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.
Nonesuch Records 79444

Commissioned jointly by the Schleswig Holstein Musik Festival,
the Musical Society at the University of Michigan,
and the Chamber Series at the University of Kansas.

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, ving with his phylacteries in the early light. I think of him always ving, or fixing things, his pockets full of screws. I remember king, three of his children are dead; why does he still pray? Why he still fix things? But we were taught that God had assigned task of repairing the world to the Jewish people—*Tikkun Olam.* mprehensible.

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

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

In the prelude, the music is like a celestial accordion, rising and ng like breathing, like praying... like air... then the air is formed 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
Trascinado ..... dragging

Acknowledgements

This work was inspired by Giora Feidman, whose clarinet manag
to distill into pure music a vast array of Jewish characters an
emotions. I am grateful to him and the Cleveland Quartet for bringin
the piece to life and dramatically improving it with the changes the
proposed during rehearsals and the first round of performances
1994 and 1995. In the following years I made further chang
suggested by the dimensions and possibilities discovered in the pie
by musicians that frequently perform the work: David Krakauer,
new master of Klezmer; my teachers and friends of the Kron
Quartet, and my "musical siblings": Todd Palmer and the St Lawren
String Quartet. I am profoundly indebted to Todd Palmer not on
for his beautiful performances but for working countless hours
making a coherent edition out of contradictory versions th
accumulated over the past seven years. He retrieved parts from
the musicians named above, went with infinite patience over the ma
layers of corrections and new versions of certain passages suggest
by the mood of a particular performance, and managed to make sen
of all of that here. Last but not least, my gratitude to Dr. Rob
Thompson, President of Universal Edition, New York City. Witho
his continued support, encouragement and commitment, this wo
would have never been published.

Osvaldo Golij
May 20

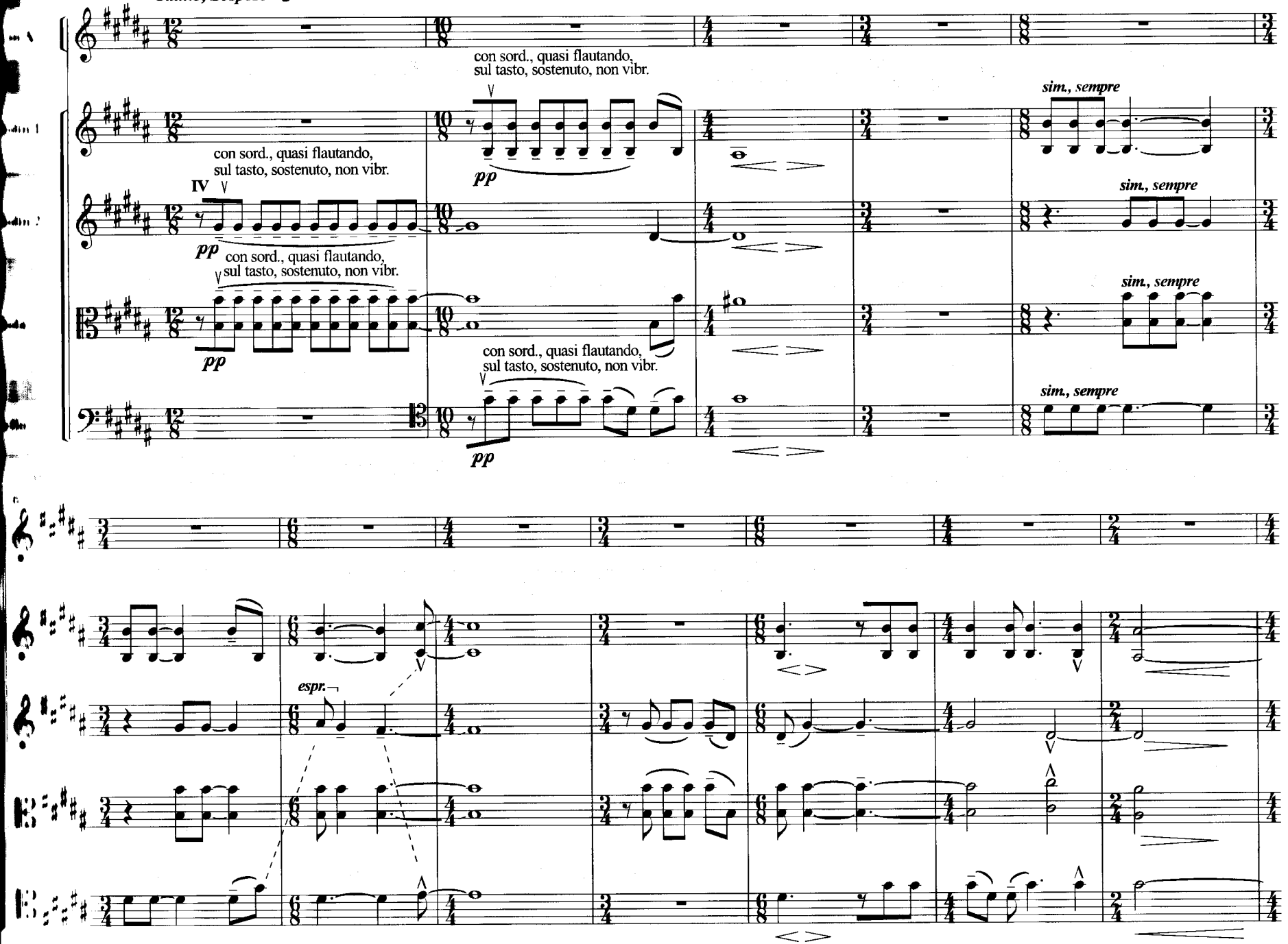
The Dreams and Prayers of Isaac The Blind

Prelude

Osvaldo Golijov

Calmo, Sospeso ♩. = ca. 63

G.P.



