

*Written for and premiered by Giora Feidman and the Cleveland Quartet:  
William Preucil, violin; Peter Salaff, violin; James Dunham, viola; Paul Katz, cello  
Schleswig Holstein Musik Festival; August 10, 1994*

*Recorded by David Krakauer and the Kronos Quartet:  
David Harrington, violin; John Sherba, violin; Hank Dutt, viola; Joan Jeanrenaud, cello.  
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## Foreword

I have this image of my great-grandfather, who shared my room when I was seven. I'd wake up and see him by the window, sitting with his phylacteries in the early light. I think of him always fixing, or fixing things, his pockets full of screws. I remember thinking, three of his children are dead; why does he still pray? Why does he still fix things? But we were taught that God had assigned the task of repairing the world to the Jewish people—*Tikkun Olam*. It is incomprehensible.

About eight hundred years ago, Isaac the Blind—who was the greatest Kabbalist rabbi of Provence—dictated a manuscript saying everything in the universe, all things and events, are products of combinations of the Hebrew alphabet's letters.

*The Dreams and Prayers of Isaac the Blind* is a kind of epic, a story of Judaism. It has Abraham, exile, and redemption. The movements sound like they are in three of the languages spoken in the last 6,000 years of Jewish history: the first in Aramaic, the second in Yiddish, and the third in Hebrew. I never wrote it with this idea in mind, and only understood it when the work was finished. But when I was composing the second movement, for example, my father would sit out on the deck with the newspaper—the sports pages, and every once in a while he would shout, "There you go! Another Jewish chord!"

In the prelude, the music is like a celestial accordion, rising and falling like breathing, like praying... like air... then the air is transformed into a pulse and heart.

The whole first movement is a heartbeat that accelerates wildly... becoming frantic. It's built on a single chord, rotating like a monolith. The Quartet obsesses in eighth notes, the clarinet starts a huge line in long notes, but zooms in and is caught up in the gravitational spin. The forces of God and man, they never unite, but they do commune; you can hear the *dybbuk* and the *shofar*, searching for a revelation that is always out of reach.

The Second movement opens with a hesitating, irregular pulse; a skipping heartbeat, the rhythm of death. The violin and the clarinet hold forth in monologue at the same time, like those Bashevis Singer stories told in a poorhouse on a winter night. The same four notes, the same theme, playing in endless combinations.

The String Quartet is an accordion in the prelude, a klezmer band in the second movement; now, in the third movement, it's a shepherd's magic flute. The last movement was written before all the others. It's an instrumental version of *K'VAKARAT*, a work that I wrote a few years ago for the Kronos Quartet and Cantor Misha Alexandrovich. In this final movement, hope is present but out of reach. There is a question woven into the hardening, incense: why this task? Repairing a world forever breaking down, with pockets full of screws. The question remains unanswered in the postlude.

—OSVALDO GOLIJOV

Excerpts from a conversation with Brooke Gladstone, October 1996. Used with Permission

## Note to the Performers

I have attempted here to integrate two strong musical traditions into a single world. Therefore you'll see that the notation for the klezmer clarinet(s) differs from that of the quartet, the latter being quite detailed, the former not. I assume that clarinetists approaching this work will familiarize themselves with the style of Klezmer music and will listen to and study the records made by the old masters (first decades of the 20th century). This is essential, in order for this work to make artistic sense. I also recommend listening to the recording by David Krakauer and the Kronos Quartet. The goal is not to imitate, but to learn from them new ways of performing a line. Doing this, I feel, will ultimately widen the horizons of "western classical music."

## Glossary of Terms

Balkan Trill . . . . .	trill played rapidly while changing embouchure
"Crack the Sound" . . . . .	"sobbing" in the Jewish manner
Da lontano . . . . .	from afar
Davenen . . . . .	Jewish act of praying (involves humming and pendulum-like movement)
Disparendo . . . . .	disappearing
Flessibile . . . . .	flexible
In rilievo . . . . .	in the foreground
Minaccioso . . . . .	threatening or menacing
Oscilante . . . . .	oscillatory, like a pendulum
Ruvido . . . . .	rough
Scorrevole . . . . .	flowing, gliding
Senza Cedere . . . . .	without losing intensity
Shofar . . . . .	Ram's horn
Sospeso . . . . .	suspended
Trascinato . . . . .	dragging

