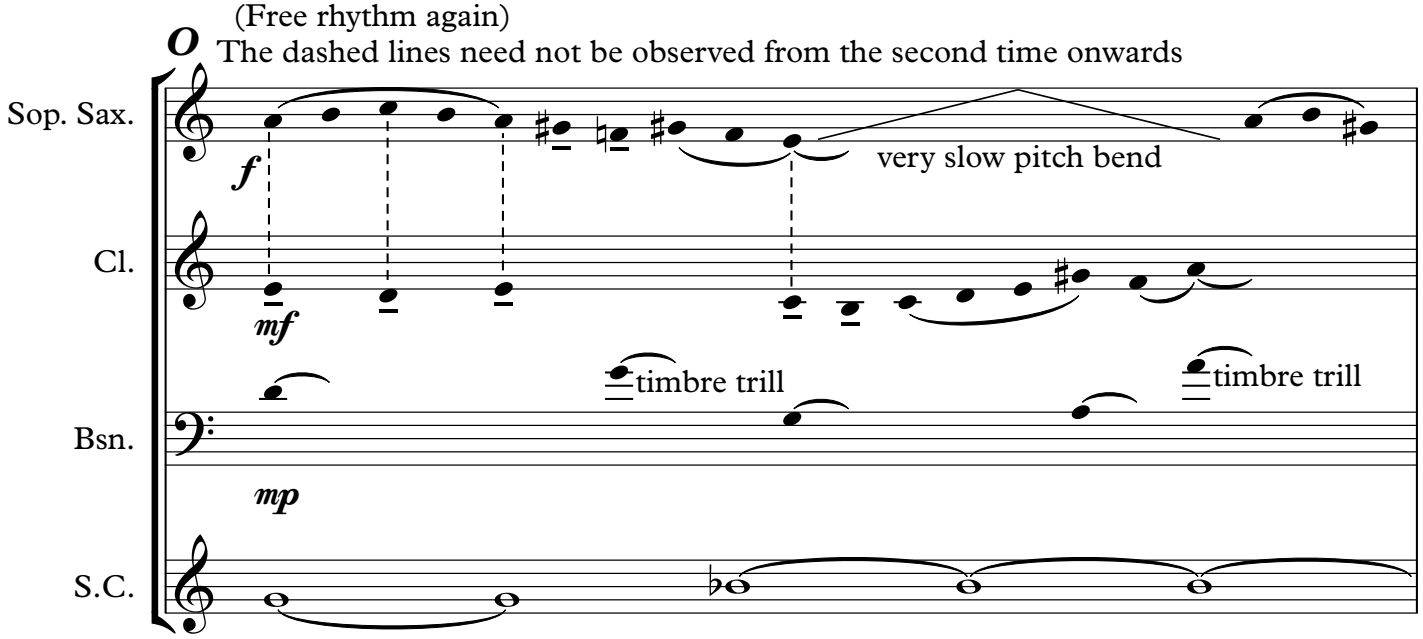

K
Repeat 1-5X
L
8"
Sop. Sax.
Cl.
Bsn.
S.C.
mf
f
M
8-10"
poco cresc.
N
Slow
Play 1X
Chorale
(In time)
pp
p

Slow

Repeat 1-5X

(Free rhythm again)

The dashed lines need not be observed from the second time onwards

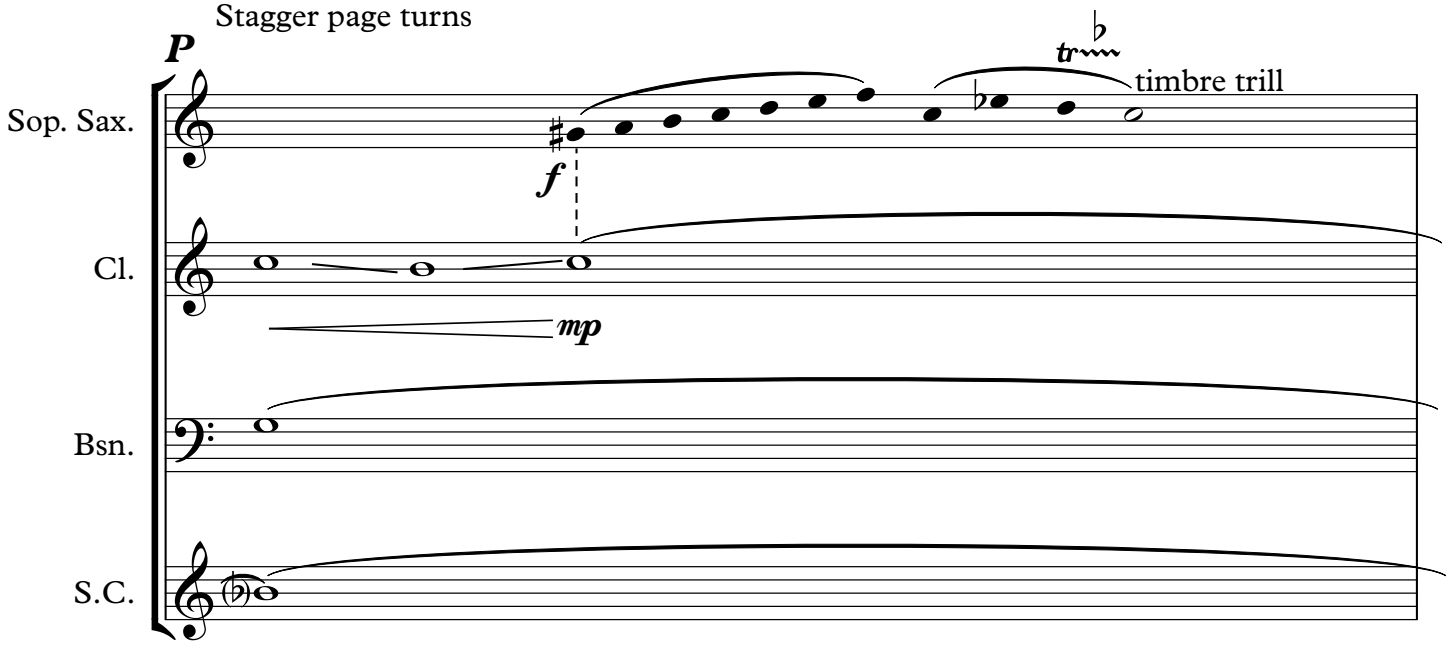


A Little Faster

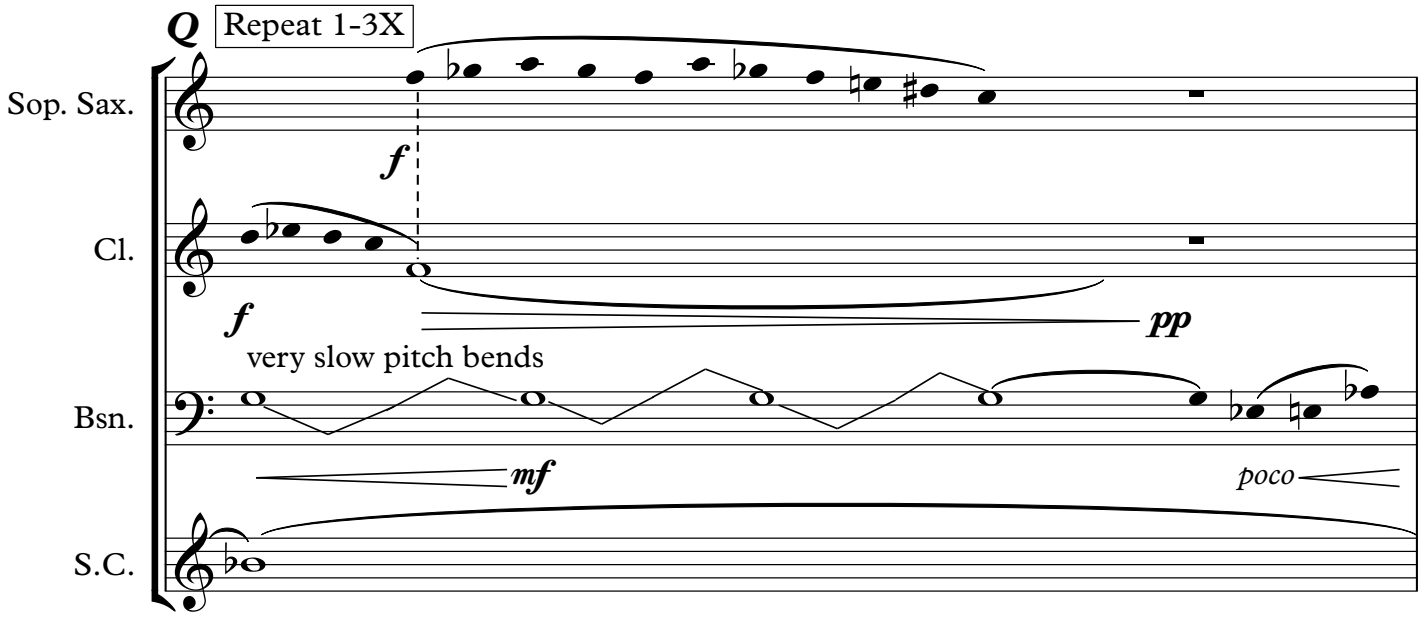
Repeat 1-5X

The dashed line need not be observed from the second time onwards

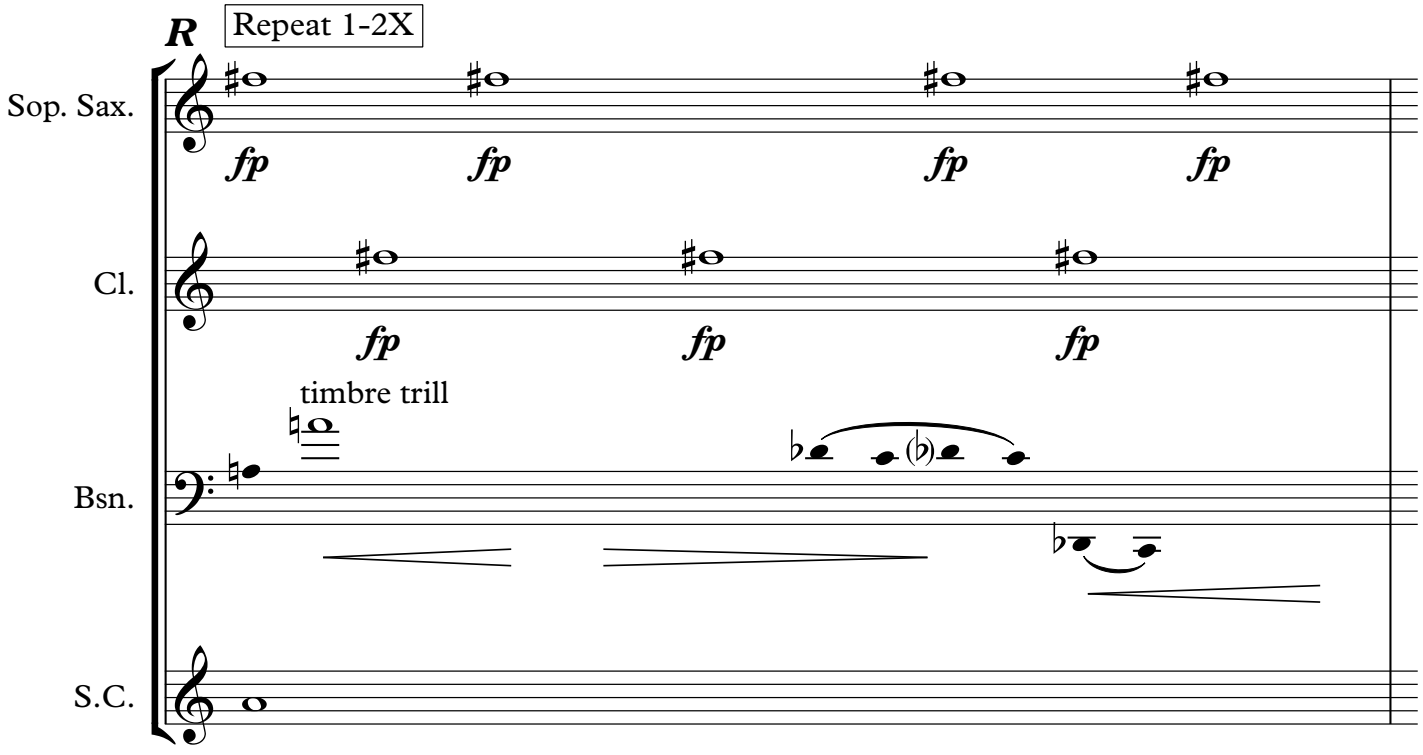
Stagger page turns



If figures repeat, the dashed line need not be observed from the second time onwards



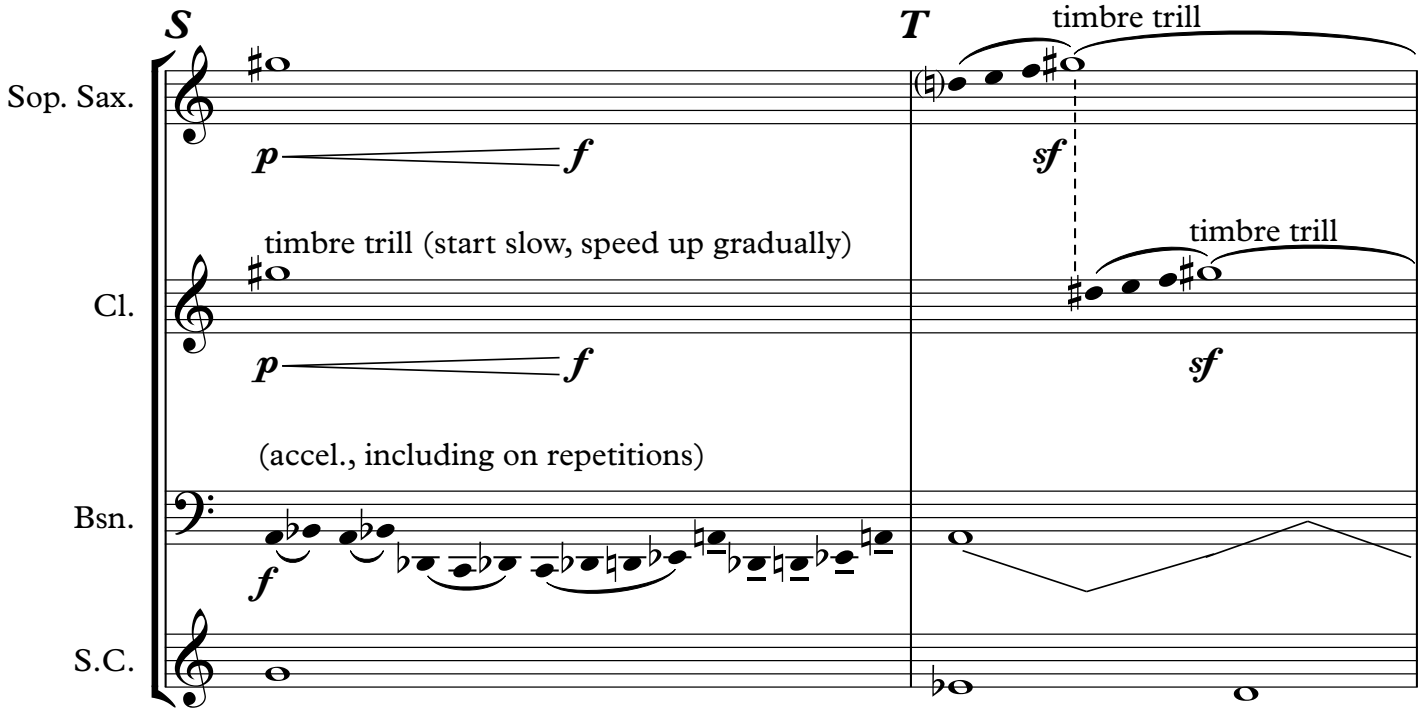
Entrances should be staggered randomly and at irregular time intervals
Stagger page turns



poco a poco accel.

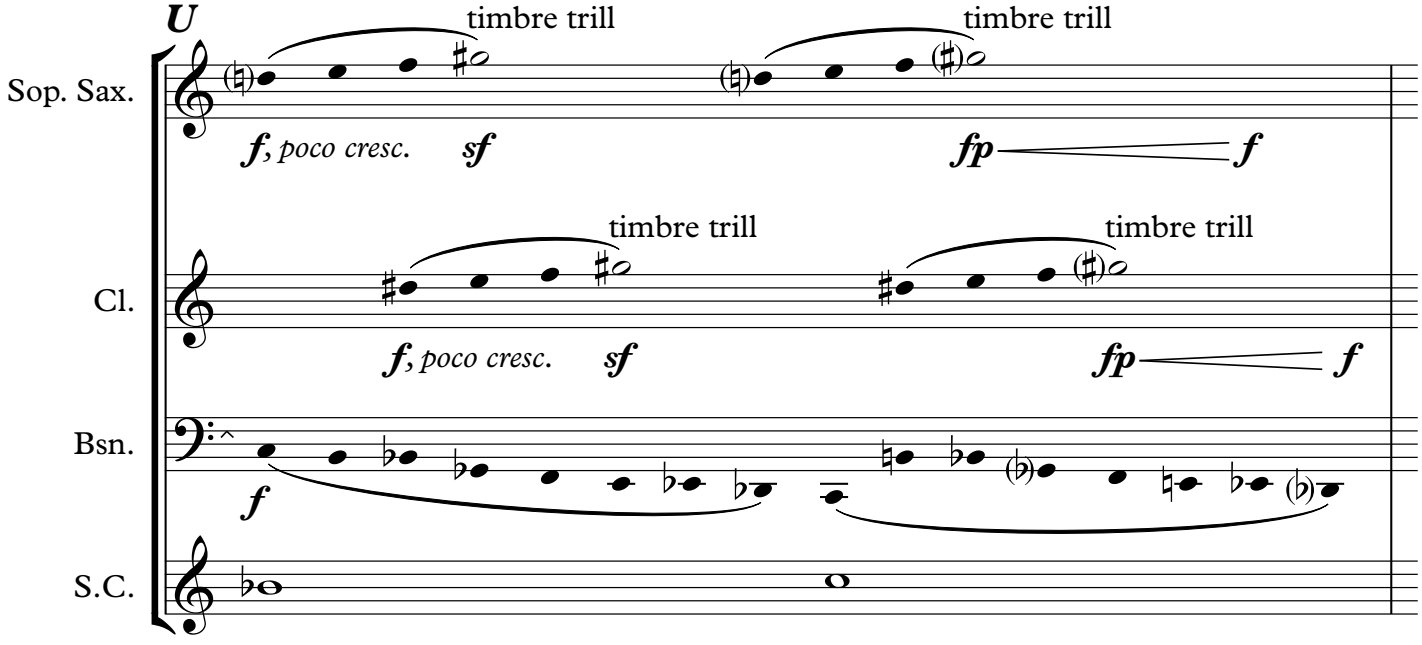
Repeat 2X

No Repeats



Repeat 2X

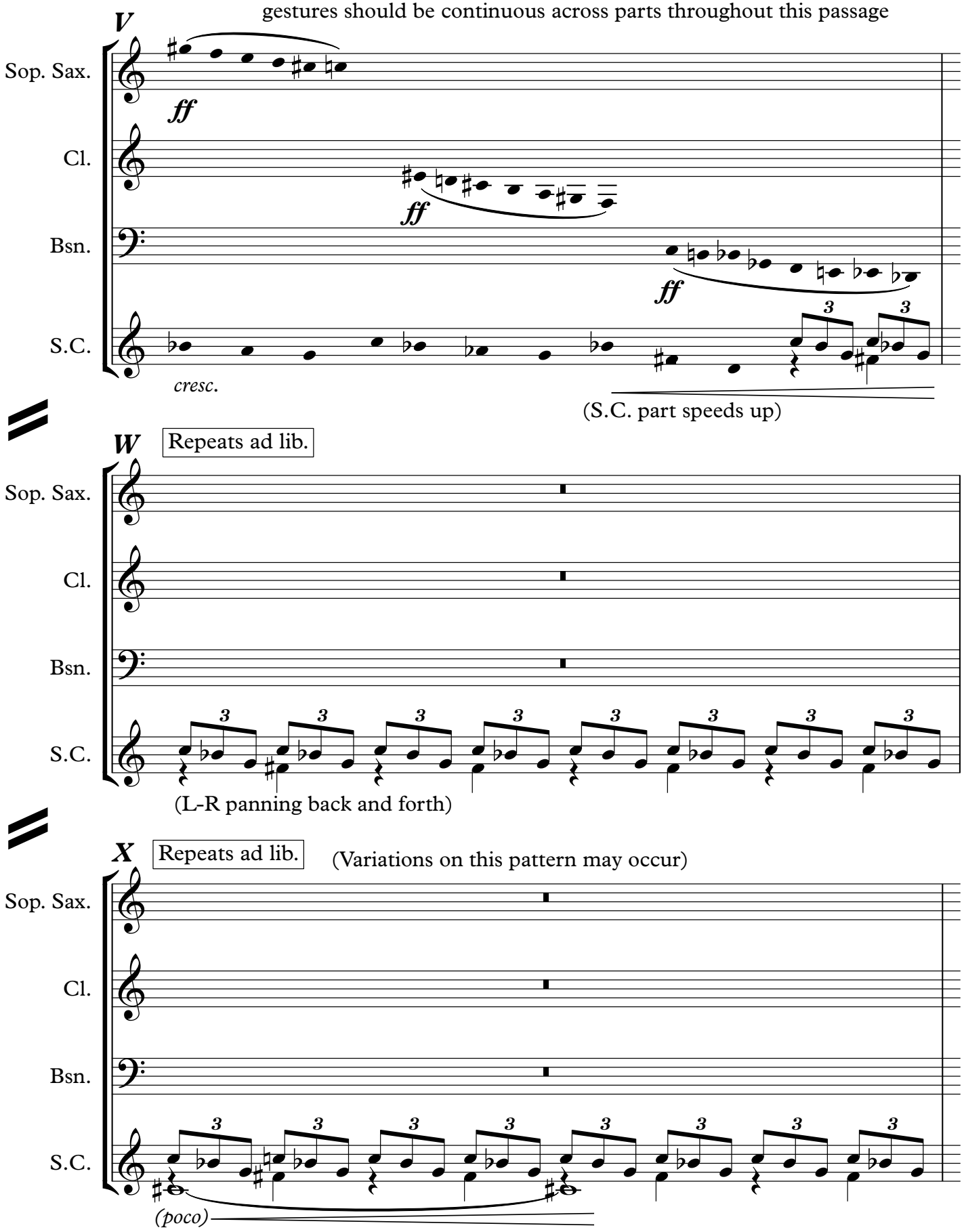
Sax and clarinet overlap randomly; bassoon part is independent; all parts should stagger brief rests to turn the page



Fast

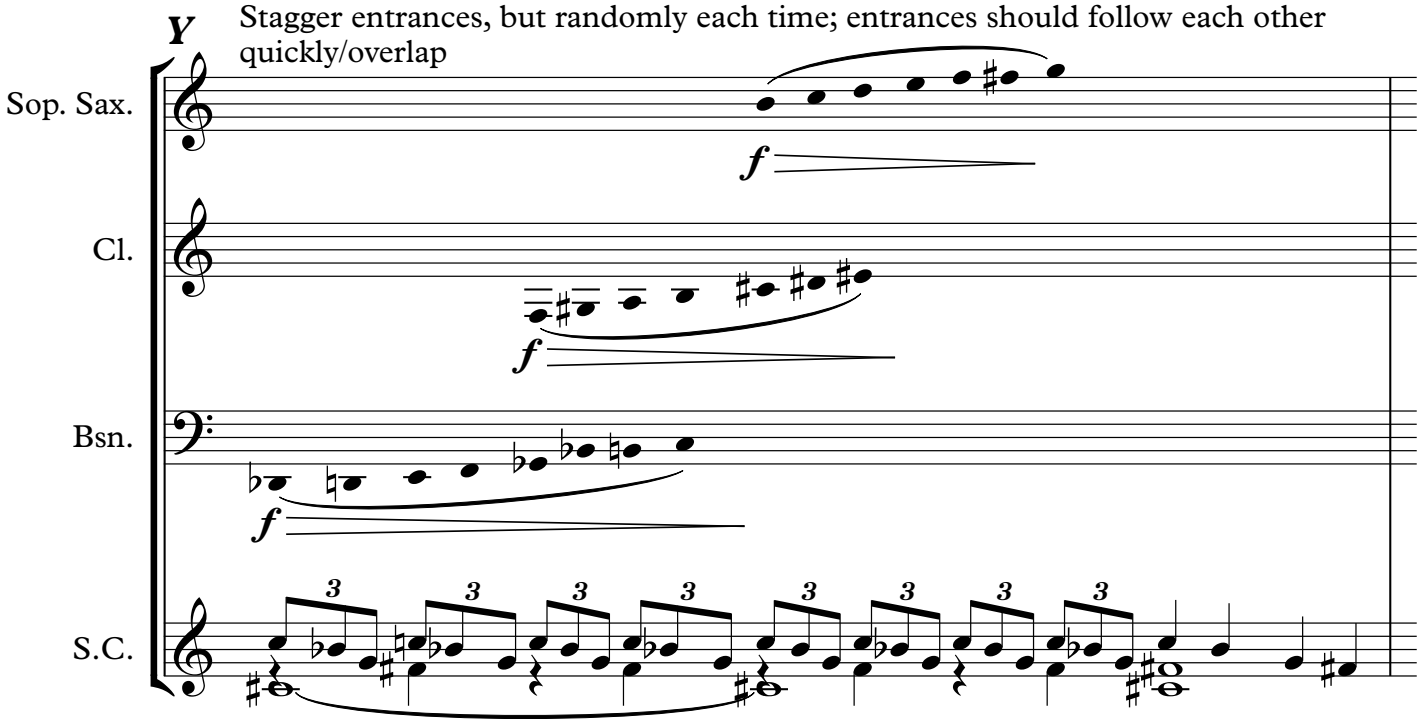
Repeat ad lib.

Stagger entrances, but randomly each time; entrances should start far apart and get closer and closer together, starting to overlap; melodic gestures should be continuous across parts throughout this passage



Repeat ad lib.

Stagger entrances, but randomly each time; entrances should follow each other quickly/overlap

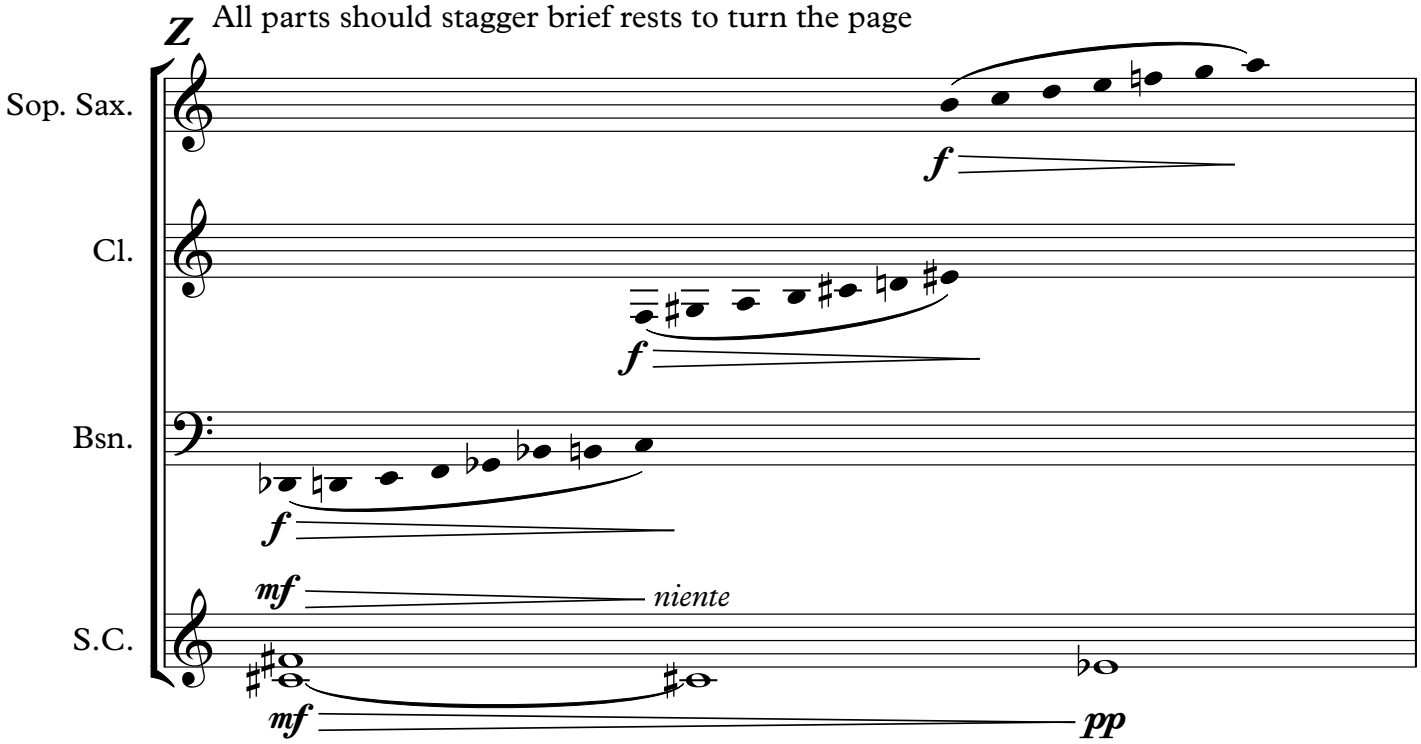


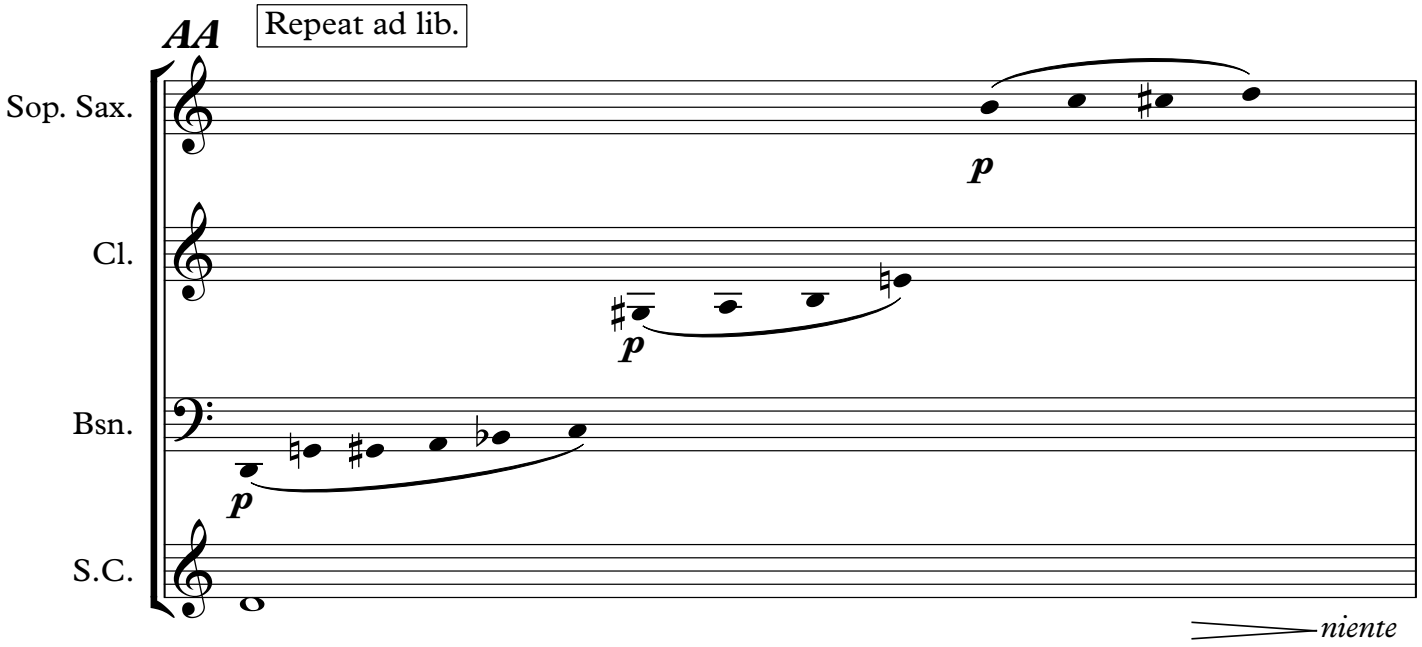
(S.C. part starts slowing down)

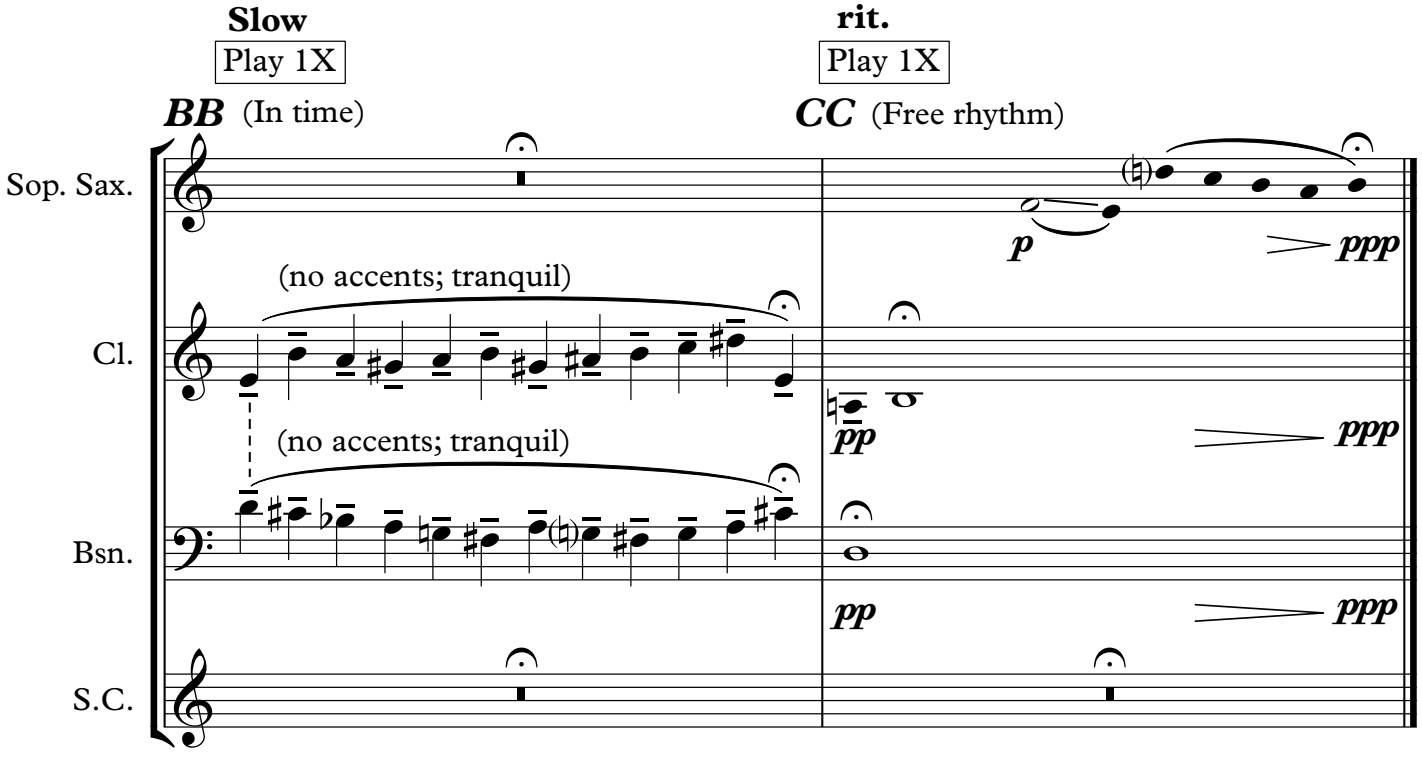
rit.

Repeat ad lib.

All parts should stagger brief rests to turn the page




rit. (scales become slower and further spaced apart)
AA
Repeat ad lib.
Sop. Sax.
Cl.
Bsn.
S.C.
p
p
p
niente


Slow
Play 1X
BB (In time)
rit.
Play 1X
CC (Free rhythm)
Sop. Sax.
Cl.
Bsn.
S.C.
(no accents; tranquil)
(no accents; tranquil)
p
ppp
pp
ppp
pp
ppp

"Lavava y Suspirava": Fantasy on a Sephardic Romance

for chamber orchestra

Sarah Wald

Score in C

Written for the UC Davis Sinfonietta

February 2020

Instrumentation:

Flute (doubling piccolo)
Oboe (doubling English horn)
Clarinet
Bass Clarinet

Horn
Tenor Trombone

Piano (doubling celesta)
Harpsichord (with double manual)

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Program Note:

This piece is based on the melody of the Sephardic romance "Lavava y Suspirava." Romances were typically women's songs sung in domestic settings. This romance is based on the tale of Don Bueso and tells the story of a woman washing clothes by the river who spots a knight returning from war. As the song progresses, the knight recognizes her as his long-lost sister and takes her to the palace, calling for the gates to be opened so they can reunite with their mother.

Traditionally, romances such as this one would have been sung without accompaniment. However, there are a variety of readily available commercial recordings—with accompaniment—that I listened to for reference. These include recordings by Françoise Atlan, Montserrat Figueras/Jordi Savall, and Ensemble Lyrique Ibérique.

In my piece, melodic fragments from the original song are altered and recombined constantly throughout. The surprising modulation (the introduction of Ab that pivots to a new tetrachord) is present in the original melody.

Performance Note:

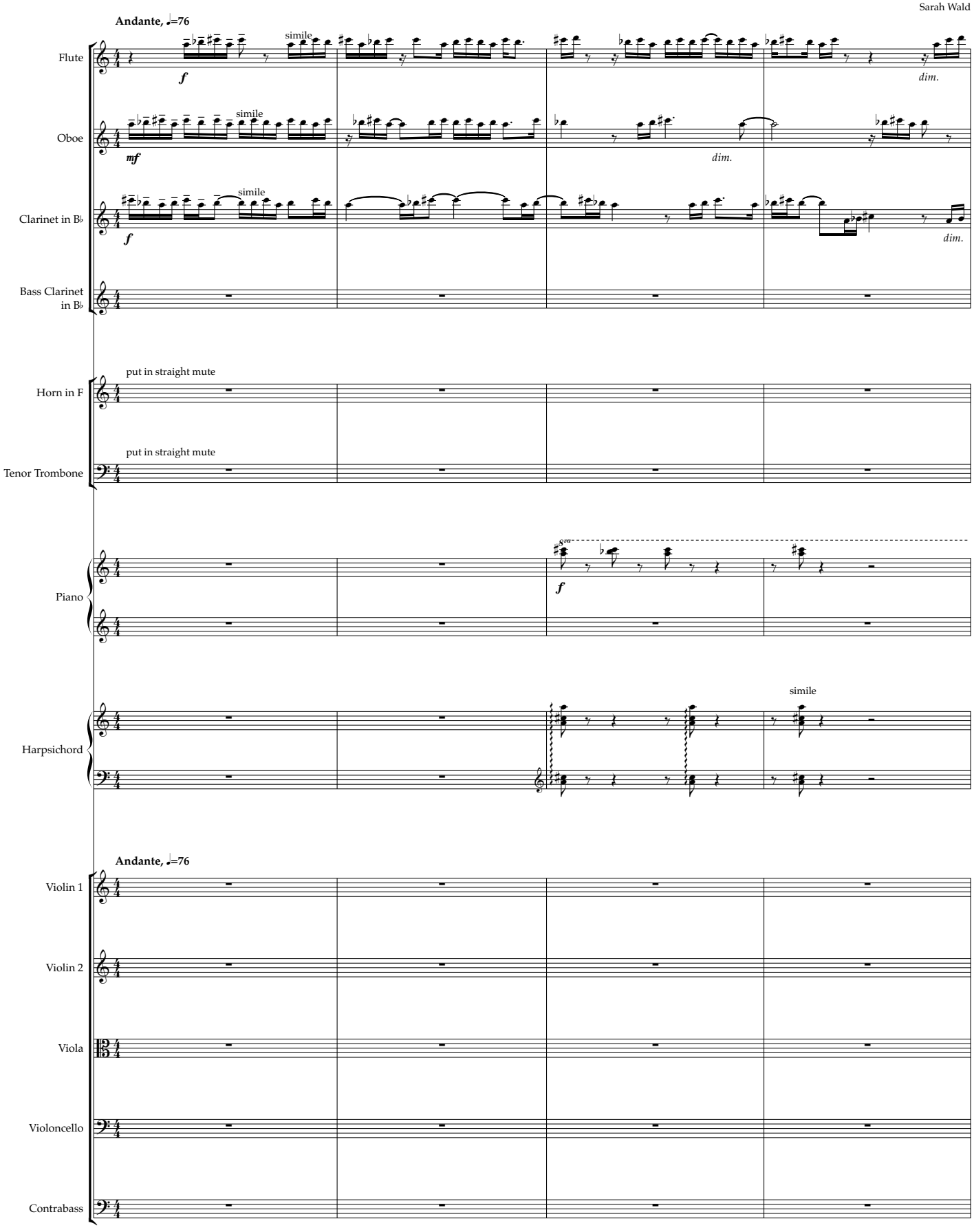
Melodic or rhythmic figures followed by a solid black line indicate that the figure is to repeat, at irregular intervals, for the duration of the solid line. See Letter D for an example. If multiple parts have this figure at the same time, as at Letter D, their entrances should not line up with each other or with the rest of the ensemble. Instructions for relative textural density are given in each instance. (In the parts, the solid line is written in the lower part of the bar to avoid confusion with multi-rests.)

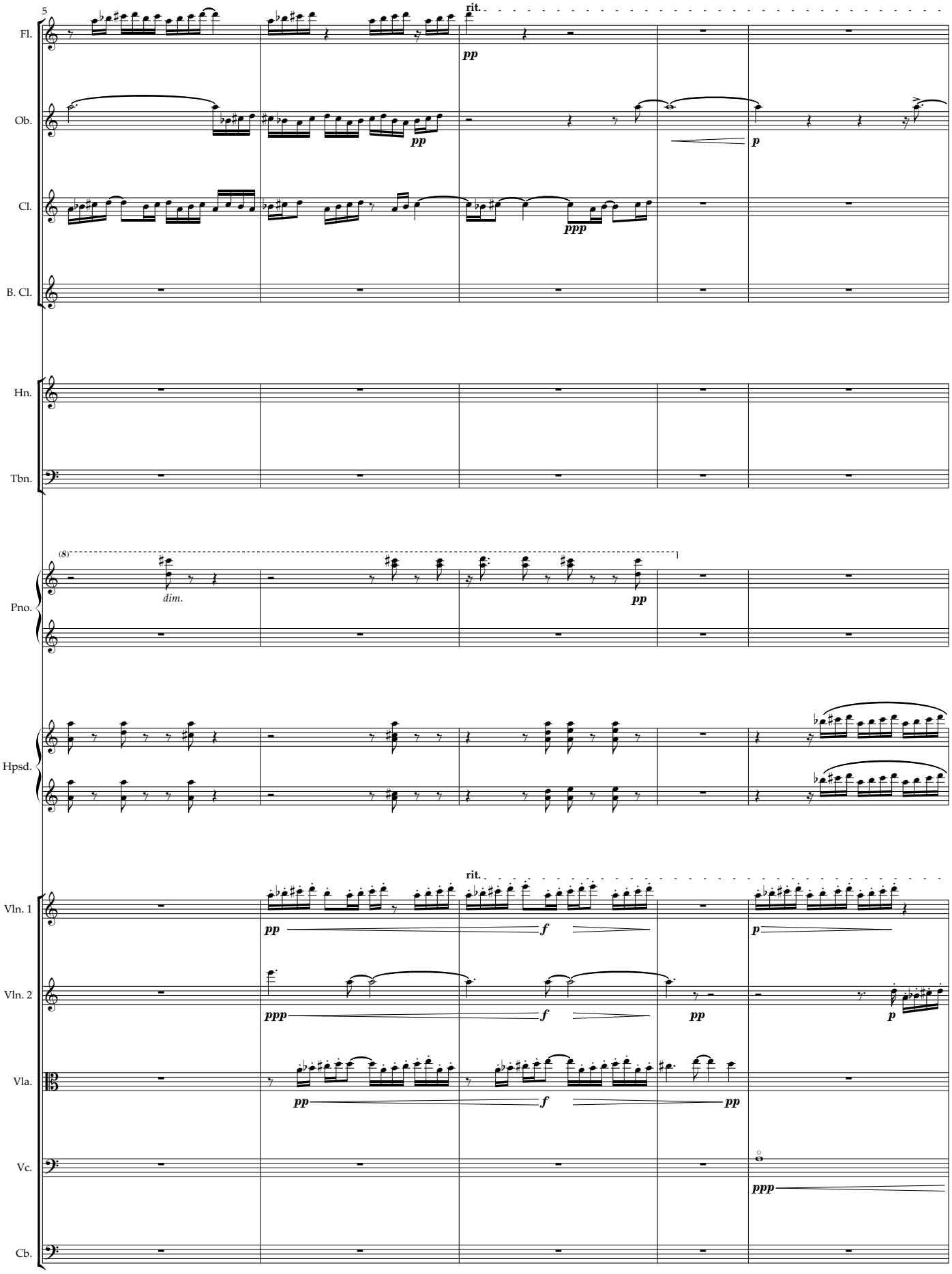
In rare cases in which cresc./dim. do not have a "goal" dynamic, the crescendo or diminuendo is meant to be a slight swell or tapering off.