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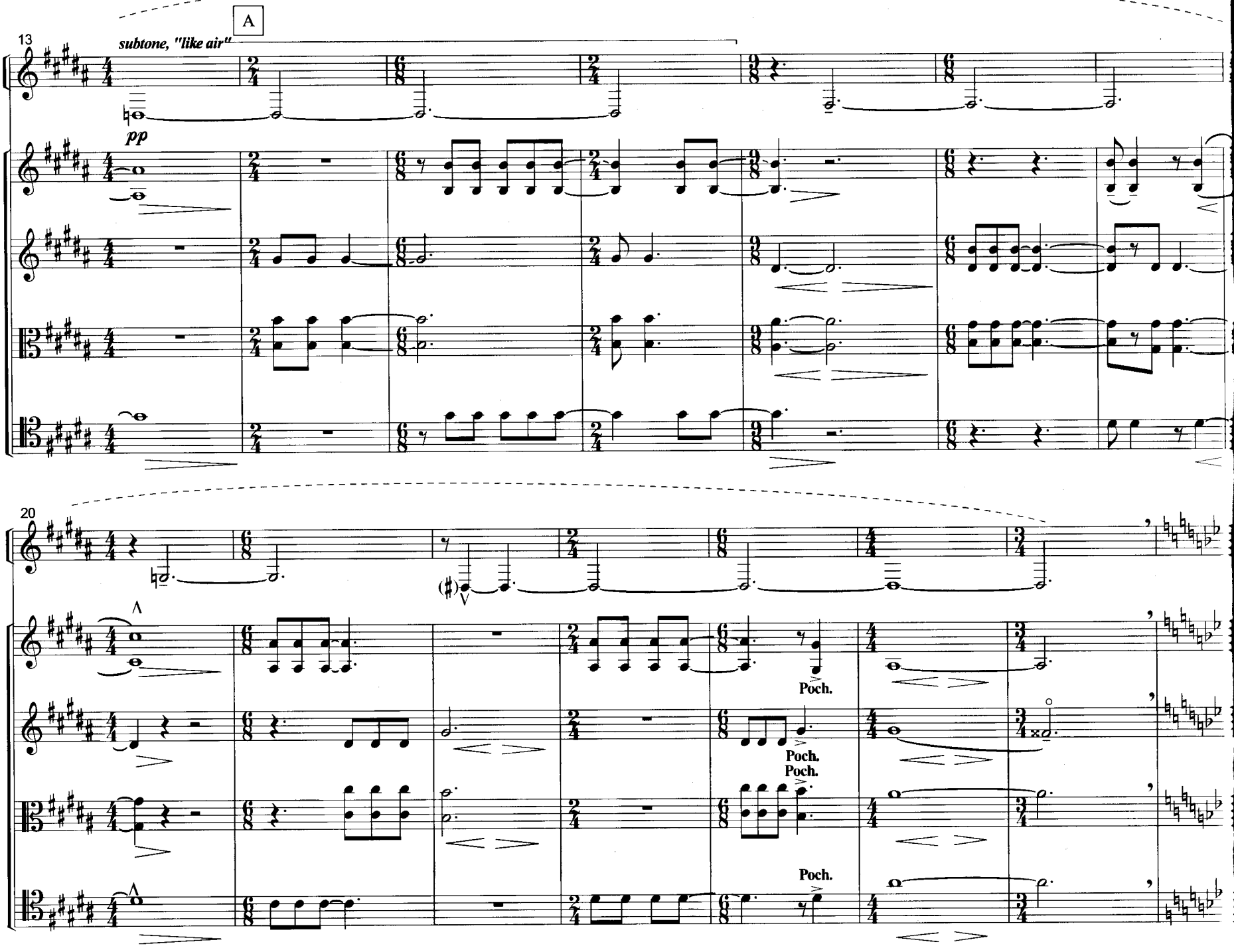
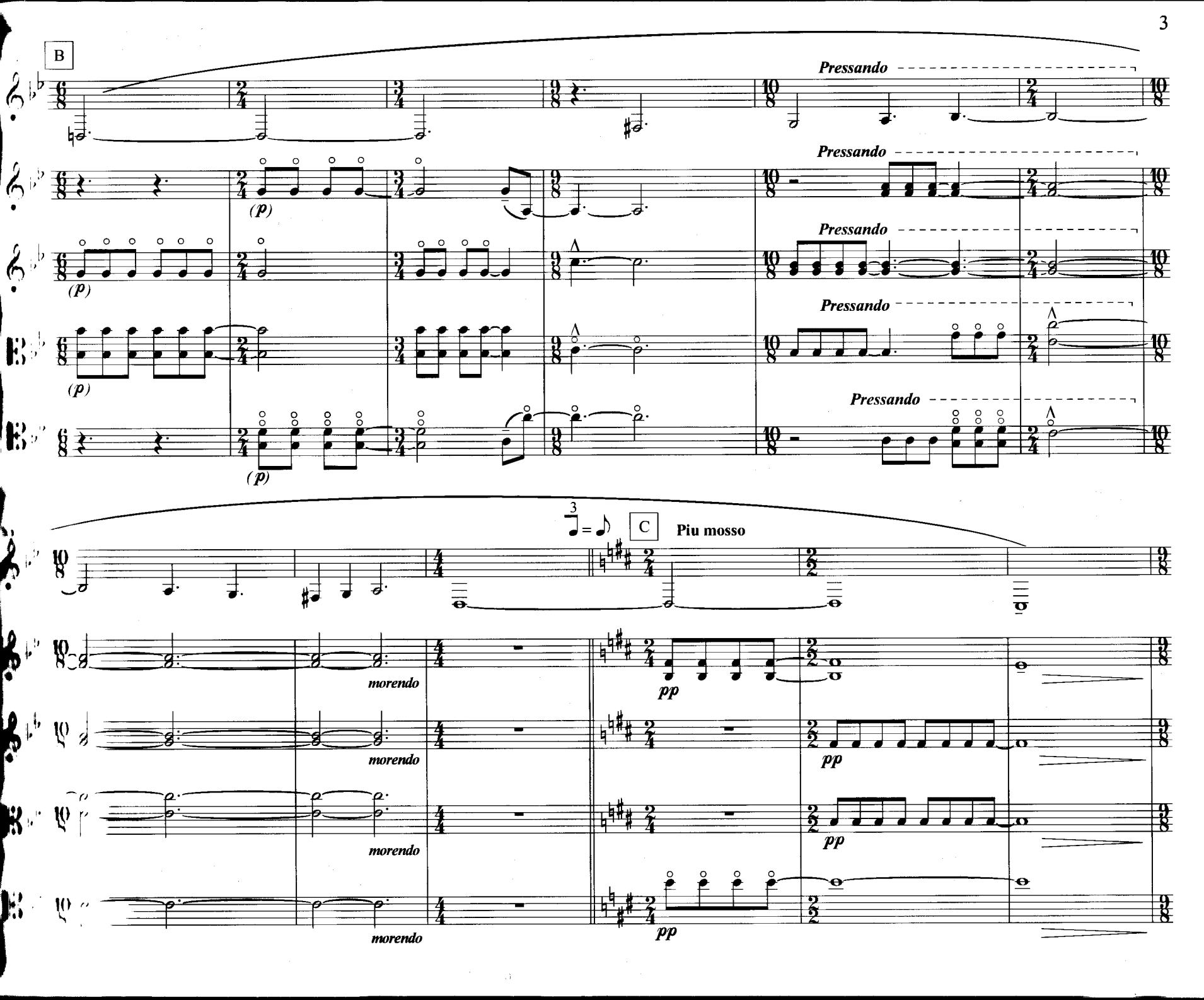