## Acknowledgements

This work was inspired by Giora Feidman, whose clarinet managed to distill into pure music a vast array of Jewish characters and emotions. I am grateful to him and the Cleveland Quartet for bringing the piece to life and dramatically improving it with the changes they proposed during rehearsals and the first round of performances in 1994 and 1995. In the following years I made further changes suggested by the dimensions and possibilities discovered in the piece by musicians that frequently perform the work: David Krakauer, new master of Klezmer; my teachers and friends of the Kronos Quartet, and my "musical siblings": Todd Palmer and the St Lawrence String Quartet. I am profoundly indebted to Todd Palmer not only for his beautiful performances but for working countless hours making a coherent edition out of contradictory versions that had accumulated over the past seven years. He retrieved parts from the musicians named above, went with infinite patience over the many layers of corrections and new versions of certain passages suggested by the mood of a particular performance, and managed to make sense of all of that here. Last but not least, my gratitude to Dr. Robert Thompson, President of Universal Edition, New York City. Without his continued support, encouragement and commitment, this work would have never been published.

OSVALDO GOLIJ  
MAY 2000

# The Dreams and Prayers of Isaac The Blind

Prelude

G.P.

Osvaldo Golijov

*Calmo, Sospeso* ♩ = ca. 63

con sord., quasi flautando,  
sul tasto, sostenuto, non vibr.

*pp*

*sim., sempre*

*pp* con sord., quasi flautando,  
sul tasto, sostenuto, non vibr.

*pp* con sord., quasi flautando,  
sul tasto, sostenuto, non vibr.

*pp* con sord., quasi flautando,  
sul tasto, sostenuto, non vibr.

*pp* con sord., quasi flautando,  
sul tasto, sostenuto, non vibr.

*sim., sempre*

*sim., sempre*

*sim., sempre*

*sim., sempre*

*pp*

*sim., sempre*

*espr.*



13 *subtone, "like air"* **A**

*pp*

20

*Poch.*

*Poch.  
Poch.*

*Poch.*

**B**

*Pressando*

*(p)*

*Pressando*

*Pressando*

*Pressando*

*Pressando*

$\frac{3}{4}$  =

**C** *Piu mosso*

*morendo*

*pp*

*pp*

*pp*

*pp*

*morendo*

45

D

*mf*

*vibr., "Dark"*  
*p*

*vibr., "Dark"*  
*p*

*vibr., "Dark"*  
*p*

*vibr., "Dark"*  
*p*

Swinging

3 poco f, ma "da lontano"

♩ = ca. 63  
Tempo 10

Ritenu

via sord.

mf

via sord.

mf

via sord.

mf

via sord.

65 E Tempo 1o ♩ = ca. 63

*pp*

*pp*

*pp*

*pp*

*p*

*espr.*

71

*no vibr., "viol"*

attacca

## I.

\* From here on, the clarinet "modulates" dynamics and tone color ad. lib.

15

*p*

IV III simile

IV

*sul tasto senza vib.*

*sfz*

*pp*

III IV simile

*sfz*

*sfz*

*pp*

*pp*

*pp*

21

H

*mp*

*mp*

*pp*

*pp*

*sfz*

*sfz*

*sfz*

*sfz*





Musical score for measures 39-44. The score is written for five staves. The top staff is a single melodic line with a *cresc.* marking. The second and third staves are a pair of staves with a *cresc.* marking. The fourth staff is a pair of staves with a *cresc.* marking. The bottom staff is a single melodic line with a *cresc.* marking. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

J

Musical score for measures 45-49. The score is written for five staves. The top staff is a single melodic line with a *molto* marking. The second and third staves are a pair of staves with a *sfz* marking. The fourth staff is a pair of staves with a *sfz* marking. The bottom staff is a single melodic line with a *sfz* marking. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled 'J' is positioned above the second staff.

*p*

*arco*  
*p*

*p*

*pizz.*  
*sfz sfz*

*arco*  
*p*

*f sfz*

*p leggiero*

*sfz*

*like arrows*  
*V.*

*like arrows mf*  
*arco V.*

*mf*

*leggiero*

**K** more intense

"Harden the line from here on; stay always in the foreground"

64

K more intense

"Harden the line from here on; stay always in the foreground"

pizz. arco

*sfz* *pp cresc.* *sfz* *sfz*

*sfz* *p cresc.* *f* *sfz*

*leggero*

*pp* *leggero*

*p cresc.* *f* *sfz* *sfz*

*pp* *p cresc.* *f* *sfz* *sfz*

Musical score for a multi-instrument ensemble, featuring various dynamics and articulations across multiple staves. The score is divided into two systems, each containing five staves.