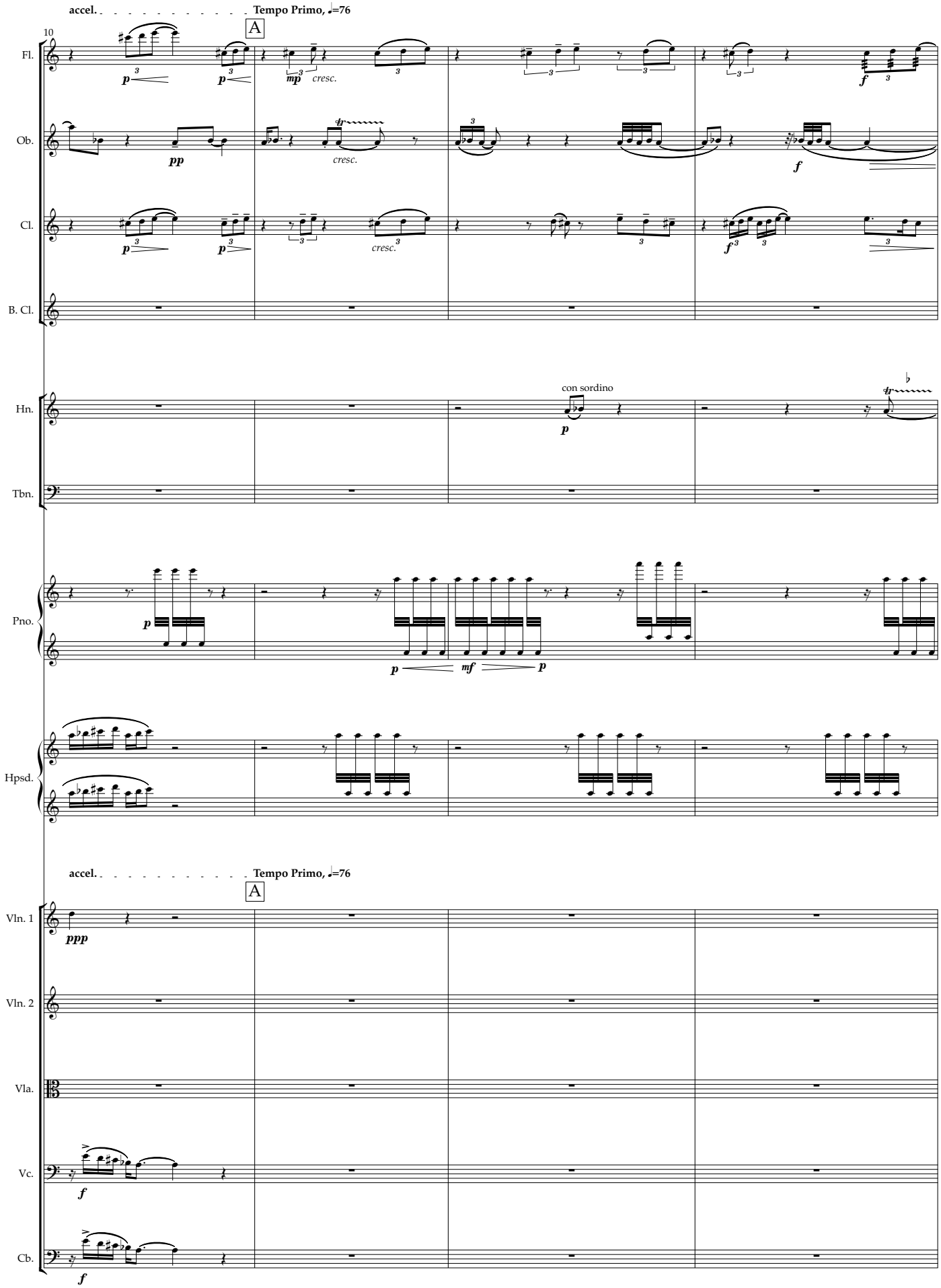
Score in C

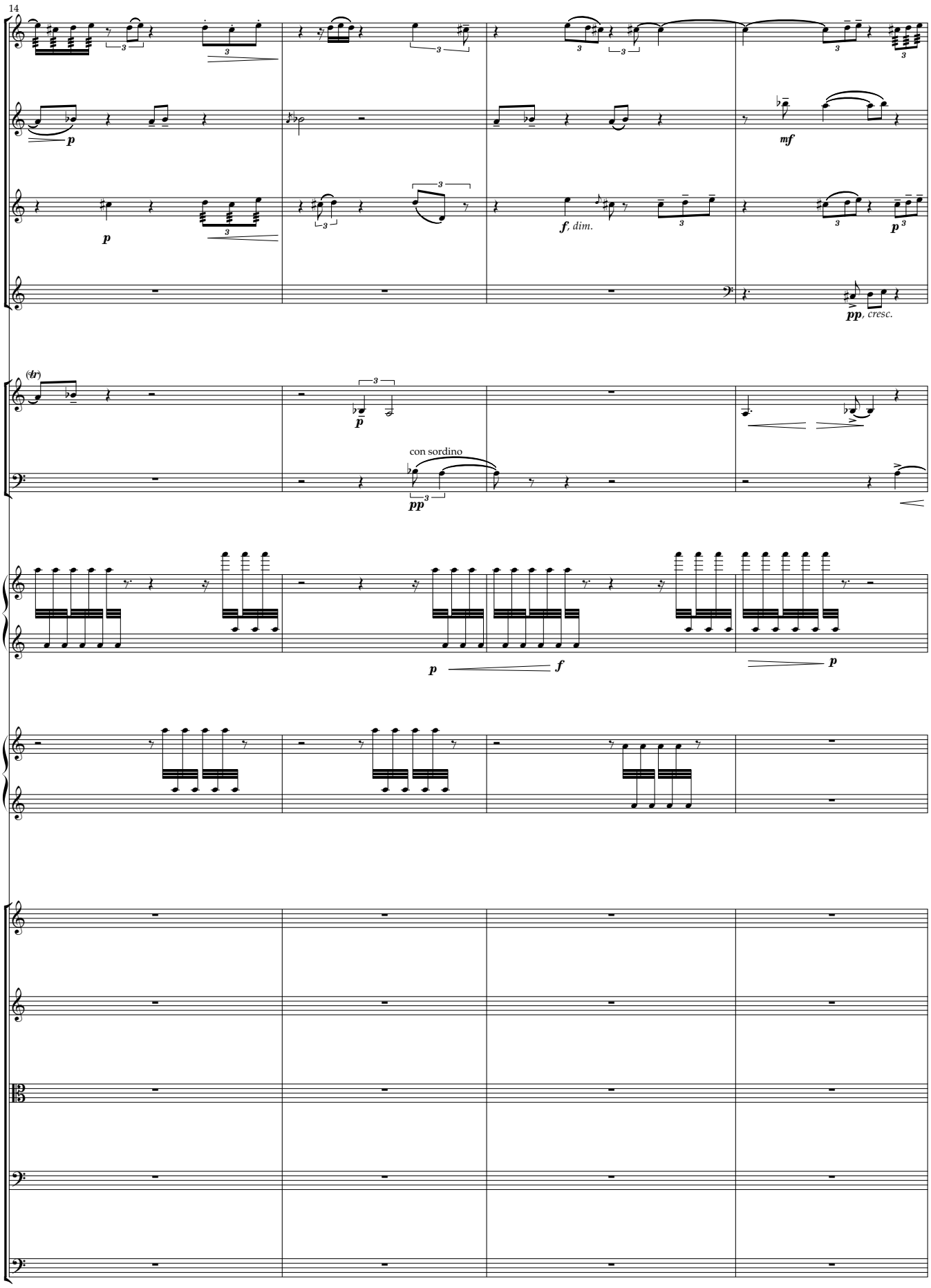
"Lavava y Suspirava": Fantasy on a Sephardic Romance

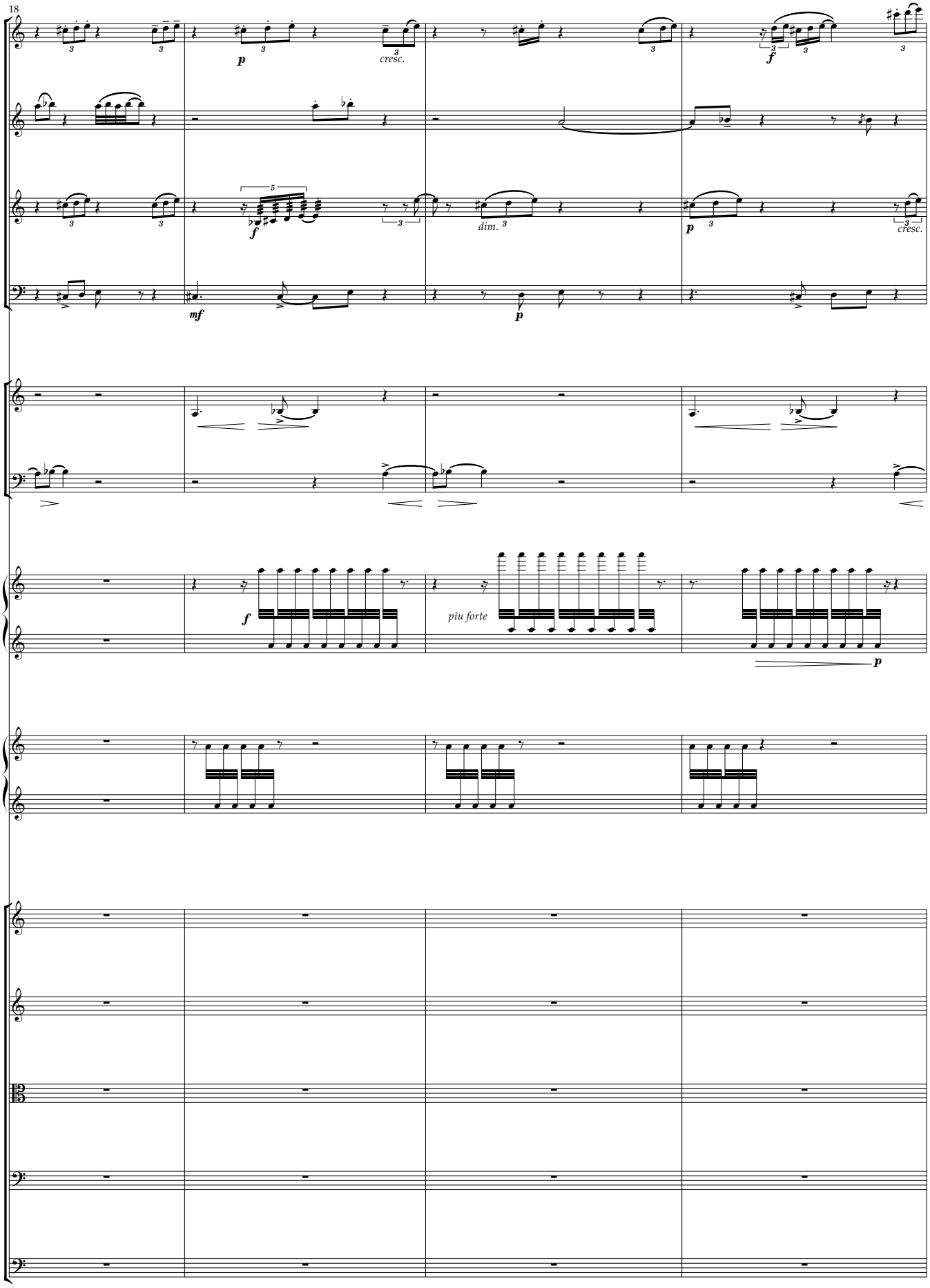
Sarah Wald

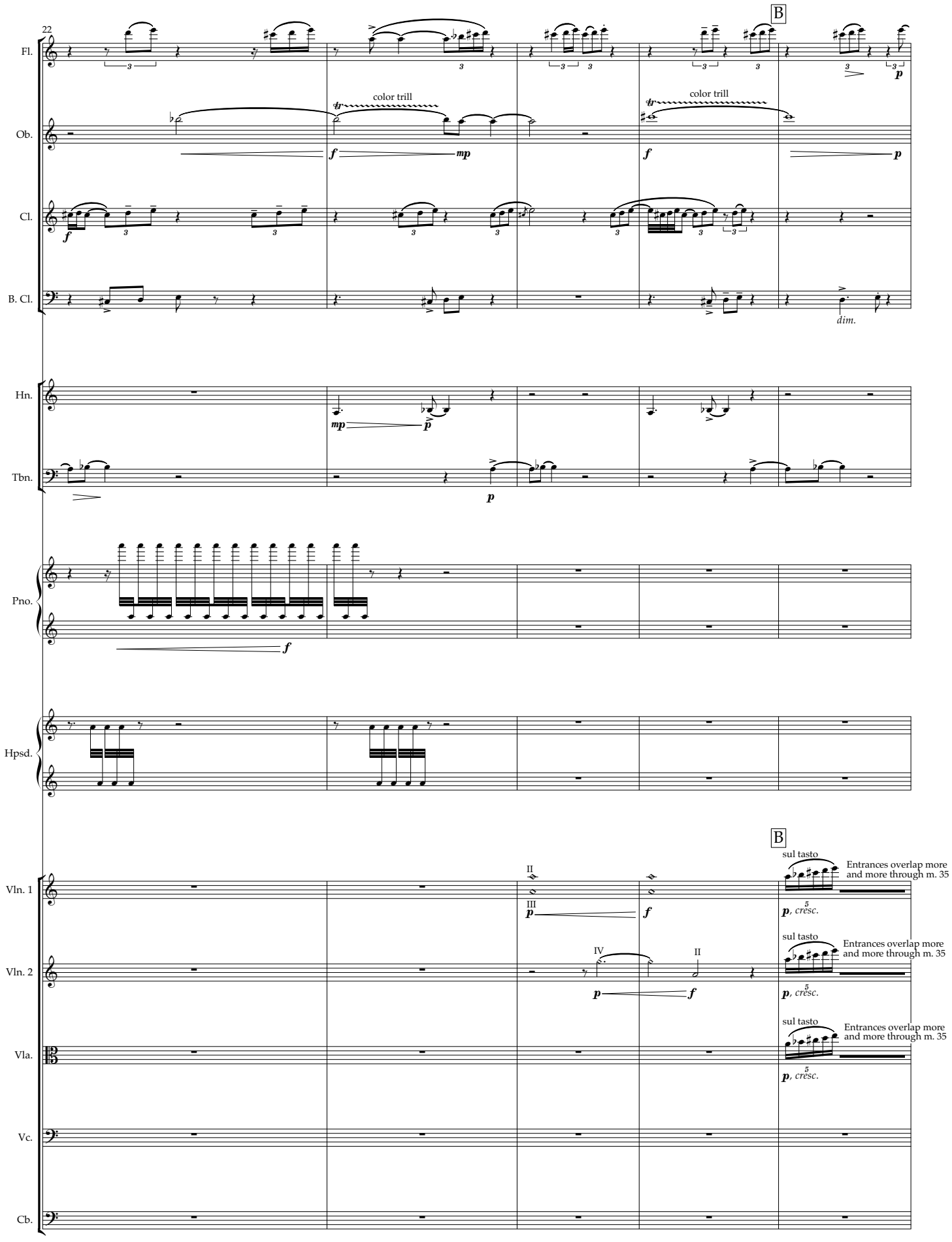


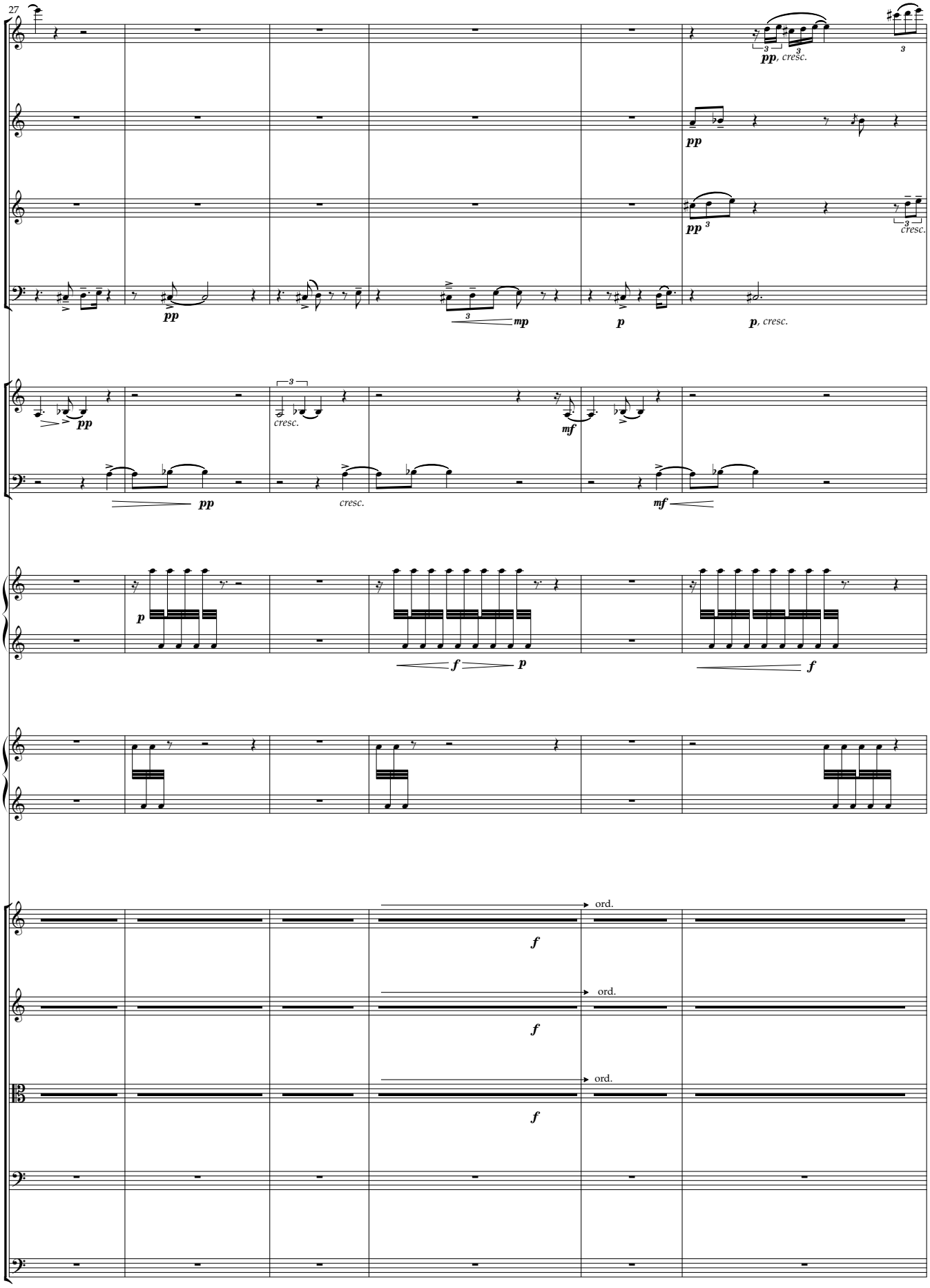

5
rit.
Fl.
pp
Ob.
pp
p
Cl.
ppp
B. Cl.
Hn.
Tbn.
(8)
dim.
pp
Pno.
Hpsd.
rit.
Vln. 1
pp
f
p
Vln. 2
ppp
f
pp
p
Vla.
pp
f
pp
Vc.
ppp
Cb.

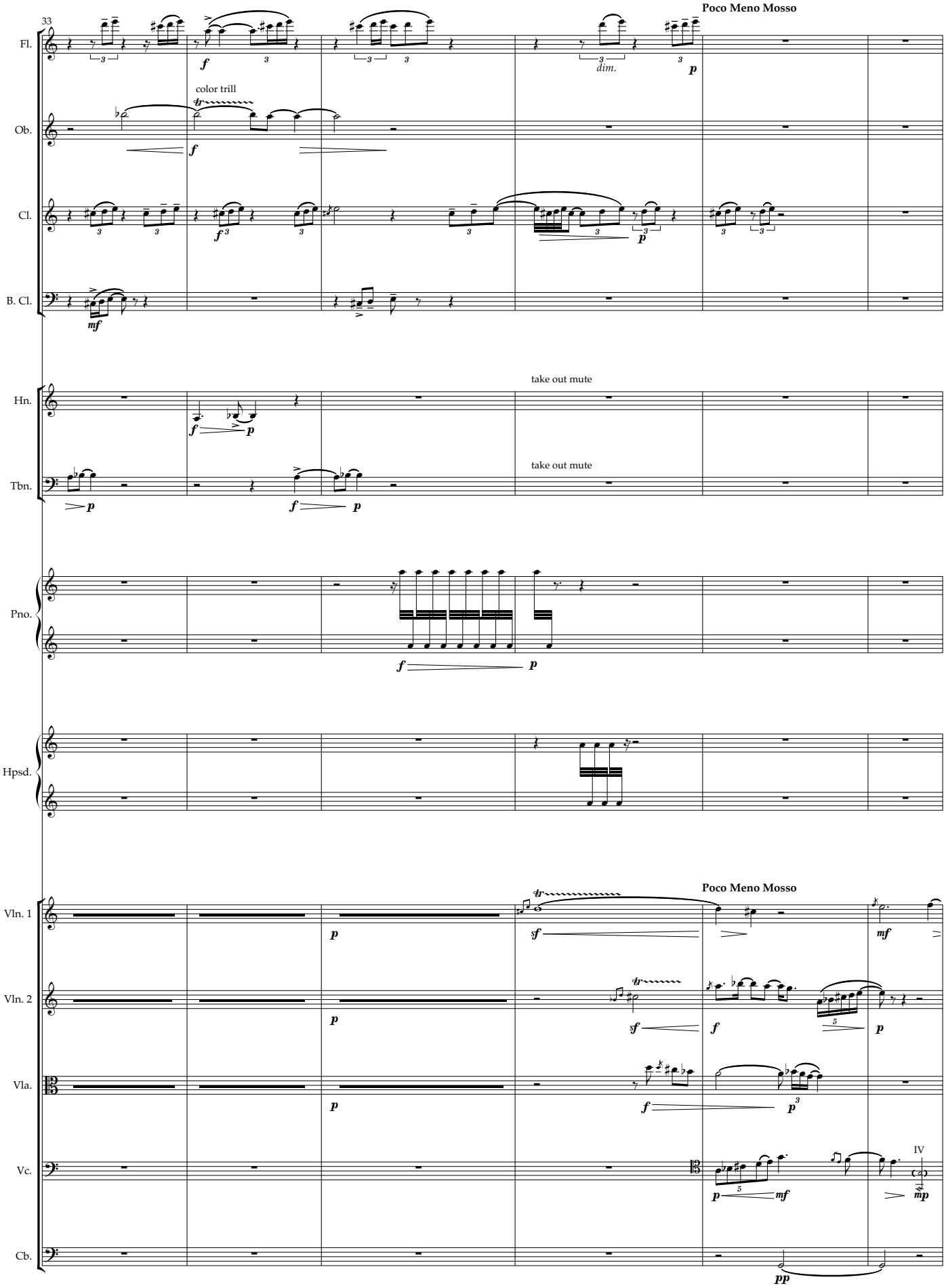

accel.
Tempo Primo, ♩=76
10
A
Fl.
Ob.
Cl.
B. Cl.
Hn.
con sordino
Tbn.
Pno.
Hpsd.
accel.
Tempo Primo, ♩=76
A
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

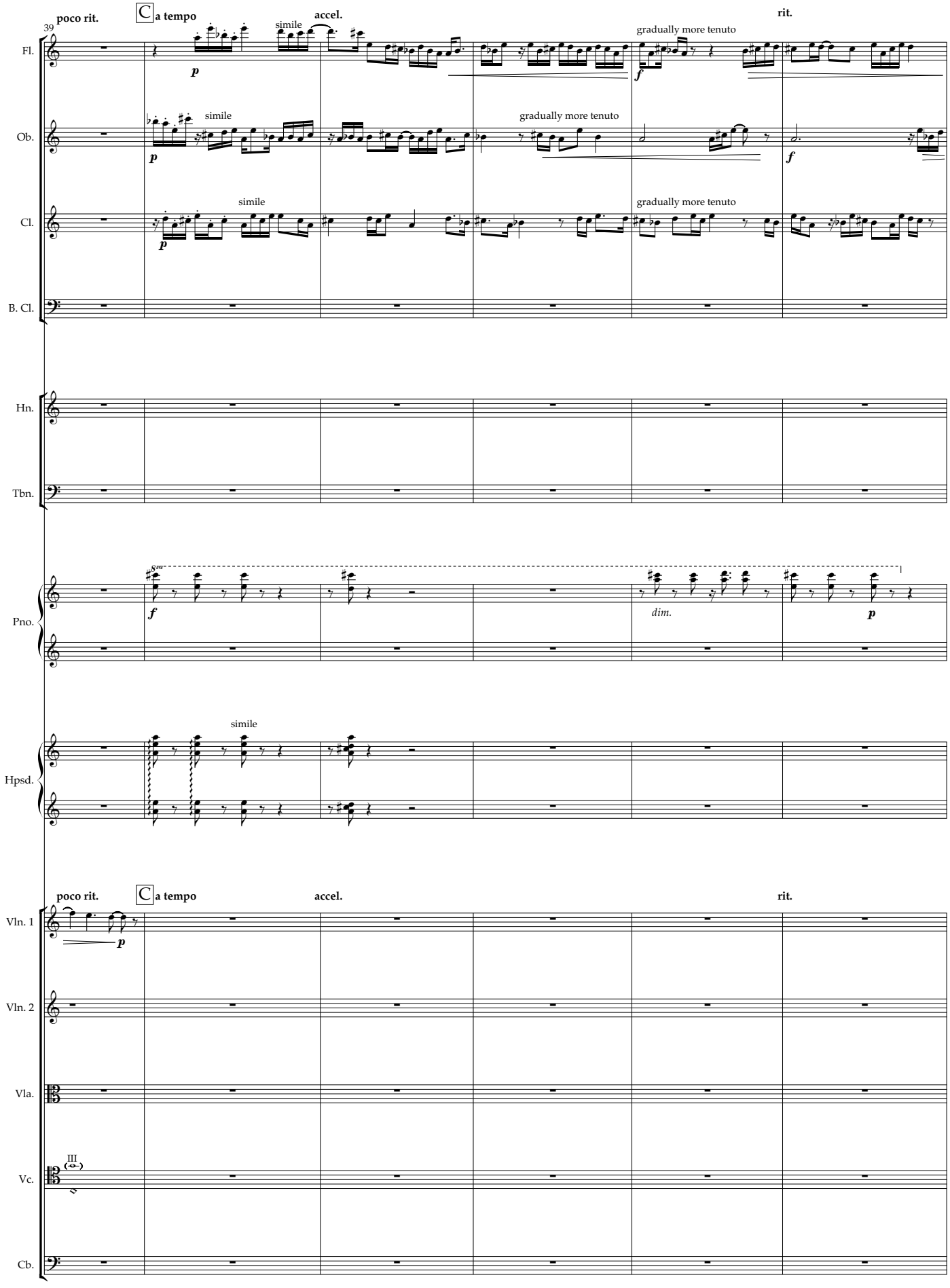

14
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
mf
f, dim.
pp, cresc.
(tr)
con sordino

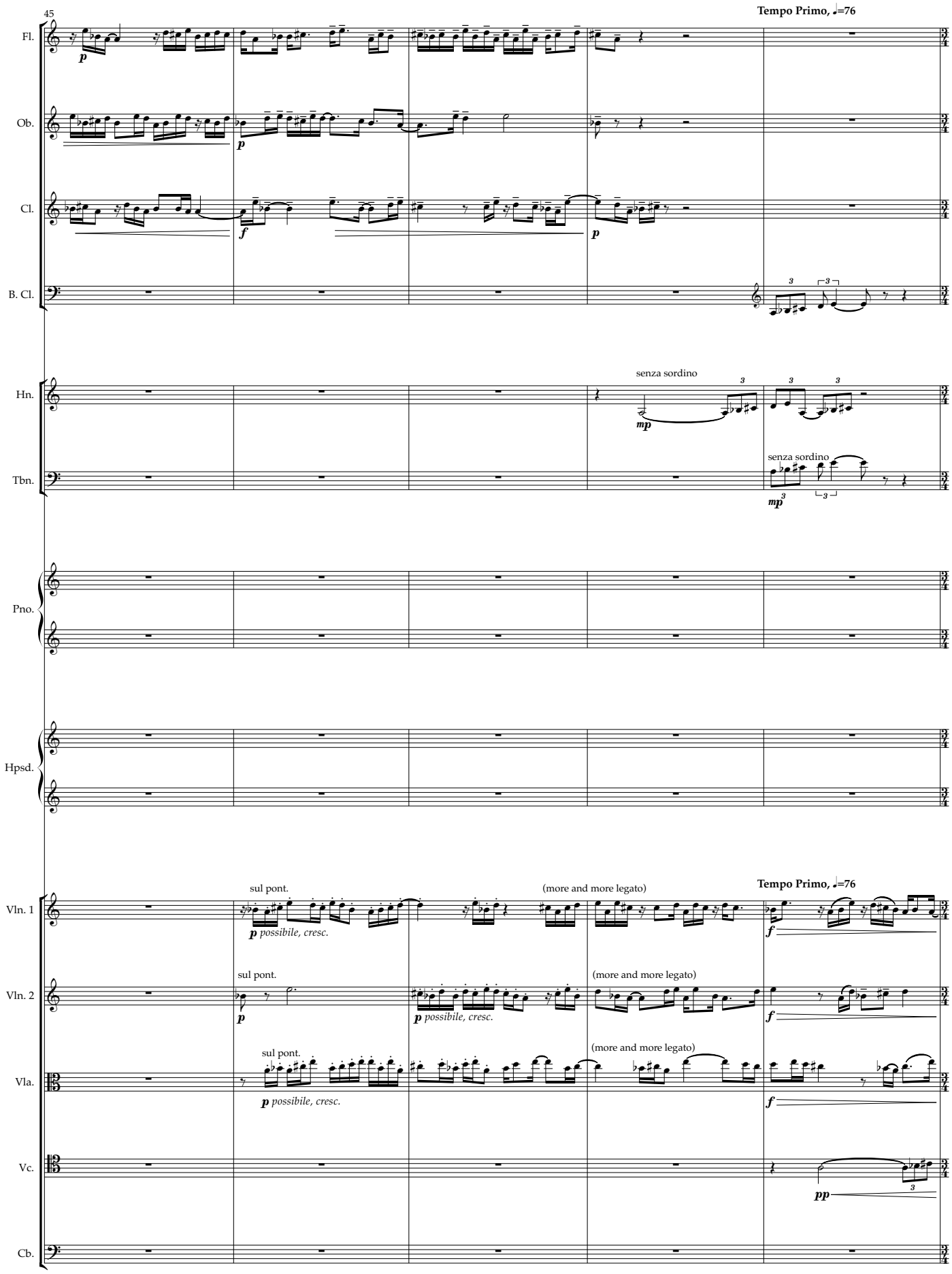

18
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
cresc.
f
mf
dim.
più forte

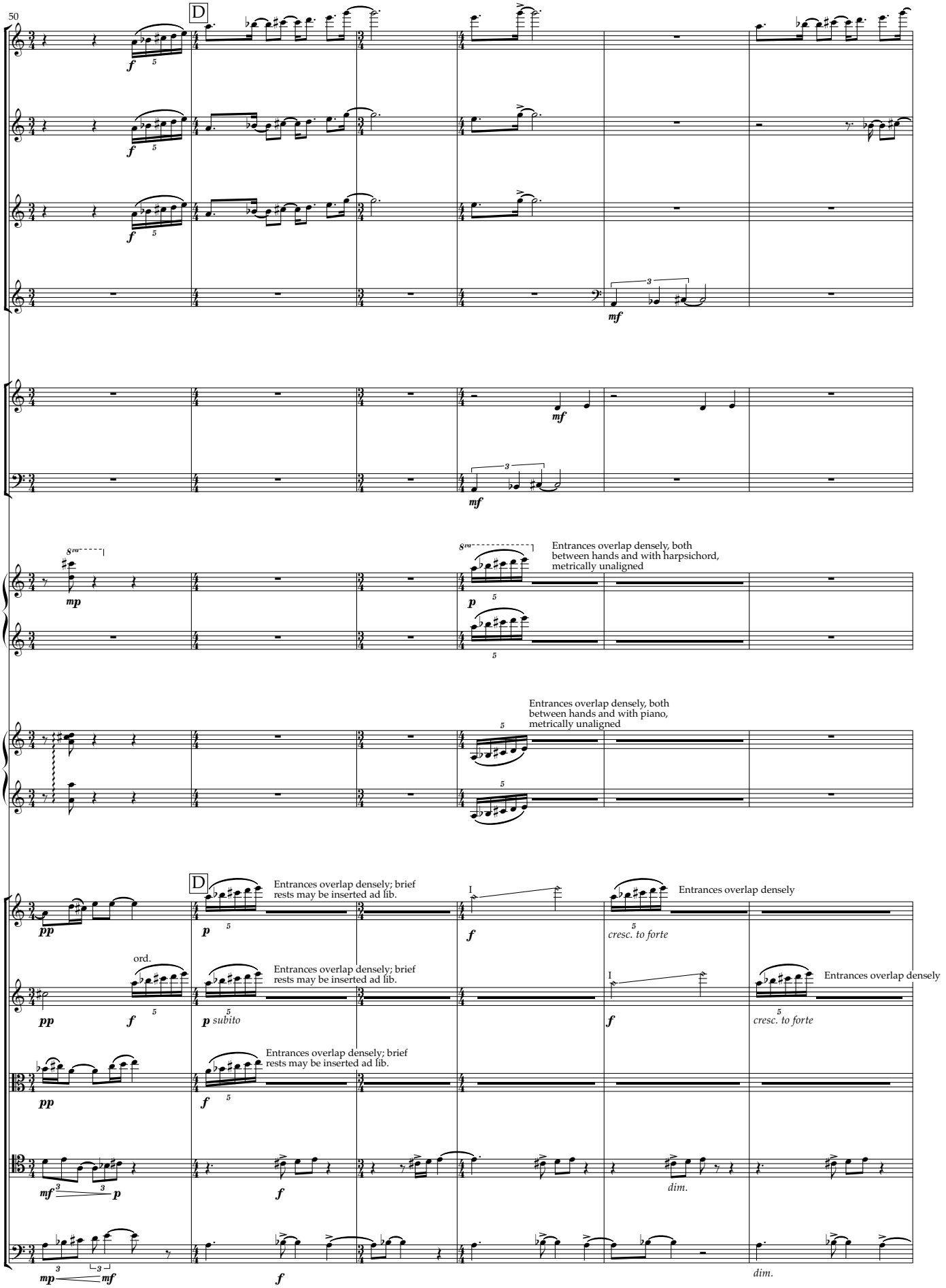

22
B
Fl.
Ob.
color trill
color trill
Cl.
B. Cl.
dim.
Hn.
Tbn.
Pno.
Hpsd.
B
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sul tasto
Entrances overlap more and more through m. 35
sul tasto
Entrances overlap more and more through m. 35
sul tasto
Entrances overlap more and more through m. 35

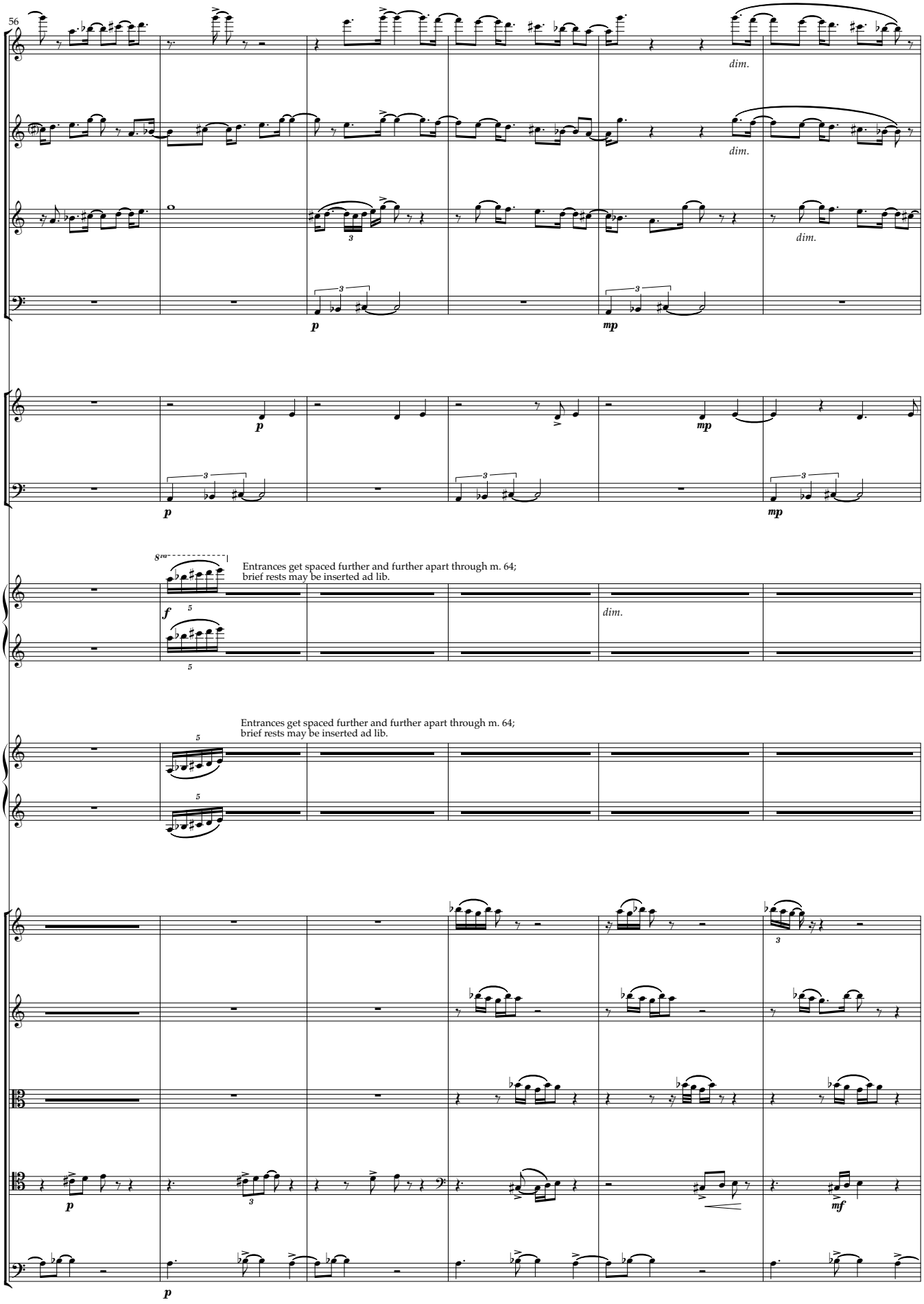

27
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp, cresc.
pp
pp
cresc.
mp
p
p, cresc.
cresc.
pp
cresc.
mf
pp
cresc.
mf
p
f
p
f
ord.
f
ord.
f
ord.
f

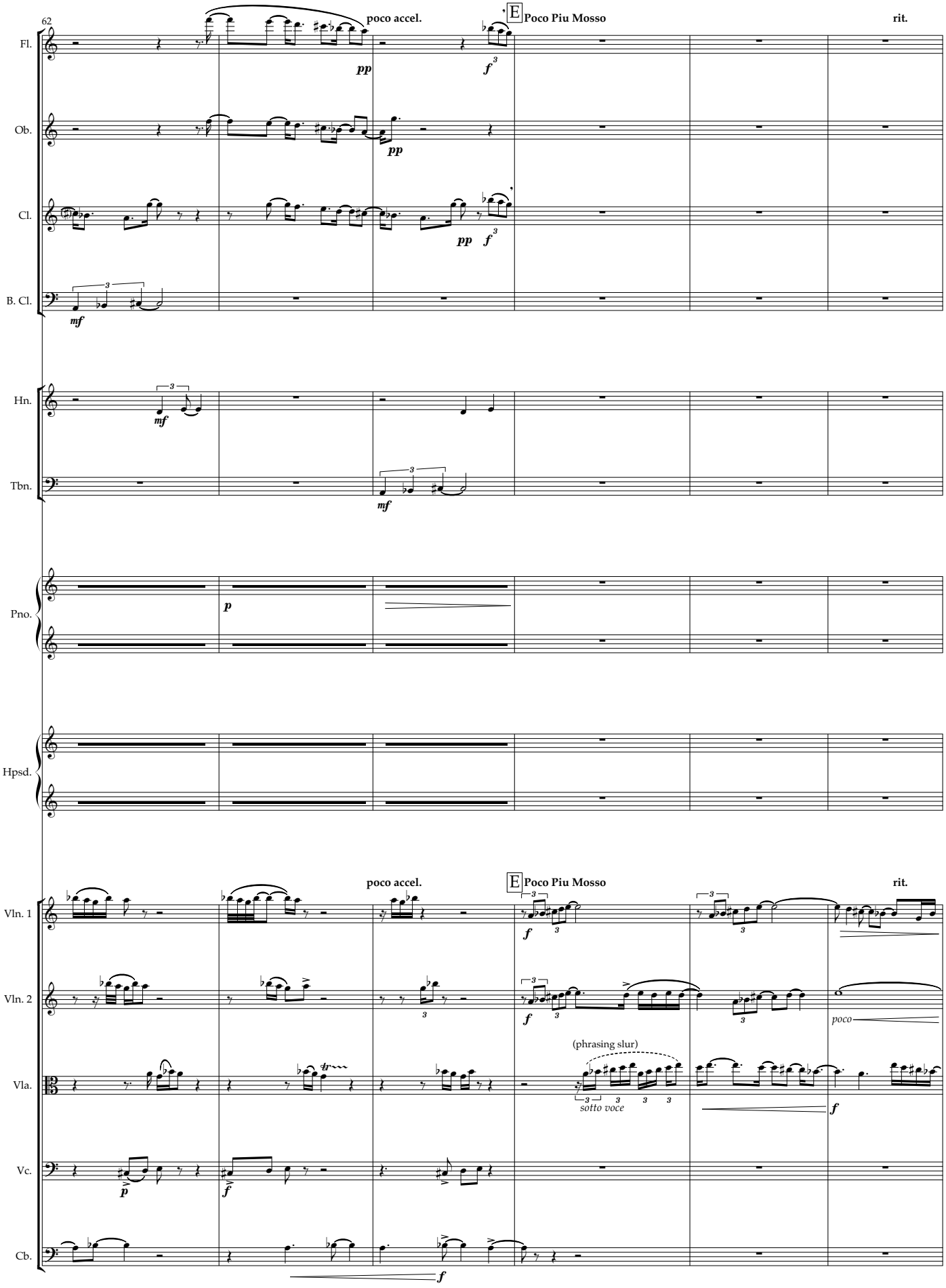

33
Poco Meno Mosso
Fl.
color trill
Ob.
Cl.
B. Cl.
take out mute
Hn.
take out mute
Tbn.
Pno.
Hpsd.
Poco Meno Mosso
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
IV

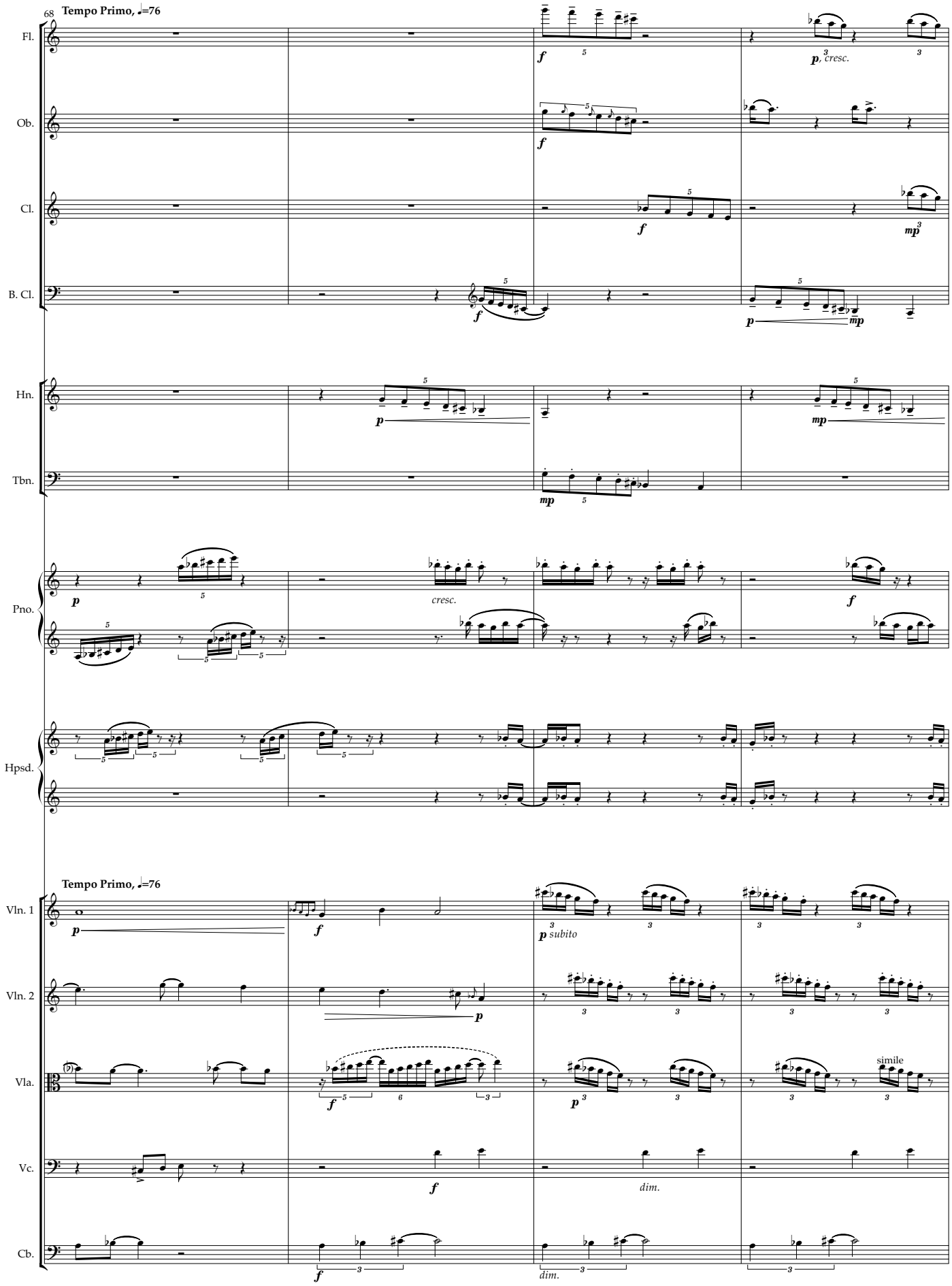

39
poco rit.
a tempo
accel.
rit.
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
simile
gradually more tenuto
dim.
8va
III

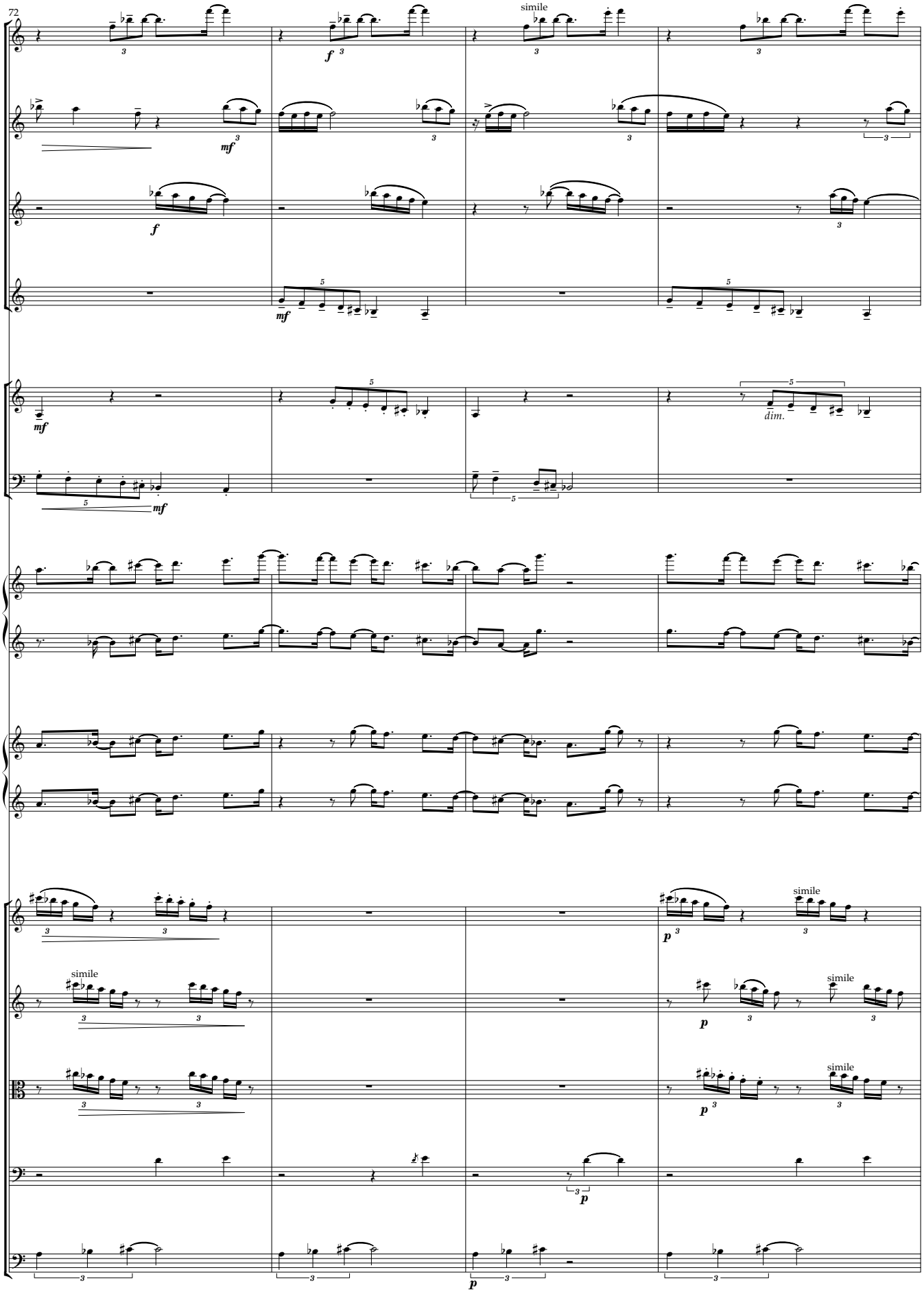

45
Tempo Primo, ♩=76
Fl.
Ob.
Cl.
B. Cl.
Hn.
senza sordino
Tbn.
senza sordino
Pno.
Hpsd.
Tempo Primo, ♩=76
Vln. 1
sul pont.
(more and more legato)
p possibile, cresc.
Vln. 2
sul pont.
(more and more legato)
p possibile, cresc.
Vla.
sul pont.
(more and more legato)
p possibile, cresc.
Vc.
Cb.

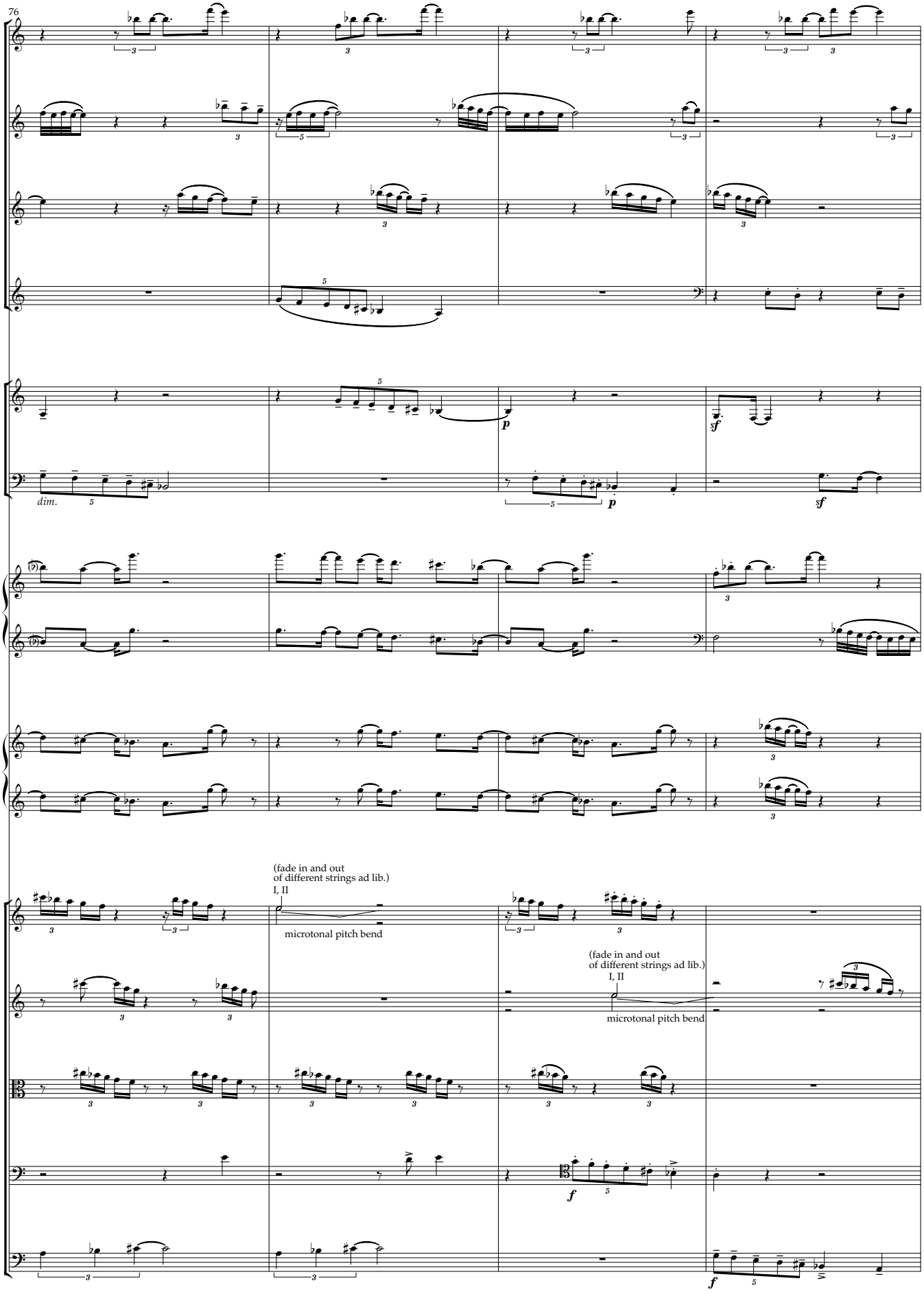

50
D
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Entrances overlap densely, both between hands and with harpsichord, metrically unaligned
Entrances overlap densely, both between hands and with piano, metrically unaligned
Entrances overlap densely; brief rests may be inserted ad lib.
Entrances overlap densely
ord.
subito
cresc. to forte
dim.