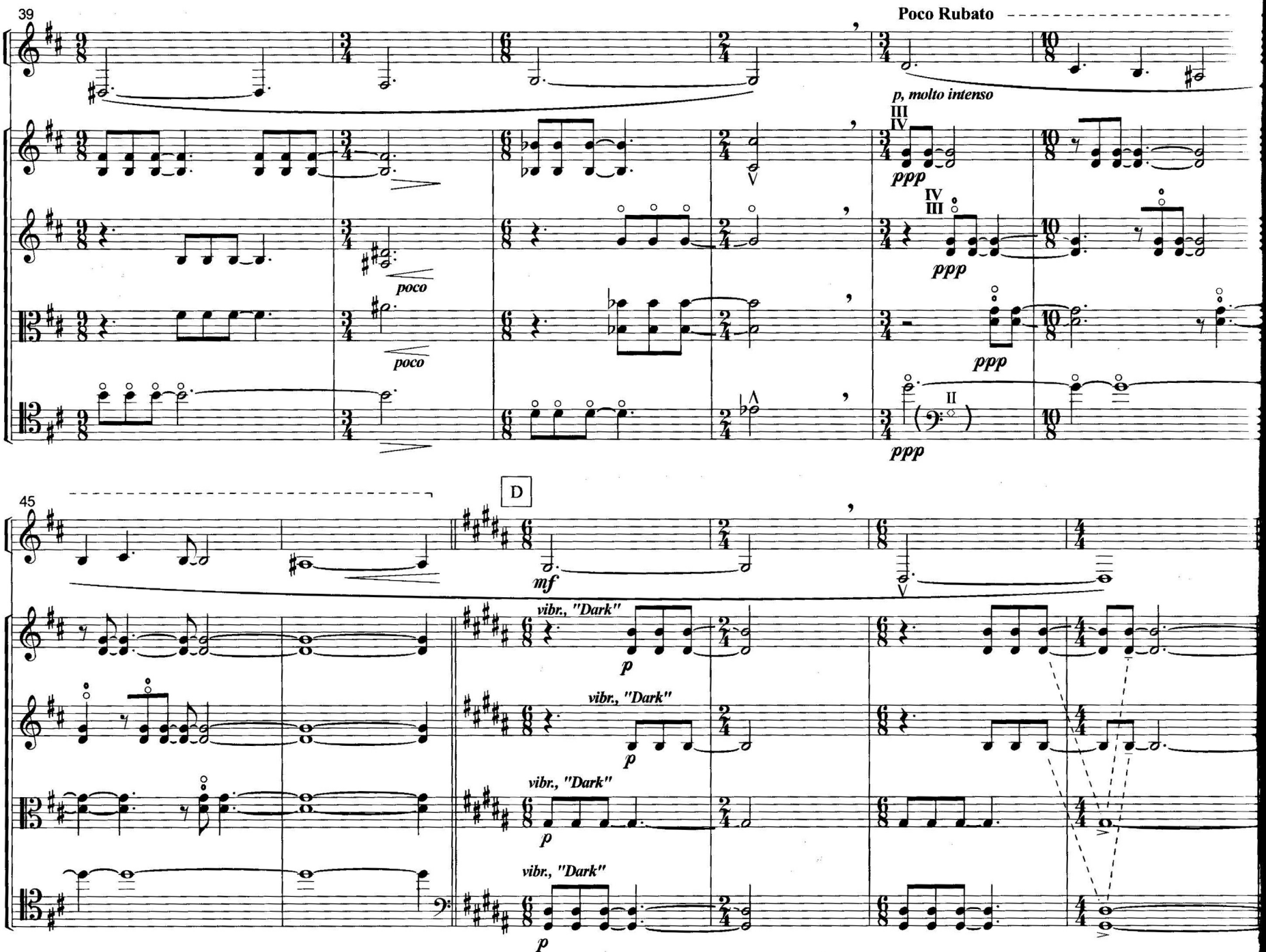