**System 1 (Top):**

- Staff 1:** Treble clef, 4/4 time. Dynamics: *sub. pp* (first two measures), *sfz sfz sfz* (last three measures).
- Staff 2:** Treble clef, 4/4 time. Dynamics: *sub. pp* (first two measures), *sfz sfz sfz* (last three measures).
- Staff 3:** Treble clef, 4/4 time. Dynamics: *sub. pp* (first two measures), *cresc.* (middle measure), *sfz sfz sfz* (last three measures).
- Staff 4:** Treble clef, 4/4 time. Dynamics: *sub. pp* (first two measures), *cresc.* (middle measure), *sfz sfz sfz* (last three measures).
- Staff 5:** Treble clef, 4/4 time. Dynamics: *sub. pp* (first two measures), *cresc.* (middle measure), *sfz sfz sfz* (last three measures).

**System 2 (Bottom):**

- Staff 1:** Treble clef, 4/4 time. Dynamics: *pp* (first two measures), *sfz* (middle measure), *p* (last measure), *cresc.* (last measure).
- Staff 2:** Treble clef, 4/4 time. Dynamics: *pp* (first two measures), *sfz* (middle measure), *p* (last measure), *cresc.* (last measure).
- Staff 3:** Treble clef, 4/4 time. Dynamics: *f intensissimo* (first two measures), *sfz* (middle measure), *pp* (last measure), *cresc.* (last measure).
- Staff 4:** Treble clef, 4/4 time. Dynamics: *f intensissimo* (first two measures), *sfz* (middle measure), *pp* (last measure), *cresc.* (last measure).
- Staff 5:** Treble clef, 4/4 time. Dynamics: *f intensissimo* (first two measures), *sfz* (middle measure), *pp* (last measure), *cresc.* (last measure).

The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *sfz*, *cresc.*, *f intensissimo*). A small box labeled "L" is present in the first measure of the fifth staff of the second system.

81

Musical score for measures 81-87. The score is written for five staves. The first staff is a single melodic line. The second and third staves are a pair of staves with complex rhythmic patterns. The fourth and fifth staves are another pair of staves with complex rhythmic patterns. The key signature is B-flat major (two flats). The time signature is 3/8. The score includes dynamic markings: *sfz*, *p*, *mf*, and *gliss.*. The first staff has a long note with a glissando line above it. The second and third staves have notes with glissando lines above them. The fourth and fifth staves have notes with glissando lines above them.

88

Musical score for measures 88-94. The score is written for five staves. The first staff is a single melodic line. The second and third staves are a pair of staves with complex rhythmic patterns. The fourth and fifth staves are another pair of staves with complex rhythmic patterns. The key signature is B-flat major (two flats). The time signature is 3/8. The score includes dynamic markings: *f*, *sfz*, *p*, and *gliss.*. The first staff has a long note with a glissando line above it. The second and third staves have notes with glissando lines above them. The fourth and fifth staves have notes with glissando lines above them.

M

progressively becoming a harsh laughter (of the devil)

*mp sub. cresc.* *sfz sfz* *p cresc. molto non stacc.*

*gliss.* *staccato* *pp sub. cresc.* *sfz sfz* *p cresc. non stacc.*

*p* *pp sub. cresc.* *sfz sfz* *p cresc.*

*staccato* *pp sub. cresc.* *sfz sfz* *p cresc. non stacc.*

*gliss.* *staccato* *pp sub. cresc.* *sfz sfz* *p cresc.*

*f sempre, molto marcato marcato, ruvido*

*sim.* *f*

*p cresc. marcato, ruvido* *f*

*sfz sfz sfz* *p cresc.* *f*

*marcato, ruvido* *p cresc. marcato, ruvido* *f*

*sfz sfz sfz* *p cresc.* *f*

108

*sul tasto*  
*p*

*sul pont.*  
*mf*

*sul tasto*  
*p*

*sul pont.*  
*mf*

*sul tasto*  
*p*

*sul pont.*  
*mf*

113

repeat colla parte  
*col legno batt.*  
*sfz* *sfz*

*col legno batt.*  
*sfz* *sfz*

*col legno batt.*  
*sfz* *sfz*

*col legno batt.*  
*sfz* *sfz*

*Piu mosso, Agitato molto* (♩ = ca. 176)

change to Cl. in B<sup>♭</sup>

*f* *disparendo al niente*

*arco normale*

*ppp cresc.*

*arco normale  
quasi legato*

*ppp cresc.*

*arco normale  
quasi legato*

*ppp cresc.*

*arco normale*

*ppp cresc.*

*(loco)*

*ff*

*sub. pp cresc.*

*sub. pp cresc.*

*sub. pp cresc.*

*sfz*

*sub. pp cresc.*



130

O

Musical score for measures 130-135. The score is written for four staves (Treble, Treble, Bass, Bass) in 6/8 time. The key signature is three sharps (F#, C#, G#). The dynamics are marked as *f cresc.* and *sub. pp cresc.*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