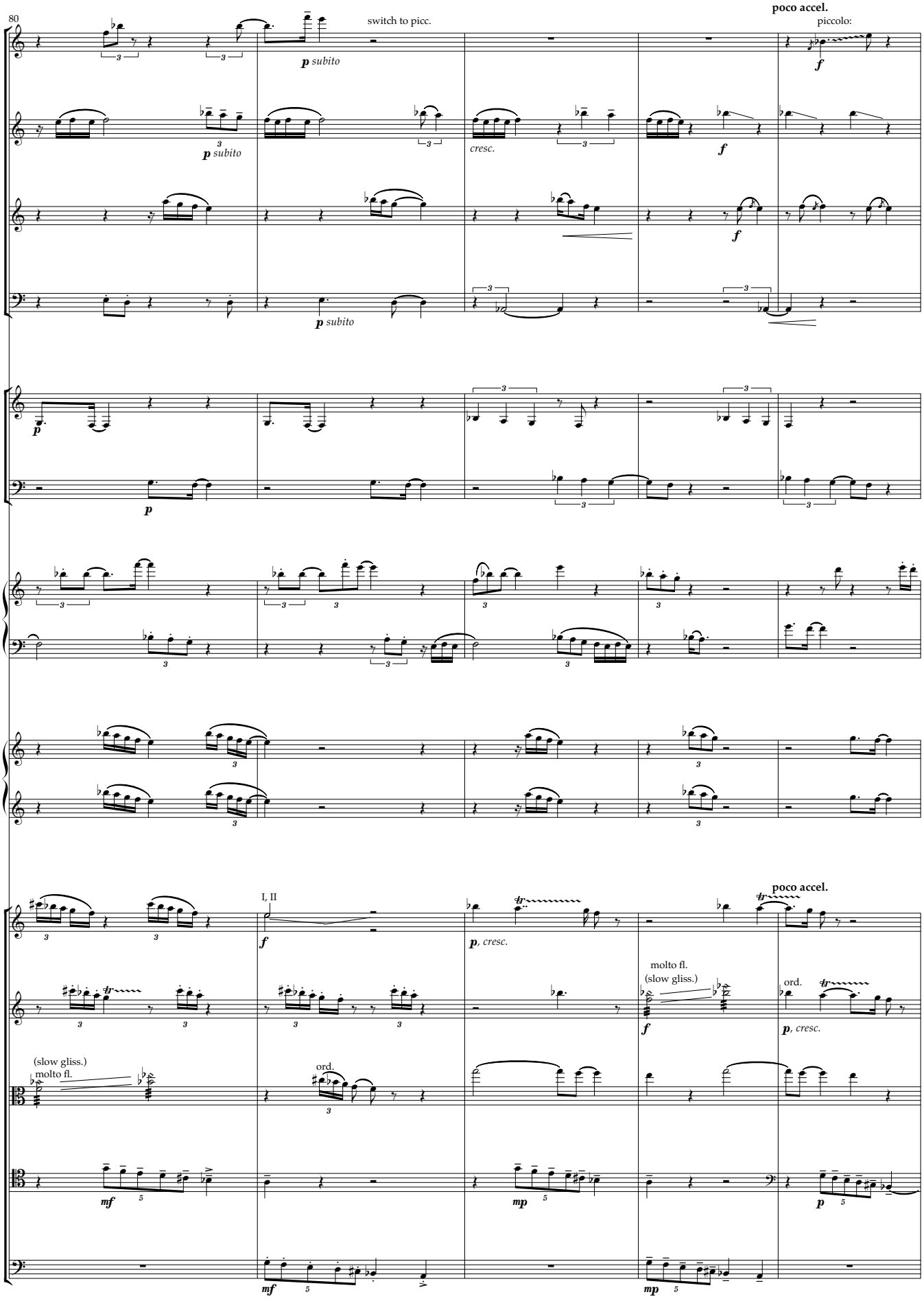

56
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
dim.
p
mp
f
mf
Entrances get spaced further and further apart through m. 64;
brief rests may be inserted ad lib.

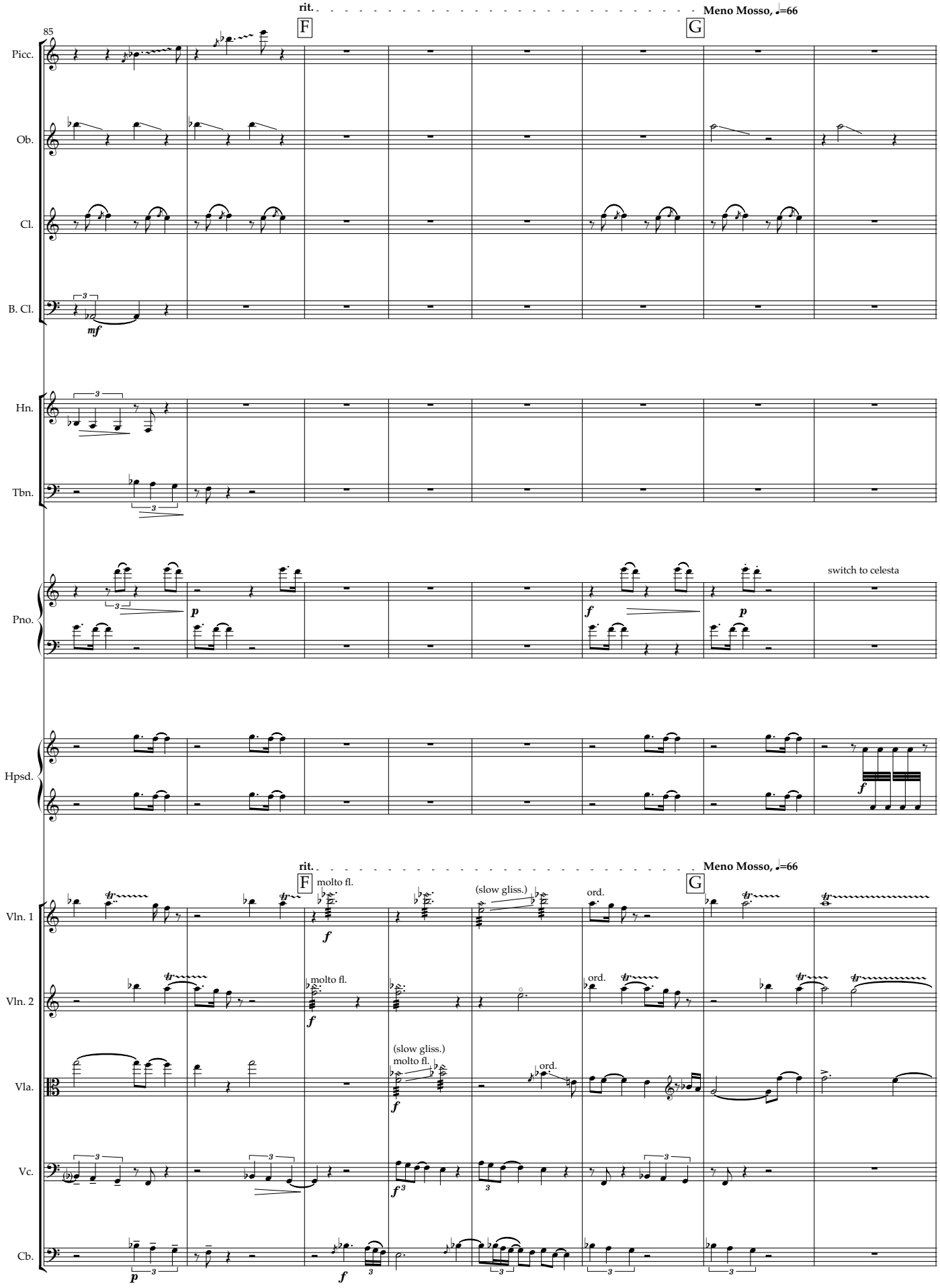

62
poco accel.
E Poco Piu Mosso
rit.
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
f
mf
p
(phrasing slur)
sotto voce
poco

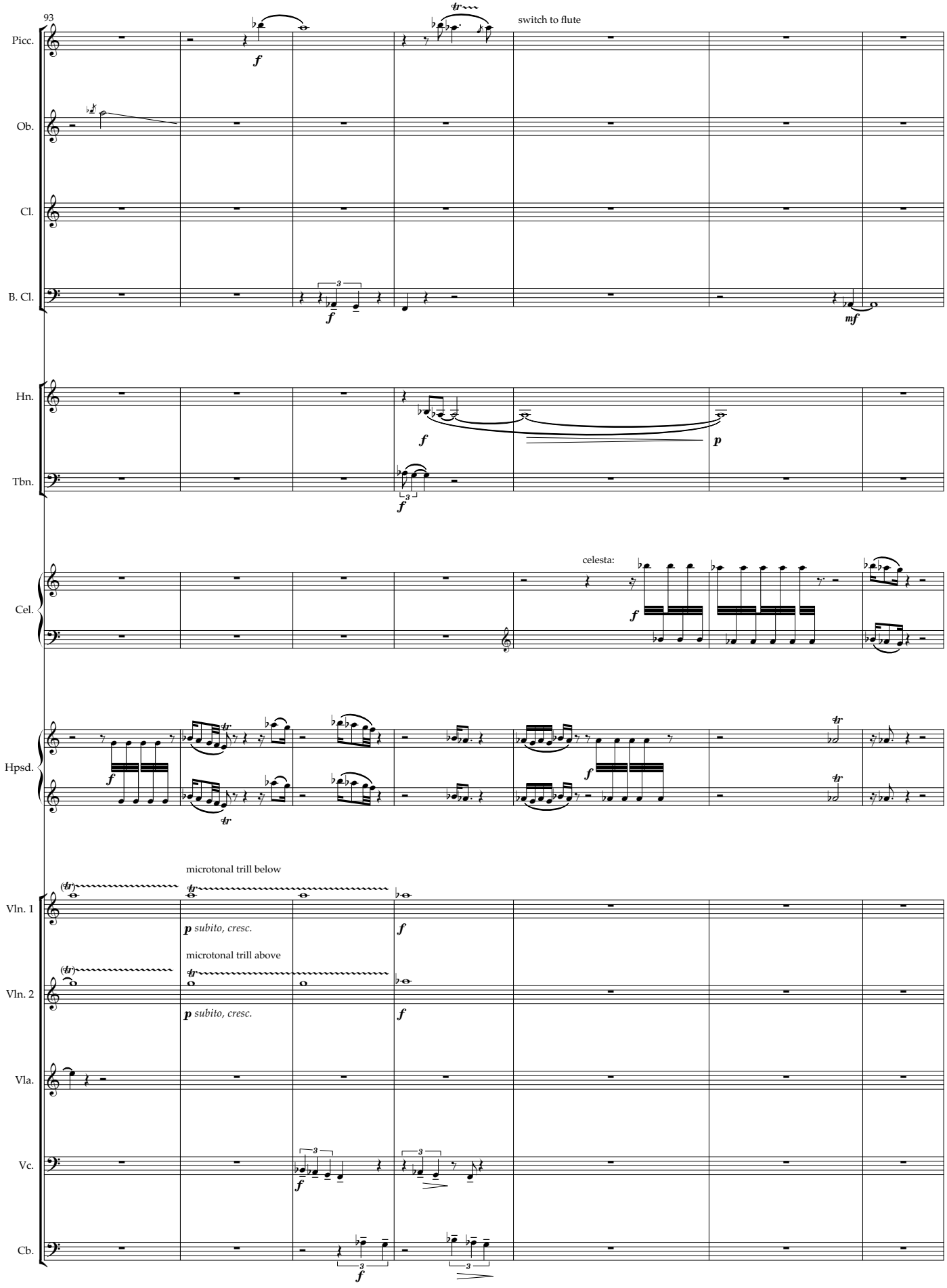

68
Tempo Primo, ♩=76
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Tempo Primo, ♩=76
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc.
subito
simile
dim.

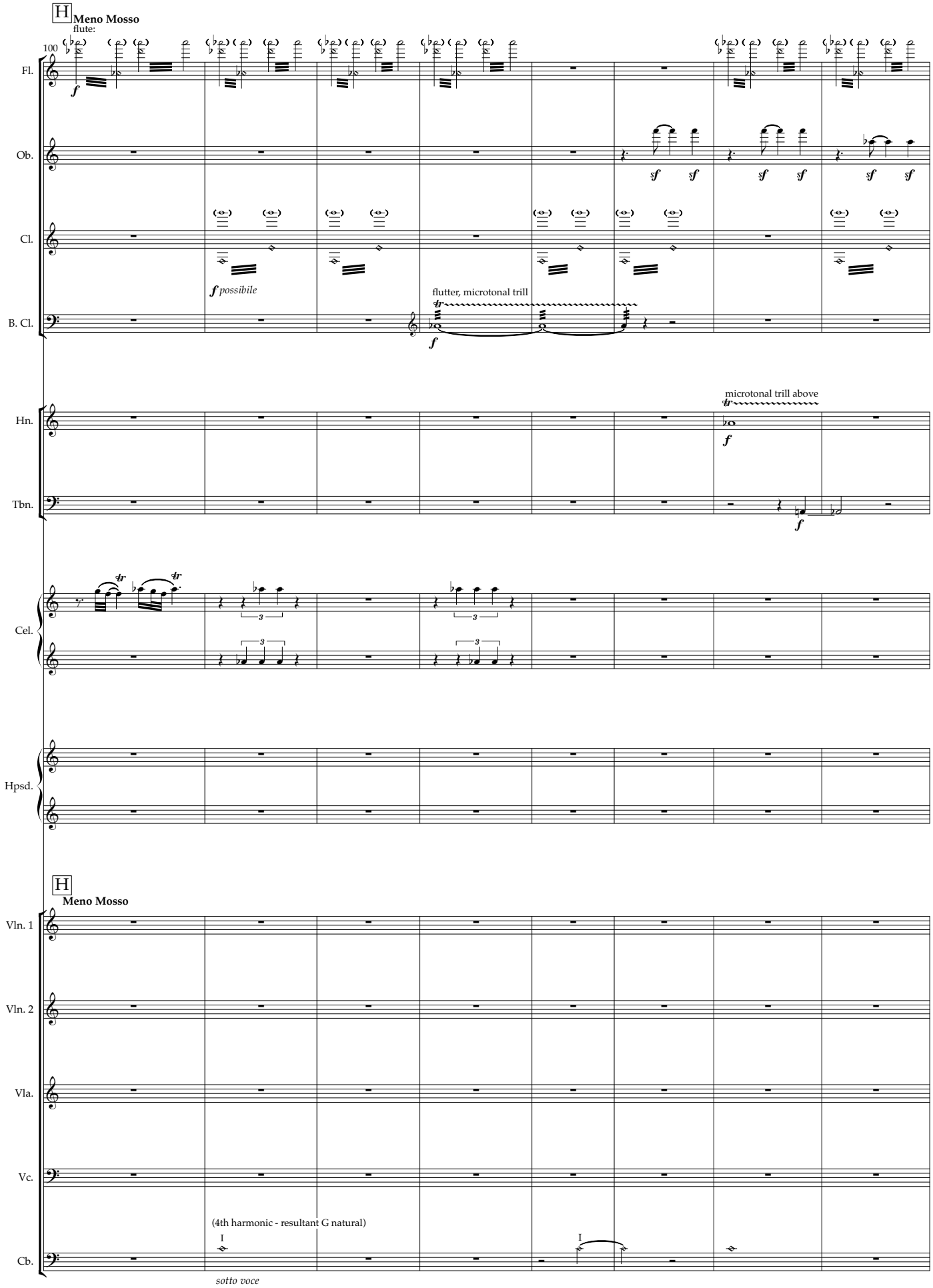

72
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
simile
dim.

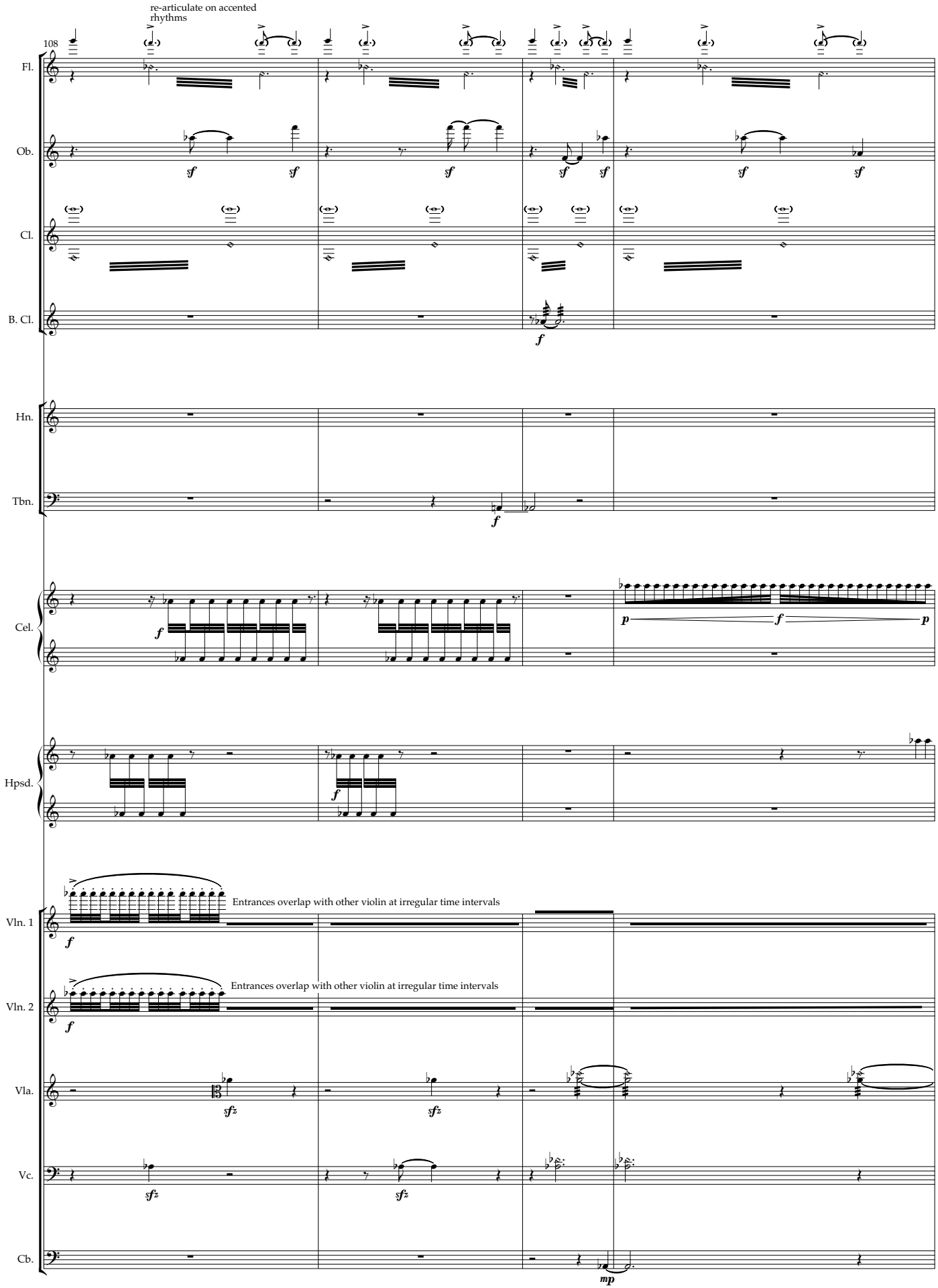

76
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
dim.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
(fade in and out
of different strings ad lib.)
I, II
microtonal pitch bend
(fade in and out
of different strings ad lib.)
I, II
microtonal pitch bend

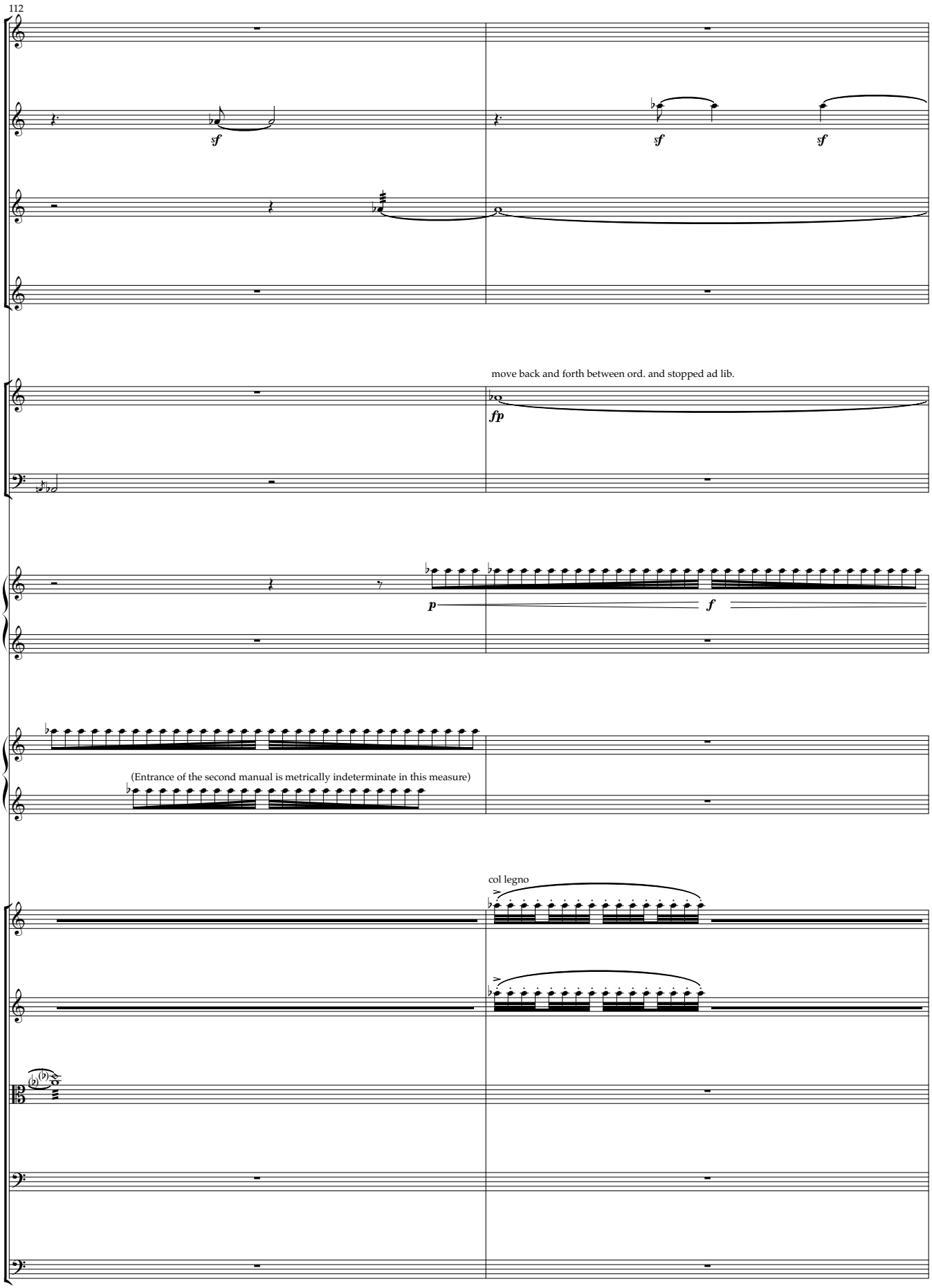

80
poco accel.
switch to picc.
piccolo:
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p subito
cresc.
f
p
I, II
p, cresc.
molto fl.
(slow gliss.)
ord.
mf
mp

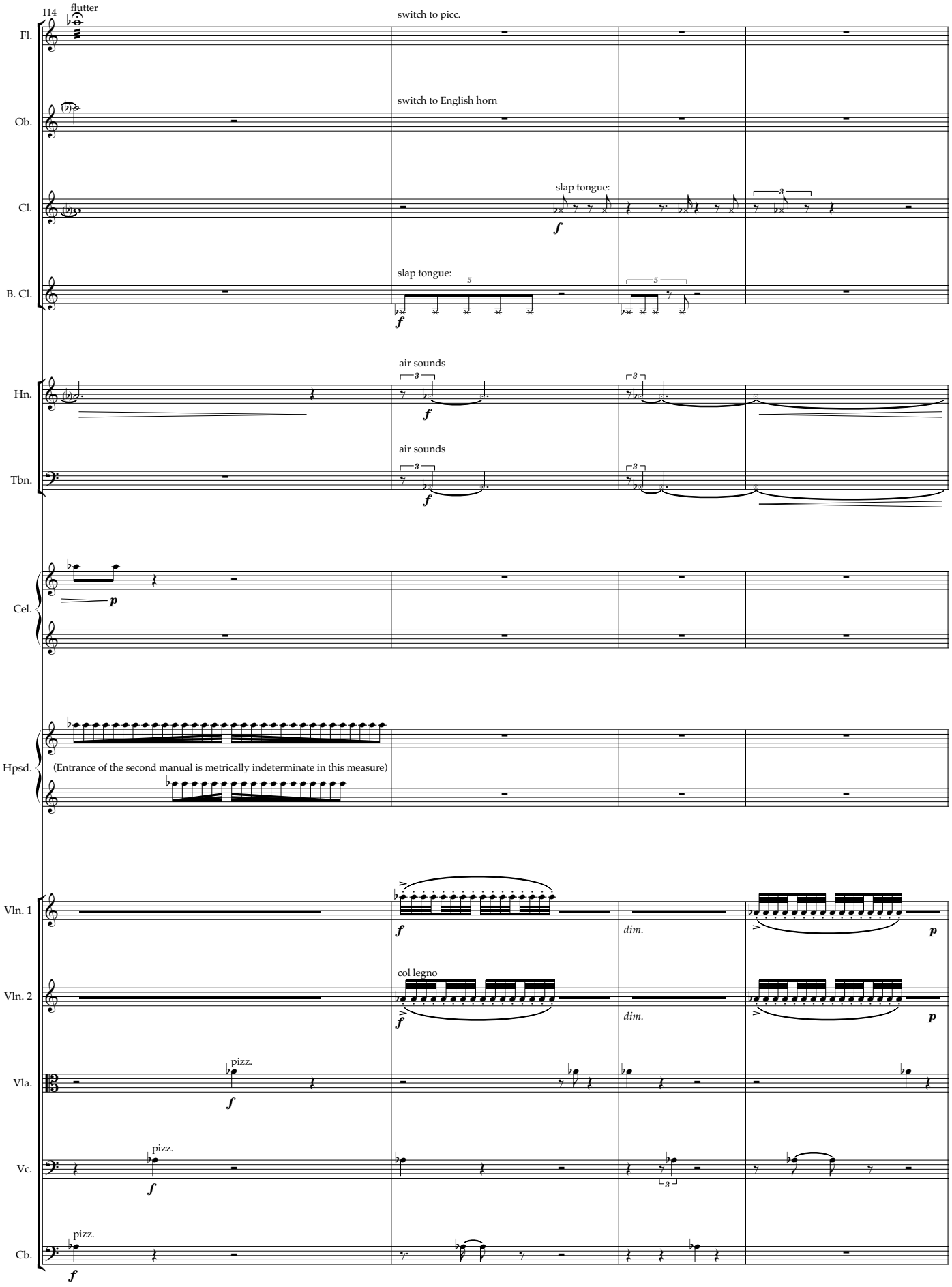

rit.
Meno Mosso, ♩=66
85
F
G
Picc.
Ob.
Cl.
B. Cl.
mf
Hn.
Tbn.
Pno.
p
f
p
switch to celesta
Hpsd.
f
rit.
Meno Mosso, ♩=66
F
molto fl.
(slow gliss.)
ord.
G
Vln. 1
f
Vln. 2
molto fl.
f
ord.
(slow gliss.)
molto fl.
f
ord.
Vla.
Vc.
f
Cb.
p
f

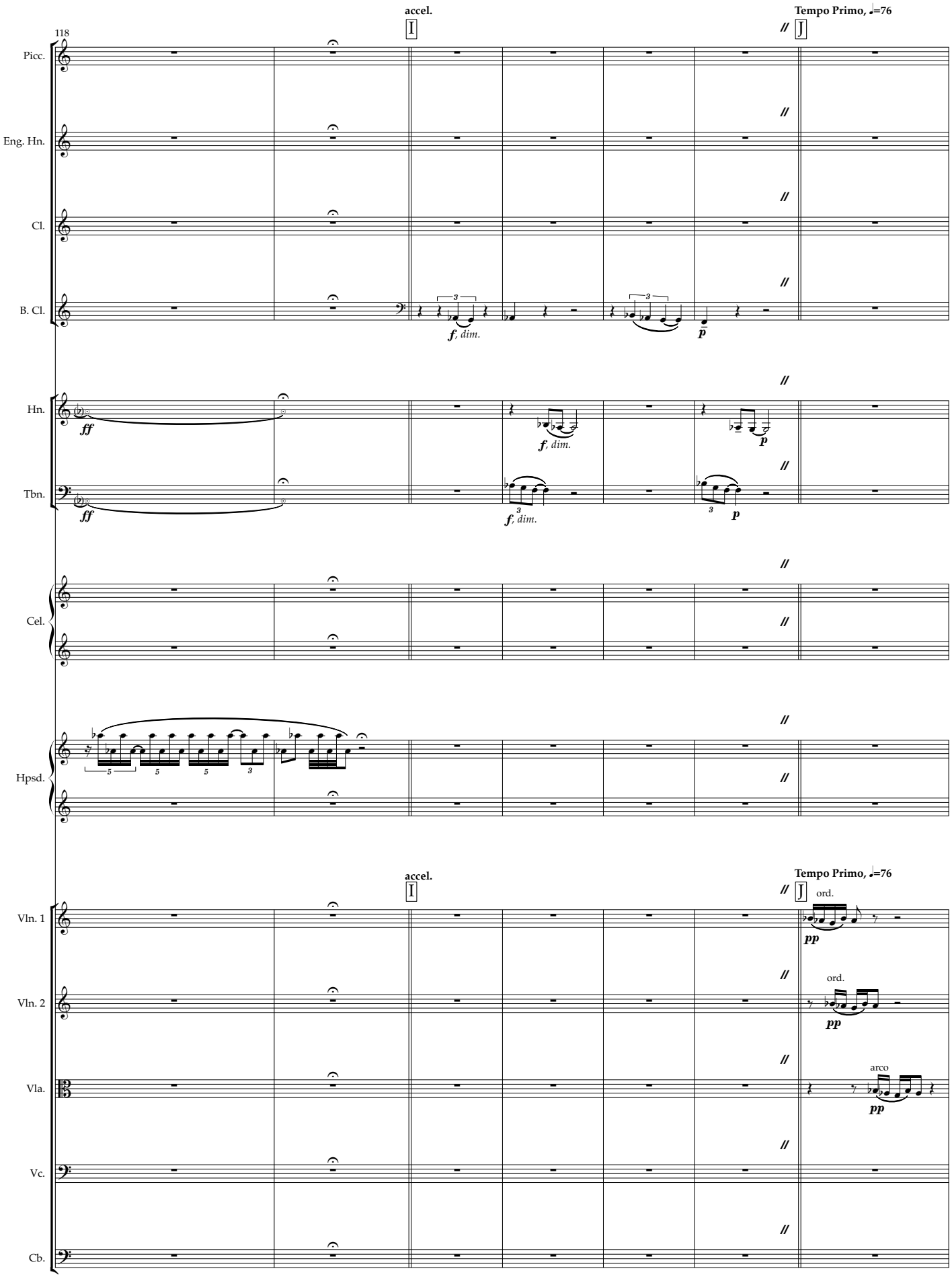

93
Picc.
switch to flute
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
celesta:
Hpsd.
microtonal trill below
Vln. 1
p subito, cresc.
microtonal trill above
Vln. 2
p subito, cresc.
Vla.
Vc.
Cb.

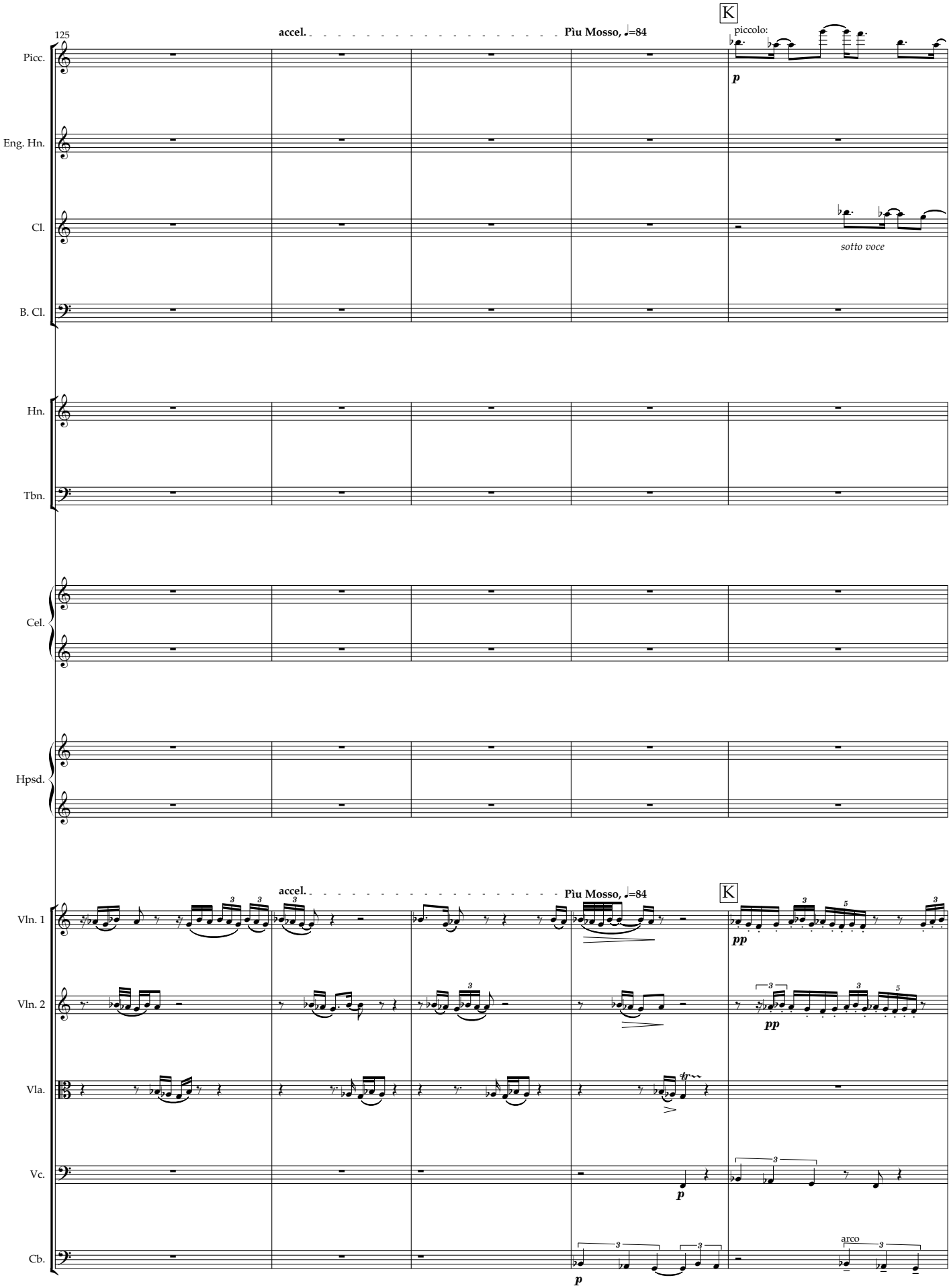

H
Meno Mosso
flute:
100
Fl.
Ob.
Cl.
f possibile
B. Cl.
flutter, microtonal trill
Hn.
microtonal trill above
Tbn.
Cel.
Hpsd.
H
Meno Mosso
Vln. 1
Vln. 2
Vla.
Vc.
(4th harmonic - resultant G natural)
Cb.
sotto voce

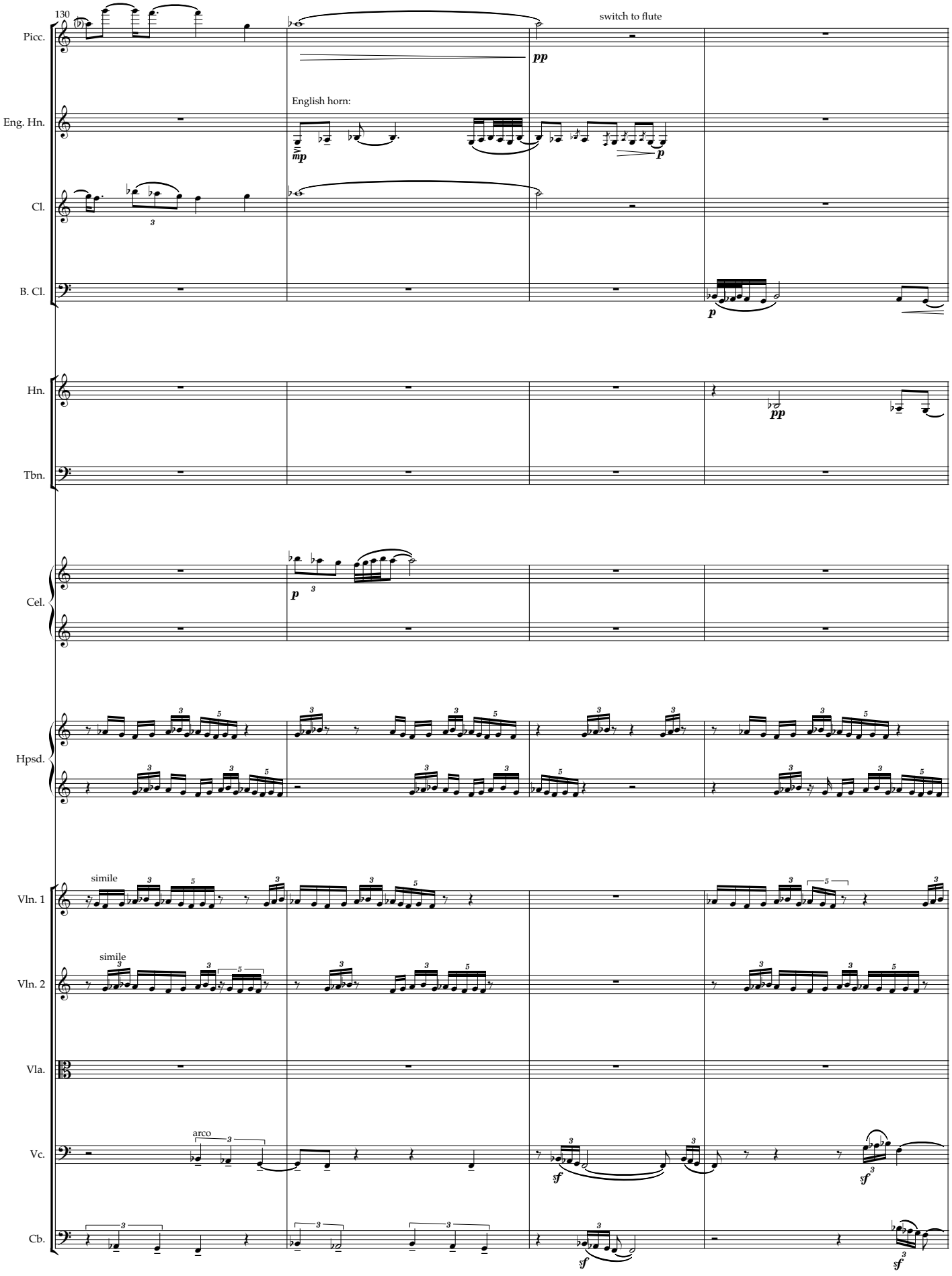

re-articulate on accented rhythms
108
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
Entrances overlap with other violin at irregular time intervals
Vln. 1
Entrances overlap with other violin at irregular time intervals
Vln. 2
Vla.
Vc.
Cb.

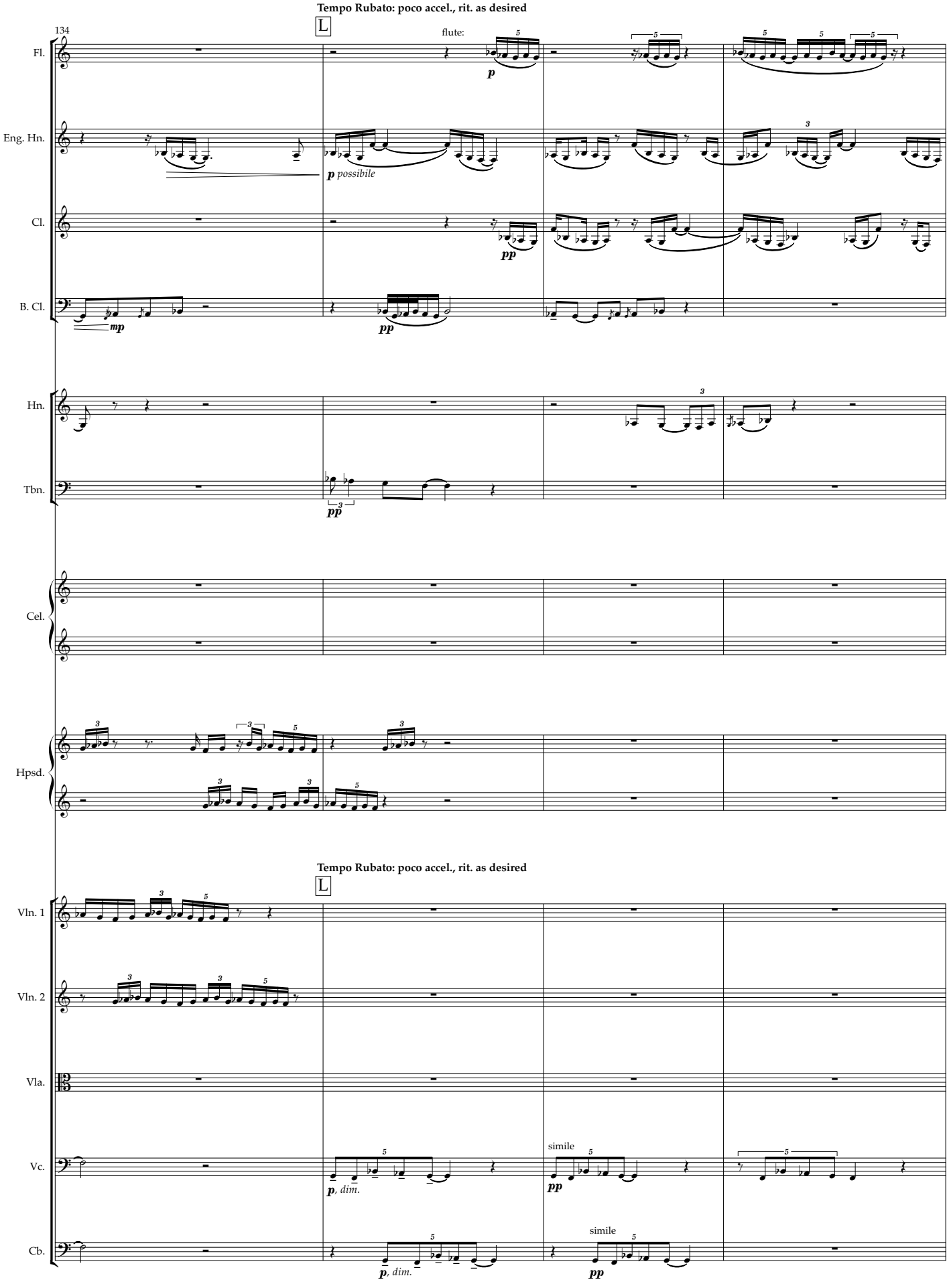

112
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf
sf
sf
move back and forth between ord. and stopped ad lib.
fp
p
f
(Entrance of the second manual is metrically indeterminate in this measure)
col legno

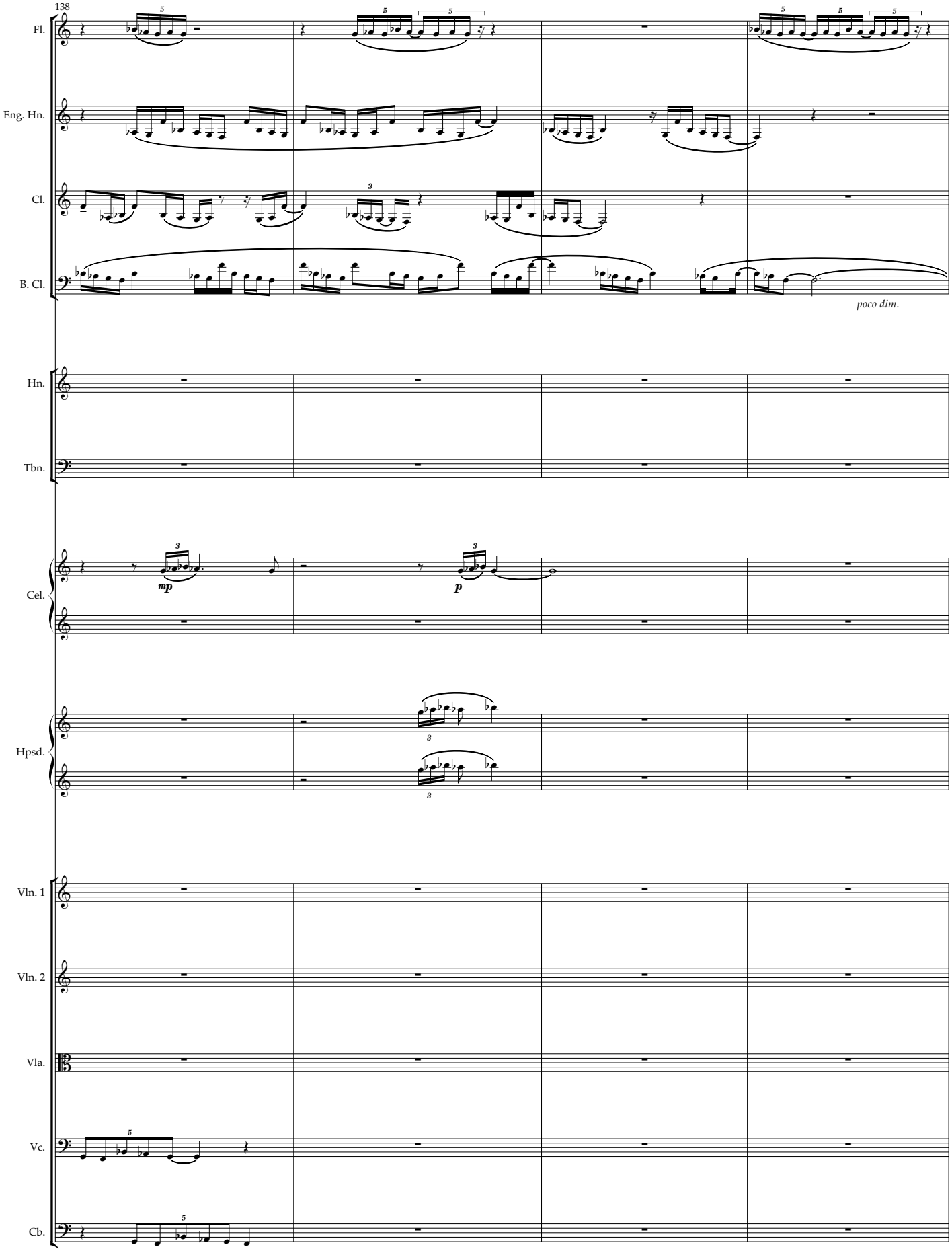

114
flutter
switch to picc.
Fl.
switch to English horn
Ob.
slap tongue:
Cl.
slap tongue:
B. Cl.
air sounds
Hn.
air sounds
Tbn.
Cel.
Hpsd.
(Entrance of the second manual is metrically indeterminate in this measure)
Vln. 1
dim.
col legno
Vln. 2
dim.
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.