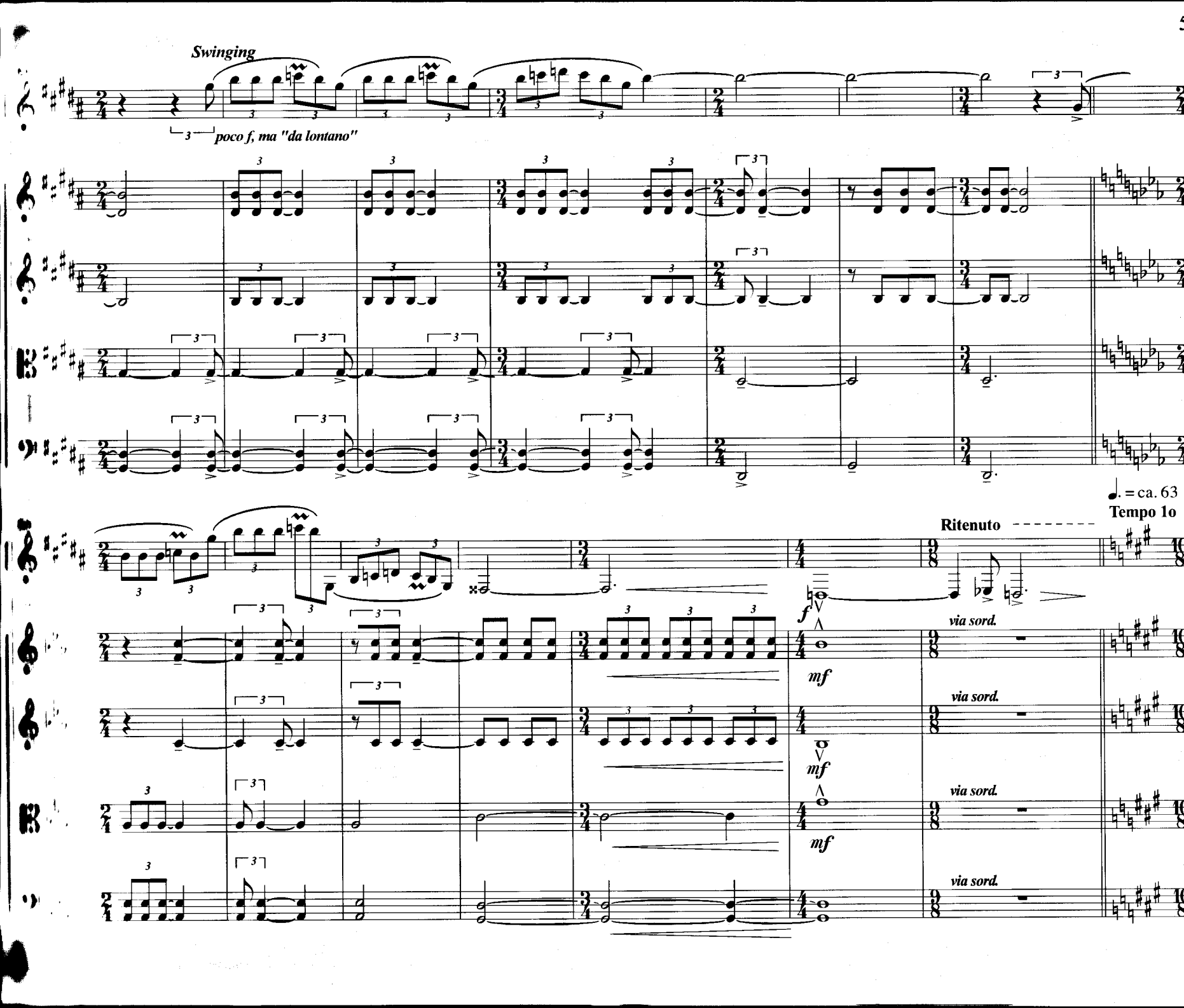
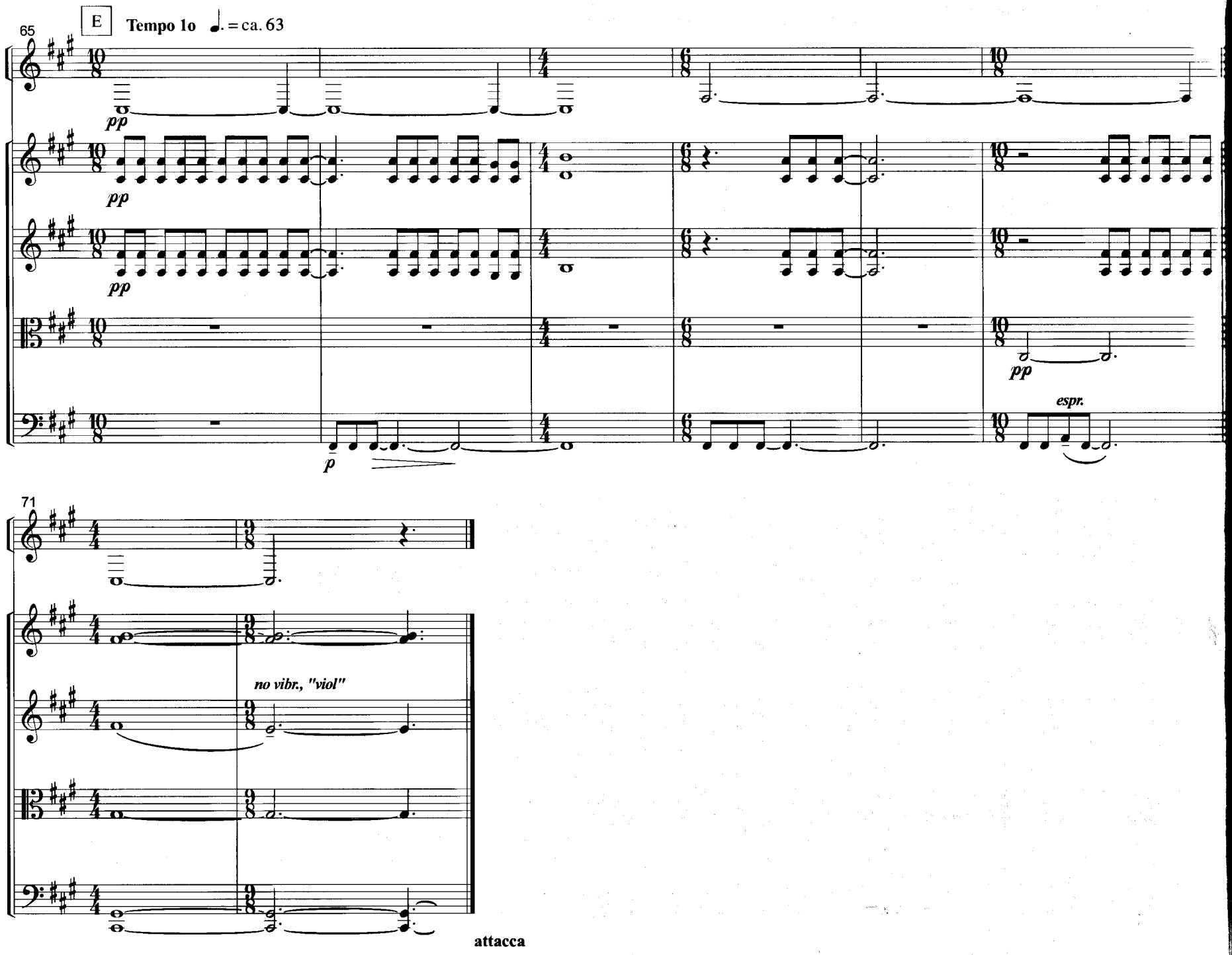