136

Musical score for measures 136-141. The score is written for four staves (Treble, Treble, Bass, Bass) in 6/8 time. The key signature is three sharps (F#, C#, G#). The dynamics are marked as *fp*, *ff*, and *mf*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

cl. in B<sup>b</sup>

This musical score page contains five staves of music. The top staff is for a Clarinet in B<sup>b</sup> and contains mostly rests. The second staff is for a woodwind instrument, likely a Flute, and features a melodic line with slurs and a *slentando* marking. The third staff is for a woodwind instrument, likely an Oboe, and also features a melodic line with slurs and a *slentando* marking. The fourth staff is for a woodwind instrument, likely a Bassoon, and features a melodic line with slurs. The fifth staff is for a woodwind instrument, likely a Contrabassoon, and features a melodic line with slurs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**P** Moderato, con anima ♩ = ca. 69

148

*p*

*p, sensual*

*p, sensual*

*p, sensual*  
*pizz.*

*p*

*sfz*

156

**Poco piu mosso, agitato**

*pp*

*pp*

*pp*

*arco*  
*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*sfz*

*sfz*

*sfz*

*sfz*

Q

♩ = ca. 144  
Allegro Vivo

Accel.

First system (measures 1-5):

- Violin I: *f*, *p cresc.*, *mf cresc.*, *f*
- Violin II: *f (cresc.)*, *sub. p cresc.*, *f*
- Viola: *f (cresc.)*, *sub. p cresc.*, *f*
- Cello: *f (cresc.)*, *sfz*, *sub. p cresc.*, *f*
- Double Bass: *f (cresc.)*, *sfz*, *sub. p cresc.*, *sfz*, *f*

Second system (measures 6-10):

- Violin I: *f*, *tr*, *tr*, *f*
- Violin II: *f*, *tr*, *tr*, *f*
- Viola: *f*, *tr*, *tr*, *f*
- Cello: *f*, *tr*, *tr*, *f*
- Double Bass: *f*, *tr*, *tr*, *f*

Third system (measures 11-15):

- Violin I: *f*, *tr*, *tr*, *f*
- Violin II: *f*, *tr*, *tr*, *f*
- Viola: *f*, *tr*, *tr*, *f*
- Cello: *f*, *tr*, *tr*, *f*
- Double Bass: *f*, *tr*, *tr*, *f*

Fourth system (measures 16-20):

- Violin I: *f*, *tr*, *tr*, *f*
- Violin II: *f*, *tr*, *tr*, *f*
- Viola: *f*, *tr*, *tr*, *f*
- Cello: *f*, *tr*, *tr*, *f*
- Double Bass: *f*, *tr*, *tr*, *f*

Violin I and II parts include trills (*tr*) in measures 7, 8, 9, and 10. The Cello and Double Bass parts include pizzicato (*pizz.*) and arco markings in measures 16 and 17.

176 *flutter tongue*

"chewing gum in broken glass"

*sfz sfz sffz sempre f, marcato*

"trombone"

*sfz sfz sffz sempre f, marcato*

182 R

sul sol sino al segno, molto intenso, in rilievo

*ff, sempre*

*f sfz p sfz p sfz p simile sfz sfz sfz*

First system of a musical score, measures 1-6. The score is written for four staves. The top staff is in treble clef with a key signature of one flat and a 12/8 time signature. The second staff is in treble clef with a key signature of one flat. The third and fourth staves are in bass clef with a key signature of one flat. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *sfz* (sforzando).

Second system of a musical score, measures 7-12. The score is written for five staves. The top staff is in treble clef with a key signature of one flat and a 6/4 time signature. The second staff is in treble clef with a key signature of one flat. The third and fourth staves are in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo), *sfz* (sforzando), and *simile*. A box labeled "S Shofar \*" is present above the second staff in measure 9.