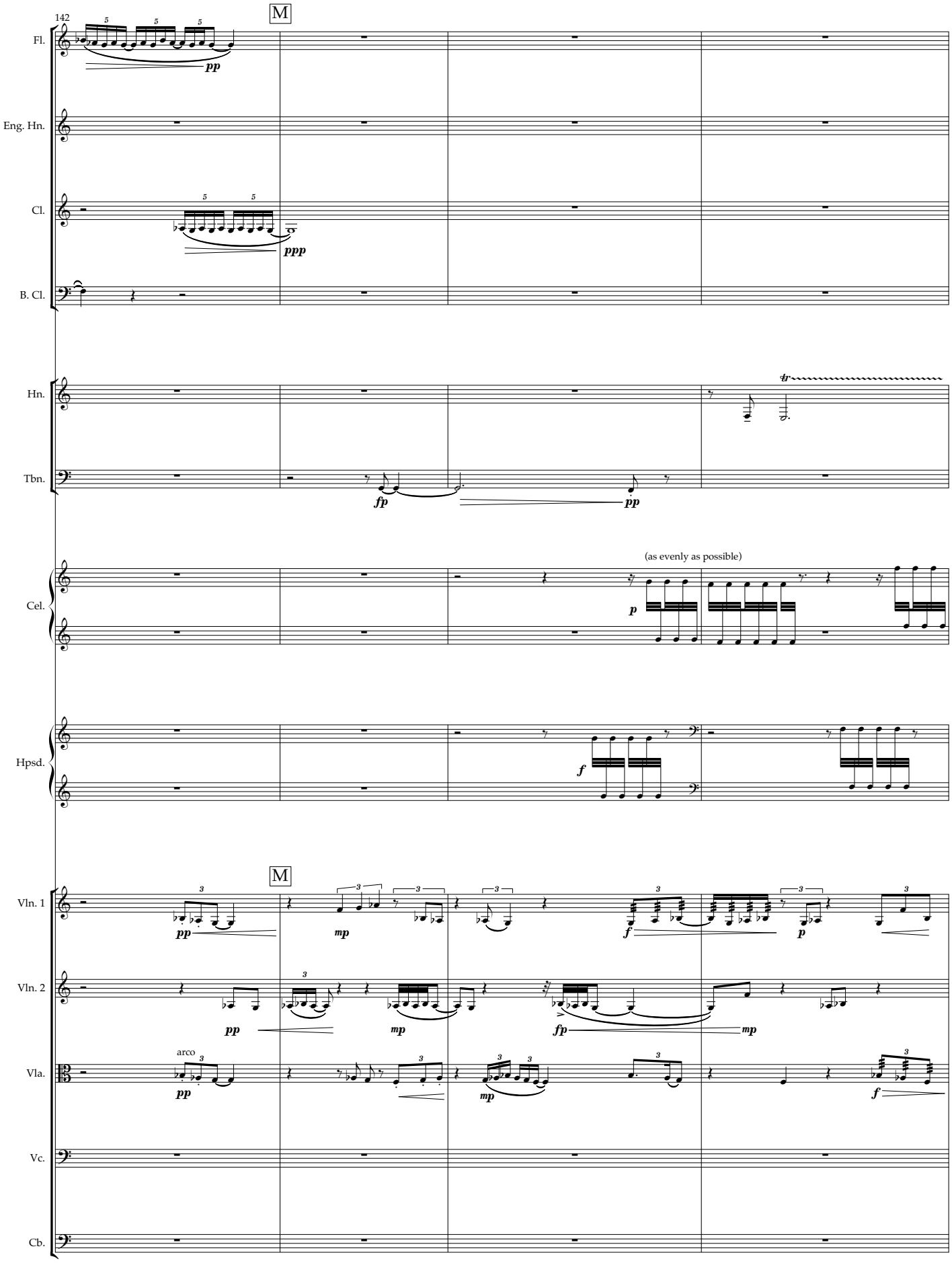

accel.
I
Tempo Primo, ♩=76
J
118
Picc.
Eng. Hn.
Cl.
B. Cl.
f, dim.
p
Hn.
Tbn.
ff
Cel.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ord.
pp
arco

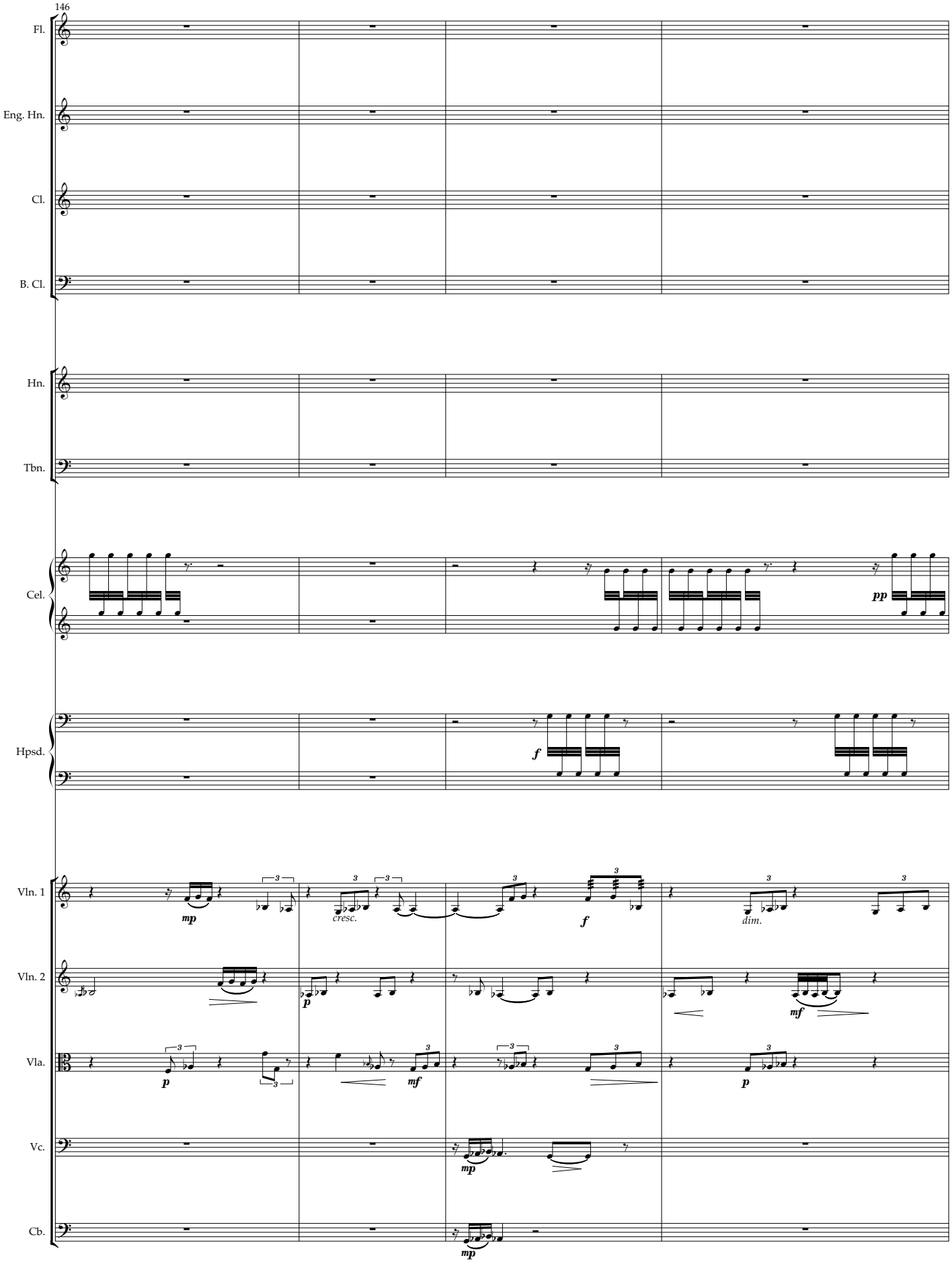

125
accel.
Più Mosso, ♩=84
K
piccolo:
p
sotto voce
Picc.
Eng. Hn.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
accel.
Più Mosso, ♩=84
K
pp
pp
p
p
arco
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

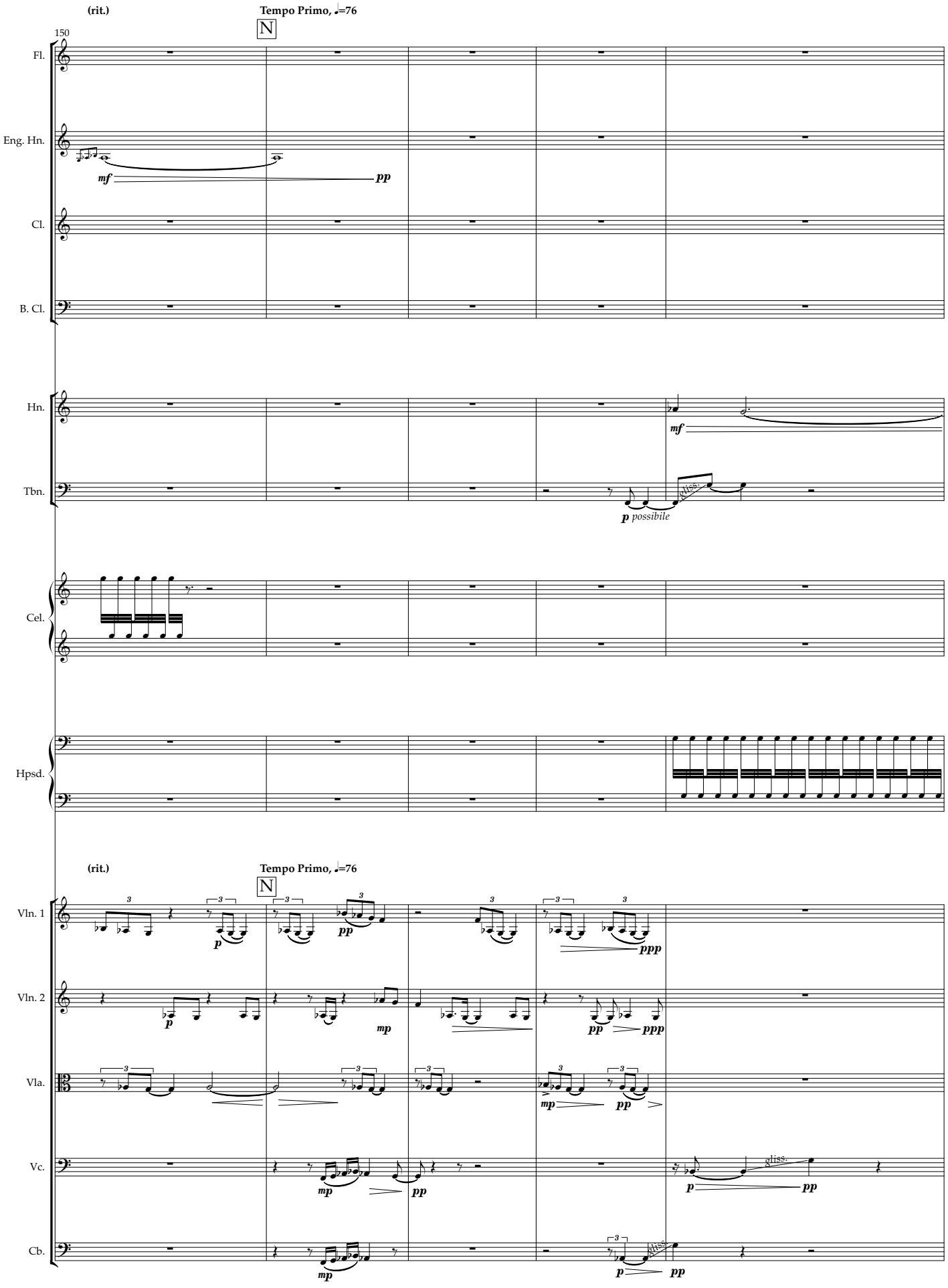

130
switch to flute
Picc.
pp
English horn:
Eng. Hn.
mp
p
Cl.
B. Cl.
p
Hn.
pp
Tbn.
Cel.
p
Hpsd.
simile
Vln. 1
simile
Vln. 2
Vla.
arco
Vc.
sf
sf
Cb.
sf
sf

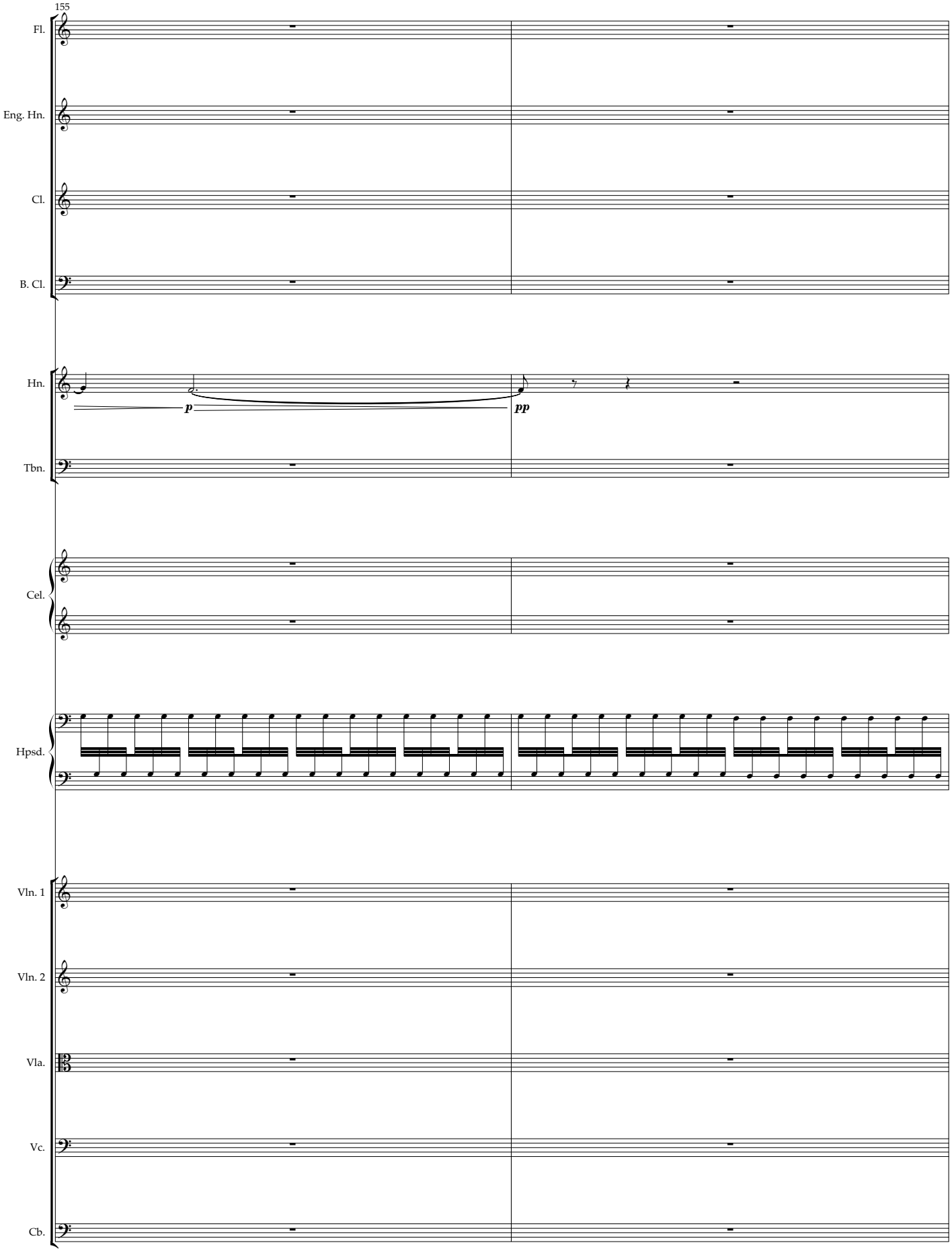

Tempo Rubato: poco accel., rit. as desired
134
L
flute:
Fl.
Eng. Hn.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
Tempo Rubato: poco accel., rit. as desired
L
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
simile
simile

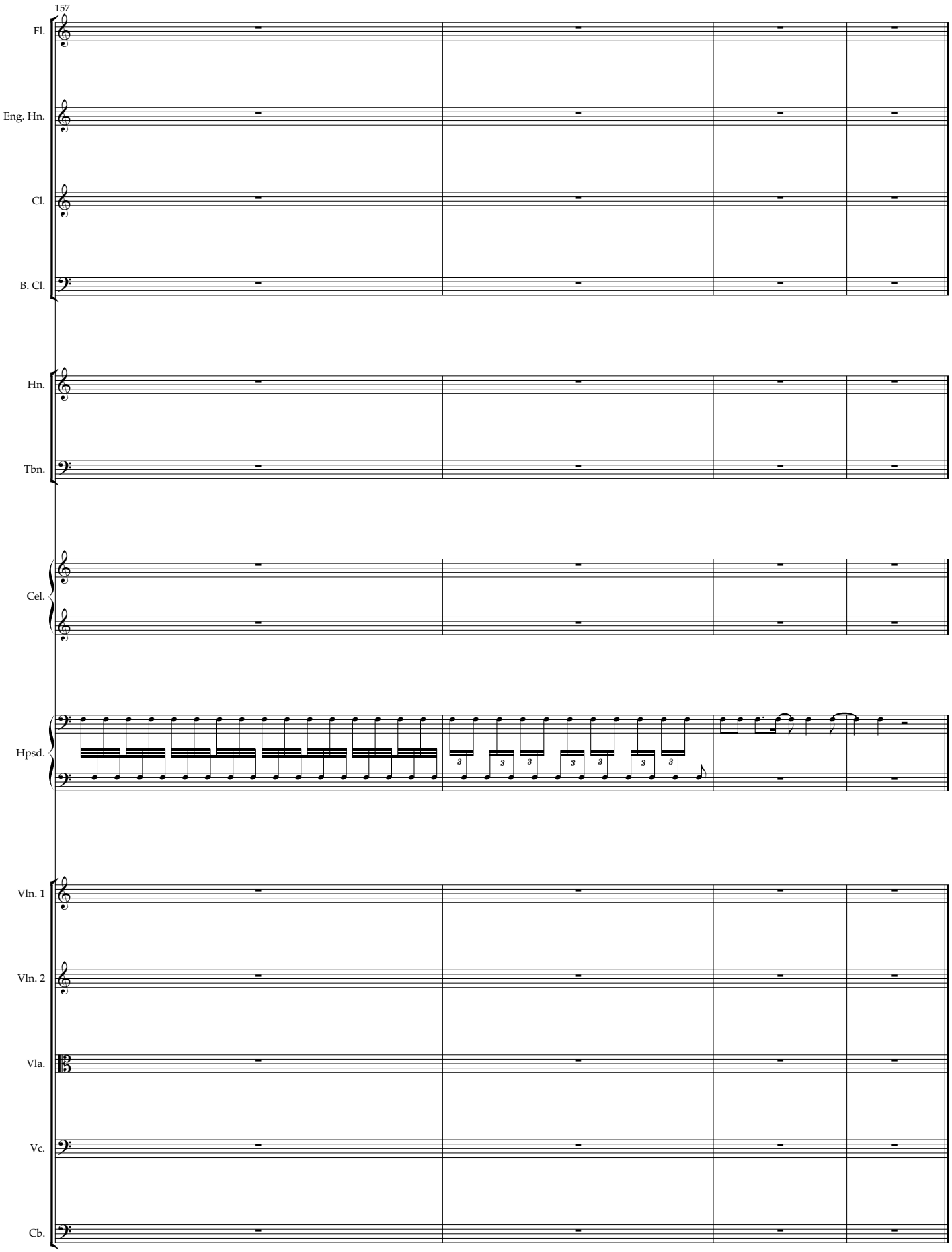

138
Fl.
Eng. Hn.
Cl.
B. Cl.
poco dim.
Hn.
Tbn.
Cel.
mp
p
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


142
M
Fl.
pp
Eng. Hn.
Cl.
ppp
B. Cl.
Hn.
tr
Tbn.
fp
pp
(as evenly as possible)
Cel.
p
Hpsd.
f
M
Vln. 1
pp
mp
f
p
Vln. 2
pp
mp
fp
mp
Vla.
arco
pp
mp
f
Vc.
Cb.


146
Fl.
Eng. Hn.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
cresc.
f
dim.
p
mf
pp


(rit.)
Tempo Primo, ♩=76
N
150
Fl.
Eng. Hn.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
pp
p possibile
gliss.
p
mp
ppp


155
Fl.
Eng. Hn.
Cl.
B. Cl.
Hn.
p
pp
Tbn.
Cel.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


157
Fl.
Eng. Hn.
Cl.
B. Cl.
Hn.
Tbn.
Cel.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Cleave

A piece for dancers, cello, and piano

Sarah Wald

February 2020

Performance Notes:

1) In mm. 1-46, the piano pedal release markings should be observed such that the pedal changes are barely audible. In other words, avoid clearing the pedal entirely. This also applies to mm. 184-99.

2) In the piano part, "x" noteheads indicate slapping of the legs. "Slash" noteheads indicate clapping.

3) In the piano part, long squiggly lines below the LH staff beginning right after Letter N indicate that the semi-improvised rumbling figure should continue uninterrupted for the duration of the squiggly line.

4) In the cello part, starting in m. 410, various parameters can be realized by the performer ad lib. These include:
    a) The speed of the trill, which continues until the end.
    b) Constant, fluid motion between molto sul pont. and molto flautando, also at varying speeds.
In this passage, dynamics are determined by by timbre. That is, motion toward sul pont. is accompanied by a crescendo, while motion toward flautando is accompanied by a diminuendo.

5) In both parts, grace note figures are on the beat.

Program Note:

This piece is based on the Sephardic song "Los Caminos de Sirkedji." The song is about a young man who expresses interest in marrying a woman. However, when the man and woman actually meet to talk, their conversation ends poorly. In the end, the man rejects the woman wholeheartedly and refuses to marry her. The actual song material only makes an appearance, altered and fragmented, starting at Letter N. However, the overall flow and structure of this piece, along with pitch material, was conceived with the tune and the narrative in mind. I was most influenced by Clara Campos' performance of "Los Caminos." My title, "Cleave," refers to the fact that "to cleave" can mean both "to stick to something" and "to cut apart."

Cleave

♪=♪ throughout

Sarah Wald

Moderate
♩=60

Violoncello

Moderate
♩=60
Vary tempo ad lib.

shimmering

Piano

Ped.

5

Vc.

(In time)
still shimmering

Pno.

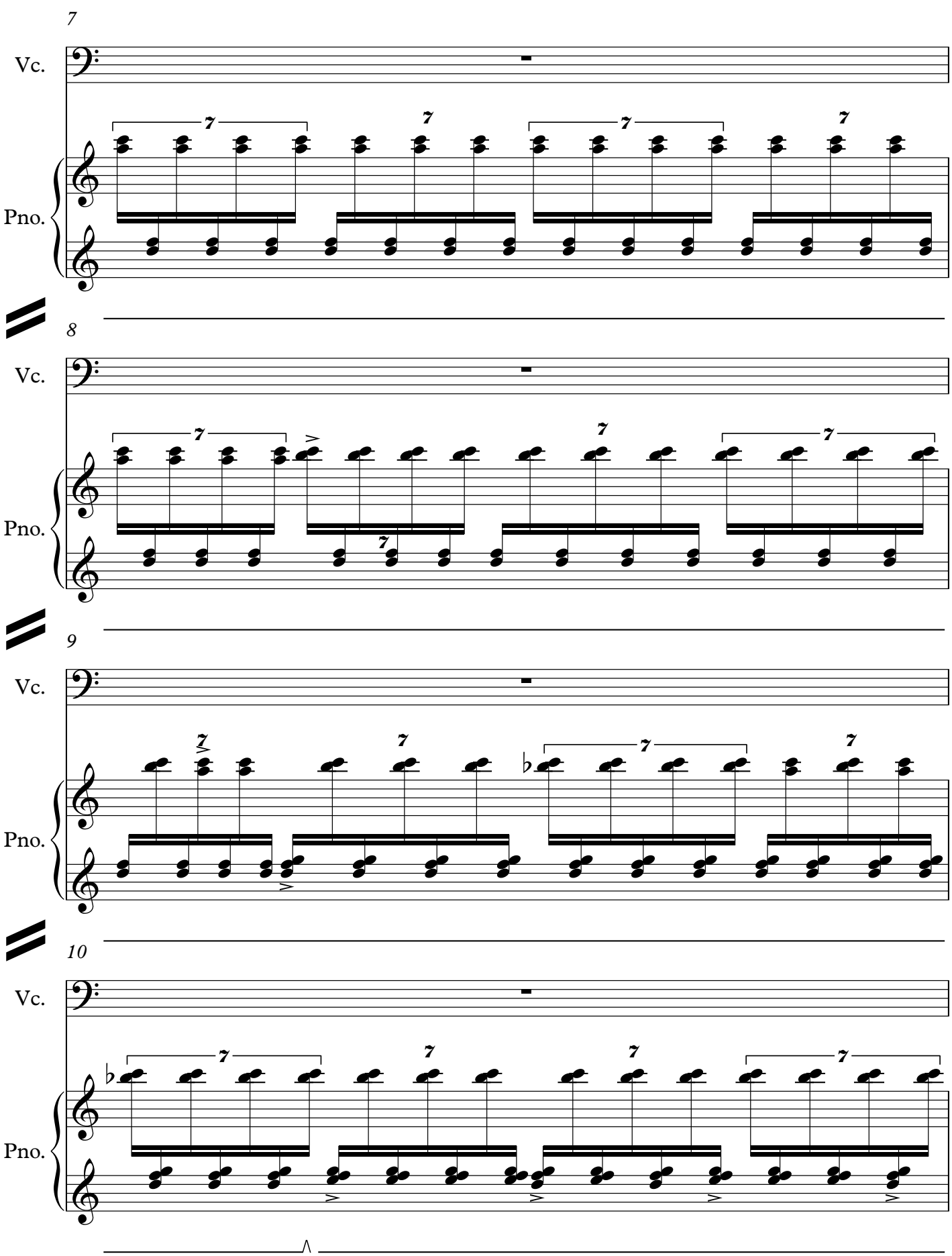
ppp

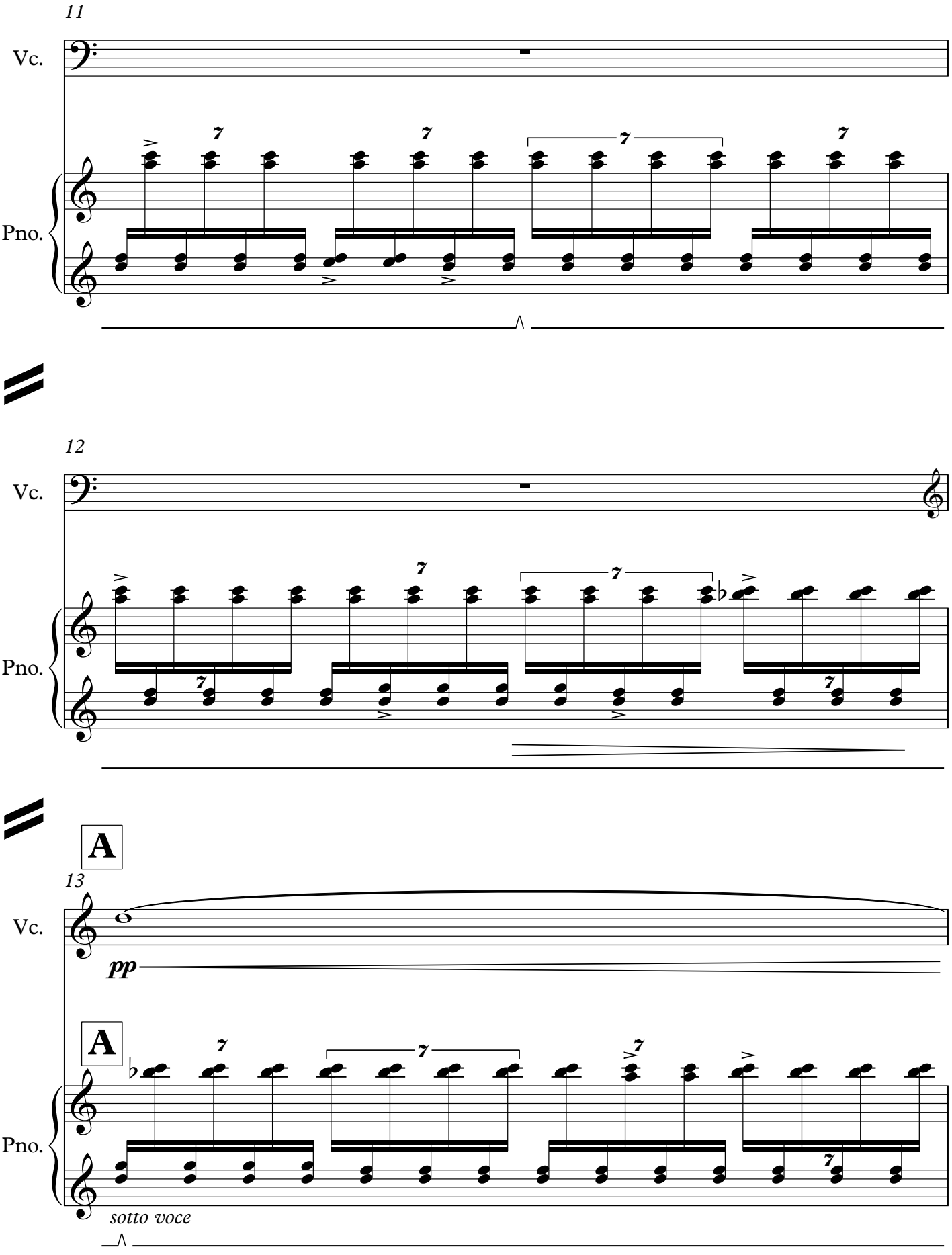
6

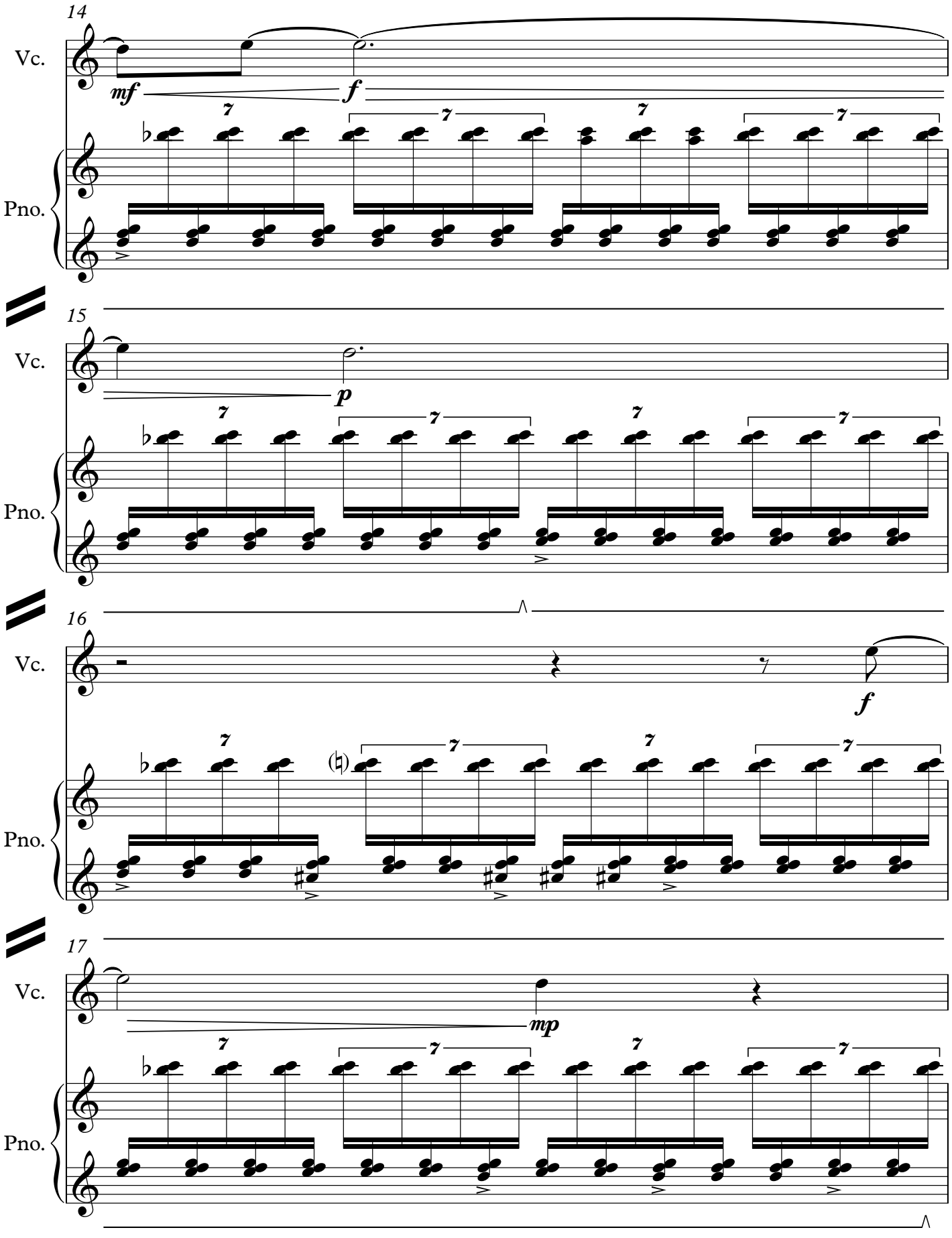
Vc.

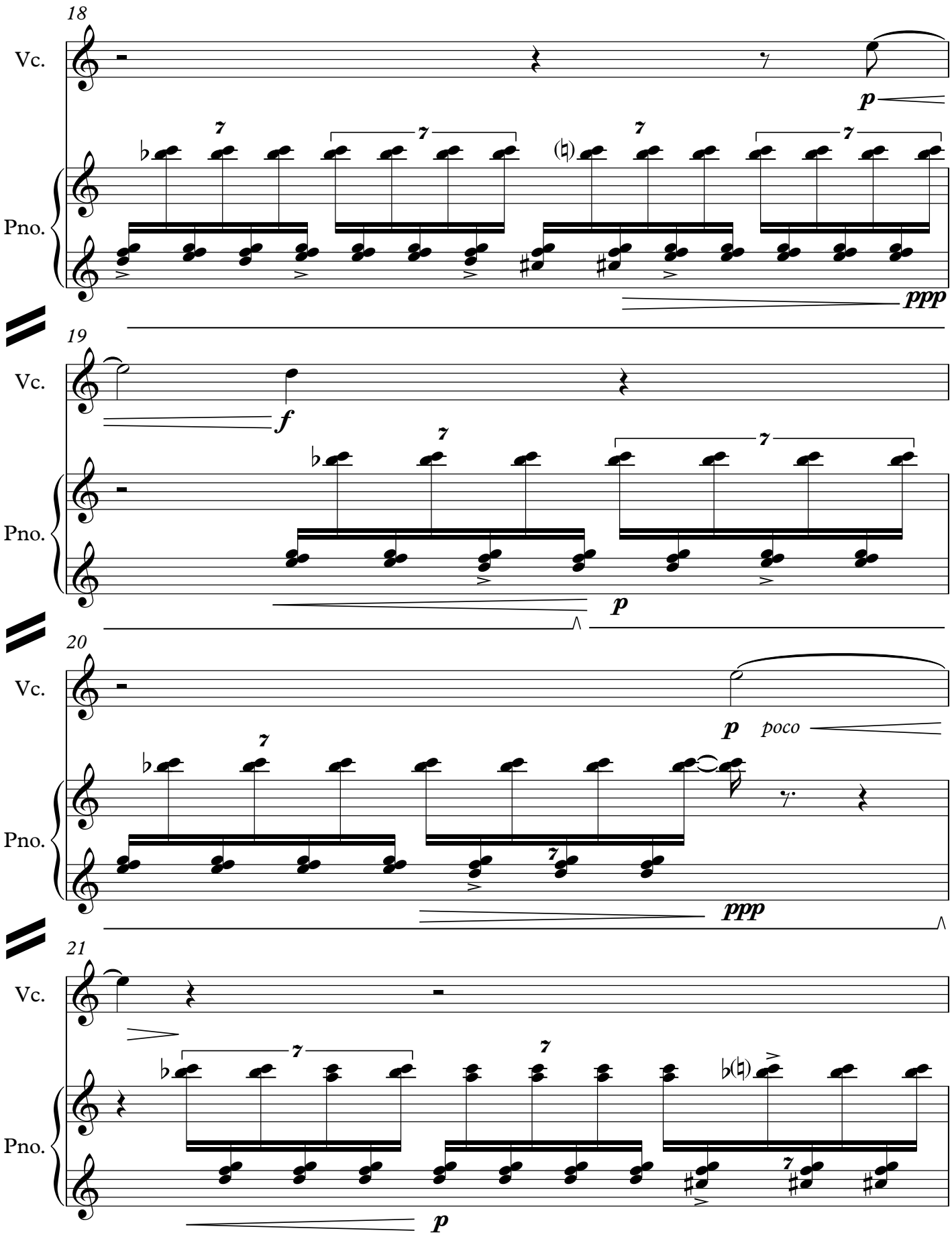
Pno.