A
13
subtone, "like air"
pp
20
Poch.
Poch.
Poch.
Poch.

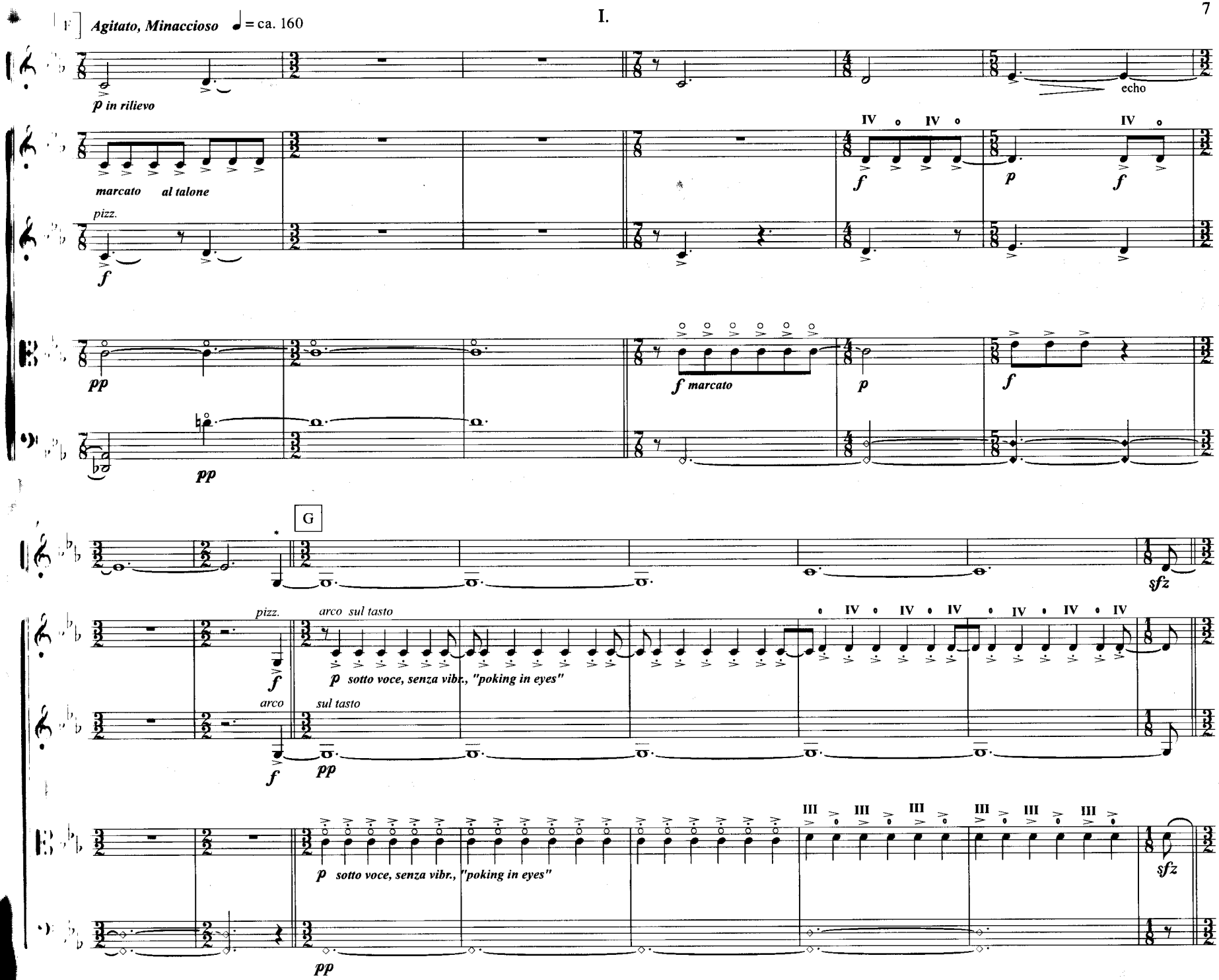

B
Pressando
(p)
C
3
Piu mosso
morendo
pp


39
Poco Rubato