203

209

T normal clarinet sound

*fp* *f* *fp*

*ff, sempre con passione*

*ff, sempre con passione*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*tr* *tr* *tr* *tr* *tr*

[illegible]



*sim., always ornamenting*

***L'istesso tempo***  
 ♪ change to bass clarinet

First system of a musical score, measures 1 through 8. The score is written for four staves: Treble 1, Treble 2, Bass, and Cello/Double Bass. The key signature is two sharps (F# and C#). The time signature changes from 2/4 to 3/4 at measure 3 and remains 3/4 for the rest of the system. Measures 1 and 2 feature rapid sixteenth-note passages in all staves, marked with triplets and accents. Measures 3 through 8 show a variety of textures, including sustained notes, triplets, and trills (tr) in the upper staves, and more rhythmic activity in the lower staves. Dynamic markings include *sfz* (sforzando), *tr* (trill), *ff* (fortissimo), and *sub. p* (subito piano).

Second system of a musical score, measures 9 through 16. The score continues for the same four staves. Measures 9 through 12 show sustained notes and trills in the upper staves, with *sfz* markings. Measures 13 through 16 feature rapid sixteenth-note passages in all staves, marked with triplets and accents, and ending with a *fff* (fortississimo) dynamic. The time signature remains 3/4.

Musical score for "L'Espresso" by Luciano Berio, measures 1-5. The score is in 4/4 time and features five staves. The first staff has a melodic line with a "f sempre" dynamic. The second staff has a melodic line with a "f sempre" dynamic. The third staff has a melodic line with a "sfz p" dynamic. The fourth staff has a melodic line with a "sfz p" dynamic. The fifth staff has a melodic line with a "f sempre" dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

272

272

First system of musical notation, featuring five staves. The top staff contains a melodic line with various time signatures (3/4, 2/4, 3/4, 4/4, 3/4, 2/4, 3/4, 4/4) and a key signature change to B-flat major. The lower four staves provide harmonic accompaniment with chords and single notes. Dynamics include *piu f* (pizzicato forte) in the upper right.

Second system of musical notation, featuring five staves. The top staff contains a melodic line with various time signatures (3/4, 2/4, 3/4, 4/4, 3/4, 2/4, 3/4, 4/4) and a key signature change to B-flat major. The lower four staves provide harmonic accompaniment with chords and single notes. Dynamics include *sub. p* (subito piano), *sfz* (sforzando), *sub. p cresc.* (subito piano crescendo), and *f* (forte). A box labeled 'W' is present above the top staff. A dashed line labeled '8va' indicates an octave shift in the upper staves.

ornamentation until letter X (grace notes, trills, pitch bending, etc.)

300

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

3:2 3:2

308

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

3:2 3:2

"becoming tremolo" "becoming tremolo" "becoming tremolo" "becoming tremolo"

Subito Tempo 1  $\text{♩} = 63$   
*Maestoso, noble*

$\frac{4}{8} = \frac{6}{12}$

$\frac{2}{8} = \frac{3}{12}$

(,)

\*

*sfz*

*sempre f tenuto, warm*

*sempre f tenuto, warm*

*sempre f tenuto, warm*

*sempre f tenuto, warm*

Y

\*

336

8va

*ff*

*ff*

*ff*

*ff*

**Z** Senza Misura  
Sospeso, Oscillante

(8va)-----

345

*pp subito*

*rit.*

*rit.*

*rit.*

*rit.*

*attacca*

*ppp*

*pp sempre*

change to cl. in C

*ppp*

*ppp*

*ppp*

Fine movement I

Detailed description: This is a musical score for five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The second staff is also in treble clef with a key signature of one flat, featuring a long, sweeping slur over several measures. The third staff is in treble clef with a key signature of one flat, containing a few notes and rests. The fourth staff is in bass clef with a key signature of one flat, featuring a long, sweeping slur over several measures. The bottom staff is in bass clef with a key signature of one flat, containing a few notes and rests. The score is divided into two systems by a double bar line. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



**"a dead accordion playing by itself"**

$$pp < msfz$$

*pp* < *msfz*

*simile*

*s.p.*

*ppp*

*con sord.  
sul tasto*

**"a dead accordion playing by itself"**

*pp* < *msfz*

 $pp < msfz$ 

*simile*

*con sord.  
sul tasto*

**"a dead accordion playing by itself"**

*pp* < *msfz*

msfz

---

*simile*

*con sord.  
sul pont.*

**only resonance, "halo"**

*ppp*

**A**

**clarinet in C** \*\*

$p$

4

9.