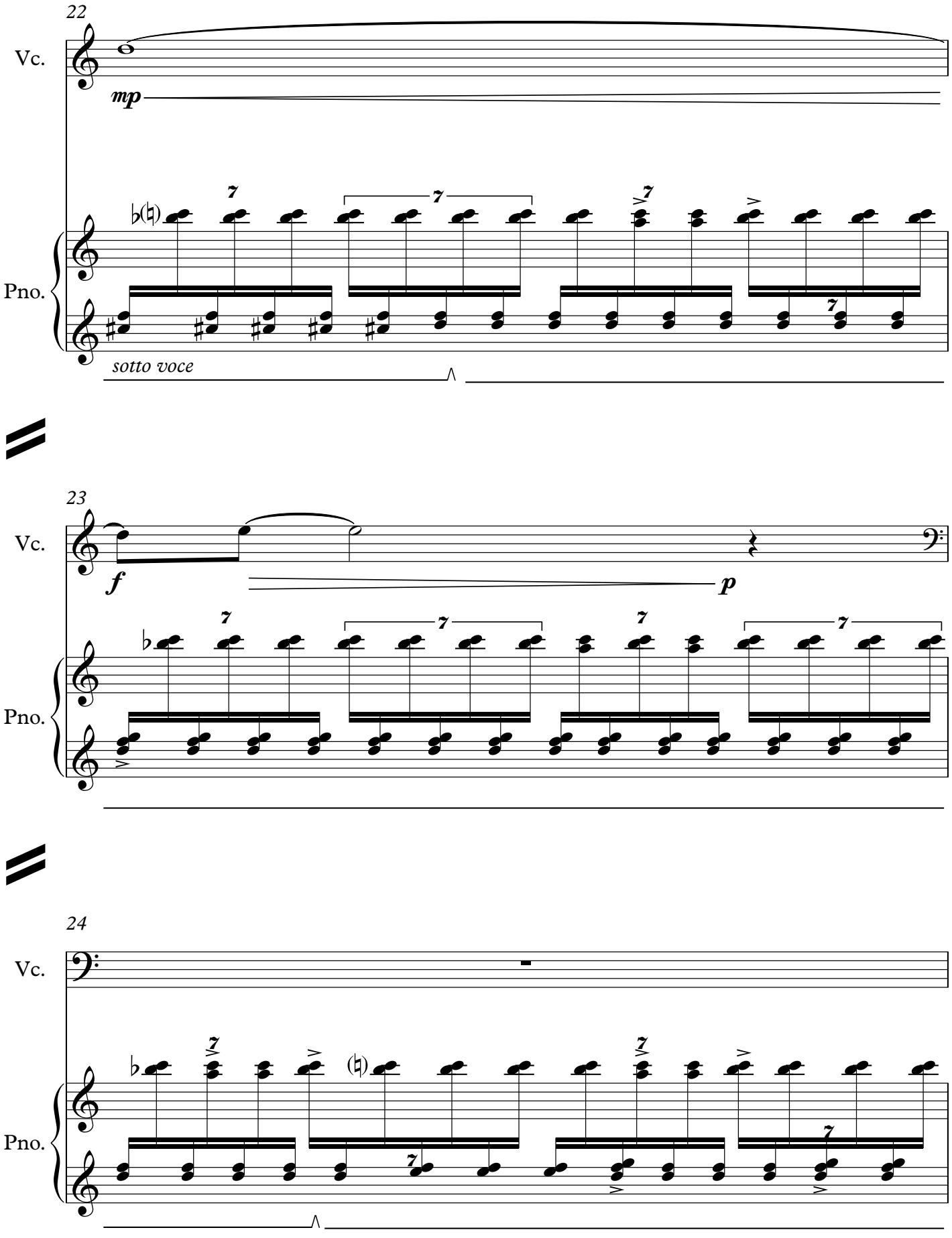
pp *p*

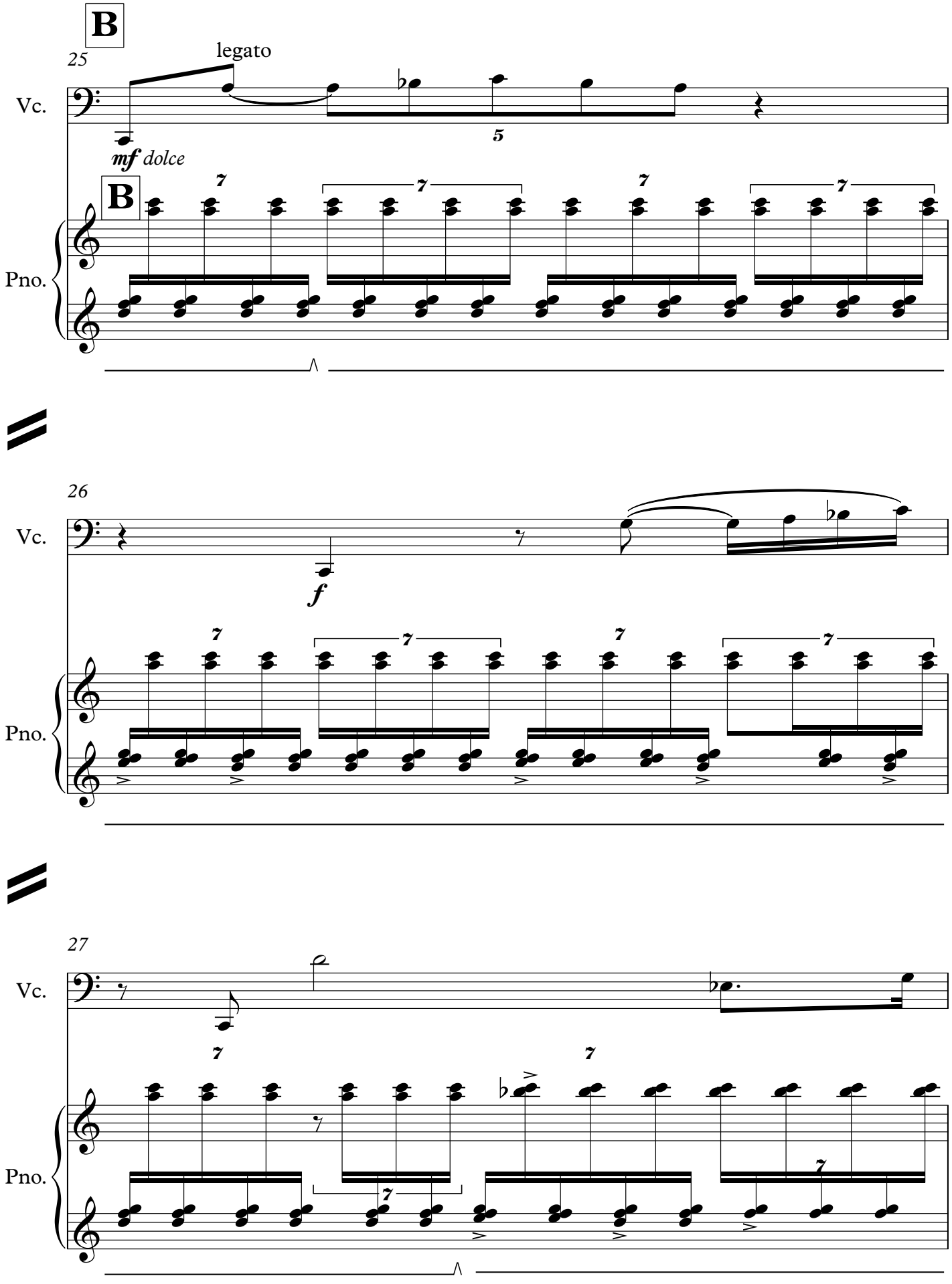

7
Vc.
Pno.
8
Vc.
Pno.
9
Vc.
Pno.
10
Vc.
Pno.

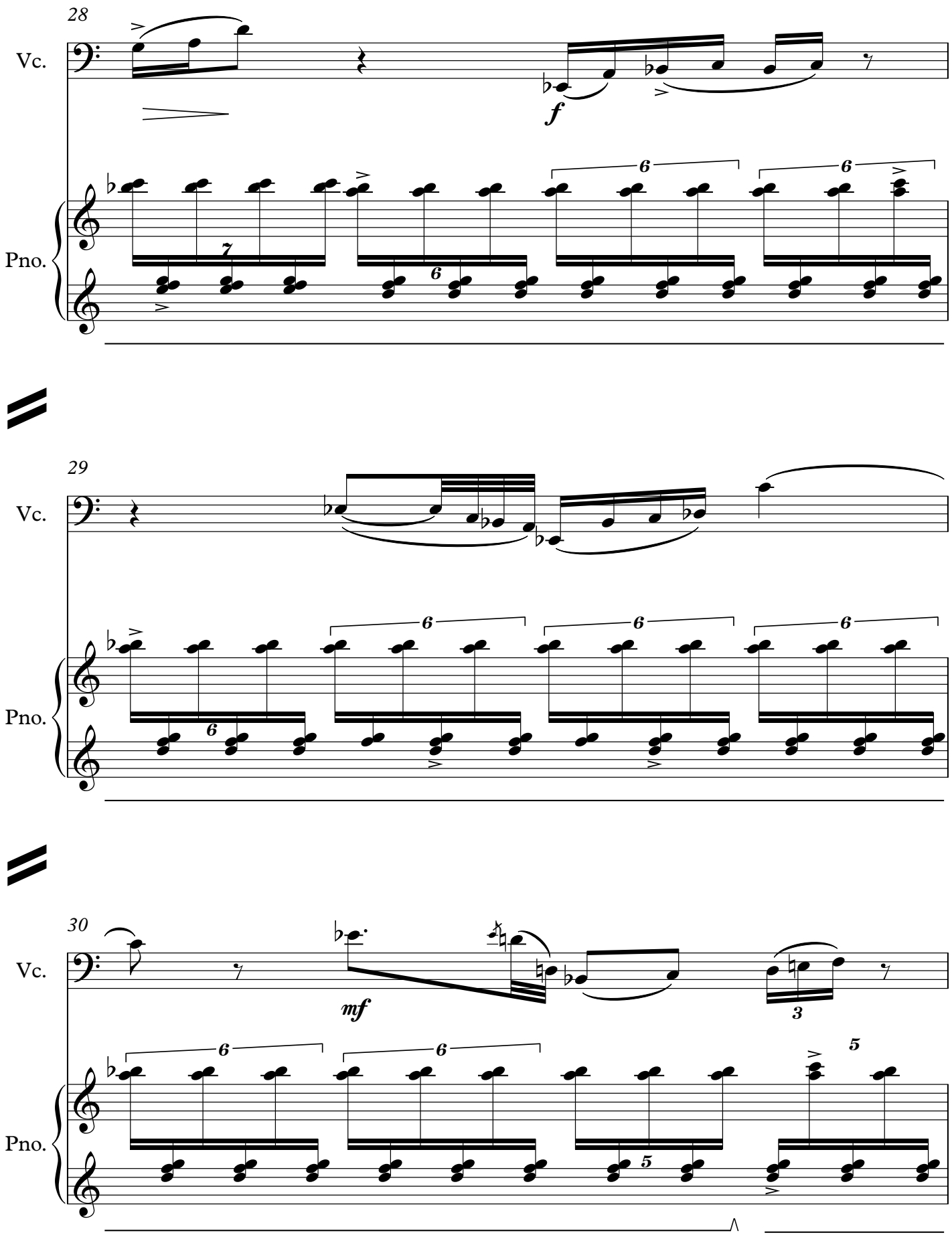

11
Vc.
Pno.
12
Vc.
Pno.
A
13
Vc.
pp
A
Pno.
sotto voce

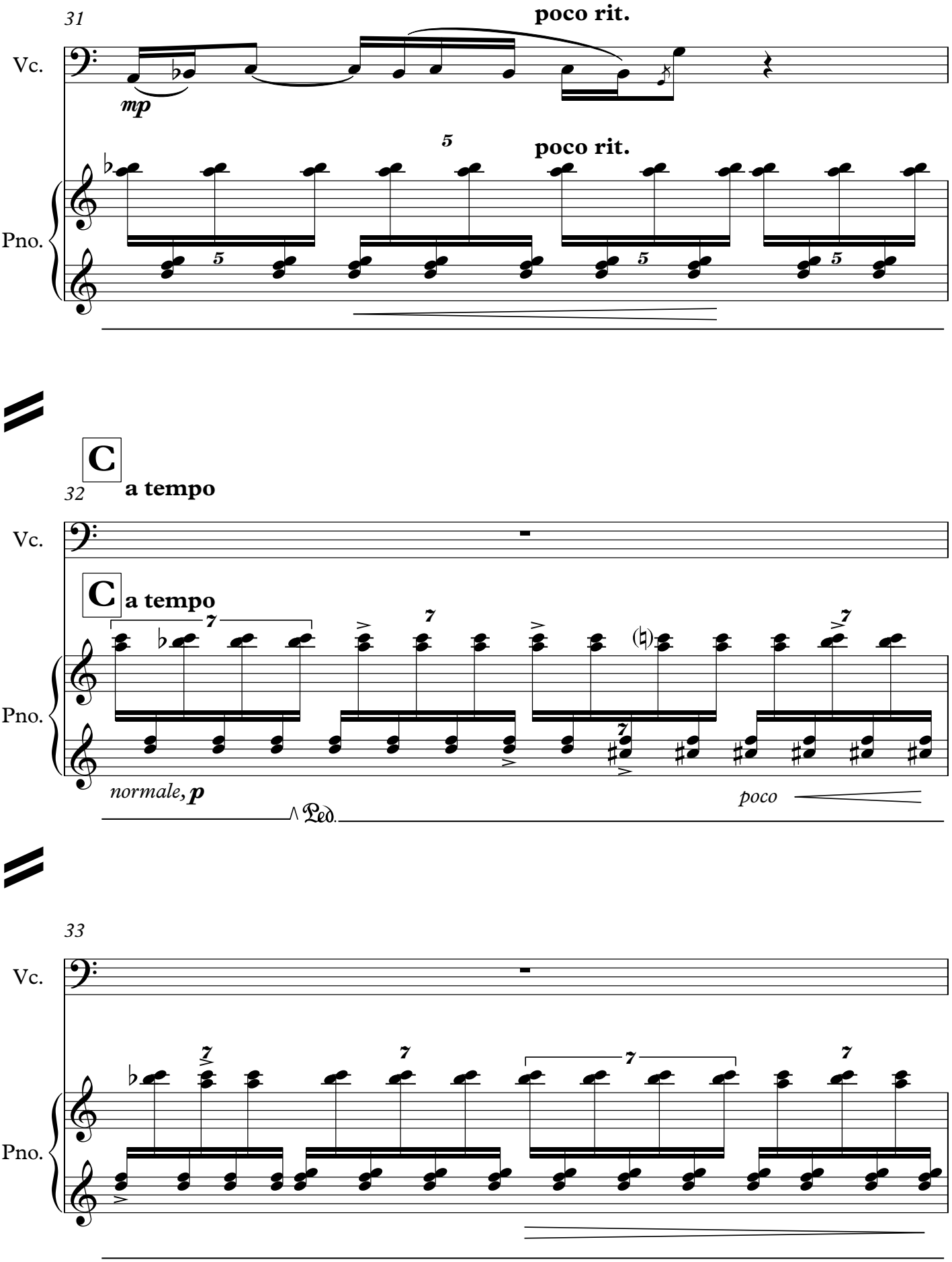

14
Vc.
mf
f
Pno.
15
Vc.
p
Pno.
16
Vc.
f
Pno.
17
Vc.
mp
Pno.

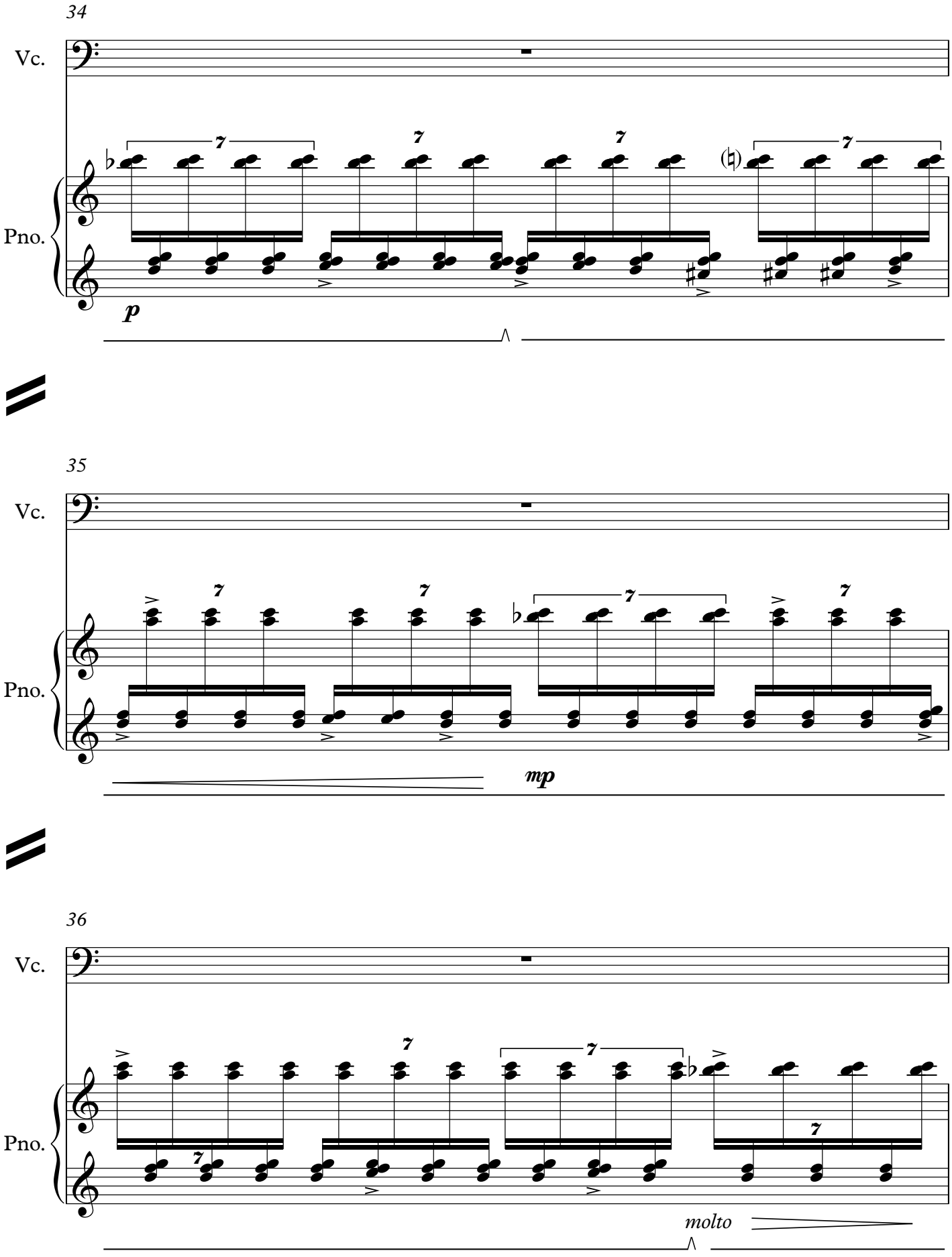

18
Vc.
p
Pno.
ppp
19
Vc.
f
Pno.
p
20
Vc.
p poco
Pno.
ppp
21
Vc.
Pno.
p

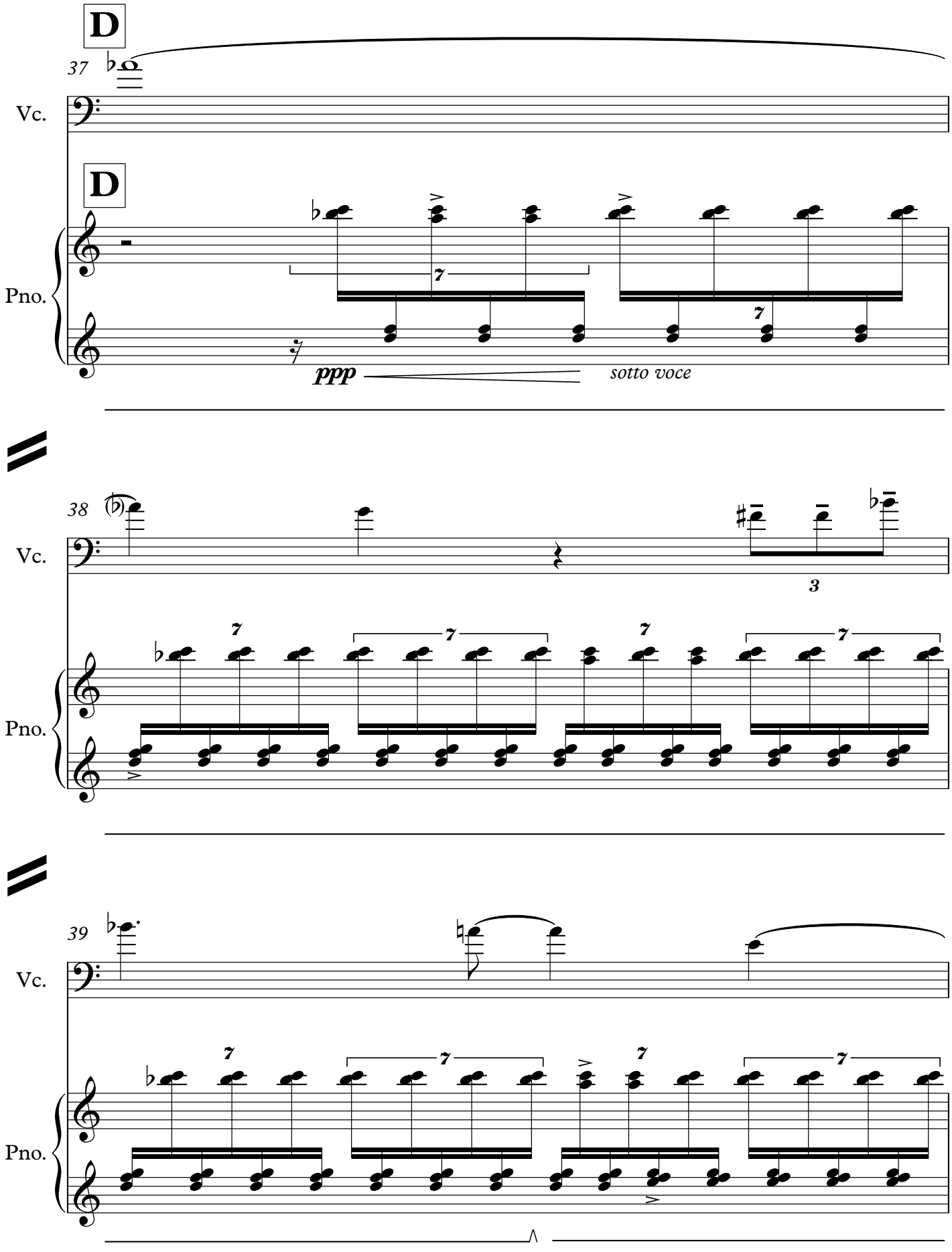

22
Vc.
mp
Pno.
sotto voce
23
Vc.
f
p
Pno.
24
Vc.
Pno.

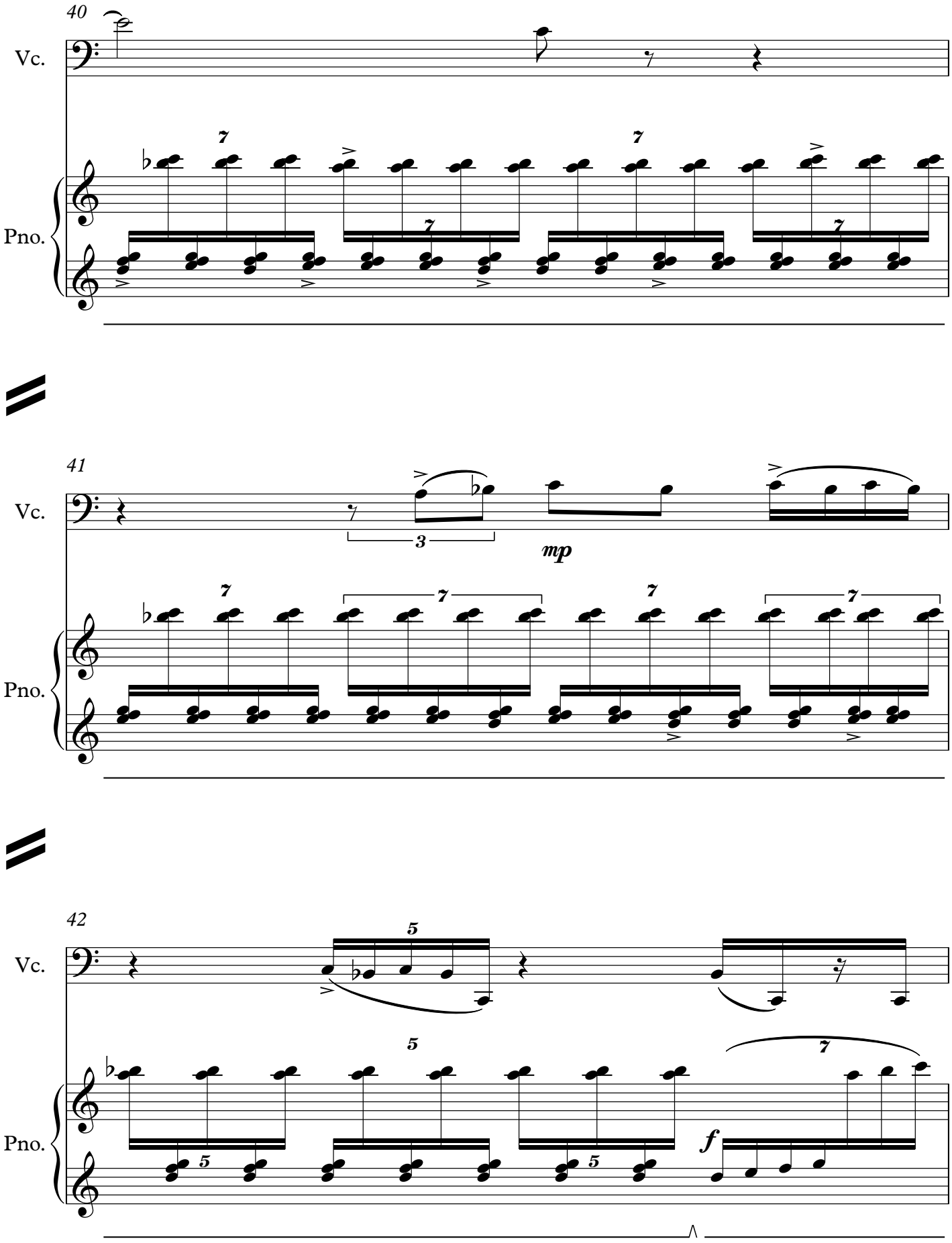

B
25
legato
Vc.
mf dolce
5
B
Pno.
26
Vc.
f
Pno.
27
Vc.
Pno.

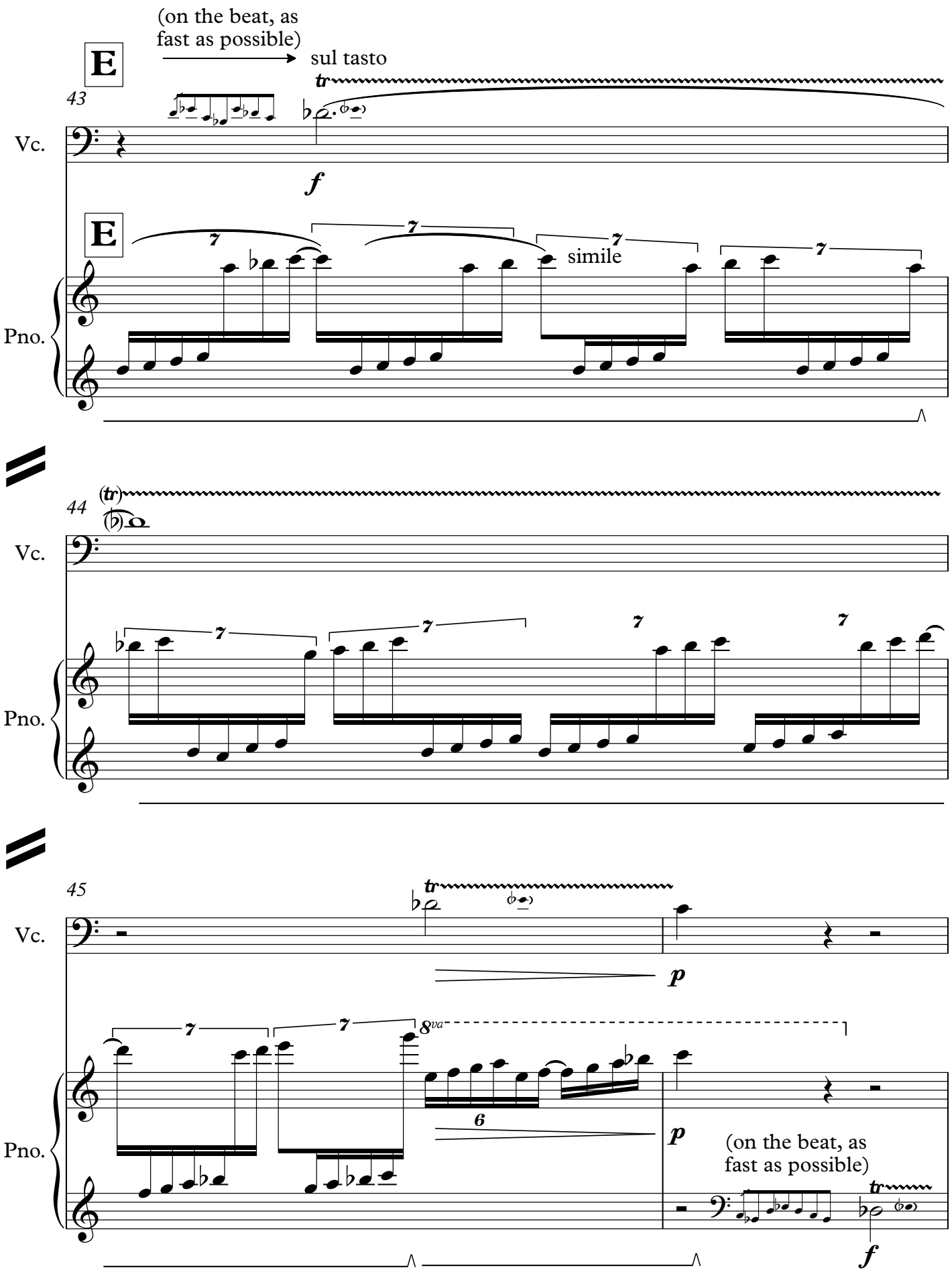

28
Vc.
f
Pno.
29
Vc.
Pno.
30
Vc.
mf
Pno.

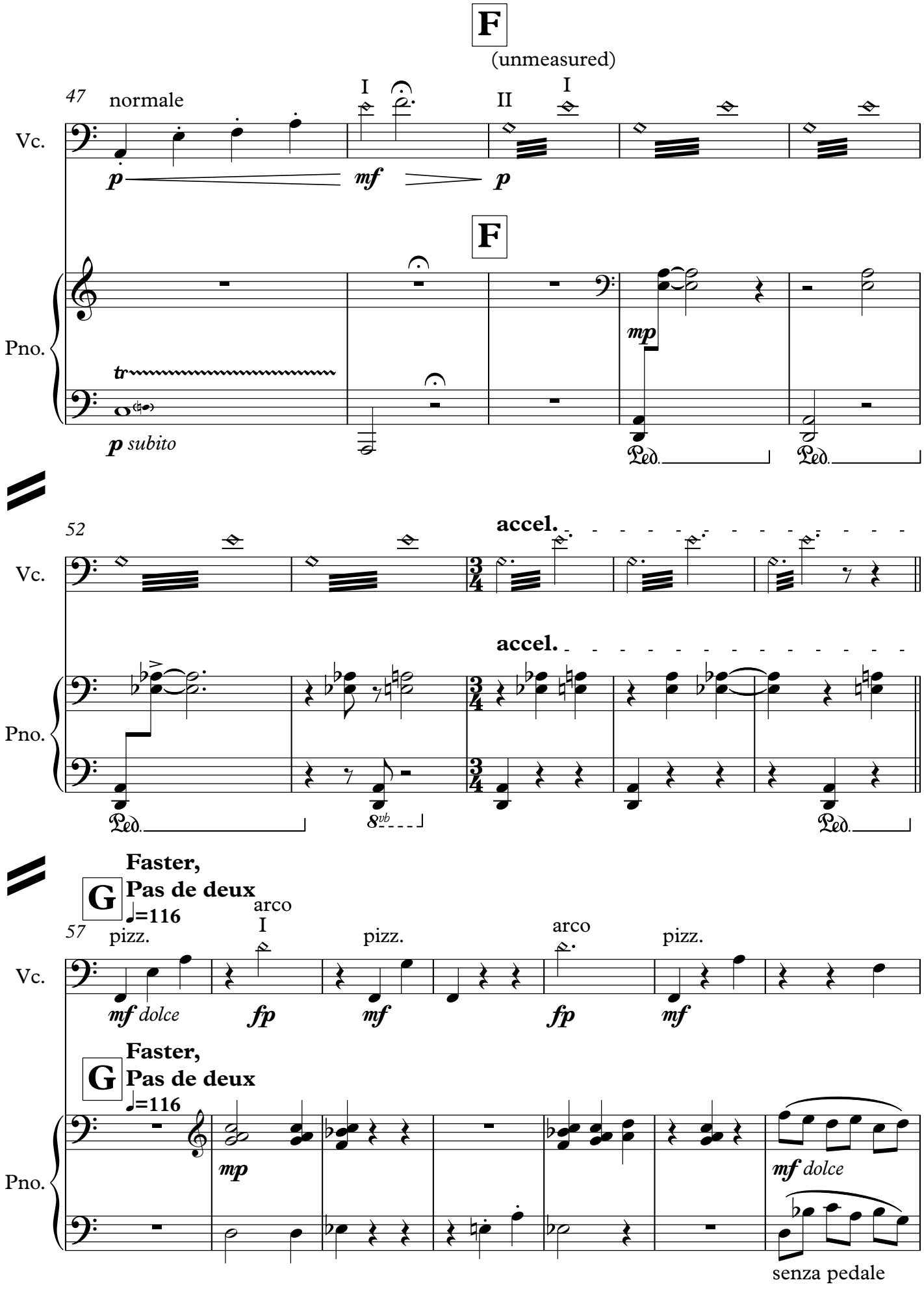

31
poco rit.
Vc.
mp
poco rit.
Pno.
C
32
a tempo
Vc.
C
a tempo
Pno.
normale, p
Ped.
poco
33
Vc.
Pno.

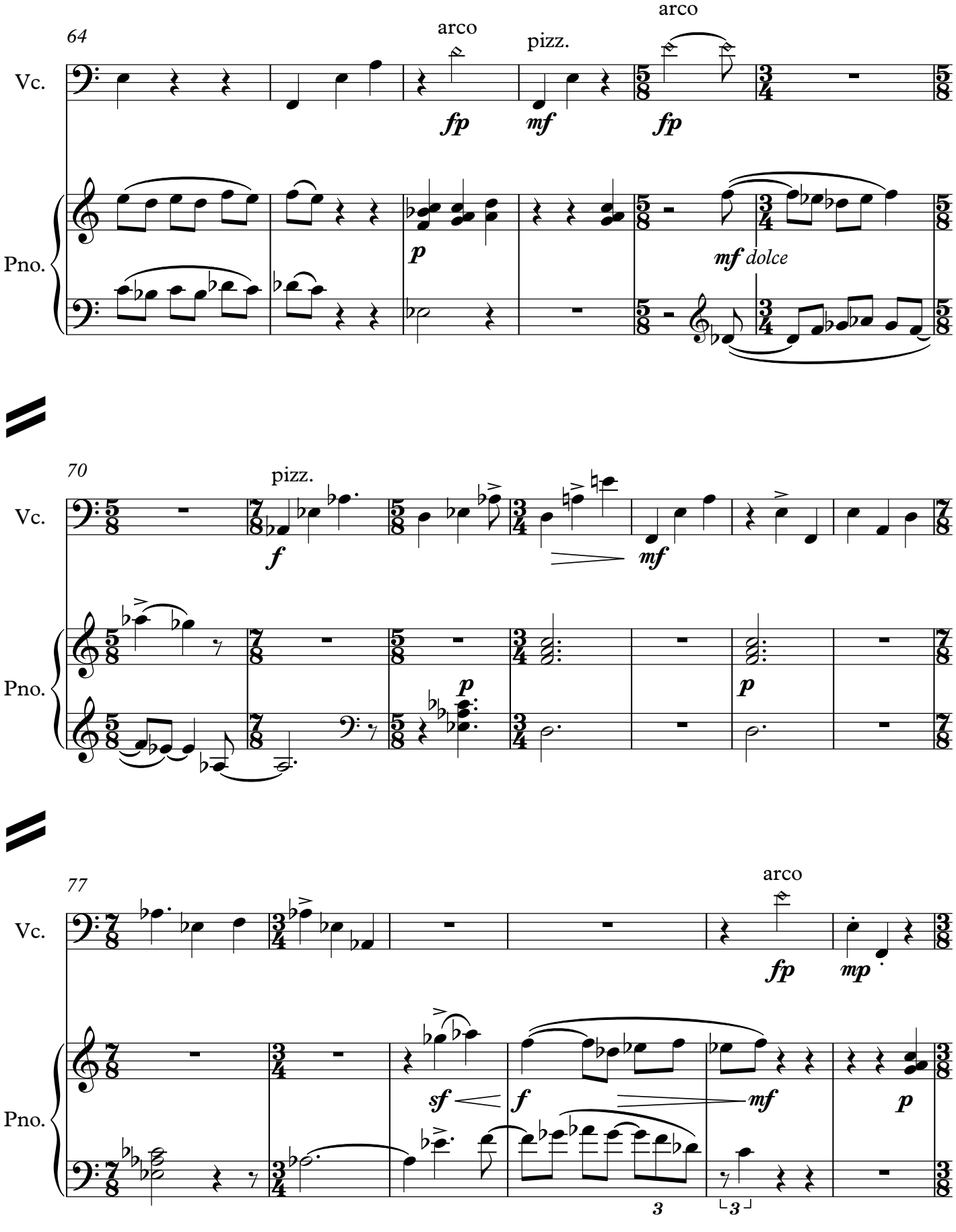

34
Vc.
Pno.
p
35
Vc.
Pno.
mp
36
Vc.
Pno.
molto

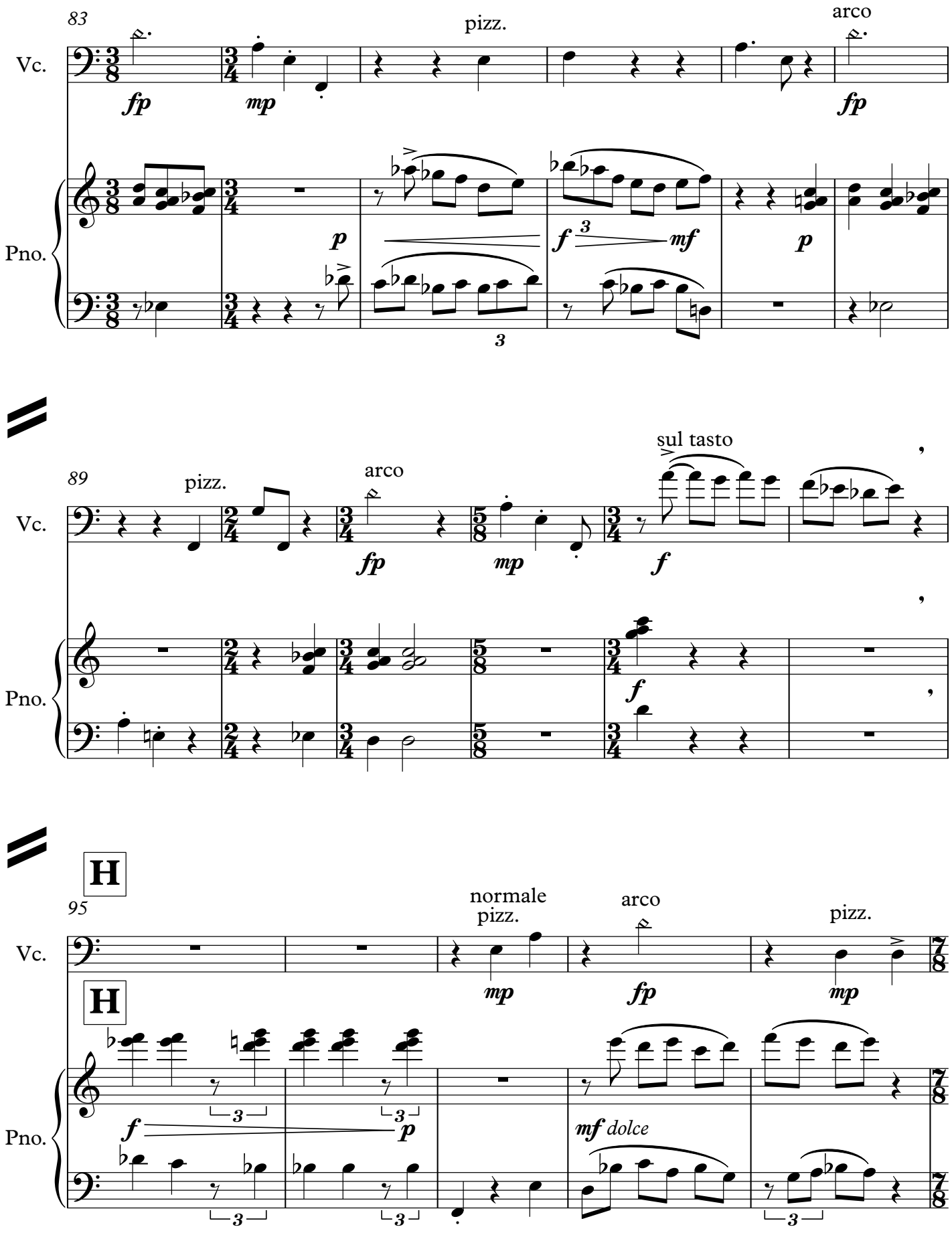

D
37
Vc.
D
Pno.
ppp
sotto voce
38
Vc.
3
Pno.
39
Vc.
Pno.

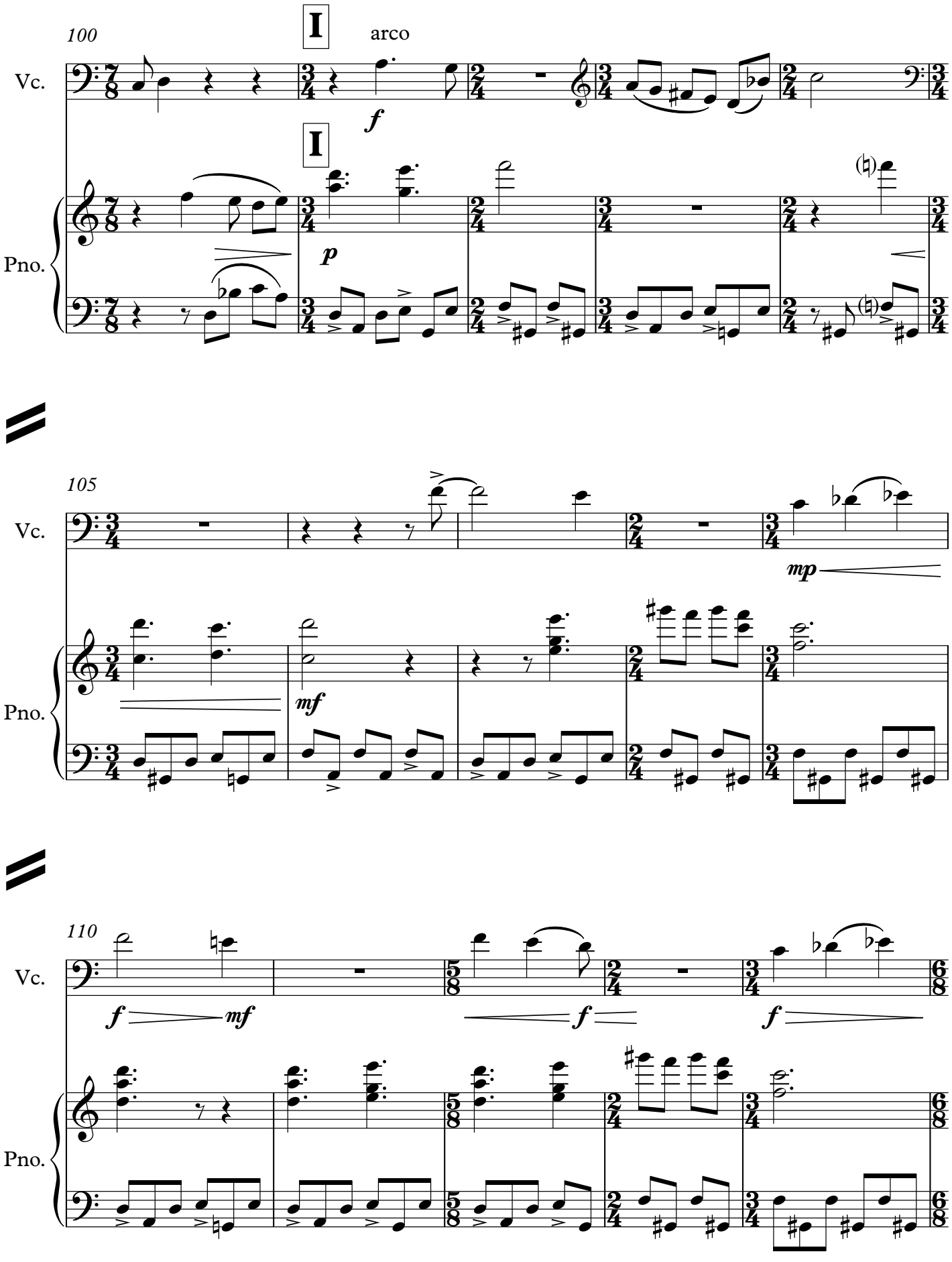

40
Vc.
Pno.
41
Vc.
Pno.
mp
42
Vc.
Pno.
f

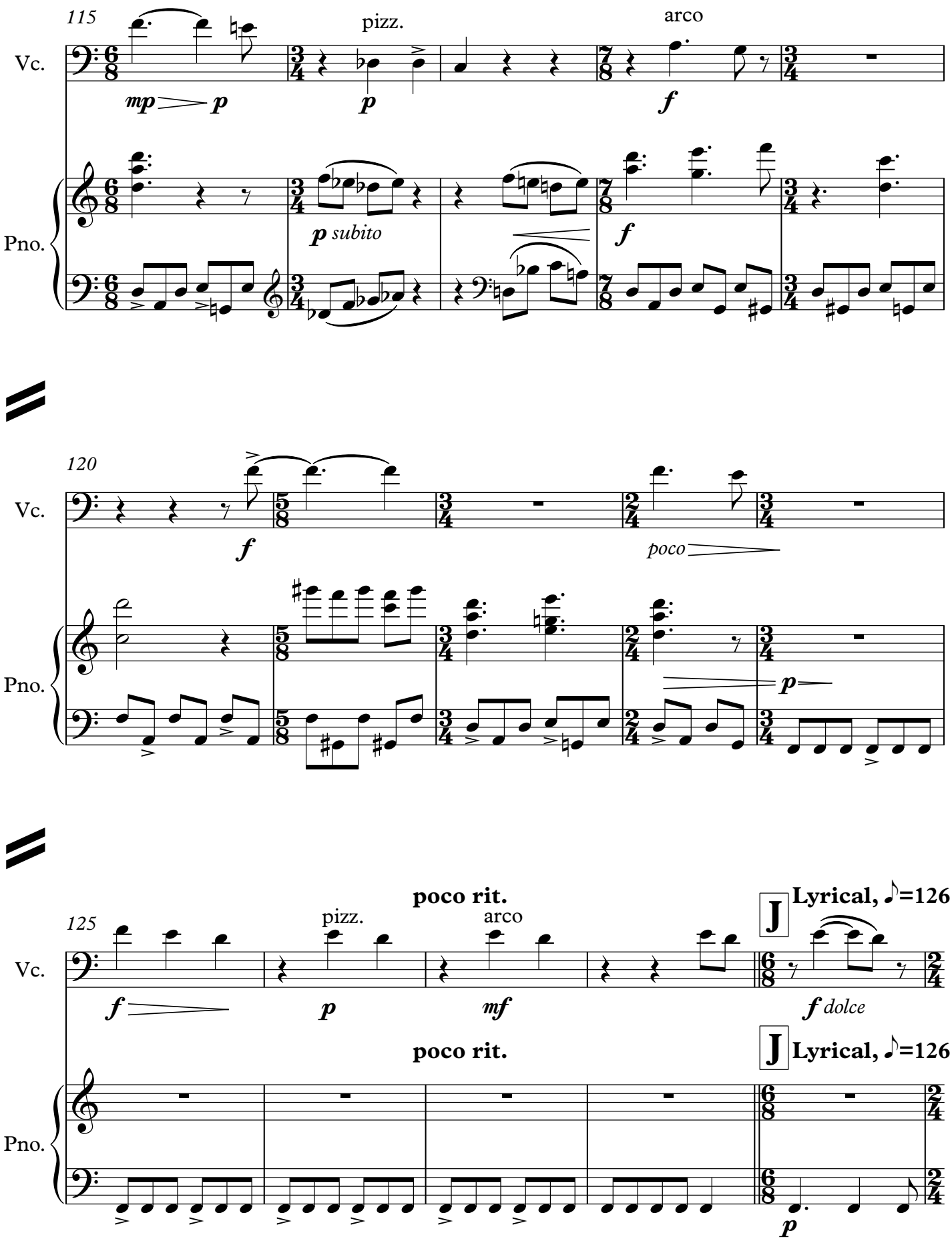

(on the beat, as
fast as possible)
sul tasto
E
43
tr
Vc.
f
E
7
simile
Pno.
44
(tr)
Vc.
Pno.
45
tr
Vc.
p
8va
6
Pno.
p
(on the beat, as
fast as possible)
tr
f

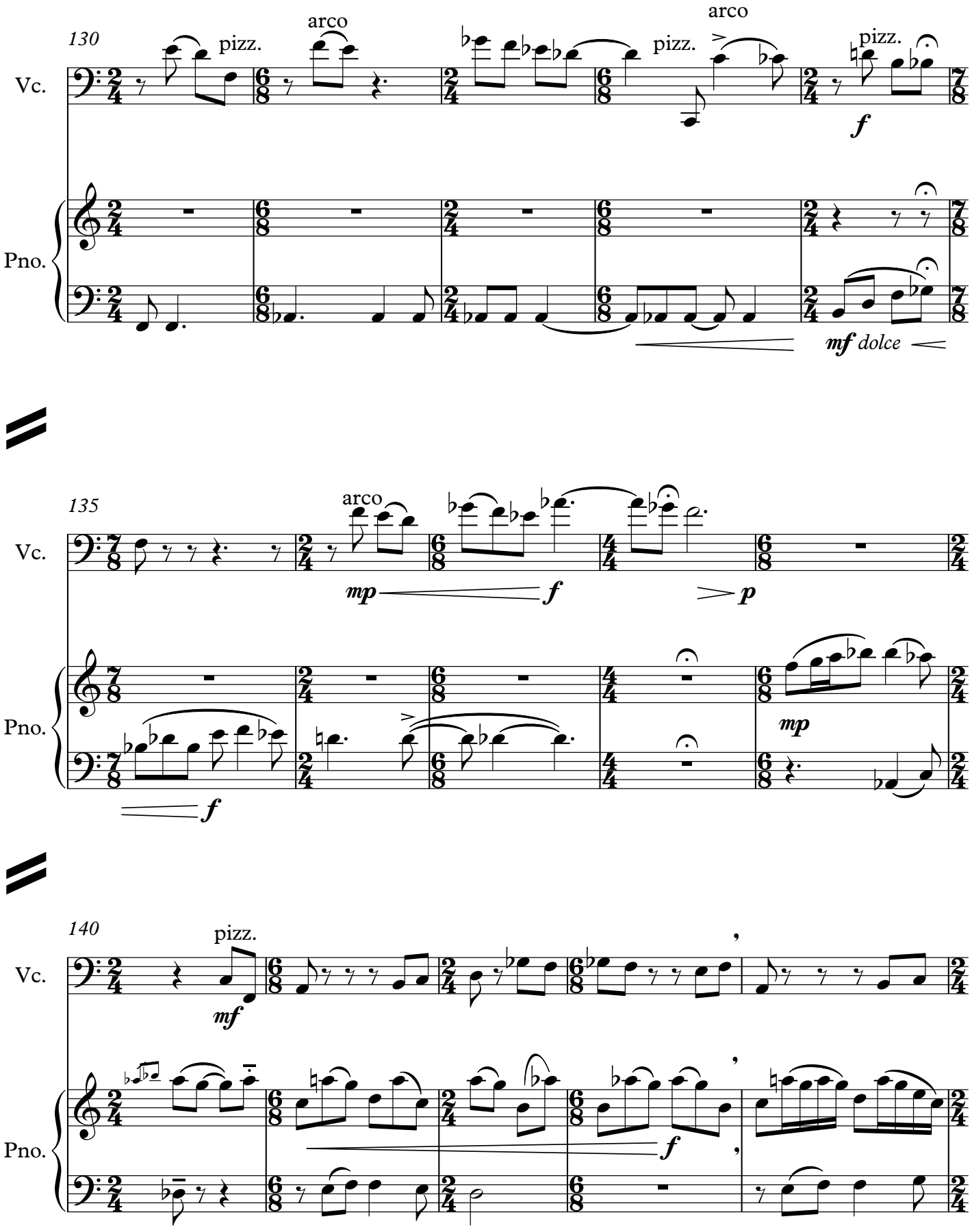

F
(unmeasured)
47
normale
I
II
I
Vc.
p
mf
p
F
Pno.
tr
mp
p subito
Ped.
Ped.
52
accel.
Vc.
accel.
Pno.
Ped.
8vb
Ped.
Faster,
Pas de deux
G
♩=116
57
pizz.
arco
I
pizz.
arco
pizz.
Vc.
mf dolce
fp
mf
fp
mf
Faster,
Pas de deux
G
♩=116
Pno.
mp
mf dolce
senza pedale

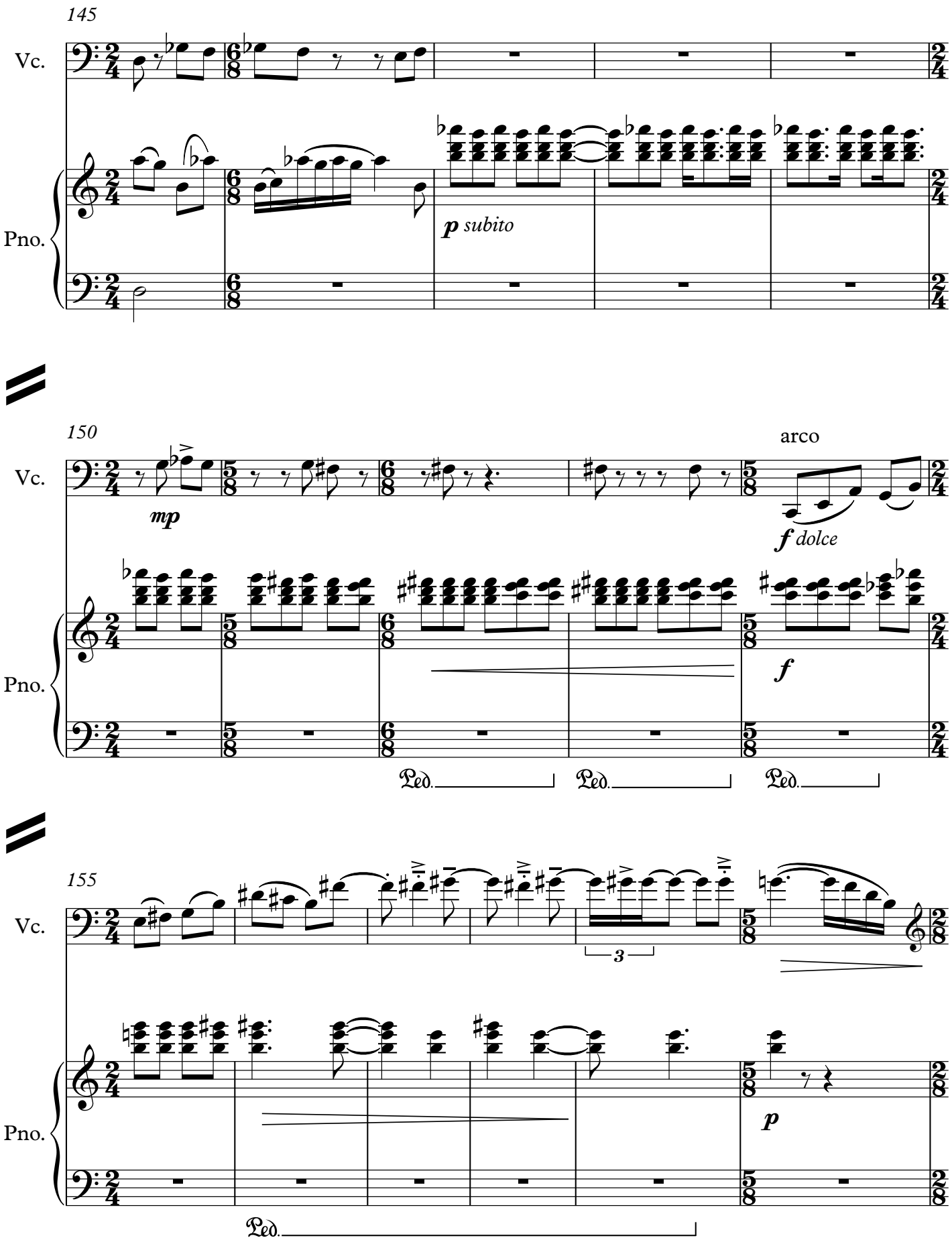

64
Vc.
Pno.
arco
pizz.
arco
fp
mf
fp
p
mf dolce
70
Vc.
Pno.
pizz.
f
mf
p
p
77
Vc.
Pno.
arco
fp
mp
sf
f
mf
p
3
3

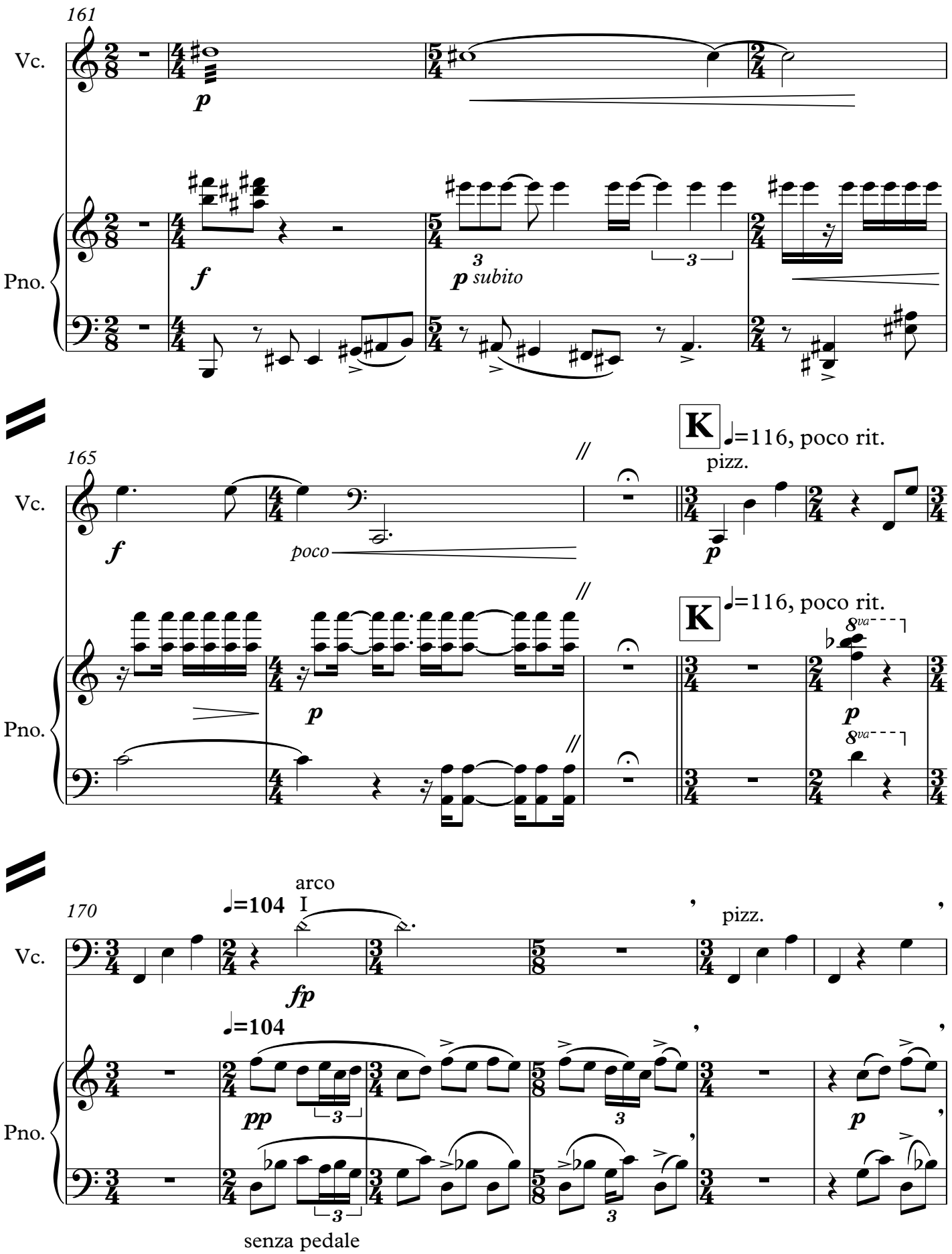

83
pizz.
arco
Vc.
Pno.
89
pizz.
arco
sul tasto
H
95
normale
pizz.
arco
pizz.
mf dolce

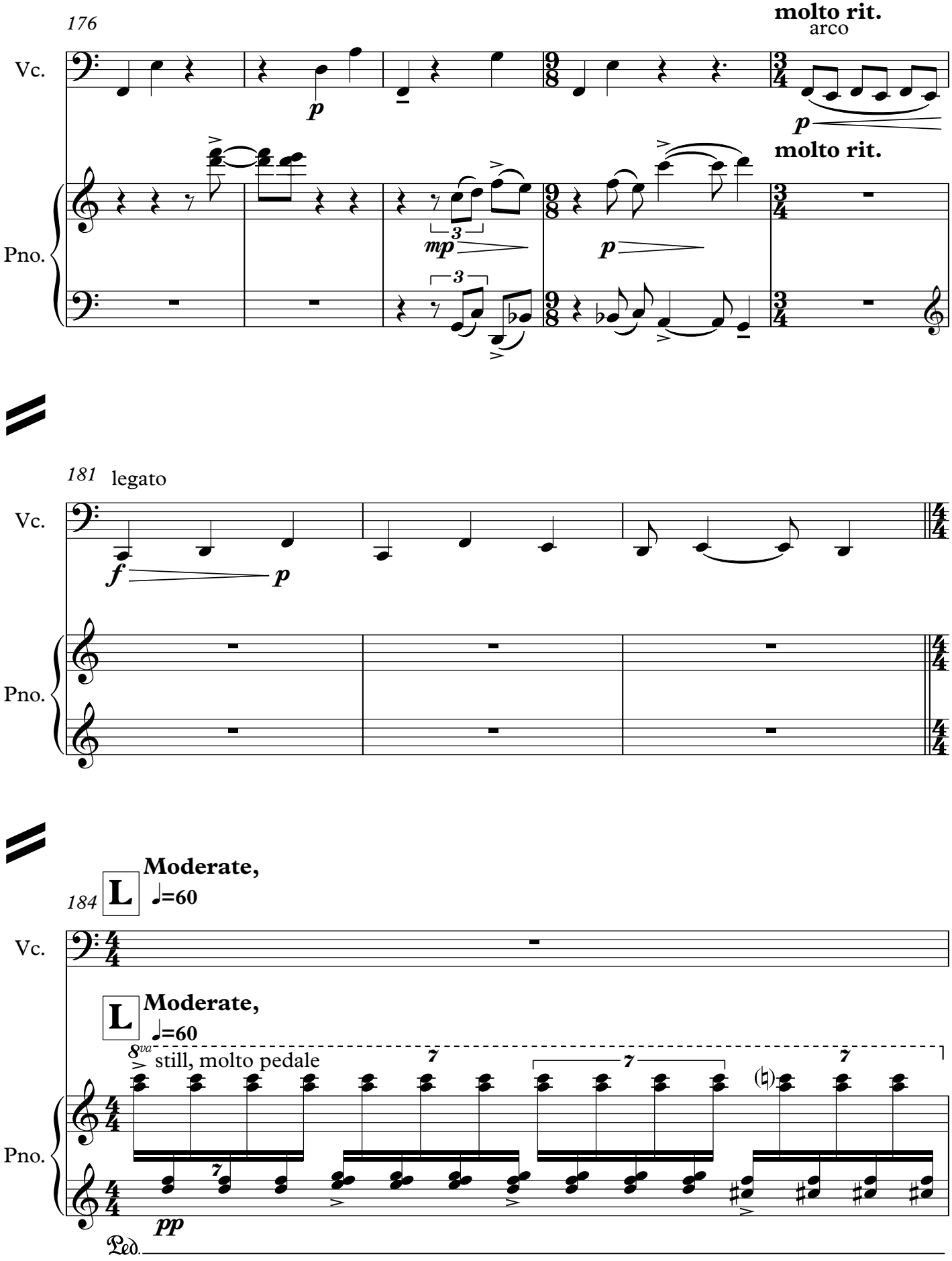

100
I
arco
Vc.
f
I
Pno.
p
105
Vc.
mp
Pno.
mf
110
Vc.
f
mf
f
f
Pno.

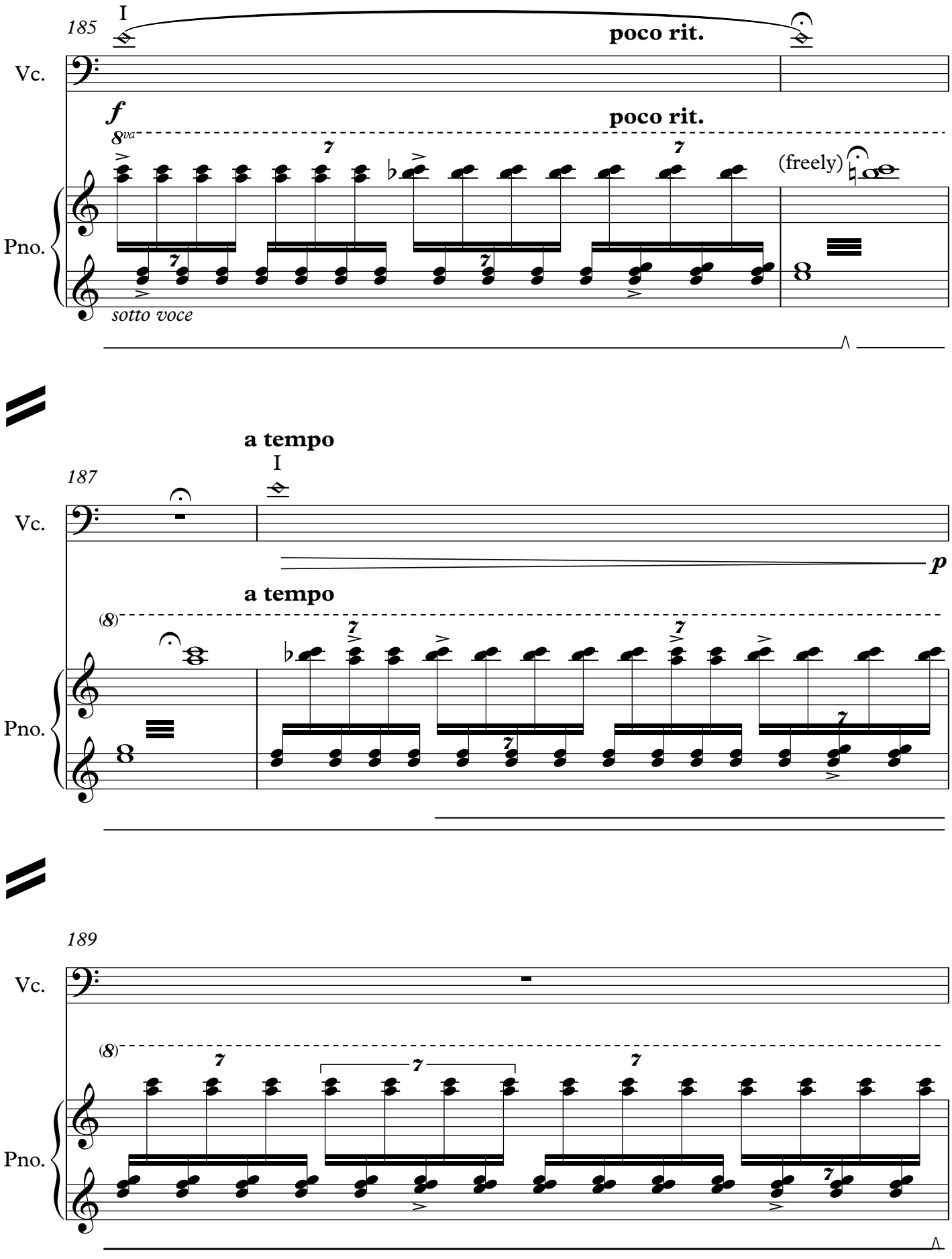

115
Vc.
pizz.
arco
mp
p
p
f
Pno.
p subito
f
120
Vc.
f
poco
Pno.
p
poco rit.
Lyrical, ♪=126
125
Vc.
pizz.
arco
f
p
mf
f dolce
poco rit.
Lyrical, ♪=126
Pno.
p