p, molto intenso
ppp
poco
45
D
mf
vibr., "Dark"
p

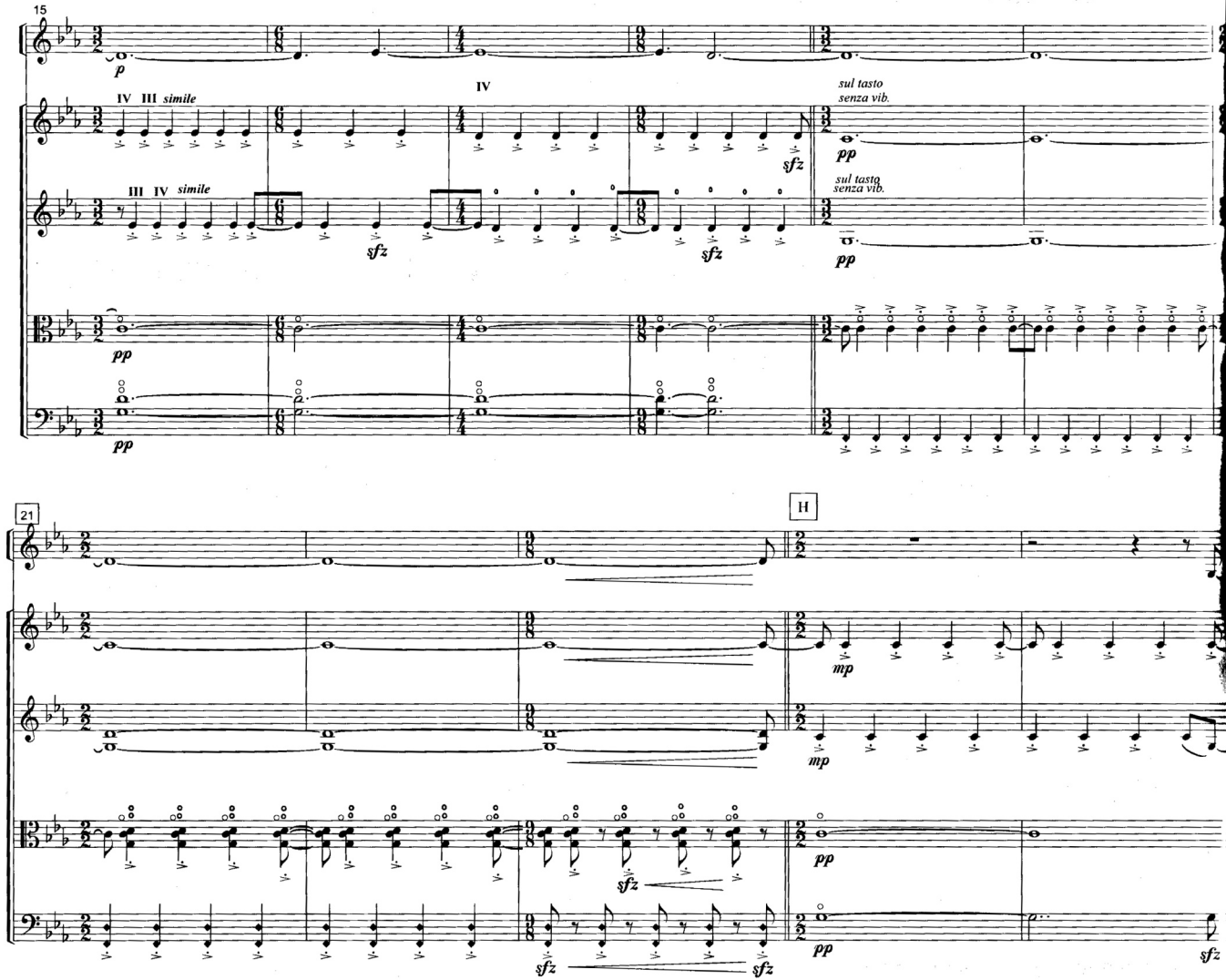

Swinging
poco f, ma "da lontano"
♩. = ca. 63
Tempo 1o
Ritenuto
f
mf
via sord.