*S.t.*

$$pp \leq_m sfz$$

*via sordino*


*ppp*

*ppp*

*sul pont.*

*s.p.*

*psfz ppp*

 *sul pont*

*psfz ppp*

*s.p.*

*p sfz ppp*

*p sfz ppp*

 $s.t.$ 

*sul pont.*

*disparendo*

*p sfz ppp*

*P*

*ppp*

**\*\*This movement can also be played with Bb Clarinet.**

3

ppp

s.p.

psfz ppp

sul tasto

ppp

s.p.

psfz ppp

sul tasto

ppp

s.p.

psfz ppp

sul pont.

ppp

s.p.

psfz ppp

B

ppp

ppp

ppp

ppp

s.p.

psfz ppp

s.p.

psfz ppp

s.p.

psfz ppp

s.p.

psfz ppp

p, in rilievo, col Cl.

poco

poco

ppp

ppp

p

[illegible]

\* Repeat any of the cells, ad lib., with different articulations so as to fill both measures.

33

II

intensivo

IV

rubato

V

pp

p

pp

pp

s.p.

pfz

ppp

pp



Accel.

poco a poco

♩ = ca. 138

*Raucous*

E

(tr ♭, or vib. on all high G's)

*piu f*

8va

*sfz**piu f*

(8va)

*piu f**piu f**piu f*

Musical score for measures 40-66. The score is written for four staves. The first staff is in treble clef, the second and third are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also trills (tr) and grace notes (8va) indicated. The notation is complex, with many accidentals and dynamic markings.

Musical score for measures 71-96. The score is written for four staves. The first staff is in treble clef, the second and third are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also trills (tr) and grace notes (8va) indicated. The notation is complex, with many accidentals and dynamic markings. A box labeled 'F' is present above the first staff in measure 96. A glissando (gliss.) is indicated in measure 96. A fingering diagram is shown in measure 96, with the text 'l.h. fingers as narrowly placed as possible: irregularly shaped gliss., etc.' above it. The diagram shows a sequence of notes with fingerings 1, 2, 4, 3, 1, 3, 4, 2. The score ends with a forte (sfz) marking in measure 96.





[illegible]

4

L

The image displays a page of musical notation, likely for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, trills (tr), and ornaments (8va). The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked with a '4' in the top right corner and a 'L' in a box in the top right corner.

The first system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and ornaments (8va).

The second system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and ornaments (8va).

The third system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and ornaments (8va).

The fourth system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and ornaments (8va).

The fifth system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and ornaments (8va).

H

Subito Tempo 1

♩ = ca. 44

Rit. -----

3

*sfz pp sub.**sfz pp**con sord.**sfz ppp**s.p.**psfz pp**p**con sord.**sfz**s.p.**psfz pp**p**con sord.**s.p.**psfz pp**sfz p**sfz p**sfz p**sfz p**sfz*

A tempo

*espr.**pp**espr.**pp**s.p.**psfz ppp**psfz ppp**s.p.**psfz pp**p**psfz pp**pp*

*hyper espr.*

*p sfz* *pp*

*s.p.*

*fingernail pizz.*

*s.p.*

*arco*

*s.fz* *s.p.*

*ppp*

*p sfz* *ppp*

*s.p.*

*pp*

*s.p.*

*pp*

*"Davenen"*  
*ad lib.*

*crack the sound, fragile*

*tr~tr~*

*pp, espr.*

*p*

*al niente*

*ppp*

*s.p.*

*psfz ppp*

*s.p.*

*psfz ppp*

*psfz pp*

IV 5 III "ad lib." IV 5 IV 3

*p*, in rilievo

*s.p.* *p sfz pp*

*graceful* *p sfz ppp* *psfz ppp* *p*

141

J "Davenen"

interpolate D and A at random within the tremolo

*ppp* "crack" alternating two fingerings for the B<sup>b</sup>

*ppp* *pp* *pppp*

*ppp* *via sord.* *ppp*

*ppp* *via sord.* *ppp*

*ppp* *via sord.* *ppp*

*ppp* *disparendo* *ppp* *ppp*

L'istesso tempo ♩ = ca. 44

Poch. Rit.

A tempo

Accel.

pppp

pppp

col legno

pp

pizz.

pp

gliss.

gliss.

gliss.

(gliss. continuously)

tremolo

vc: G batt. col legno; D: left hand pizz. like a tambourin

L

Accel.