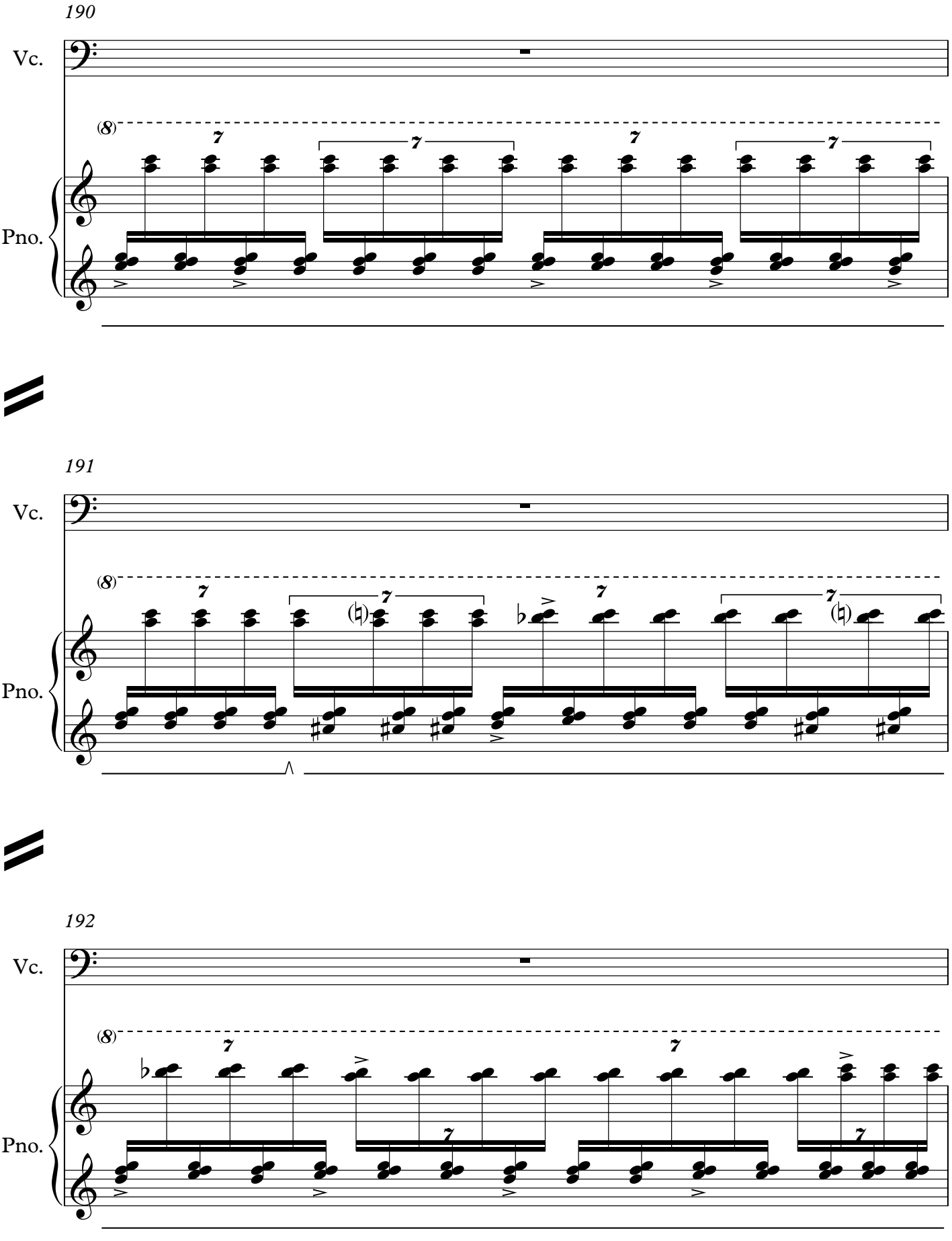

130
Vc.
Pno.
pizz.
arco
pizz.
arco
pizz.
f
mf dolce
135
Vc.
Pno.
arco
mp
f
p
f
mp
140
Vc.
Pno.
pizz.
mf
f

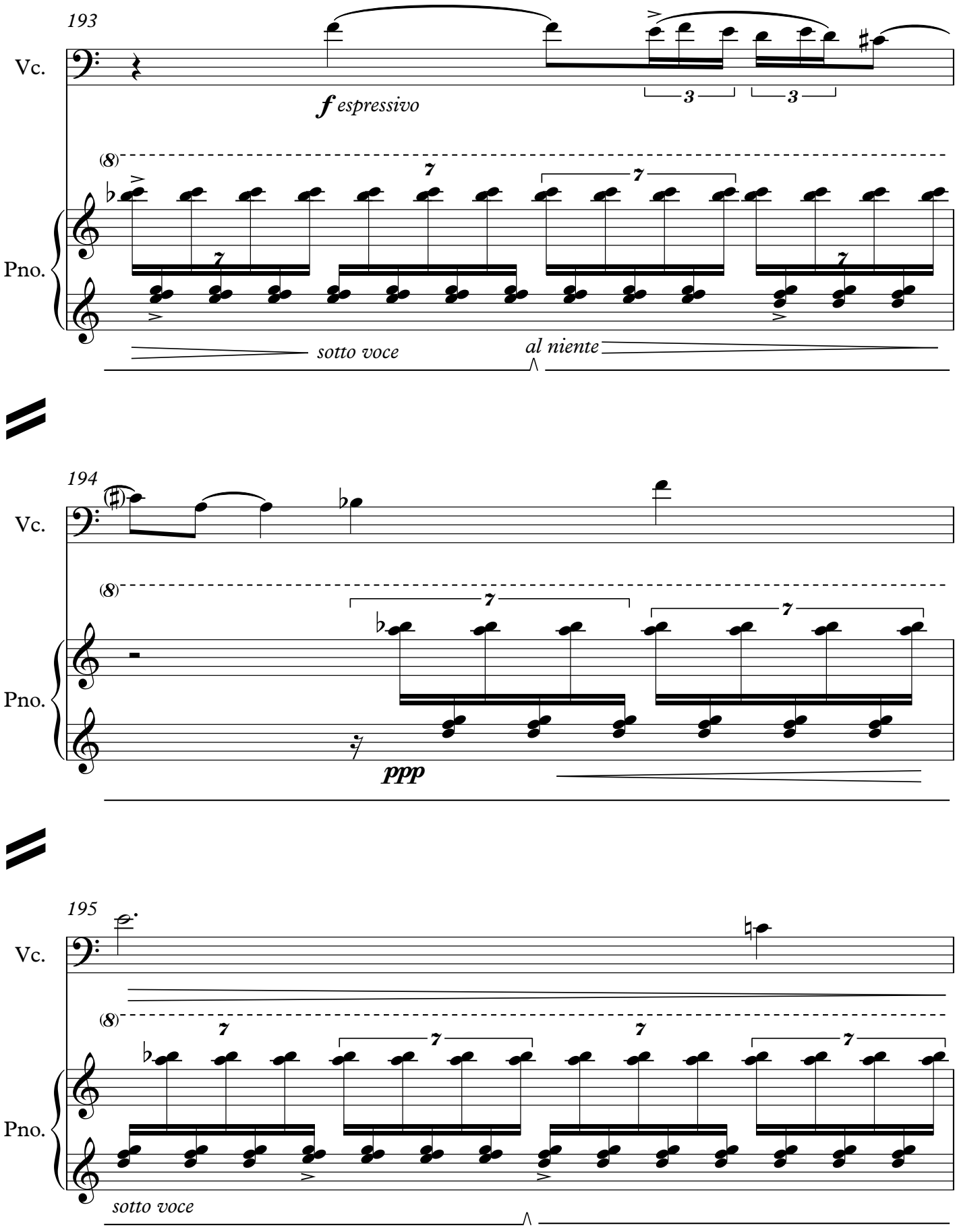

145
Vc.
Pno.
p subito
150
arco
mp
f dolce
f
Ped.
155
3
p

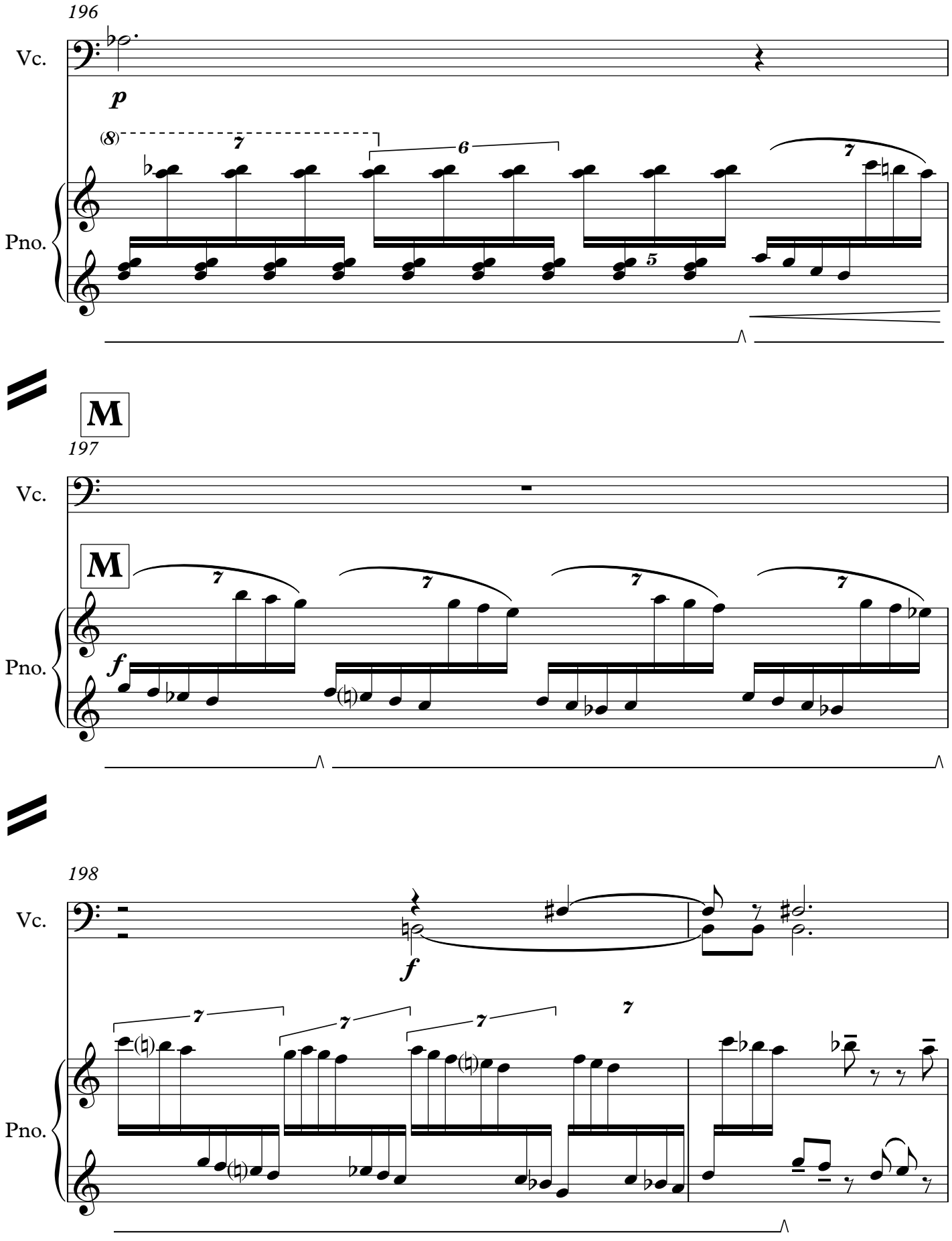

161
Vc.
Pno.
p
f
p subito
165
poco
K
=116, poco rit.
pizz.
170
=104
arco
I
fp
pp
senza pedale

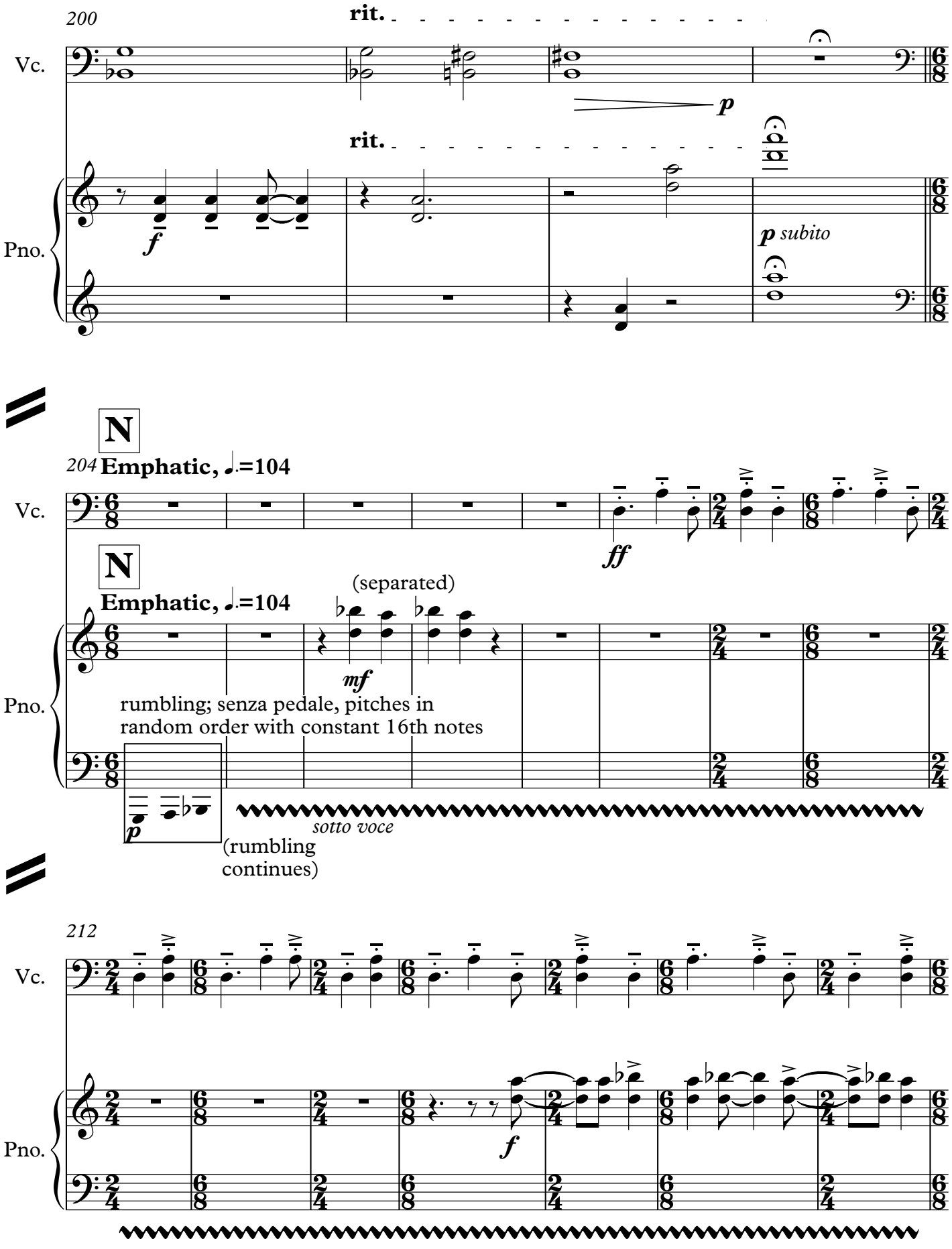

176
molto rit.
arco
Vc.
p
molto rit.
Pno.
mp
p
181
legato
Vc.
f
p
Pno.
184
L
Moderate,
♩=60
Vc.
L
Moderate,
♩=60
8va
still, molto pedale
Pno.
pp
Ped.

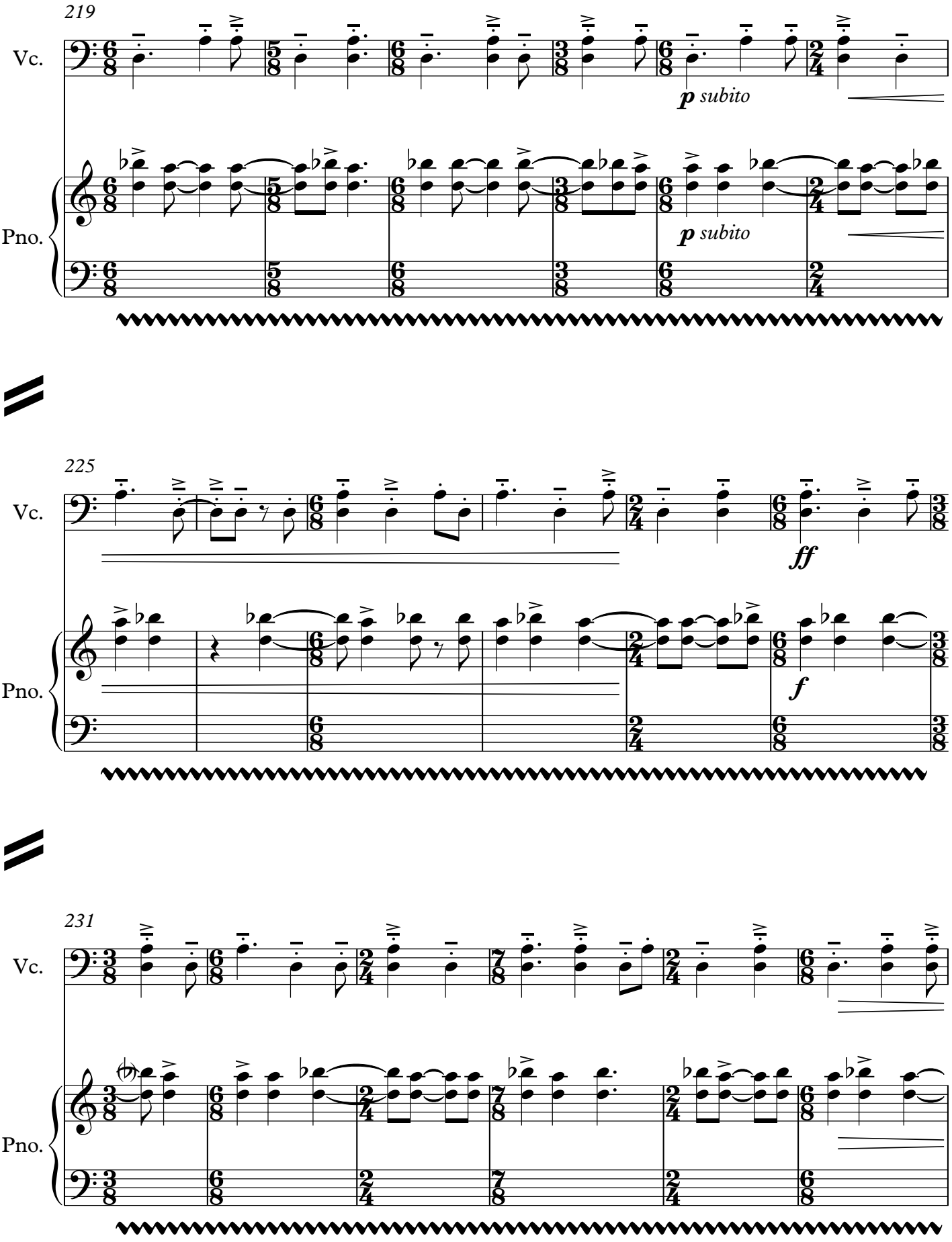

185
I
poco rit.
Vc.
f
poco rit.
8va
(freely)
Pno.
sotto voce
a tempo
187
I
p
a tempo
(8)
189
(8)

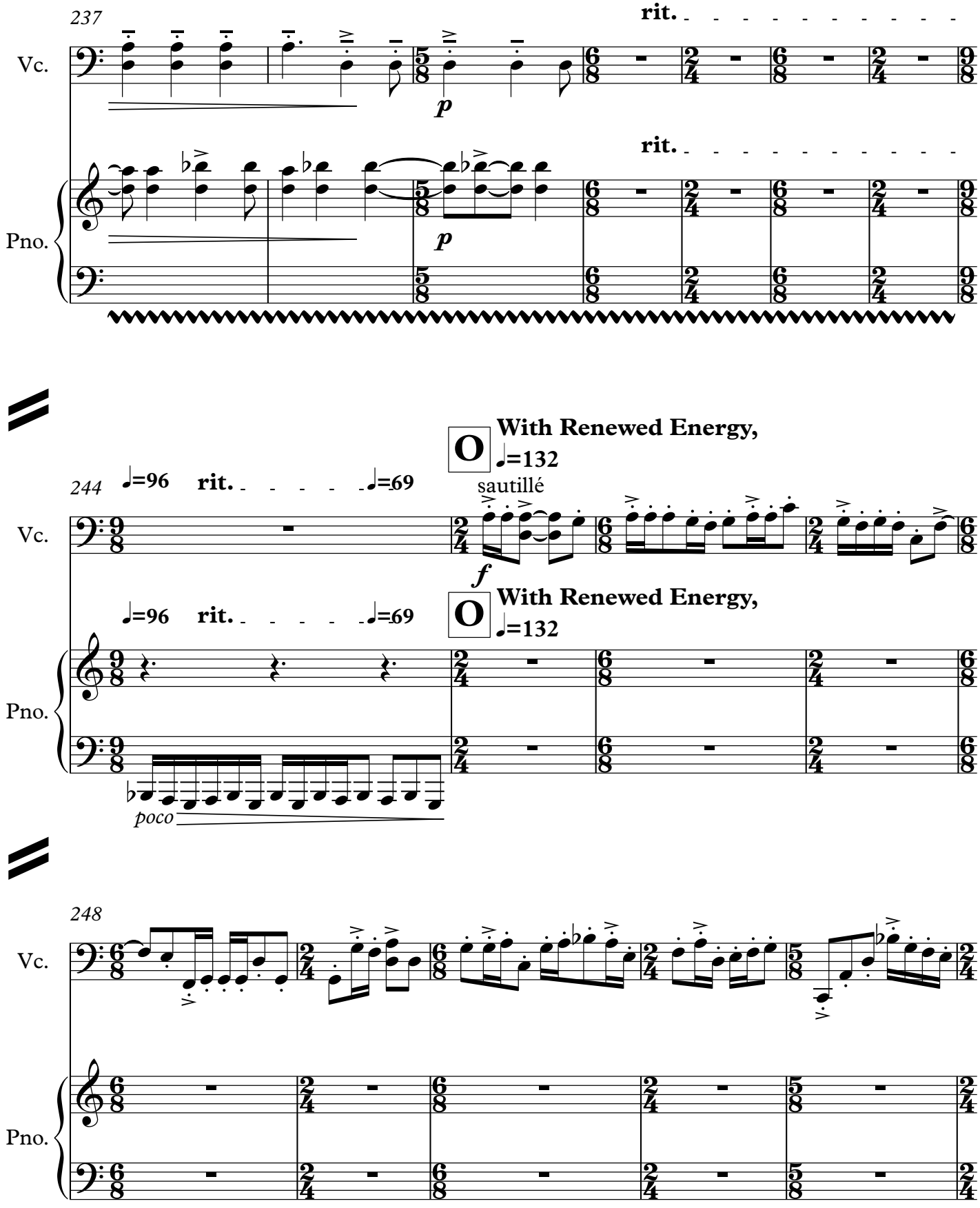

190
Vc.
Pno.
191
Vc.
Pno.
192
Vc.
Pno.

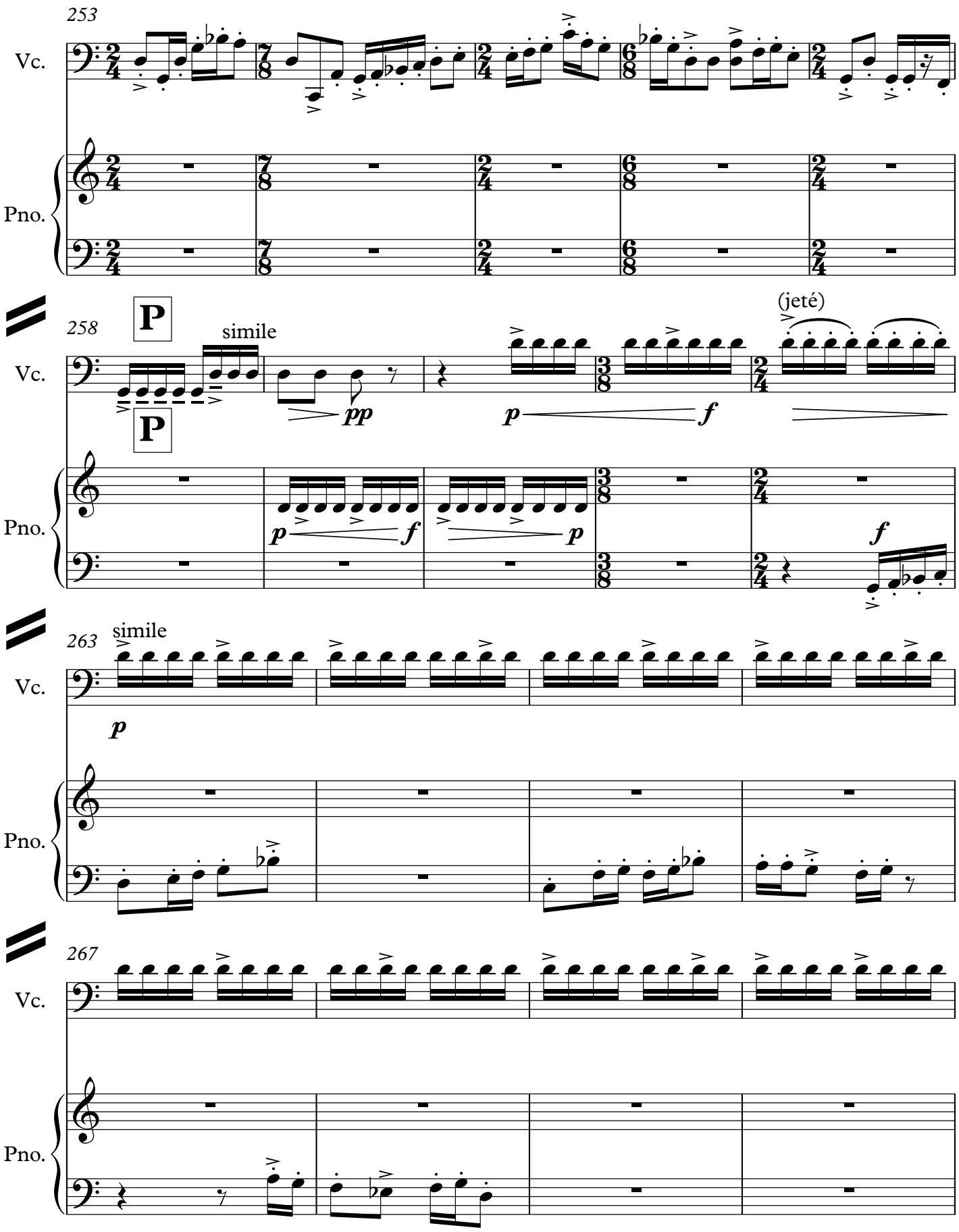

193
Vc.
f espressivo
3
3
(8)
7
7
Pno.
sotto voce
al niente
194
Vc.
(8)
7
7
Pno.
ppp
195
Vc.
(8)
7
7
7
7
Pno.
sotto voce

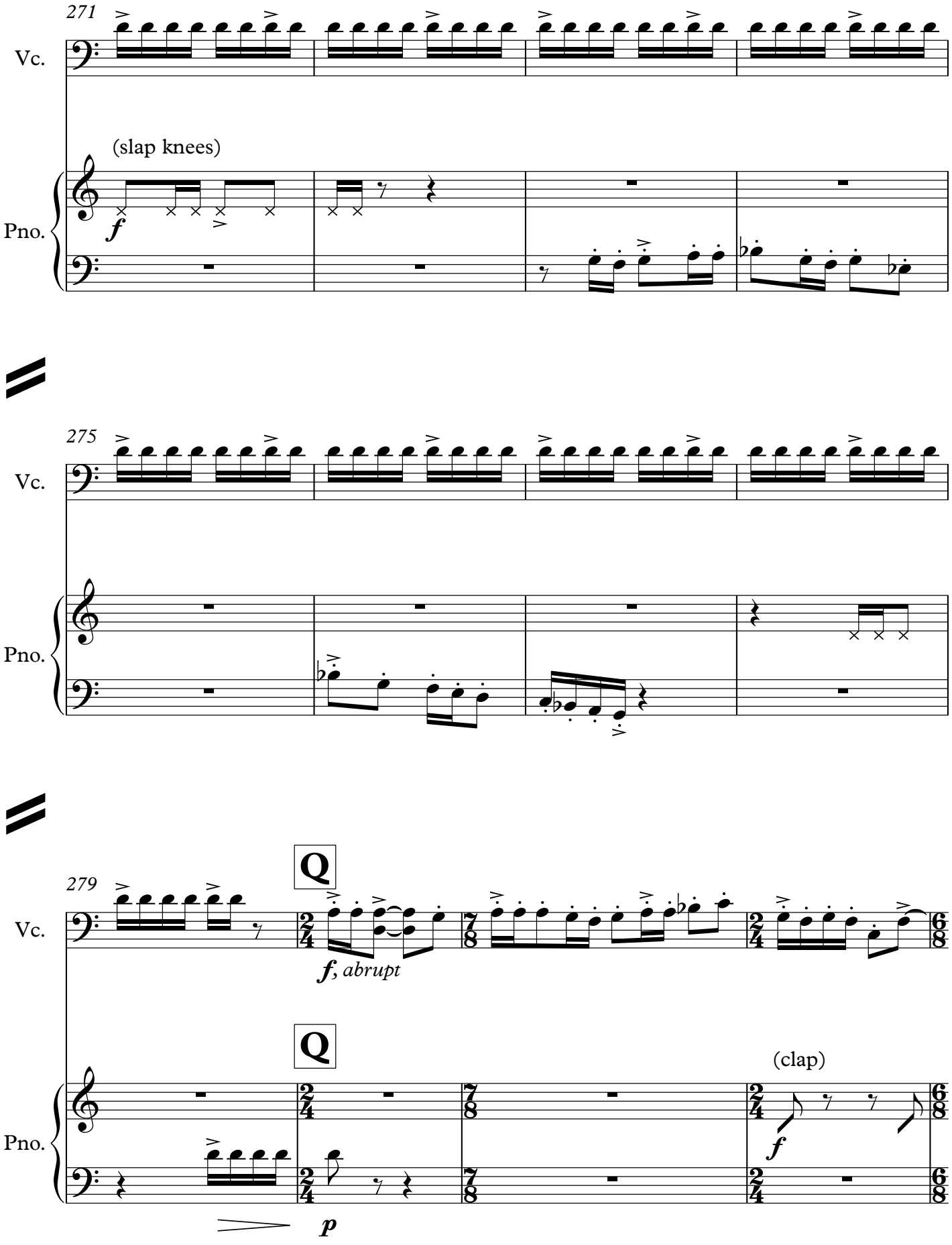

196
Vc.
p
(8)
7
6
7
Pno.
5
M
197
Vc.
M
7
7
7
7
Pno.
f
198
Vc.
f
7
7
7
7
Pno.

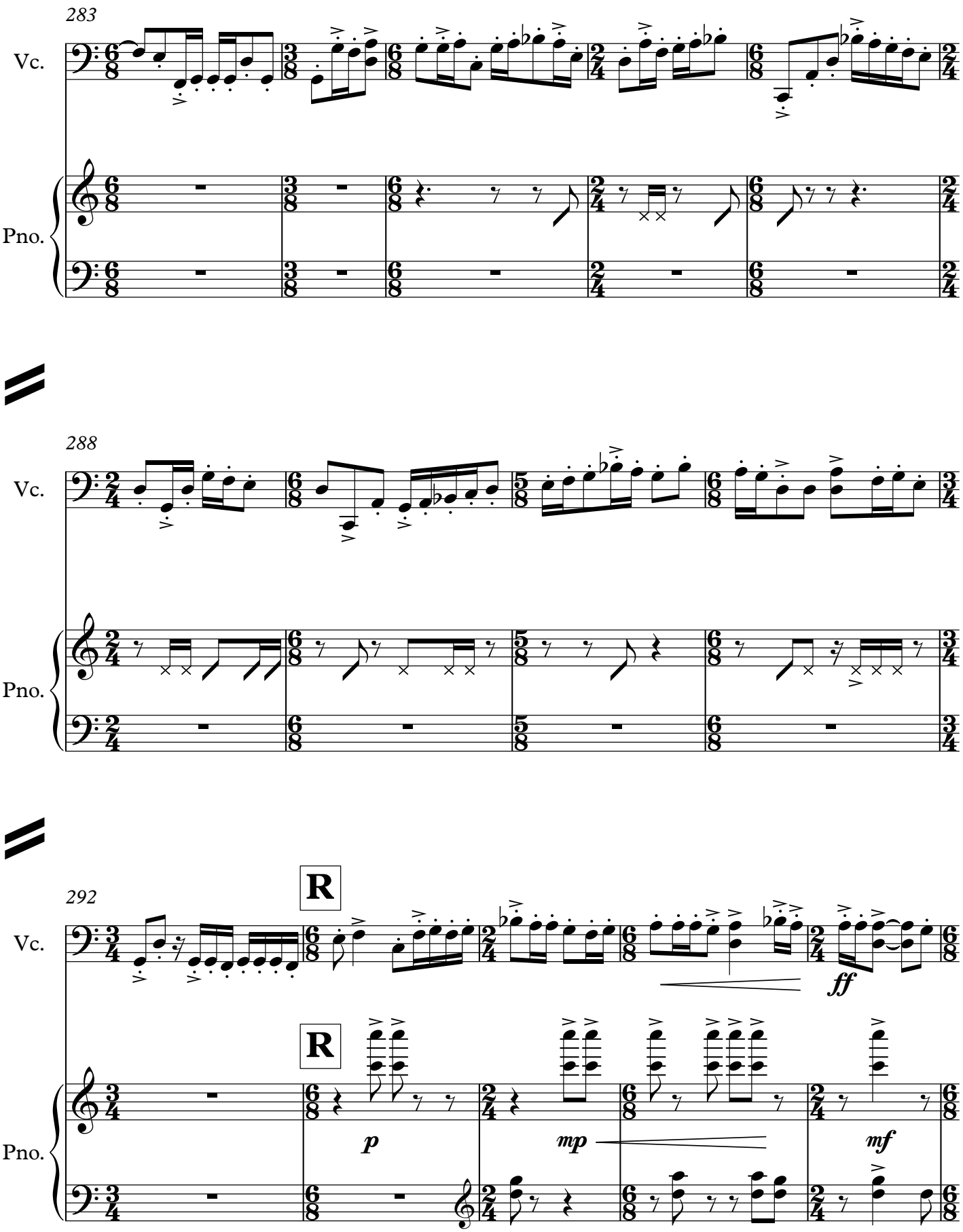

200
rit.
Vc.
p
rit.
Pno.
f
p subito
N
204 Emphatic, ♩.=104
Vc.
ff
N
Emphatic, ♩.=104
(separated)
mf
Pno.
rumbling; senza pedale, pitches in
random order with constant 16th notes
p
sotto voce
(rumbling
continues)
212
Vc.
Pno.
f

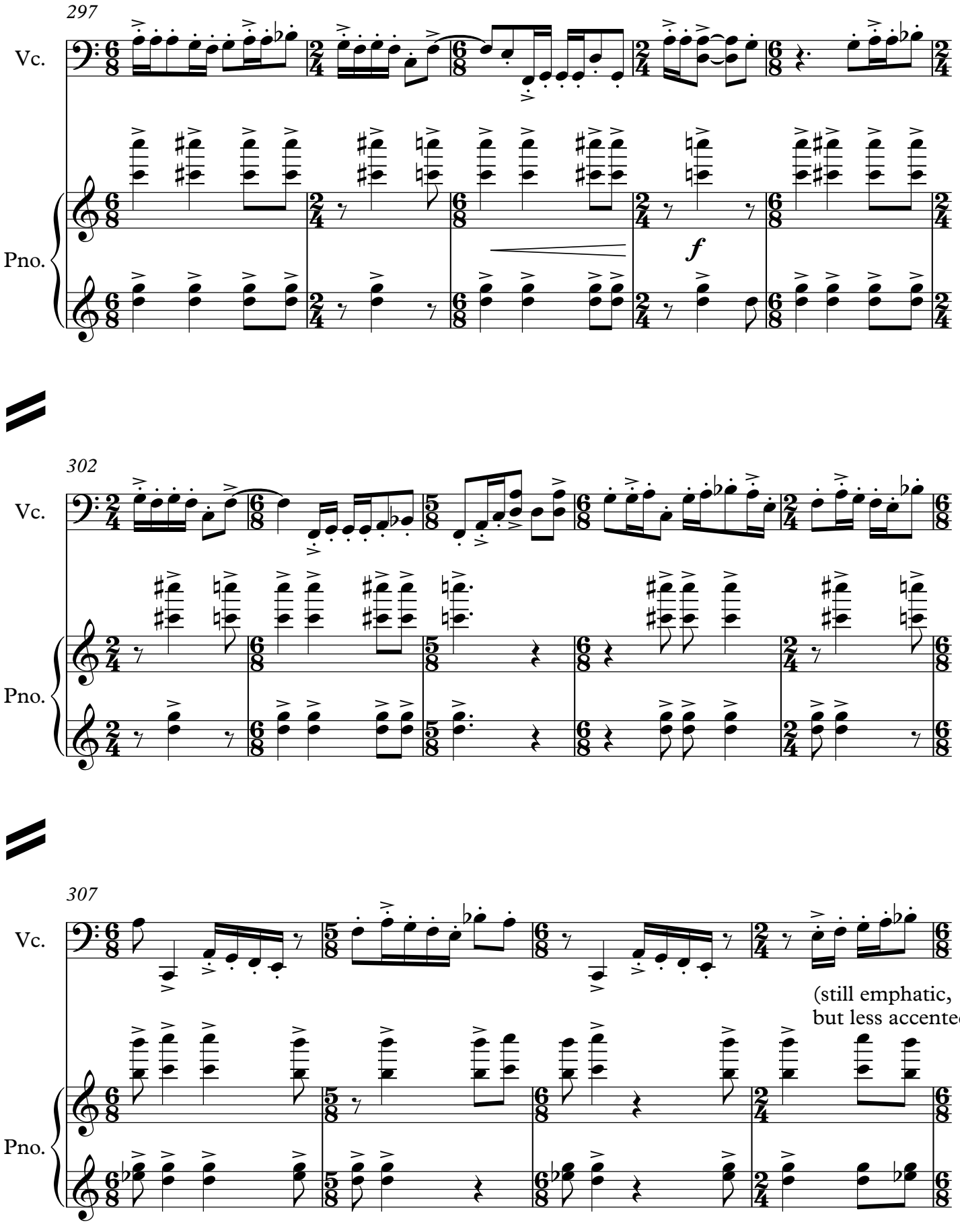

219
Vc.
Pno.
p subito
p subito
225
Vc.
Pno.
ff
f
231
Vc.
Pno.

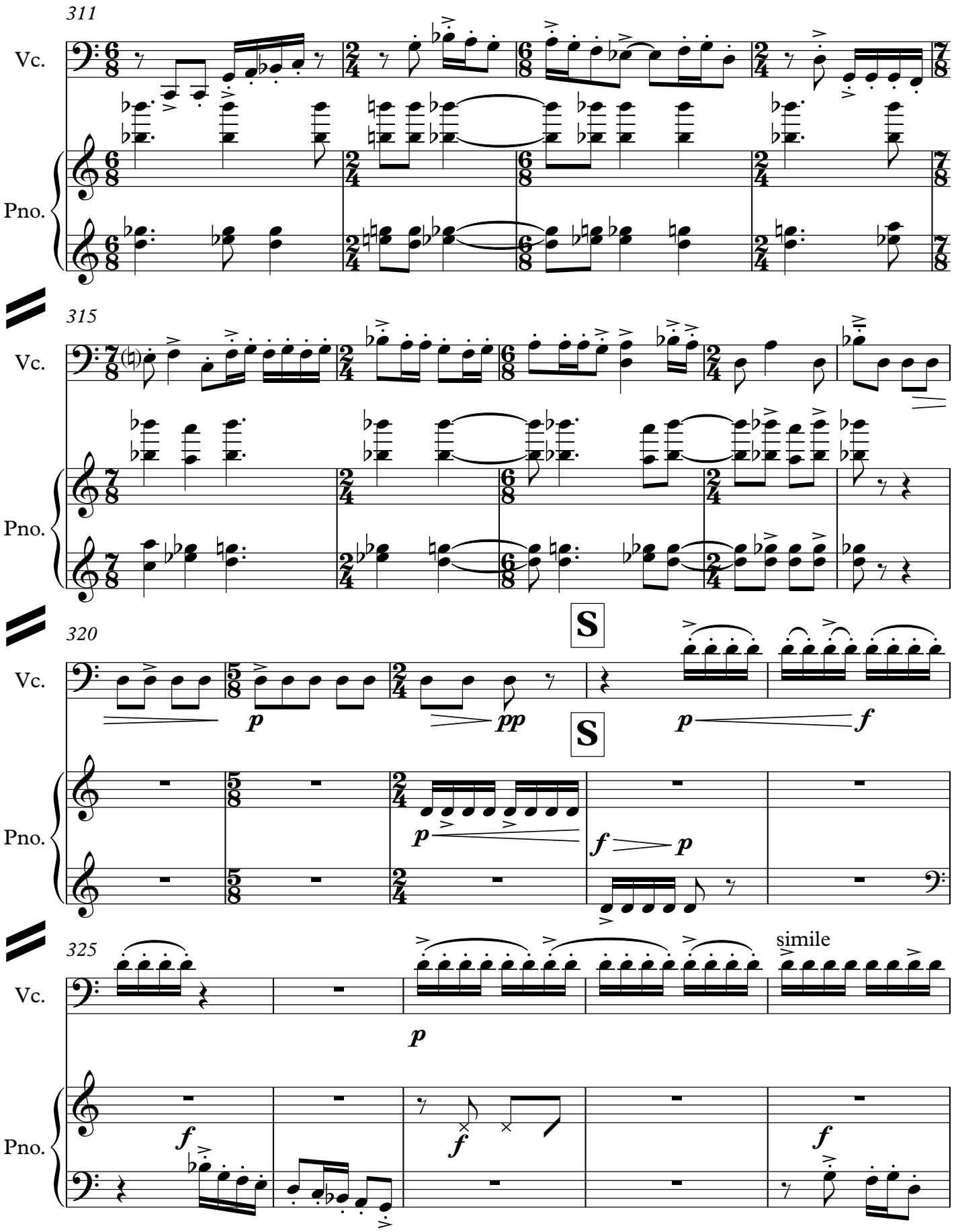

237
rit.
Vc.
p
rit.
Pno.
p
244
♩=96 rit. ♩=69
O With Renewed Energy,
♩=132
sautillé
Vc.
f
♩=96 rit. ♩=69
O With Renewed Energy,
♩=132
Pno.
poco
248
Vc.
Pno.