Raucons ♩ = ca. 138

f

ff

sub.f

ff

sub.f

ff

arco

ff

Musical score for measures 159-163. The score is written for five staves. The top staff is in treble clef, the second and third staves are in treble clef, the fourth staff is in bass clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features various melodic lines, chords, and trills. Trills are marked with 'tr' and wavy lines. The bottom staff has a series of rests.

Musical score for measures 164-168. The score is written for five staves. The top staff is in treble clef, the second and third staves are in treble clef, the fourth staff is in bass clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features various melodic lines, chords, and trills. Trills are marked with 'tr' and wavy lines. The bottom staff has a series of rests. A box labeled 'M' is present above the second staff in measure 164. A glissando line is marked 'gliss.' in measure 165. A trill is marked 'tr~' in measure 166. A sequence of notes is marked 'etc. gliss.' in measure 167. The bottom staff has a series of rests.

This page of musical notation is for a string quartet, consisting of five staves. The notation includes various musical symbols and dynamic markings:

- Staff 1 (Violin I):** Features a melodic line with a *sfz* marking. A box labeled 'N' is present, followed by a *gliss.* marking and a glissando line.
- Staff 2 (Violin II):** Features a melodic line with a *sfz* marking, a *tr~* (trill) marking, and a *gliss.* marking.
- Staff 3 (Viola):** Features a melodic line with a *sfz* marking, a *tr~* (trill) marking, and a *gliss.* marking.
- Staff 4 (Cello):** Features a melodic line with a *sfz* marking, a *gliss.* marking, and a *gliss.* marking.
- Staff 5 (Double Bass):** Features a melodic line with a *sfz* marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings (*sfz*, *gliss.*, *tr~*). The page is numbered 49 in the top right corner.



180

187

P

Poco a poco piu accel. ♩ = ca. 112

Q

♩ = ca. 120

subito meno mosso

accel. sempre

194

sfz p cresc.

arco

8va

ff

pizz. sfz

trascinato

8va

arco

sub. piu f

trascinato

sub. piu f

trascinato

sub. piu f

sub. piu f

Accel.

(8va)

ff

8va

ff

ff

non stacc.

ff

Presto con fuoco ♩ = ca. 168

R senza cedere

207

(8va)-----, loco

pizz. arco

*sfz* *fff* *sfz* *fff* *sfz* *fff* *sfz* *fff*

215

// S Subito Tempo 1 ♩ = ca. 44

sul tasto sub. *pp* < *msfz* *pp* < *msfz* simile

sul tasto sub. *pp* < *msfz* *pp* < *msfz* simile

sul tasto sub. *pp* < *msfz* *pp* < *msfz* simile

sul tasto sub. *pp* < *msfz* *pp* < *msfz* sul pont. *ppp* *ppp*

**T** **Subito Prestissimo** ♩ = ca. 160

## U

223

223

*pp* *ppp cresc.*

*sul pont.* *ppp* *ppp cresc.*

*thumb, arpeggiato slow pizz.* *arco* *p* *ppp* *ppp cresc.*

*sul pont.* *ppp* *ppp cresc.*

*ppp*

[illegible]

V

239

The musical score consists of five staves. The first staff is in treble clef, and the others are in bass clef. The time signature is 3/4. The score is divided into measures 239 through 244. The first staff has a *fff* dynamic. The second staff has a *fff* dynamic and a *sul pont.* marking. The third staff has a *fff* dynamic and a *sul pont.* marking. The fourth staff has a *fff* dynamic and a *sul pont.* marking. The fifth staff has a *fff* dynamic and a *sul pont.* marking. The score includes various dynamics such as *fff*, *pp*, *ppp*, and *pppp*, as well as articulations like *sul pont.* and *(on)*. The notation includes eighth notes, quarter notes, and rests.

*fff* *sul pont.* *pp* *sul pont.* *ppp* *sul pont.* *(on)*

*fff* *sul pont.* *pp* *sul pont.* *ppp* *sul pont.* *(on)*

*fff* *sul pont.* *pp* *sul pont.* *ppp* *sul pont.* *(on)*

*fff* *sul pont.* *pp* *sul pont.* *ppp* *sul pont.* *(on)*

short pause before

1 sul pont. 2 3 4 5

*ppp* *disparendo al niente*

Shepherd's flute  
IV *pp* *sounds* *Rall. gradually the tremolo*

*sul tasto no vibr.* *ppp* *disparendo al niente* *ppp* *pp* *spicc., leggero* *Rall. Accel.* *5* *independent*

*humming, like a prayer* *Segue sempre simile, indipendente*

*ppp*

6 7 8 clarinet in B $\flat$  **A** Andante, Comodo  $\text{♩} = \text{ca. } 54$

*pp* *spicc., leggero* *Rall. Accel.* *5* *independent*

*alternating between the two notes*

*gradually synchronize in then cue clarinet*

*pp* *non vib.* *pp* *non vib.* *pp*

*pp* *teneramente non vib.* *IV*

- short
- medium
- long

11

**B**

Colla Parte

Colla Parte

Colla Parte

20

**C**

*pp*

*p*

*p*

29

*Poch. Rubato, swinging*

*vibr.*

*dolciss.*

*dolciss.*

*dolciss.*

*disparendo al niente*

*Rall. gradually the tremolo*

*Rall. gradually the tremolo*

37

D

*Senza Misura, cadenza*

*spicc., leggero*

*Rall. Accel.*

*independent*

*spicc., leggero*

*Rall. Accel.*

*independent*

*spicc., leggero*

*Rall. Accel.*

*independent*

*non tremolo*

*gradually synchronize in*

*stop tremolo*



Musical score for measures 42-48. The score is written for a single melodic line on a treble clef staff in 4/4 time, with a key signature of one flat (B-flat). The melody begins with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The piece concludes with a final cadence on a whole note B-flat. The bottom staff is empty.

Poch. rit.

F

*Liberamente*

Rit.

Musical score for measures 49-58. The score is written for a single melodic line on a treble clef staff in 5/4 time, with a key signature of one flat (B-flat). The melody begins with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The piece concludes with a final cadence on a whole note B-flat. The bottom staff is empty. The score includes a section marked "Poch. rit." (Poco ritardando) and "Liberamente" (Ad libitum). A measure rest of 13 measures is indicated. A 5:3 ratio is noted above a measure. The word "Colla Parte" is written above the first three staves. The piece concludes with a final cadence on a whole note B-flat.

54

Rit.-----

**G** **Senza Misura, cadenza**  
3 times, 3rd time 8va

*f*, alt. stacc. /leg. *sfzp*, agitato, "davenen," intensely out pouring

*vibr. molto*

*f*

*"Bloom"*

*accel. gradually to*

*f*

*"Bloom"*

*agitato*

*repeat independently,  
One bow per repeat*

*fsfz* continue *mf* < *f*, agitato molto

55 cont.

**4** Lento, accel.

cresc.

(alternate irregularly)

**5**

cresc. molto

**6** 3x

cresc. molto

*ff*

independent

*ff*

"Bloom"

cresc. molto

*ff*

cresc. molto

*ff*

cresc. molto

*ff*

## I Senza Misura

60

*Tempo I (Andante comodo)*

60

*Tempo 1 (Andante comodo)*

*pp*

*sul tasto, espr.*

*pp, intenso*

*poco a poco cresc.*

*pp, intenso*

*poco a poco cresc.*

*pp, intenso*

*poco a poco cresc.*

*pp, intenso*

*poco a poco cresc.*

gradually synchronize in 6 in 5

K

Pressando

Allegro Pesante

♩ = ca. 72

change to bass cl. or basset horn

66

*cresc. e accel. a*  
*p cresc. e accel. a*  
*p cresc. e accel. a*  
*p cresc. e accel. a*  
*p cresc. e accel. a*

*stop trem. f*  
*f pesante*  
*f pesante, sempre tremolo*  
*f pesante*  
*f*

*sim.*

71

*sfz sfz sfz sfz sfz*  
*ancora piu f*  
*sfz sfz sfz sfz sfz*  
*ancora piu f*  
*ancora piu f*  
*sim.*  
*ff sempre*  
*ff sempre*  
*ff sempre*  
*ff sempre*  
*sfz sfz sfz sfz sfz*  
*ancora piu f*

76

L

sub. *fff*, senza cedere

sub. *fff*, senza cedere

sub. *fff*, senza cedere

sub. *fff*, senza cedere

[illegible]

**very short pause**

## POSTLUDE

### Score

M Senza Misura  
lento, liberamente

(answer, "da lontano",  
to the last bar of III)

colla parte

II tr.

ppp

colla parte

ppp

colla parte

tr.

ppp

colla parte

ppp

rall. and accel. the tremolo

pp poco

2

3

pp

poco sim.

pp poco sim.

\* Can also be played on Basset Horn in F.