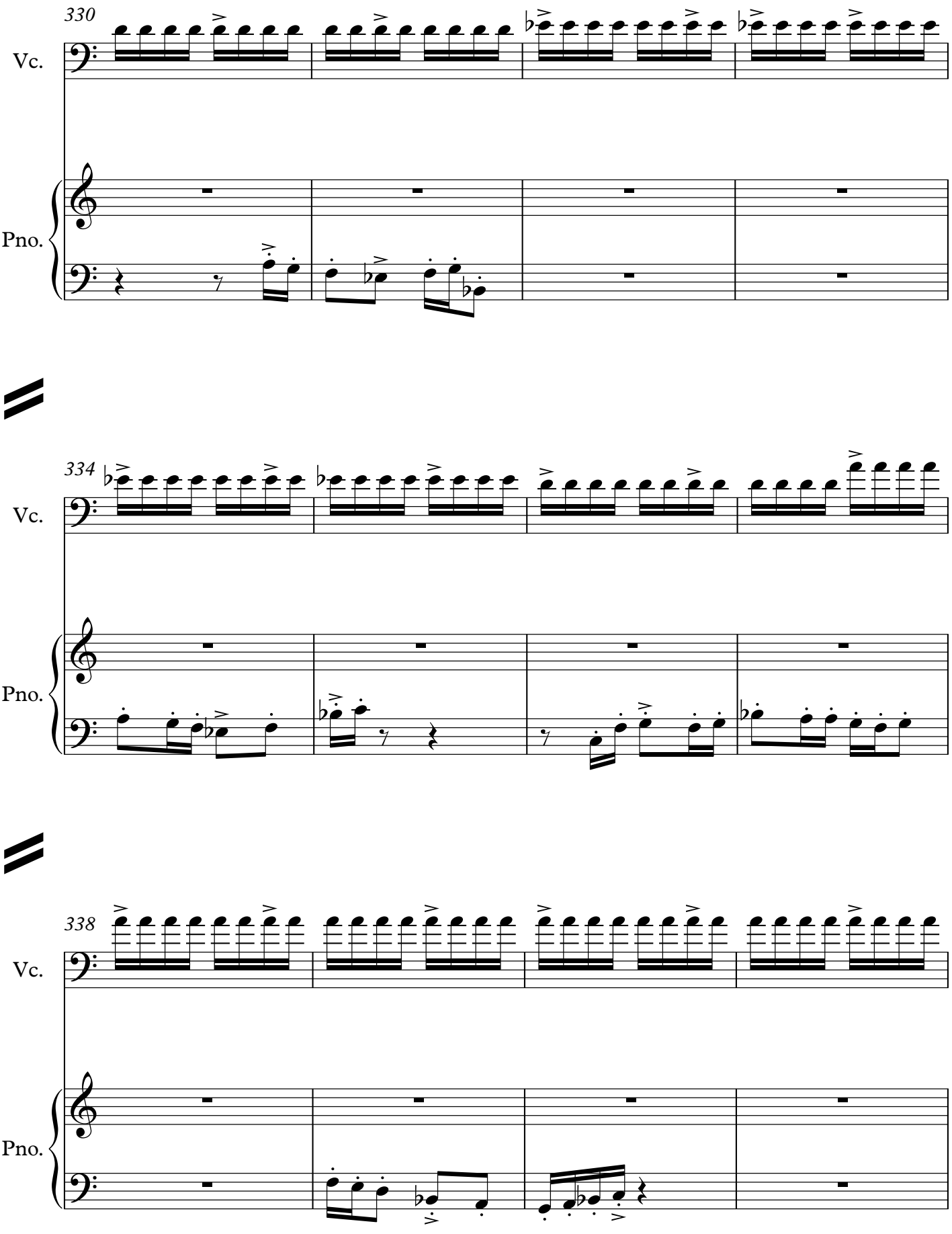

253
Vc.
Pno.
258
P
simile
(jeté)
pp
p
f
263
simile
267

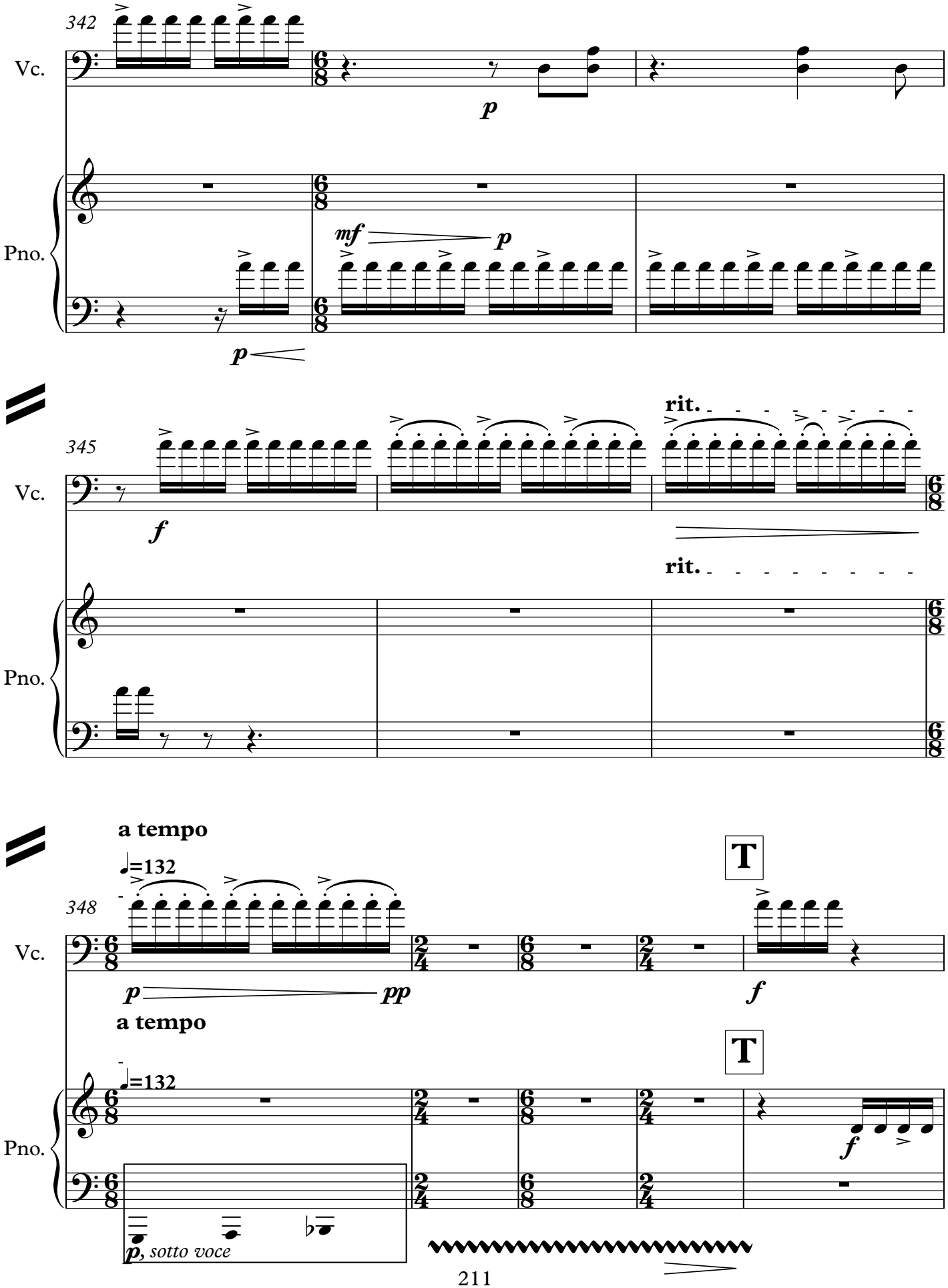

271
Vc.
(slap knees)
Pno.
f
275
Vc.
Pno.
279
Vc.
Q
f, abrupt
Q
(clap)
Pno.
f
p

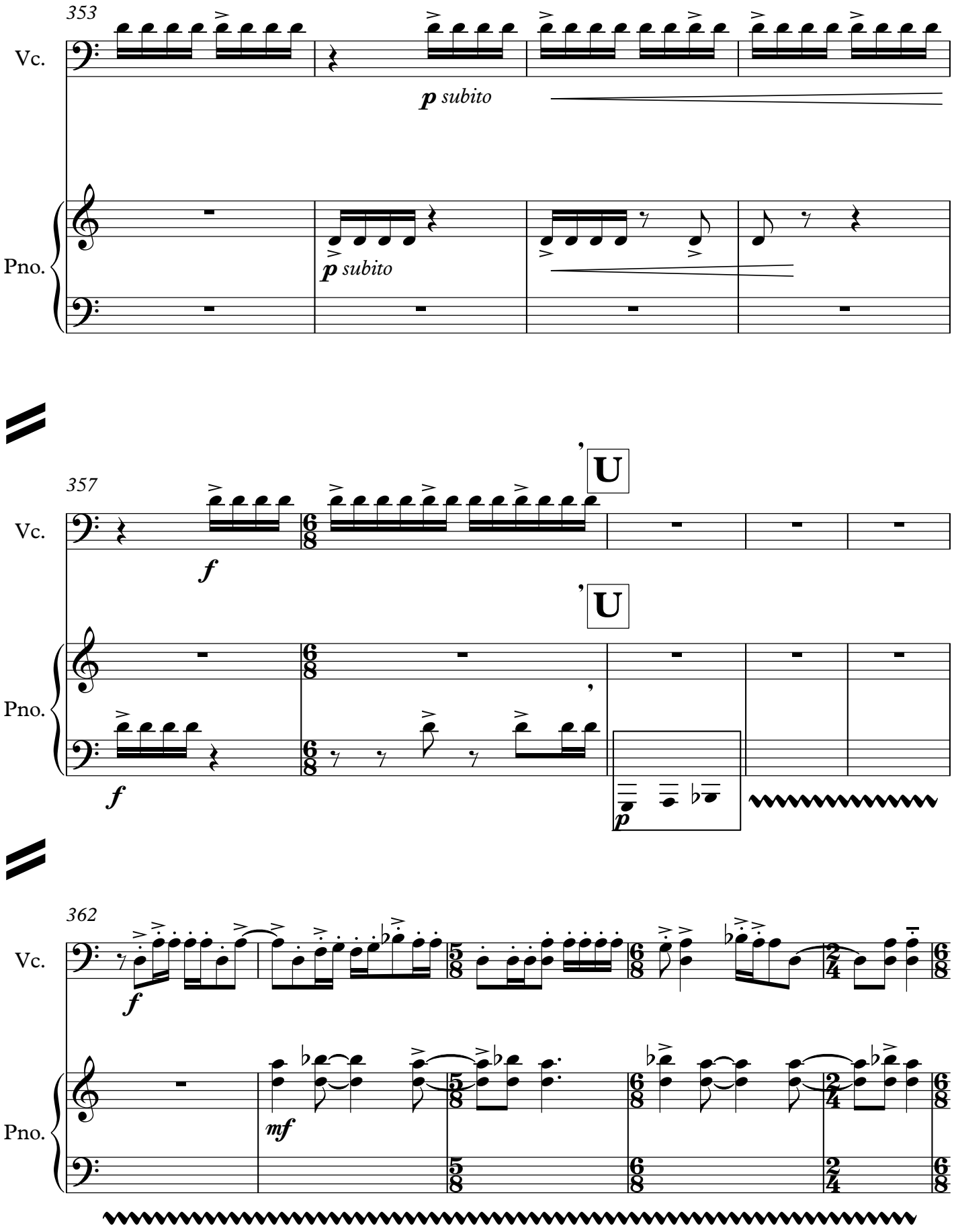

283
Vc.
Pno.
288
Vc.
Pno.
292
R
R
Vc.
ff
Pno.
p
mp
mf

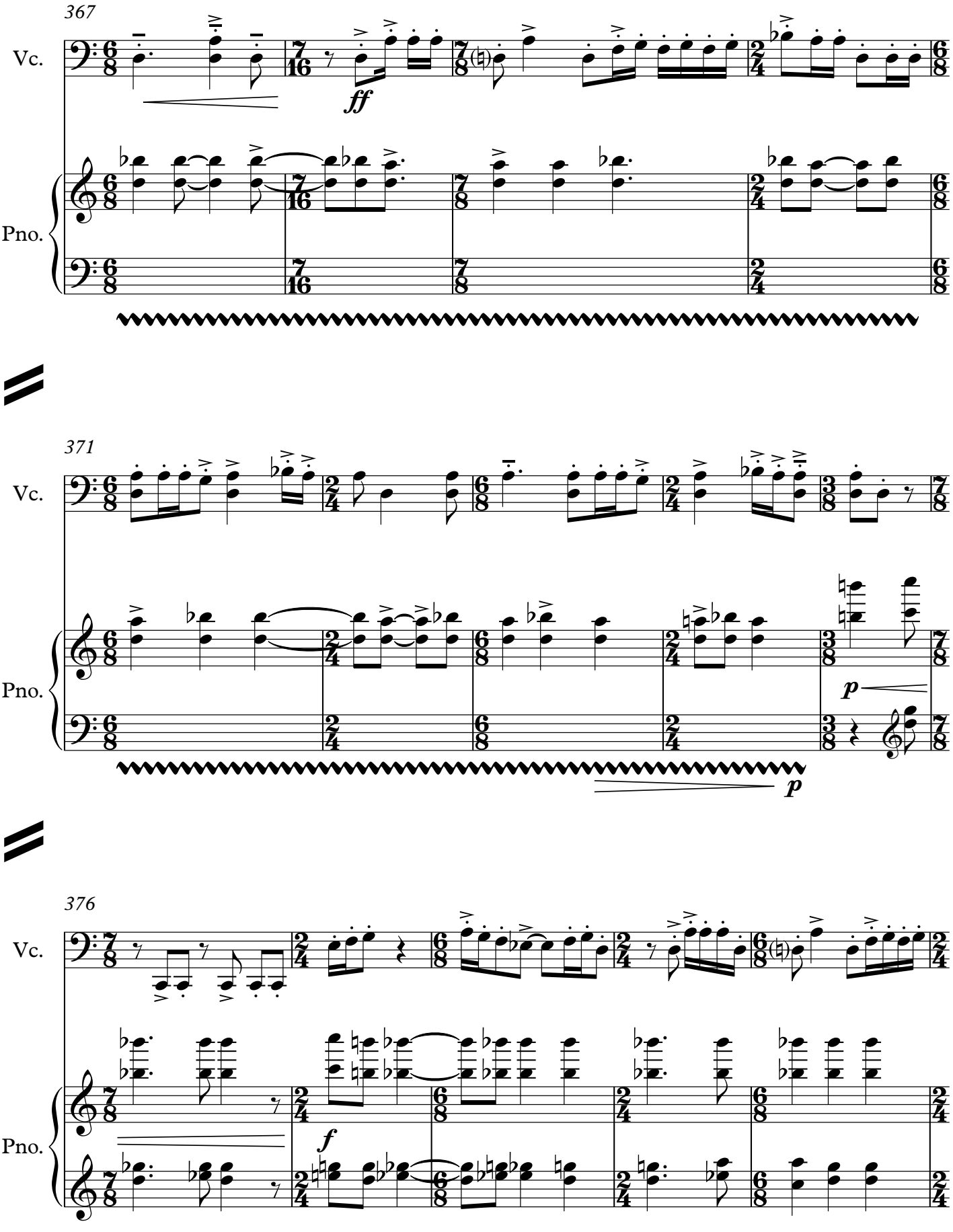

297
Vc.
Pno.
f
302
Vc.
Pno.
307
Vc.
Pno.
(still emphatic,
but less accented)

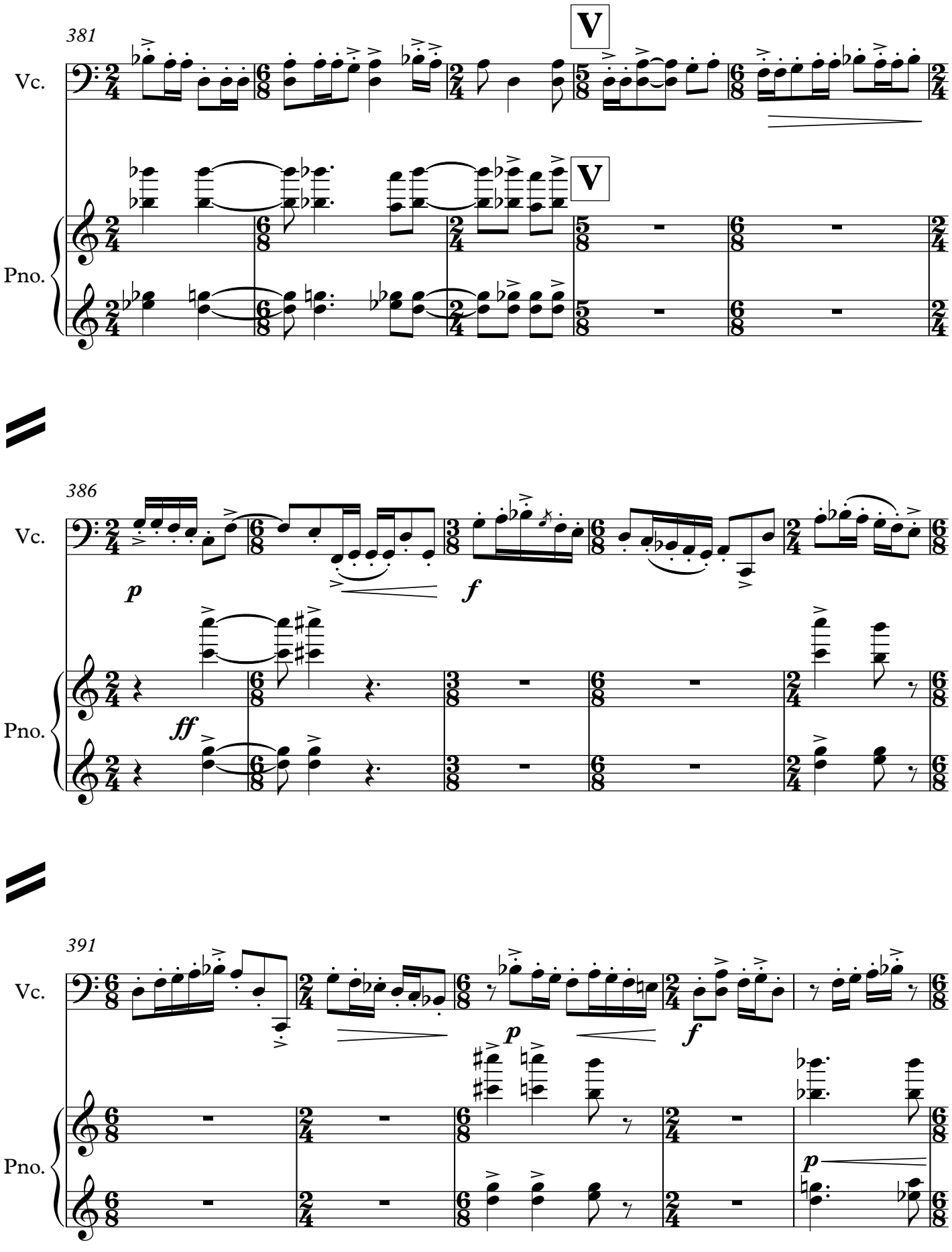

311
Vc.
Pno.
315
Vc.
Pno.
320
S
S
Vc.
p
pp
p
f
Pno.
p
f
p
325
simile
Vc.
p
Pno.
f
f
f

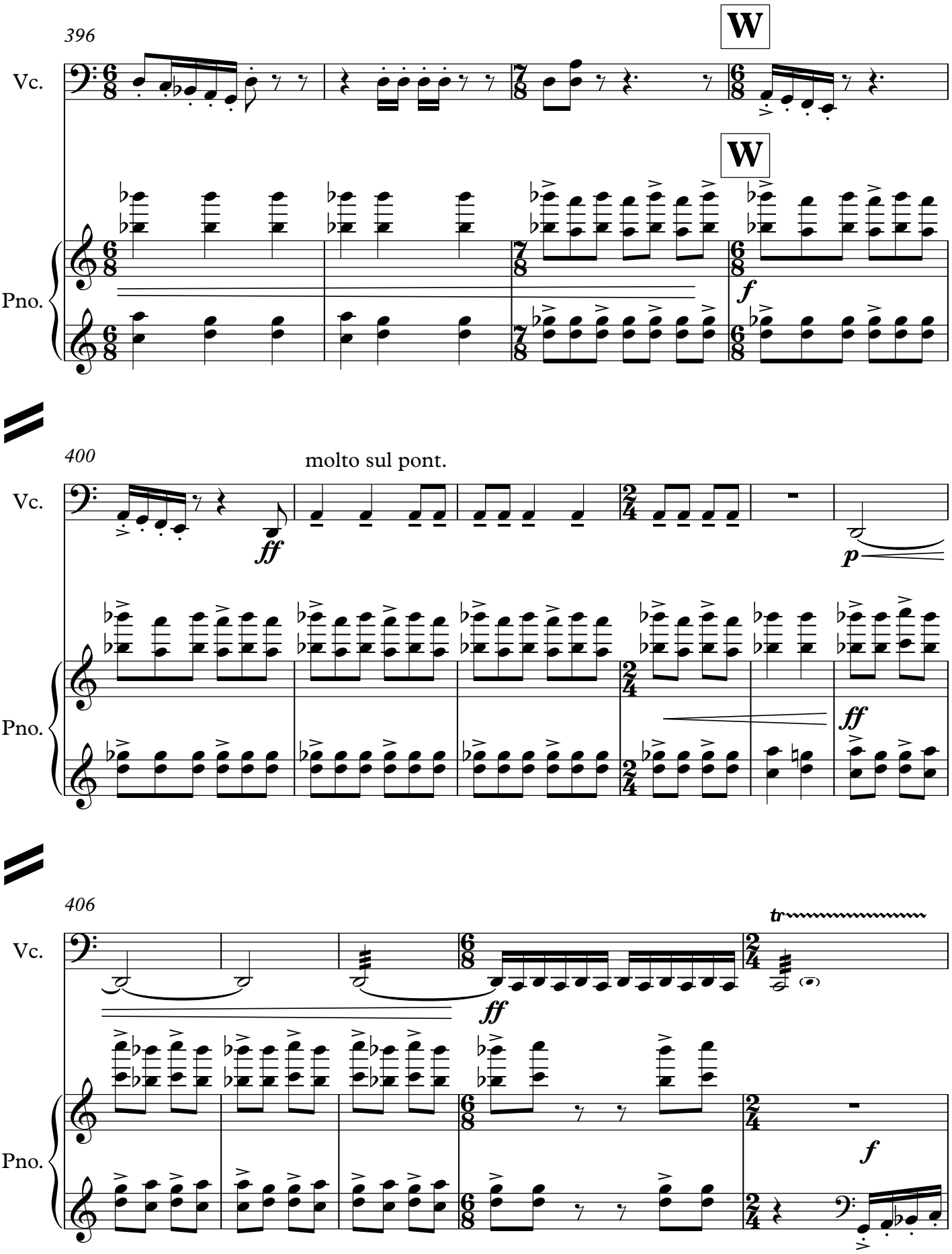

330
Vc.
Pno.
334
Vc.
Pno.
338
Vc.
Pno.


342
Vc.
p
Pno.
mf
p
p
345
Vc.
f
rit.
rit.
Pno.
a tempo
♩=132
348
Vc.
p
pp
T
f
a tempo
T
♩=132
Pno.
f
p, sotto voce


353
Vc.
p subito
Pno.
p subito
357
Vc.
f
U
Pno.
f
U
p
362
Vc.
f
Pno.
mf


367
Vc.
Pno.
ff
371
Vc.
Pno.
p
p
376
Vc.
Pno.
f


381
Vc.
V
V
Pno.
386
Vc.
p
f
ff
Pno.
391
Vc.
p
f
p
Pno.


396
W
Vc.
W
Pno.
f
400
molto sul pont.
Vc.
ff
p
Pno.
ff
406
tr
Vc.
ff
Pno.
f

(continue trilling to end, varying speed ad lib.)

(also continue moving ad lib. btwn molto sul pont./cresc. and molto fl./dim.)

411

X

Vc.

X

Pno.

p

419

Y

Vc.

Y

Pno.

f

p

425

tr (trill continues)

Vc.

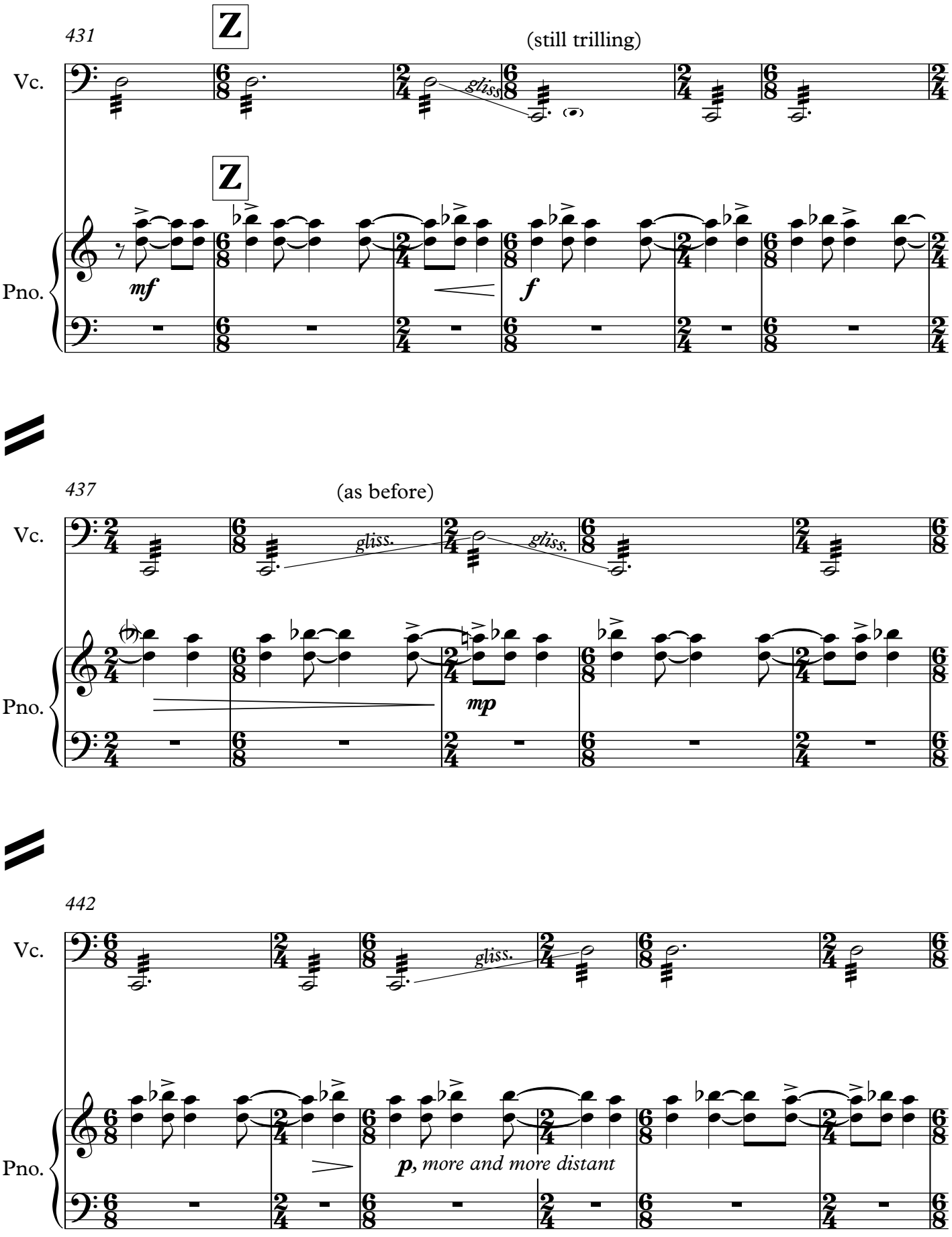
gliss.

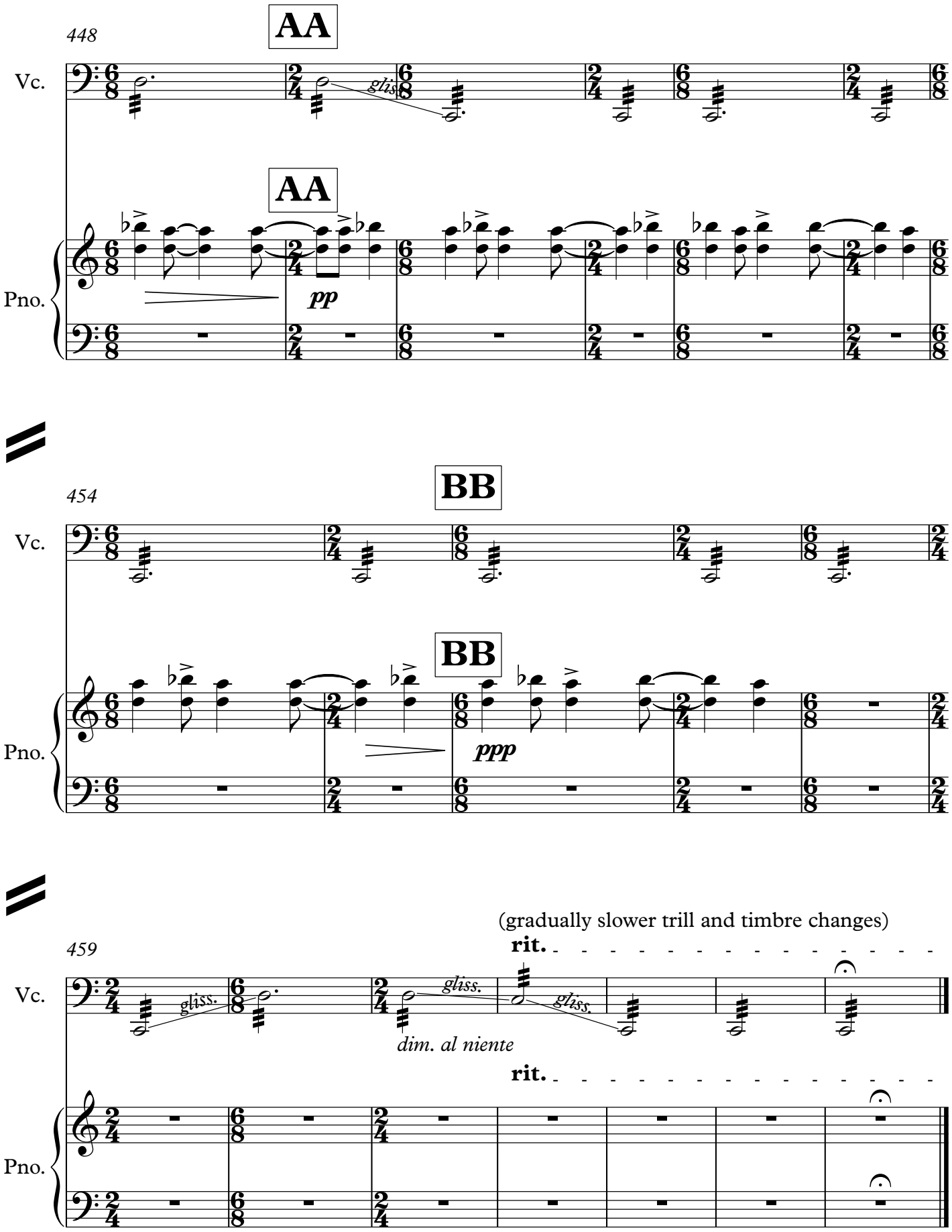
Pno.

f

mp

f


431
Z
(still trilling)
Vc.
gliss.
Z
Pno.
mf
f
437
(as before)
Vc.
gliss.
gliss.
Pno.
mp
442
Vc.
gliss.
Pno.
p, more and more distant


448
AA
Vc.
gliss.
AA
Pno.
pp
454
BB
Vc.
BB
Pno.
ppp
(gradually slower trill and timbre changes)
459
rit.
Vc.
gliss.
gliss.
gliss.
dim. al niente
rit.
Pno.

Jasmine and Roses
for SATB Choir

Sarah Wald

Written for the UC Davis Chorus

September 2020

Program Note:

This piece combines two different Sephardic songs: "Mama, yo no tengo visto" and "Puncha, puncha," though I only used a fragment of "Puncha, puncha" text. Both songs are relatively modern, but determining more precisely the chronological and geographical origins of these (and many other) Judeo-Spanish songs is difficult. According to Talya Alon and Jehoash Hirschberg, "Mama yo no tengo visto" was known in early 20th-century Israel and became widely popular after the composer Paul Ben-Haim arranged it under the title "Berceuse Sfaradite." "Puncha, puncha" is generally attributed to the Balkans or Turkey.

I chose to combine these songs because I believe that the texts and melodies complement each other well. "Mama, yo no tengo visto" is a linear narrative about a woman who falls in love and subsequently has her heart broken, while "Puncha, puncha" recalls a passionate relationship that has ended. Both songs also feature flower imagery: jasmine, in the case of "Mama, yo no tengo visto," and roses in "Puncha, puncha." For me, the jasmine represents the excitement and optimism (and perhaps naïveté) of newly kindled love, while the rose represents heartbreak and wistfulness. Melodically, both songs contain an octave leap, though each tune's overall affect is very different from the other. Bringing in the minor mode and doleful melody of "Puncha, puncha" toward the end of "Mama, yo no tengo visto" helps convey the tragic turn the latter song takes.

I drew inspiration from many different recordings of these songs, including Françoise Atlan's and Rivka Raz's renditions of "Mama, yo no tengo visto" and from Mor Karbasi's and Winsome Evans/The Renaissance Players' recordings of "Puncha, puncha."

Mama, yo no tengo visto

Mama, yo no tengo visto	Mama, I have never seen
Pasharo con ojos mavis	A bird with light blue eyes
Ruvio como la canela	Red like cinnamon
Blanco como el [yasimín]	White like jasmine
Quen es este pasharico	Who is this little bird
Que en el mi salon entró	That entered my [living] room
Pircuro hacerse nido	Who prepares himself a nest
Al dentro de mi corazón	Inside my heart?
Asentada en mi ventana	Sitting by the window
Lavorando el bastidor	Working the embroidery frame
Haber muevo me trusheron	A piece of news was brought to me
Que el mi amor se desposó	That my lover is engaged [to another]
Despozates mi querido	You've gotten engaged, my dear
Confiticos me enviaras	Send me sweets
Comeré con amargura	I will eat them bitterly
[Y] también con mucho llorar.	And with many tears.

Text partially translated by Talya Alon. Copyright © 2017 by Women in Judaism, Inc. I substituted a more literal translation of the last verse. The bracketed words are changes or additions based on other versions of the song. Diacritical markings are my own additions.

Puncha, puncha
(Only part of the text is used here)

Puncha, puncha, la rosa huele
Que [l'amor] muncho duele
Tu no nacites para mi

Dolor quedó al corazón.

Piercing, piercing* is the rose's perfume
When love suffers great sorrow
You were not born for me

Sorrow remains in my heart.

Text translated by Winsome Evans. Copyright © 1998 by Celestial Harmonies

*Note: For this version, I have changed Evans' translation of "puncha" from "pungent" to "piercing." I also substituted the contraction "l'amor" for "el amor," in line with the group Marrakesh Express' spelling of the lyrics.

***Jasmine and Roses*: A Note on Pronunciation**

Sarah Wald

The texts for *Jasmine and Roses* are in Judeo-Spanish. I prepared the pronunciation guide on the next page after listening to Vanessa Paloma Elbaz read the texts aloud and after listening to numerous song recordings. Words in parentheses represent different acceptable pronunciations (based on my sources) of a particular word.

In many recordings of the original songs, the prosody is sometimes irregular; that is, the "wrong" syllable is emphasized in the melody. For example, instead of "PUN-cha, PUN-cha," the song goes, "PUN-cha, pun-CHA." In that case and others, I have preserved the syllable placement of the original songs. Please follow the emphasis as laid out in the score, even if it contradicts "proper" prosody.

Jasmine and Roses: Pronunciation Guide

Mama, yo no tengo visto

Mama, yo no tengo visto	mama jɔ nɔ tɛŋgɔ vistɔ
Pasharo con ojos mavis	paʃarɔ kɔn ɔʒɔs mavis
Ruvio como la canela	ruvjɔ kɔmɔ lɑ kanela
Blanco como el [yasimín]	blaŋkɔ kɔmɔ ɛl jasimin
Quen es este pasharico	kɛn ɛs ɛstɛ pɑʃɑɾikɔ
Que en el mi salon entró	kɛ ɛn ɛl mi salɔn ɛntɾɔ
Pircuro hacerse nido	pirkuɾɔ asɛɾsɛ nidɔ
Al dentro de mi corazón	ɑl dɛntɾɔ dɛ mi koɾasɔn
Asentada en mi ventana	asɛntɑda ɛn mi vɛntana
Lavorando el bastidor	lɑvɔɾandɔ ɛl bastidɔɾ
Haber muevo me trusheron	(abɛɾ) (ɦabɛɾ) (χabɛɾ) mwɛvɔ mɛ truʃeɾɔn
Que el mi amor se desposó	kɛ ɛl mi amɔɾ sɛ dɛspɔzɔ
Despozates mi querido	dɛspɔzatɛs mi kɛɾidɔ
Confiticos me enviaras	kɔnfitikɔs mɛ ɛnvjaras
Comeré con amargura	kɔmɛɾɛ kɔn amaɾgura
[Y] también con mucho llorar.	i tambjɛn kɔn mut͡ʃɔ jɔɾaɾ

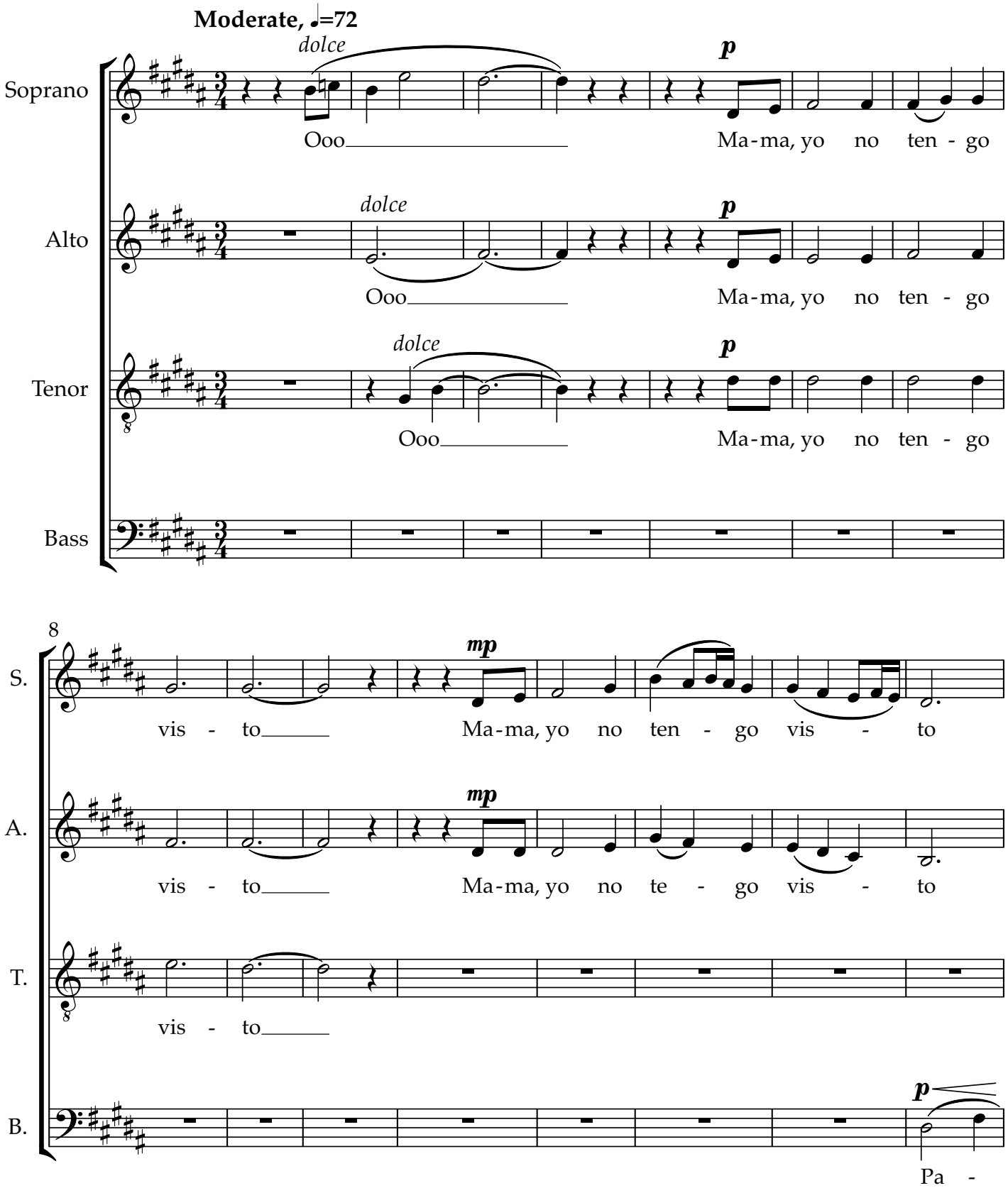
Puncha, puncha

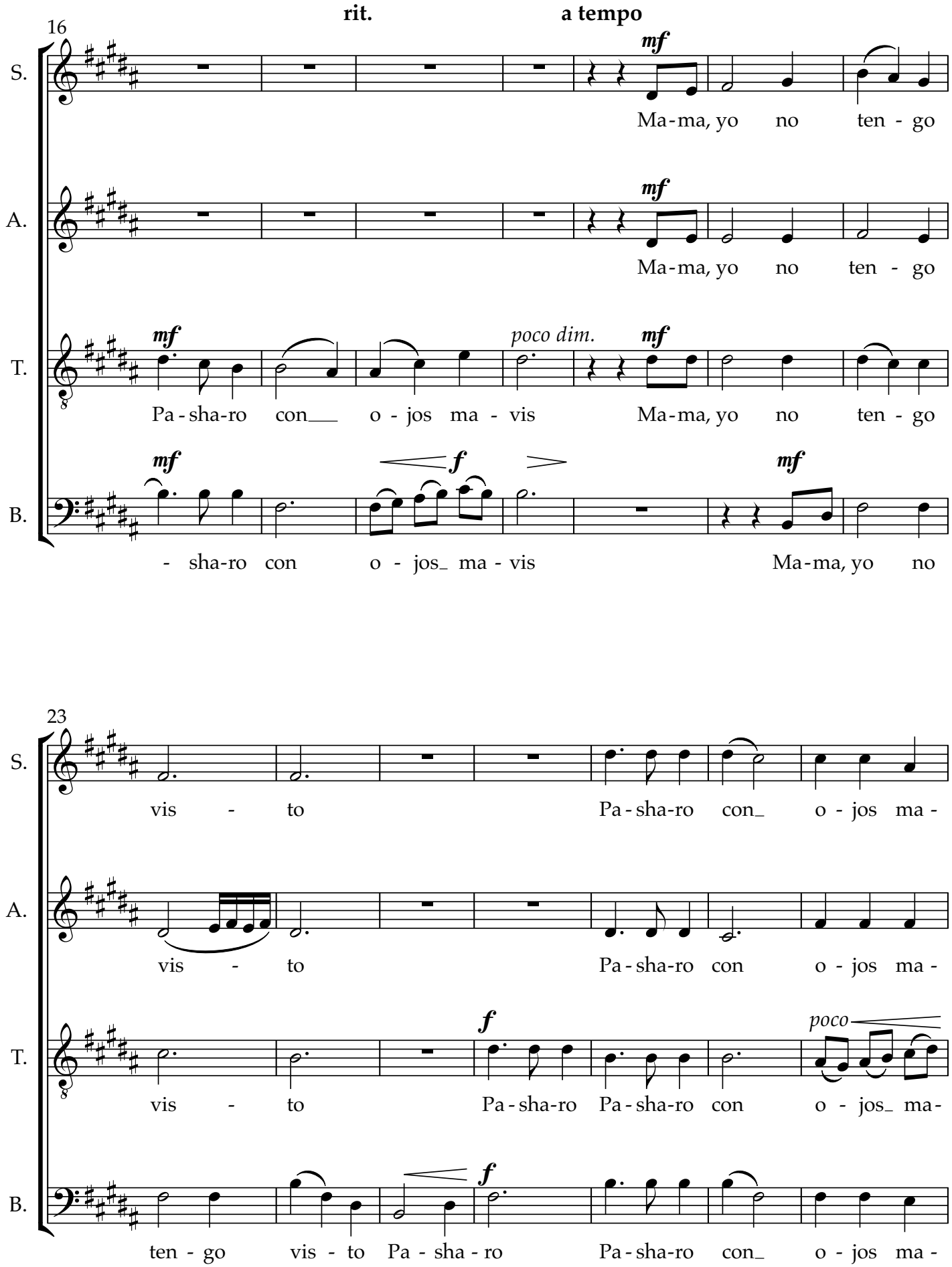
Puncha, puncha, la rosa huele	punt͡ʃa punt͡ʃa la (ɾɔza) (ɾɔza) wɛlɛ
Que [l'amor] muncho duele	kɛ lamɔɾ munt͡ʃɔ dwɛlɛ
Tu no nacites para mi	tu nɔ nasitɛs paɾa mi
Dolor quedó al corazón.	dɔlɔɾ kɛdɔ ɑl kɔɾasɔn

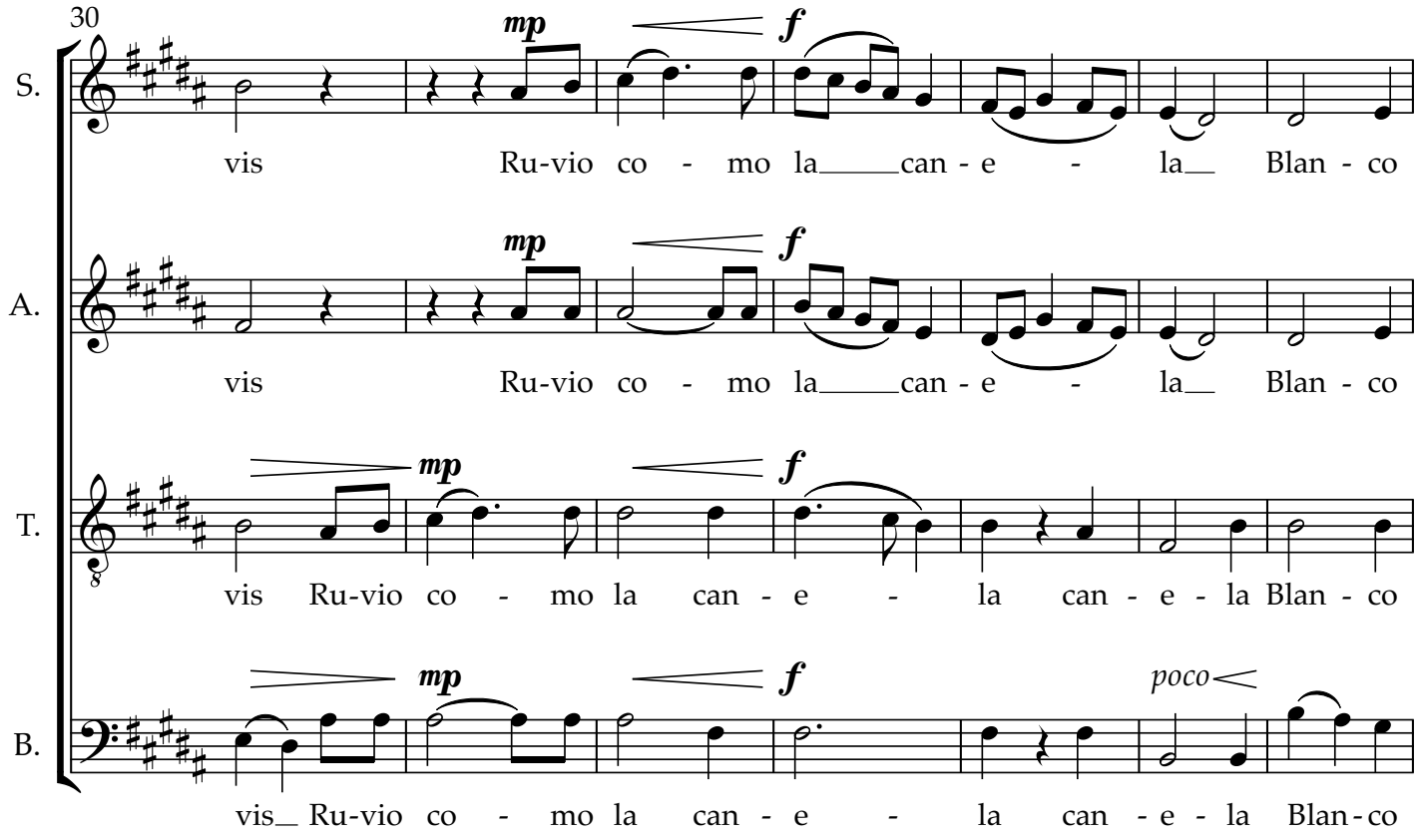
Jasmine and Roses

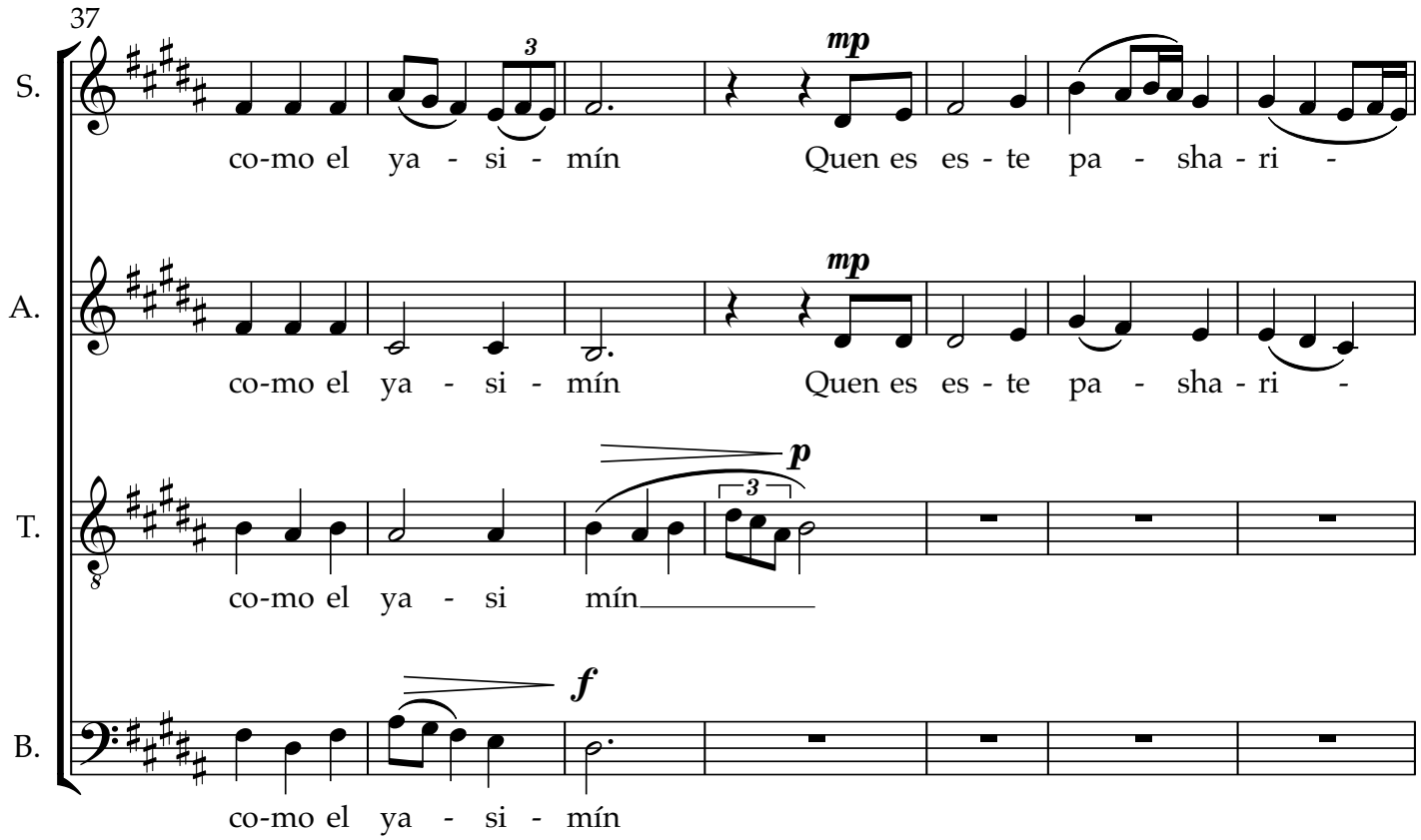
Trad. Sephardic

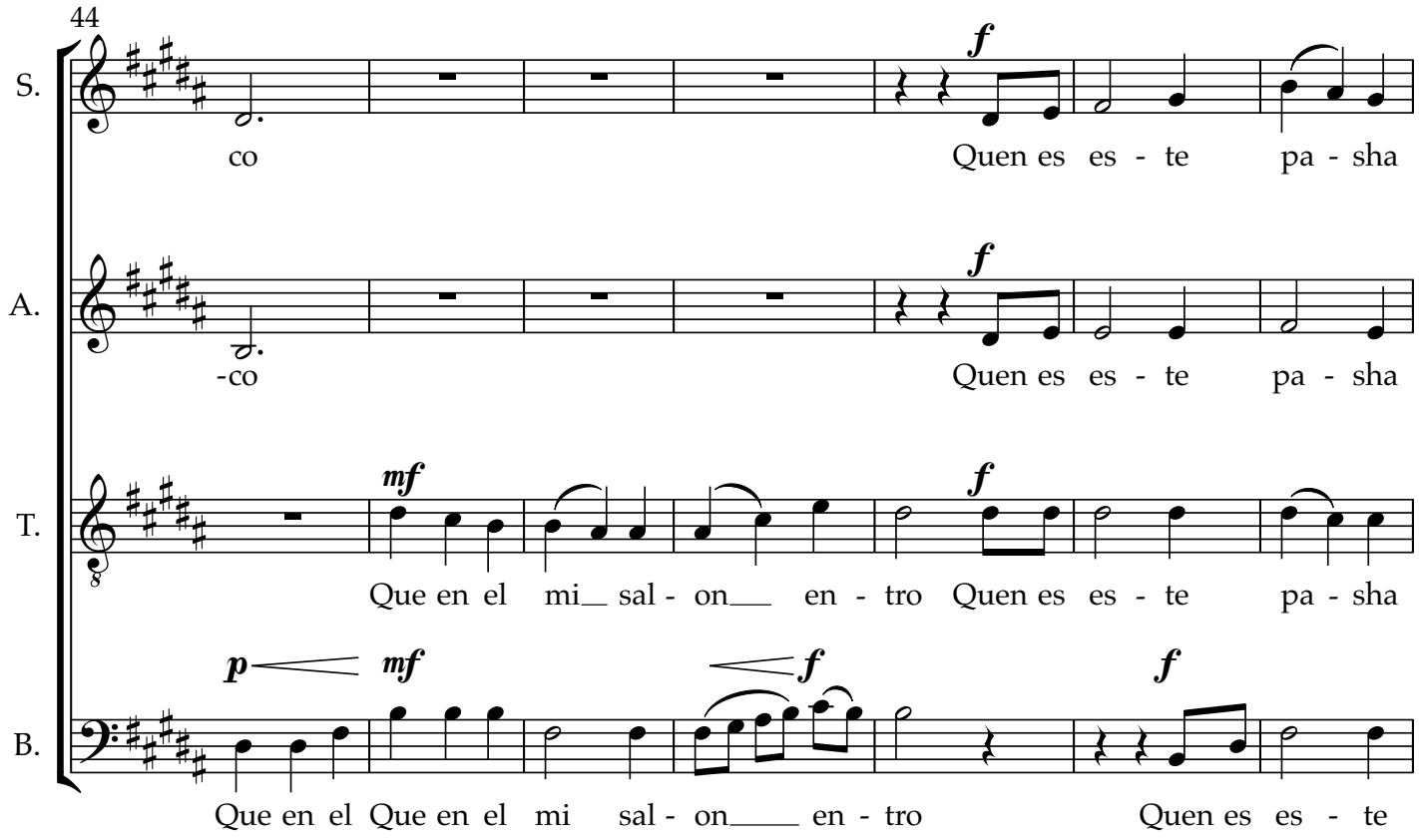
Sarah Wald

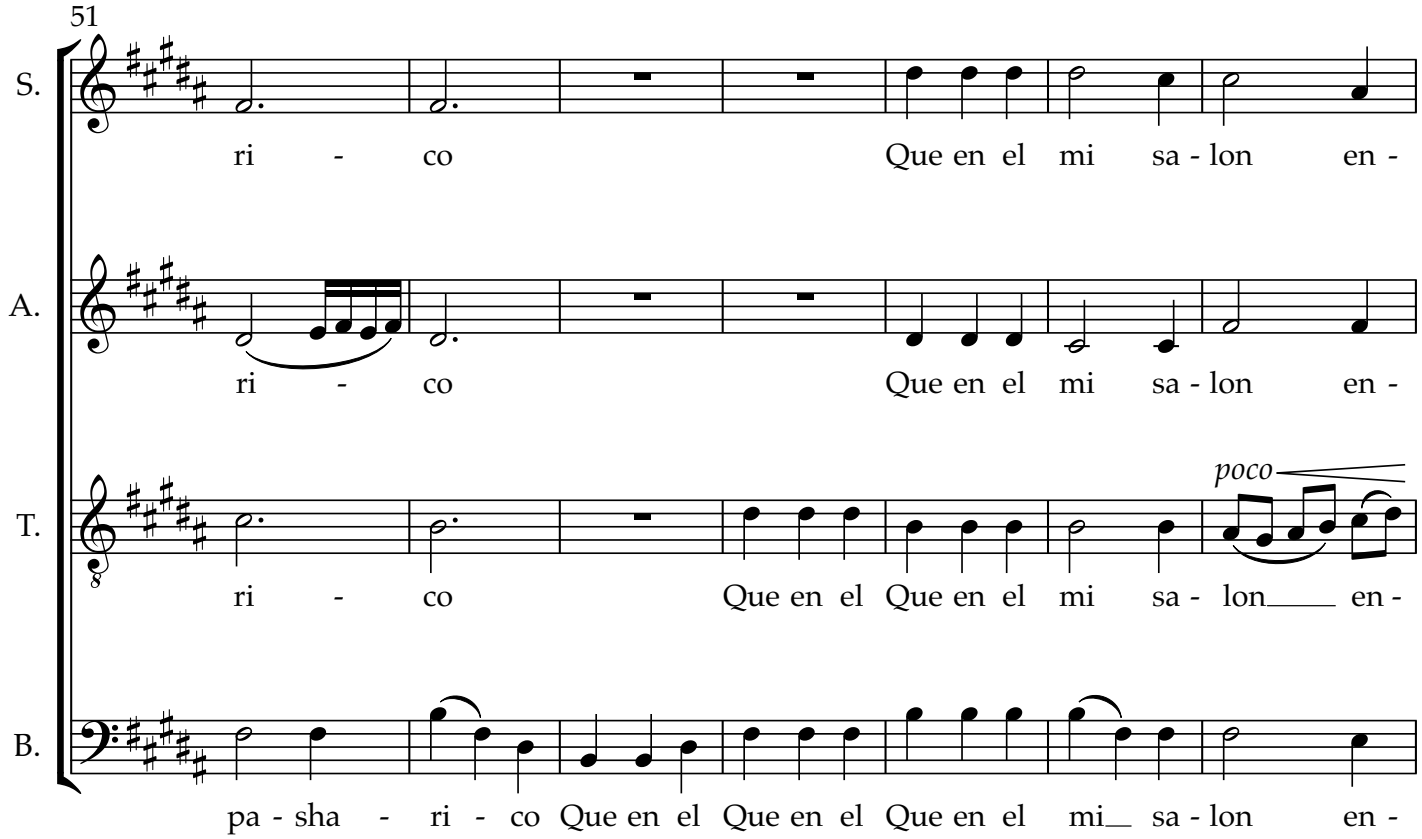


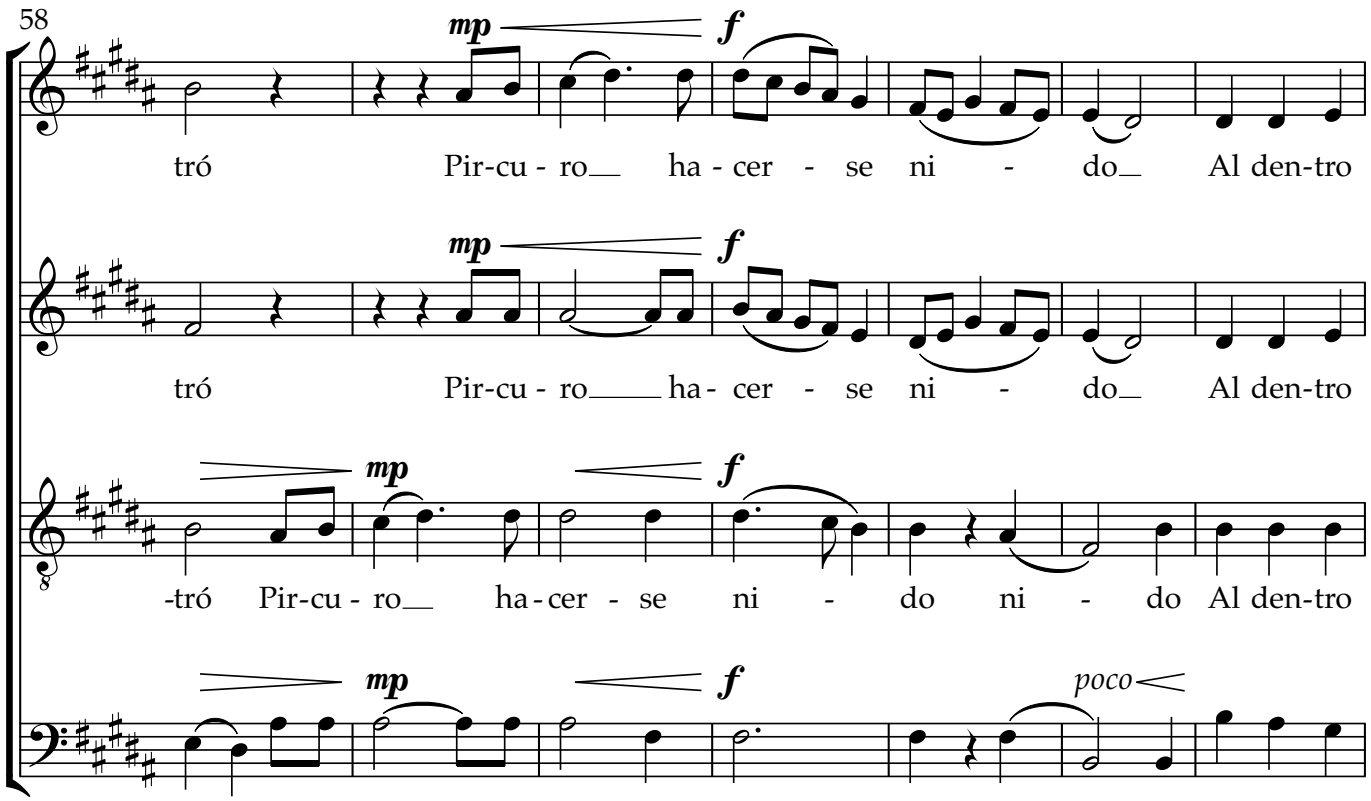

rit.
a tempo
16
S.
A.
T.
B.
mf
Ma-ma, yo no ten - go
Ma-ma, yo no ten - go
Pa-sha-ro con o - jos ma - vis
Ma-ma, yo no ten - go
poco dim.
- sha-ro con o - jos ma - vis
Ma-ma, yo no
f
23
vis - to
Pa-sha-ro con o - jos ma -
vis - to
Pa-sha-ro con o - jos ma -
Pa-sha-ro Pa-sha-ro con
poco
o - jos ma -
ten - go vis - to Pa - sha - ro
Pa-sha-ro con o - jos ma -

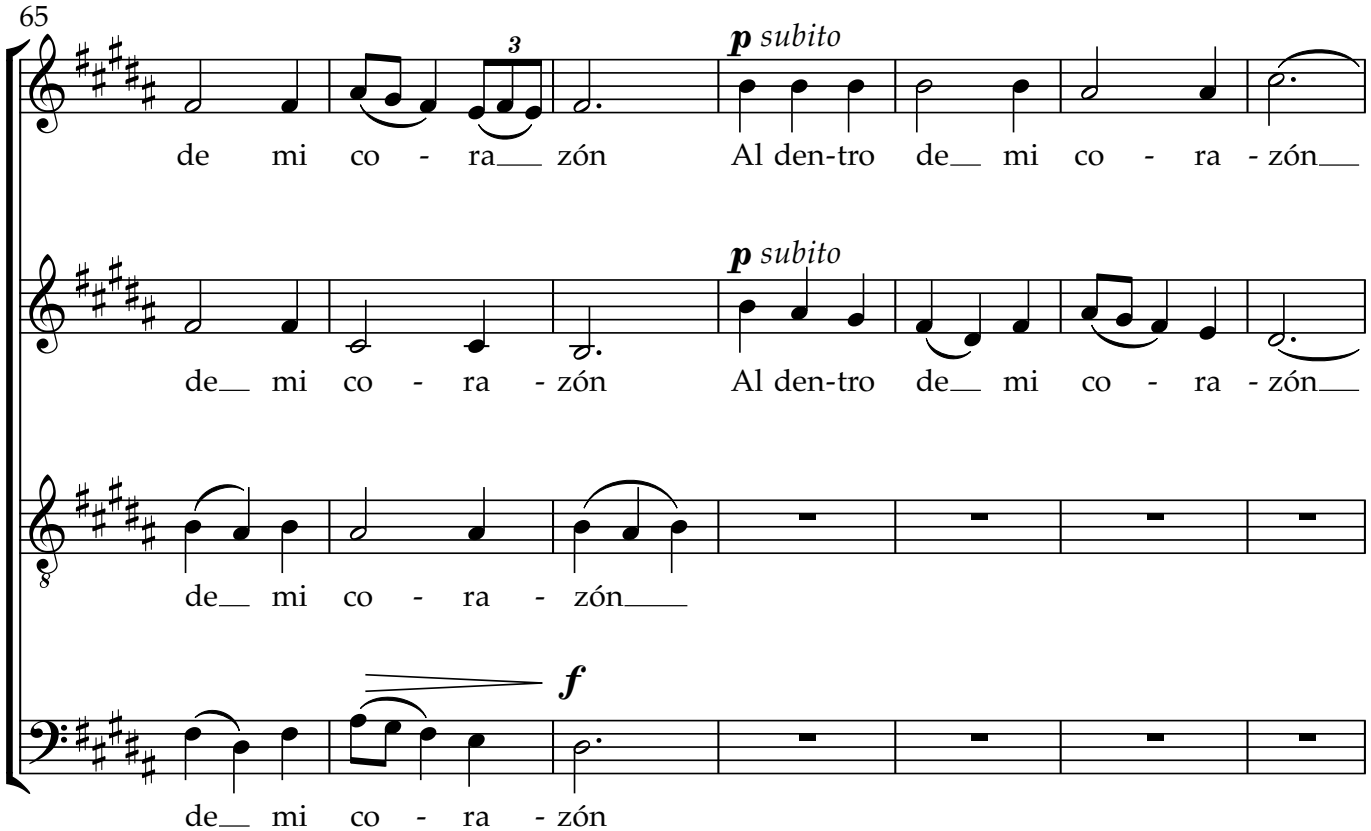

30
S.
A.
T.
B.
mp
f
poco
vis Ru-vio co - mo la can - e - la Blan - co
vis Ru-vio co - mo la can - e - la Blan - co
vis Ru-vio co - mo la can - e - la can - e - la Blan - co
vis Ru-vio co - mo la can - e - la can - e - la Blan - co

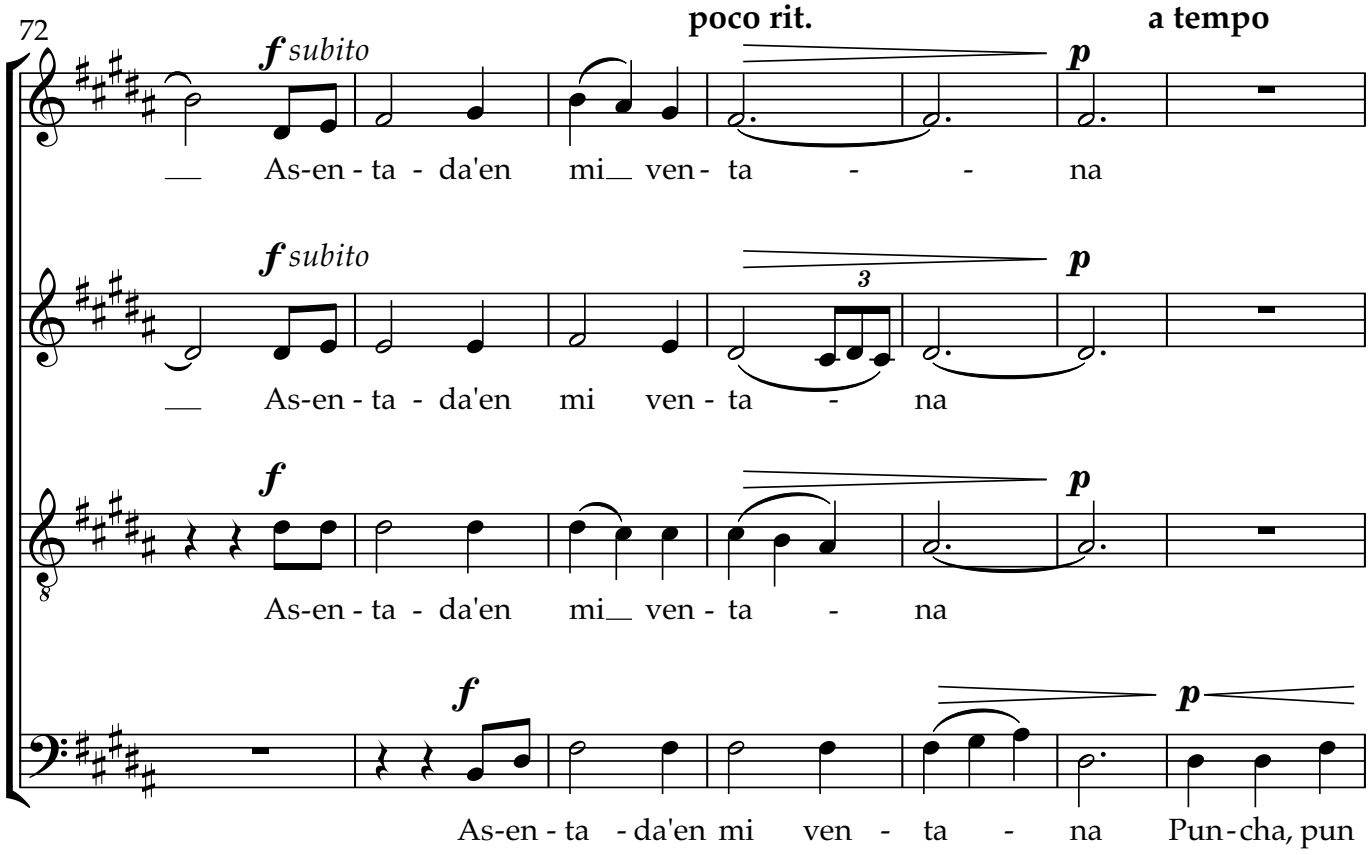

37
S.
A.
T.
B.
mp
p
f
3
co-mo el ya - si - mín Quen es es - te pa - sha - ri -
co-mo el ya - si - mín Quen es es - te pa - sha - ri -
co-mo el ya - si mín
co-mo el ya - si - mín

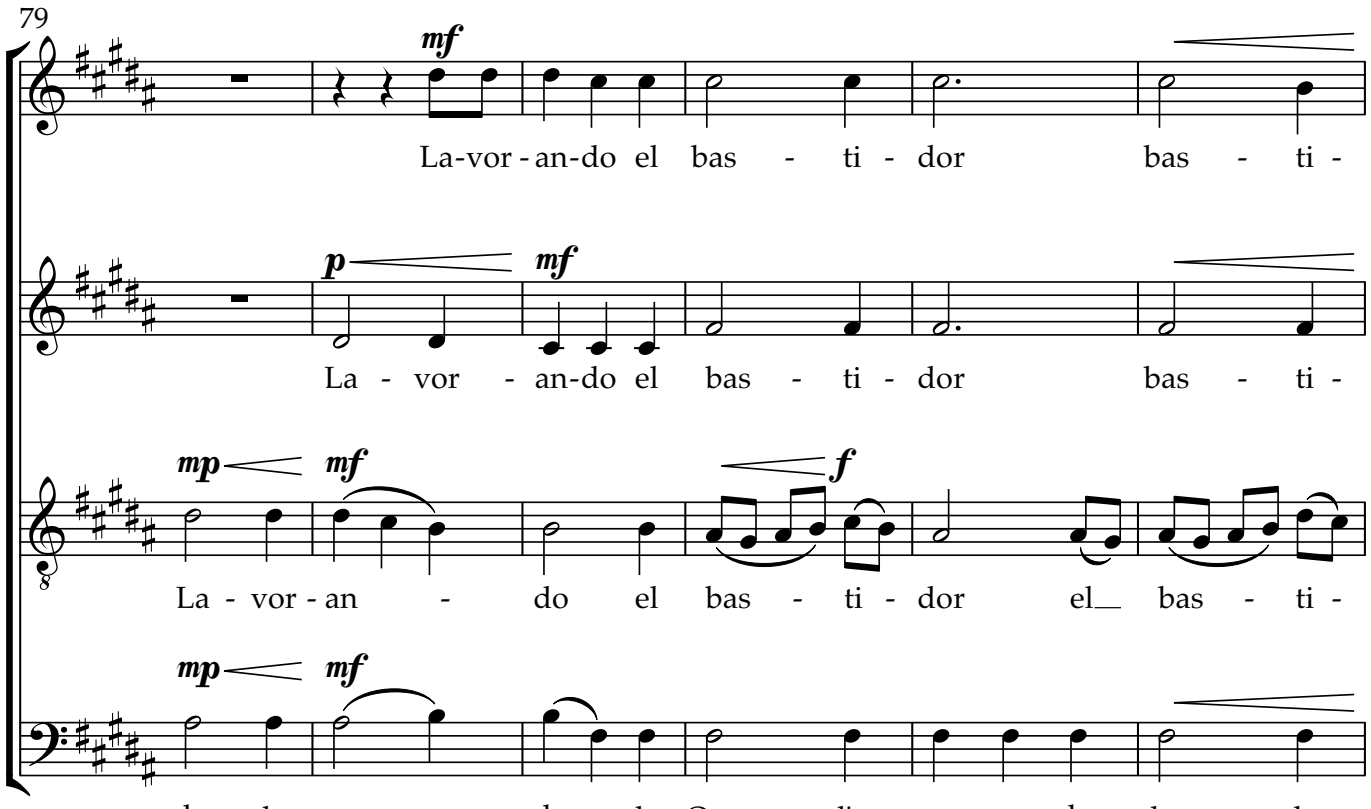

44
S.
A.
T.
B.
co
Quen es es - te pa - sha
-co
Quen es es - te pa - sha
Que en el mi sal - on en - tro Quen es es - te pa - sha
Que en el Que en el mi sal - on en - tro Quen es es - te

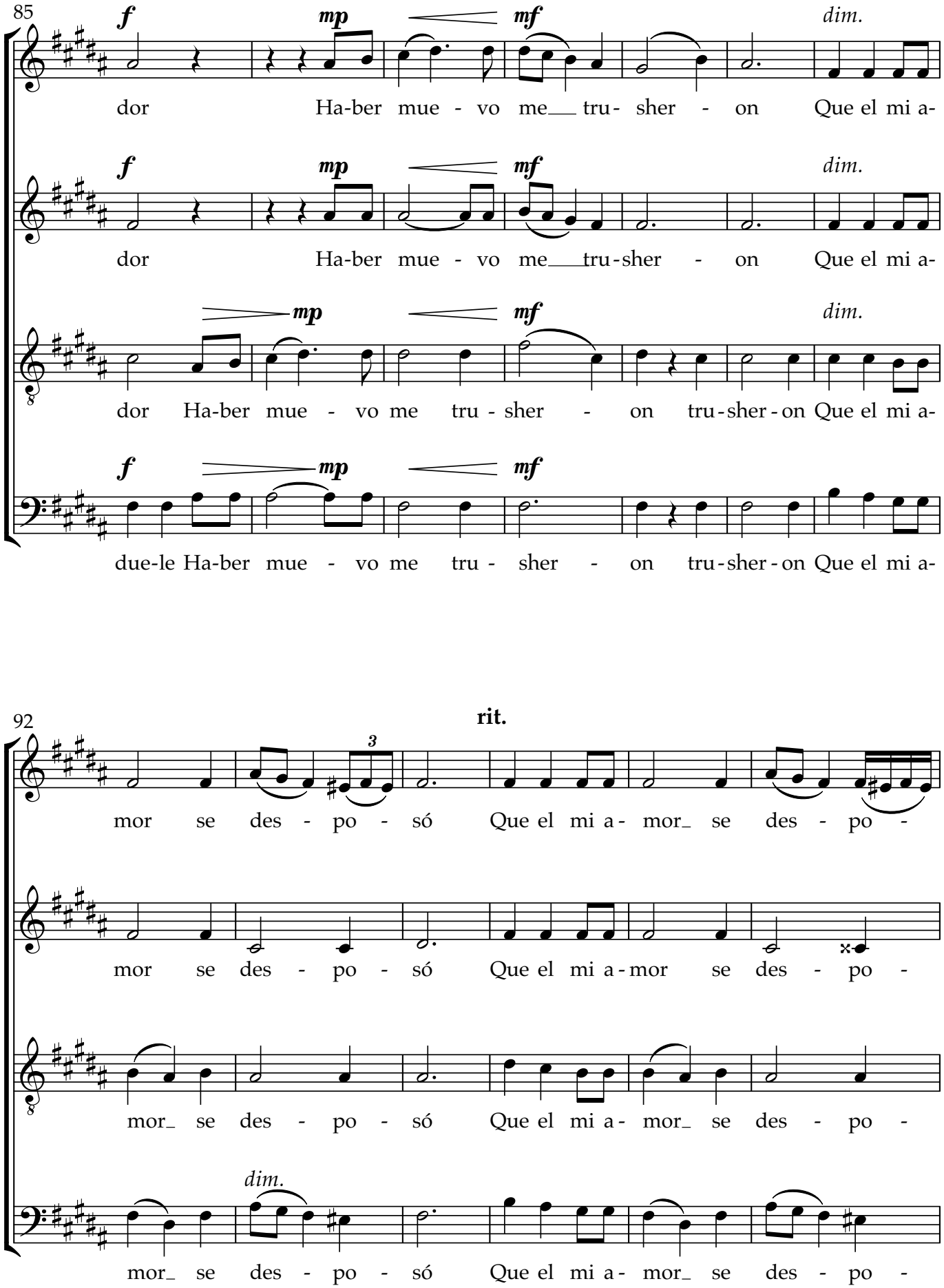

51
S.
A.
T.
B.
ri - co Que en el mi sa - lon en -
ri - co Que en el mi sa - lon en -
poco
ri - co Que en el Que en el mi sa - lon en -
pa - sha - ri - co Que en el Que en el Que en el mi sa - lon en -

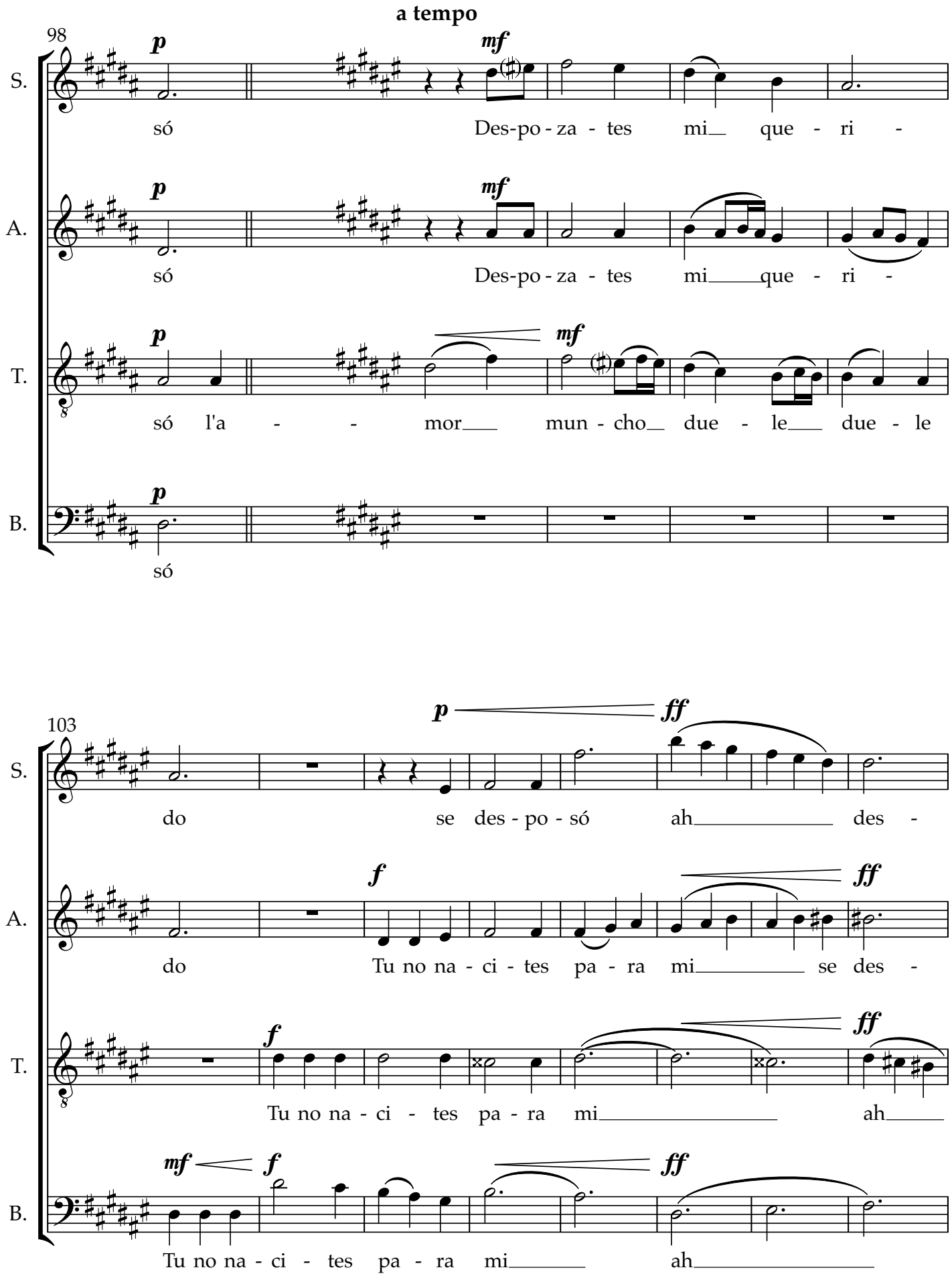

58
S.
A.
T.
B.
mp
f
tró Pir-cu - ro ha - cer - se ni - do Al den-tro
tró Pir-cu - ro ha - cer - se ni - do Al den-tro
-tró Pir-cu - ro ha - cer - se ni - do ni - do Al den-tro
tró Pir-cu - ro ha - cer - se ni - do ni - do Al den-tro
poco

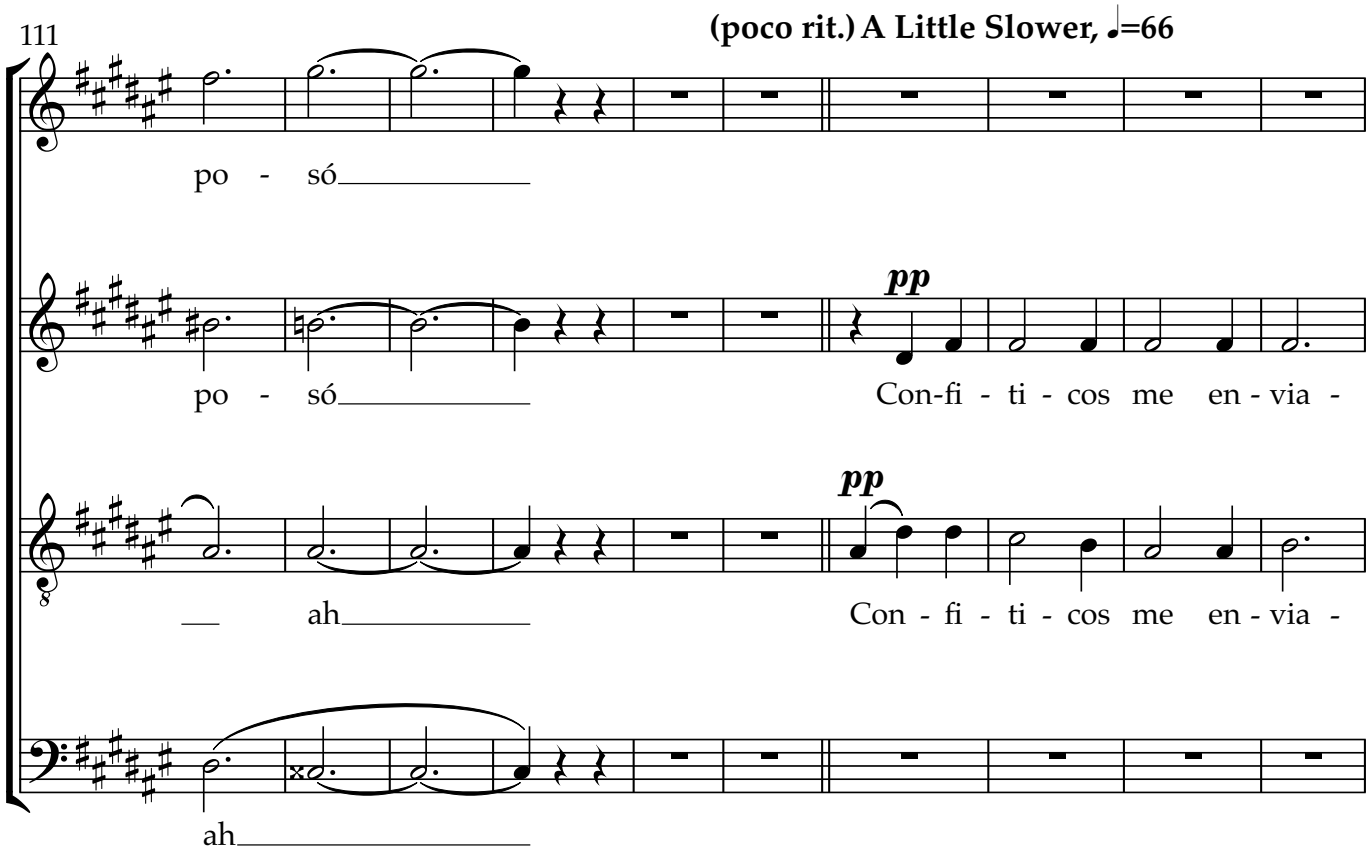

65
S.
A.
T.
B.
3
p subito
de mi co - ra zón Al den-tro de mi co - ra - zón
de mi co - ra - zón Al den-tro de mi co - ra - zón
de mi co - ra - zón
f
de mi co - ra - zón

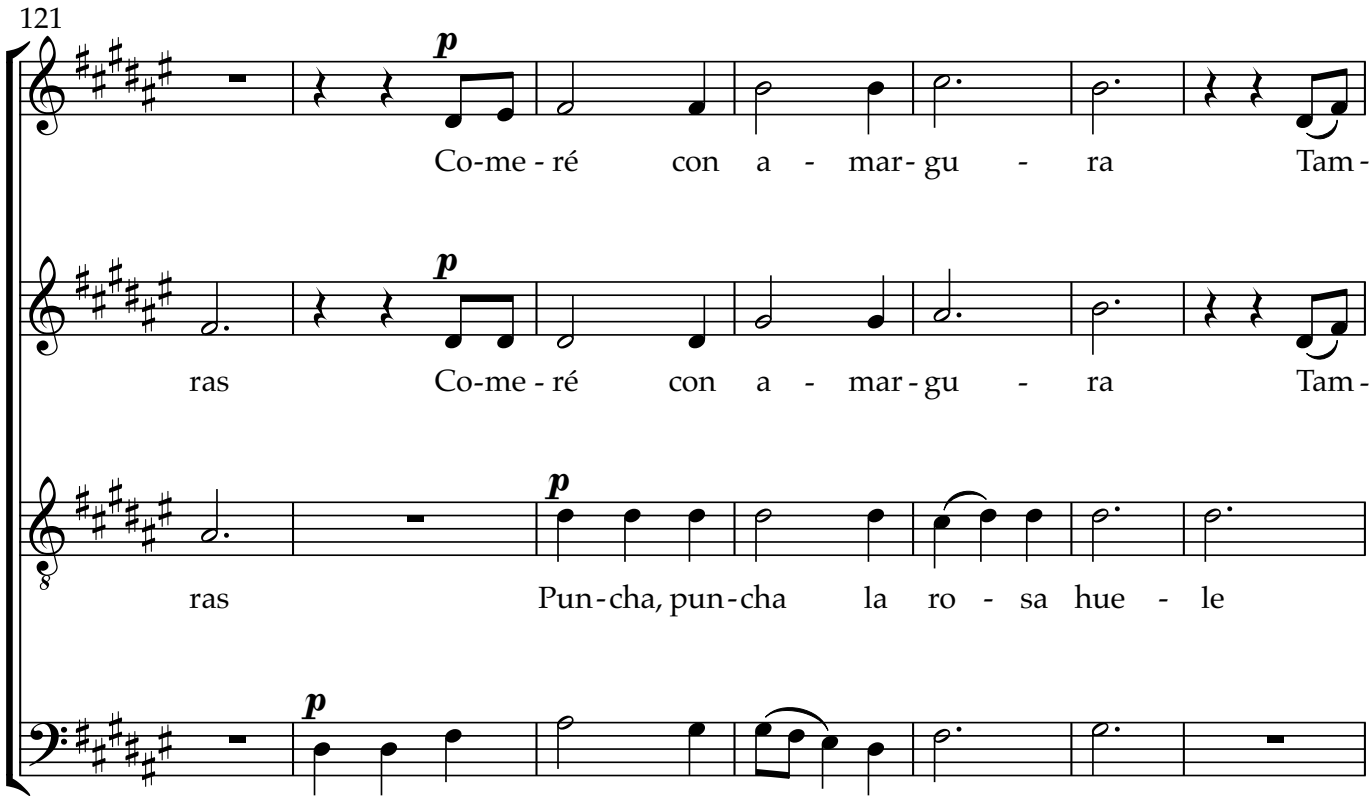

72
poco rit.
a tempo
S.
A.
T.
B.
f subito
p
f
As-en - ta - da'en mi ven - ta - na
As-en - ta - da'en mi ven - ta - na
As-en - ta - da'en mi ven - ta - na
As-en - ta - da'en mi ven - ta - na Pun - cha, pun

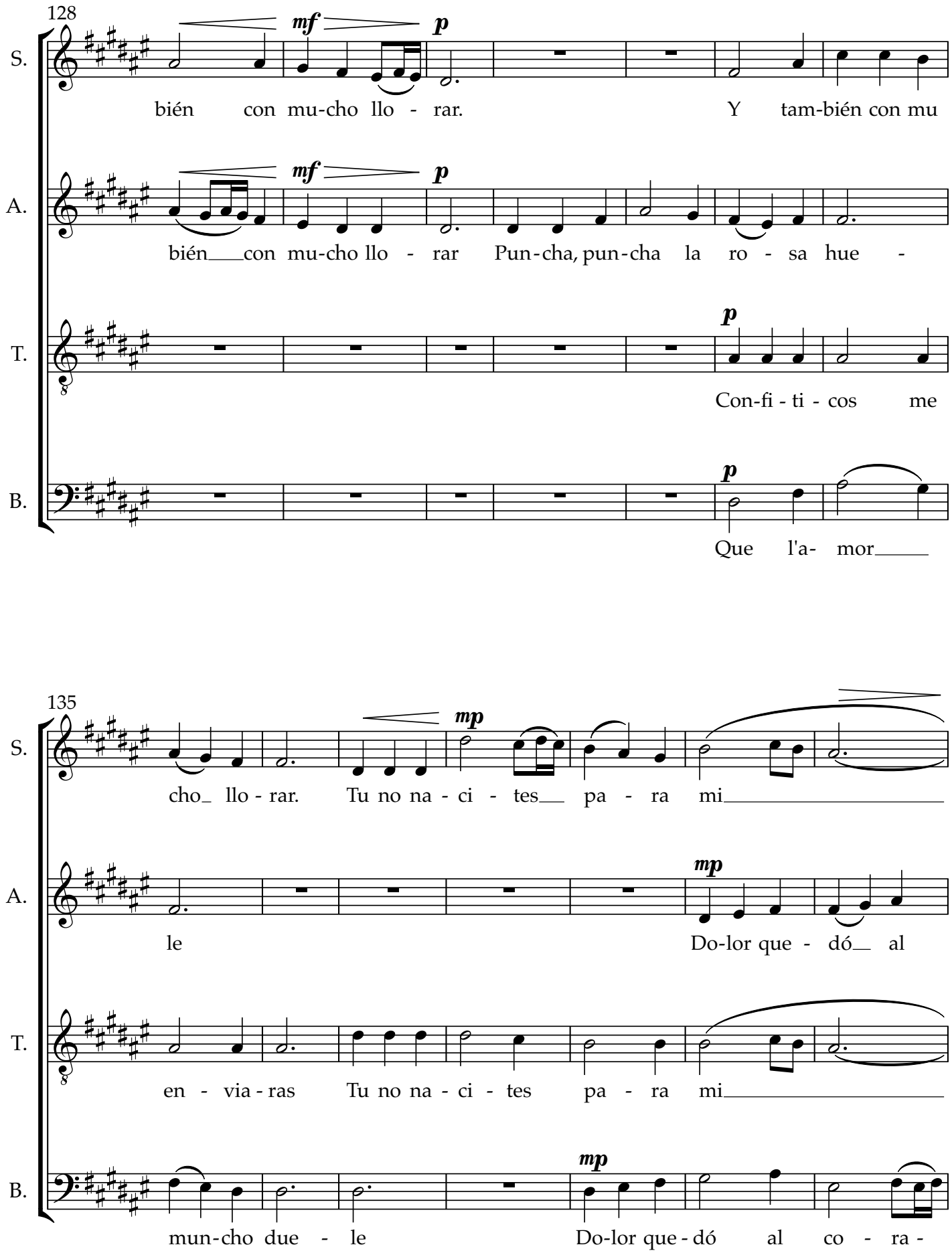

79
S.
A.
T.
B.
mf
p
mp
f
La-vor - an-do el bas - ti - dor bas - ti -
La - vor - an-do el bas - ti - dor bas - ti -
La - vor - an - do el bas - ti - dor el bas - ti -
cha la ro - sa hue - le Que l'a - mor mun-cho due - le

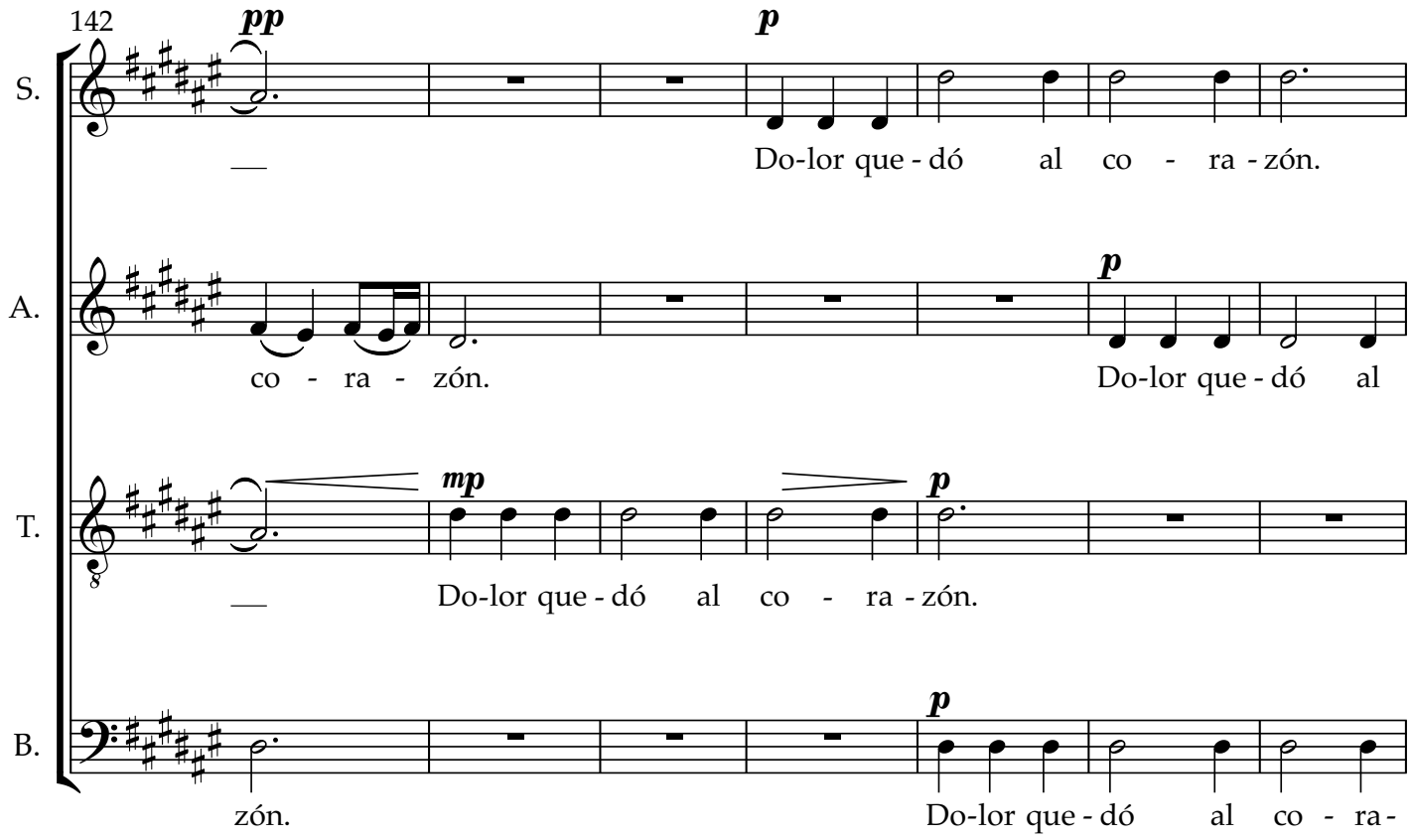

85
S.
A.
T.
B.
f
mp
mf
dim.
dor Ha-ber mue - vo me tru - sher - on Que el mi a-
dor Ha-ber mue - vo me tru-sher - on Que el mi a-
dor Ha-ber mue - vo me tru - sher - on tru-sher-on Que el mi a-
due-le Ha-ber mue - vo me tru - sher - on tru-sher-on Que el mi a-
92
rit.
3
mor se des - po - só Que el mi a - mor se des - po -
mor se des - po - só Que el mi a-mor se des - po -
mor se des - po - só Que el mi a - mor se des - po -
mor se des - po - só Que el mi a - mor se des - po -

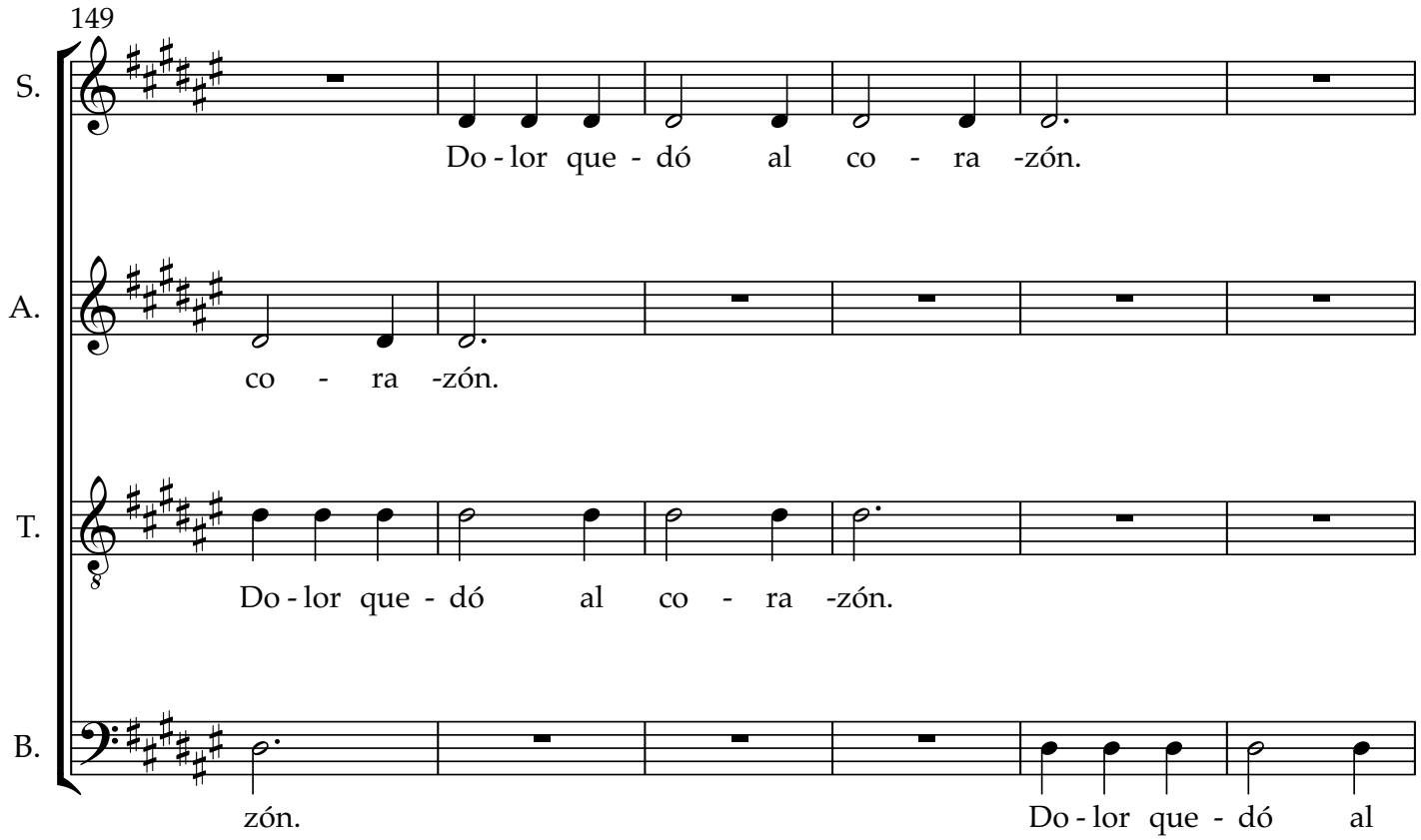

a tempo
98
S.
A.
T.
B.
p
mf
só
Des-po - za - tes
mi
que - ri -
só
Des-po - za - tes
mi
que - ri -
só l'a - - mor
mun - cho
due - le
due - le
só
103
p
ff
do
se des - po - só
ah
des -
f
ff
do
Tu no na - ci - tes pa - ra
mi
se des -
f
ff
Tu no na - ci - tes pa - ra
mi
ah
mf
f
ff
Tu no na - ci - tes pa - ra
mi
ah

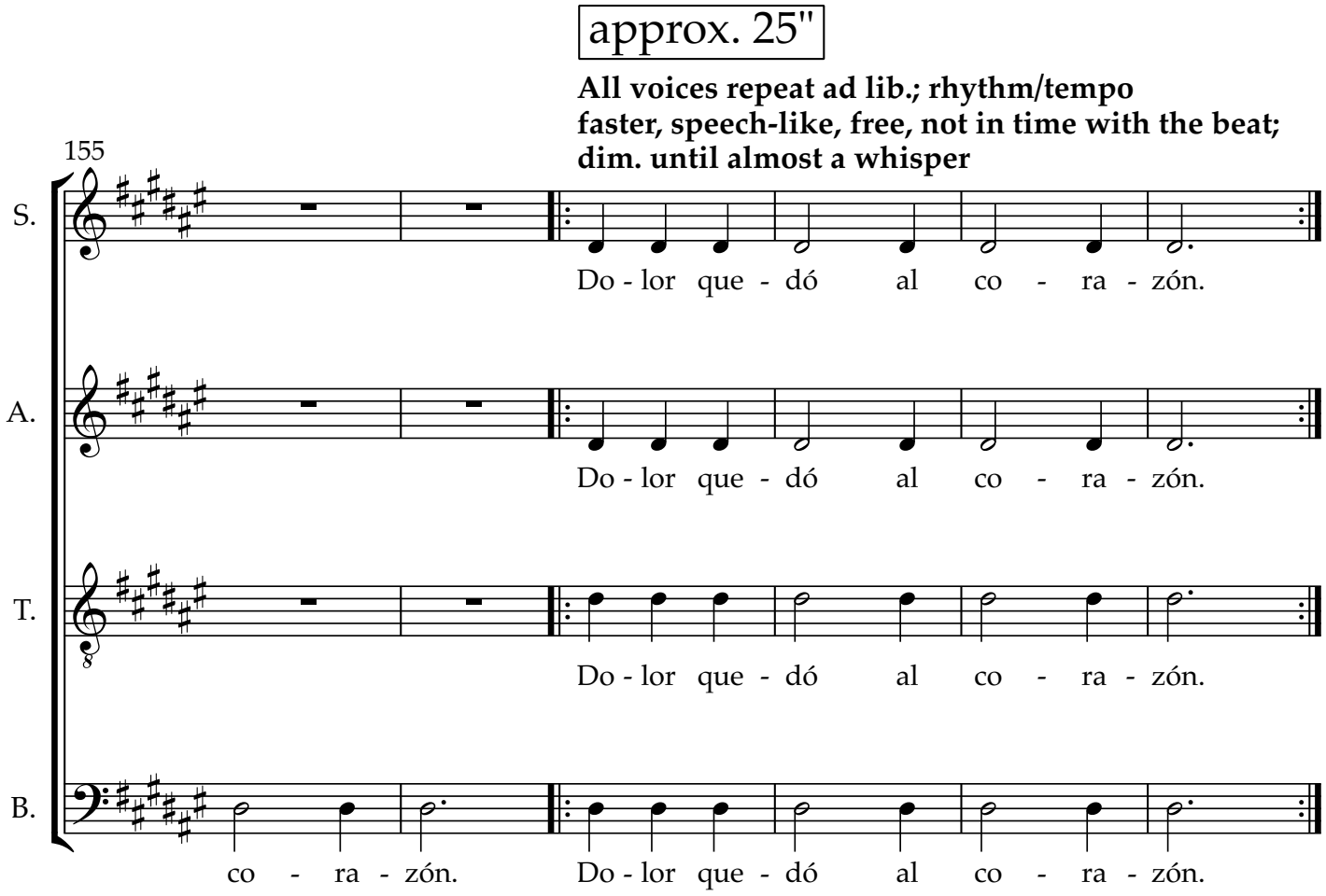

111
(poco rit.) A Little Slower, ♩=66
S.
po - só
A.
pp
po - só
Con-fi - ti - cos me en - via -
T.
pp
ah
Con - fi - ti - cos me en - via -
B.
ah


121
S.
p
Co-me - ré con a - mar - gu - ra Tam -
A.
p
ras Co-me - ré con a - mar - gu - ra Tam -
T.
p
ras Pun - cha, pun - cha la ro - sa hue - le
B.
p
Pun - cha, pun - cha la ro - sa hue - le


128
S.
A.
T.
B.
mf
p
bién con mu-cho llo - rar. Y tam-bién con mu
bién con mu-cho llo - rar Pun-cha, pun-cha la ro - sa hue -
Con-fi - ti - cos me
Que l'a- mor
135
mp
cho llo - rar. Tu no na - ci - tes pa - ra mi
le Do-lor que - dó al
en - via - ras Tu no na - ci - tes pa - ra mi
mun-cho due - le Do-lor que - dó al co - ra -


142
pp
p
S.
Do-lor que - dó al co - ra - zón.
A.
co - ra - zón.
p
Do-lor que - dó al
T.
mp
p
Do-lor que - dó al co - ra - zón.
B.
p
zón.
Do-lor que - dó al co - ra -


149
S.
Do - lor que - dó al co - ra -zón.
A.
co - ra -zón.
T.
Do - lor que - dó al co - ra -zón.
B.
zón.
Do - lor que - dó al


approx. 25"
All voices repeat ad lib.; rhythm/tempo faster, speech-like, free, not in time with the beat; dim. until almost a whisper
155
S.
Do - lor que - dó al co - ra - zón.
A.
Do - lor que - dó al co - ra - zón.
T.
Do - lor que - dó al co - ra - zón.
B.
co - ra - zón. Do - lor que - dó al co - ra - zón.

Passing Through

My sound installation, *Passing Through*, has no score. It will be displayed in the 2021 Graduate Exhibition at the Jan and Maria Manetti Shrem Museum. The virtual exhibition will open on June 10th, 2021. After the exhibition closes, *Passing Through* will be accessible on my website (sarah-wald-composer.com).