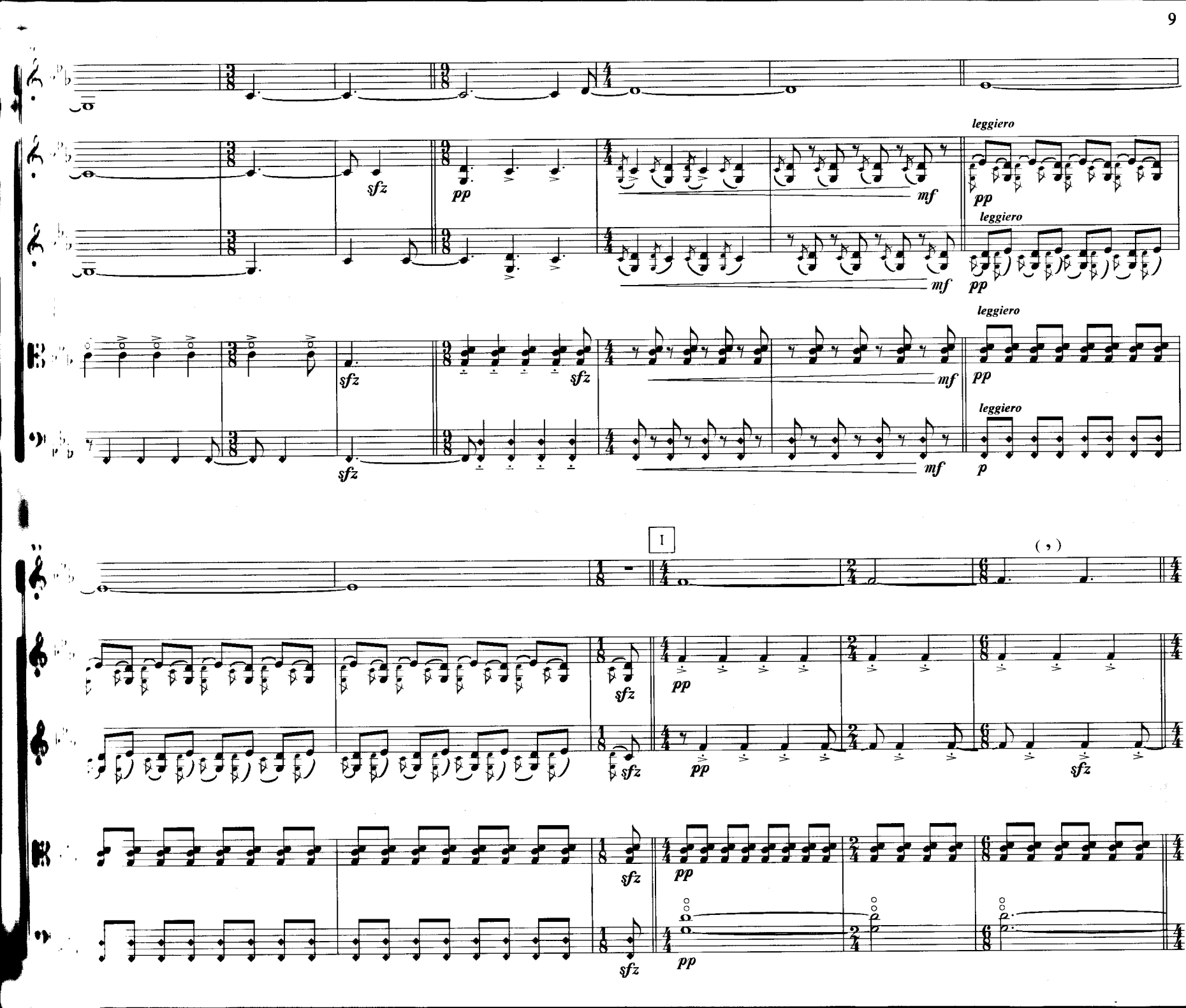

65
E
Tempo 1o ♩. = ca. 63
pp
pp
pp
p
pp
espr.
71
no vibr., "viol"
attacca

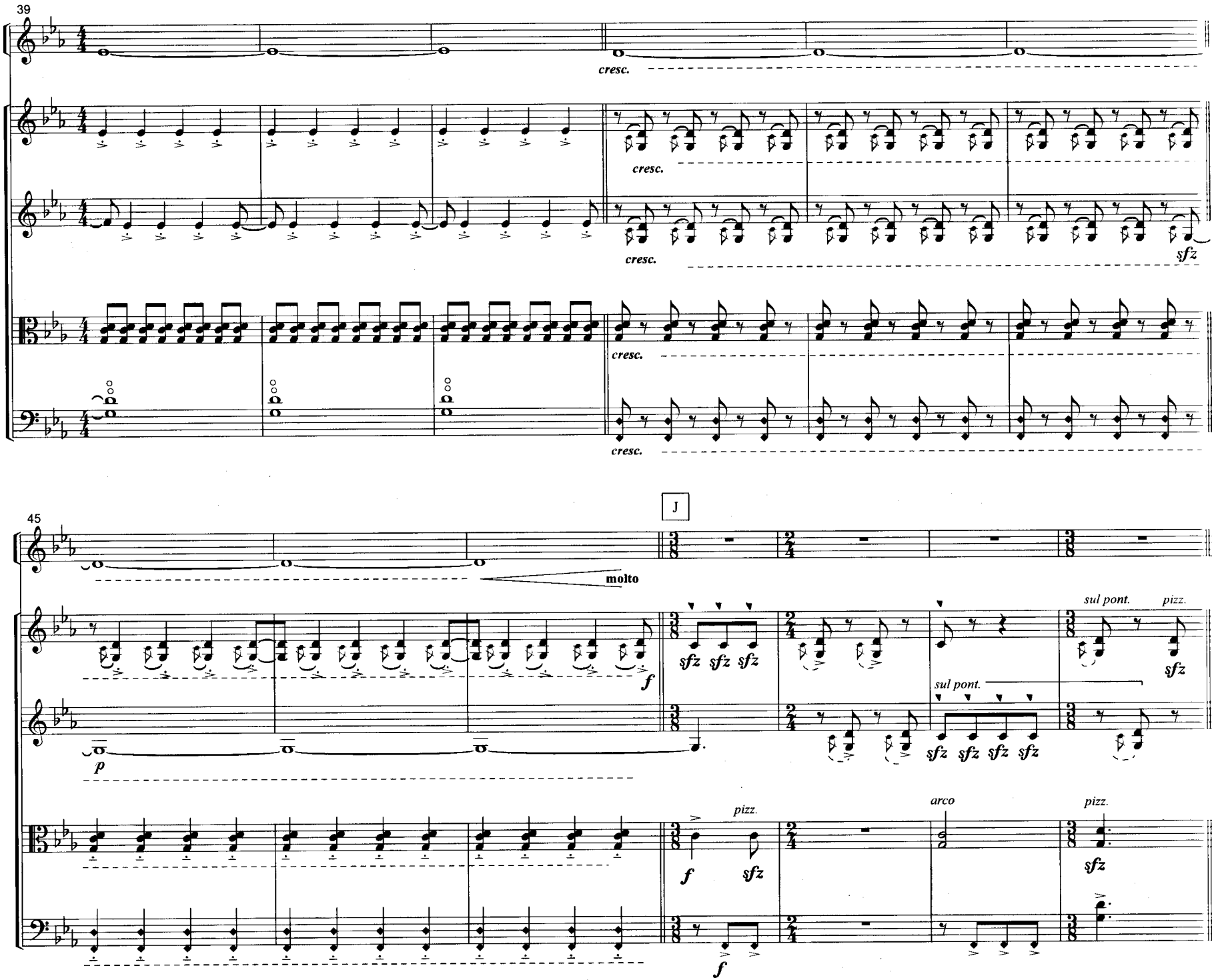
I.

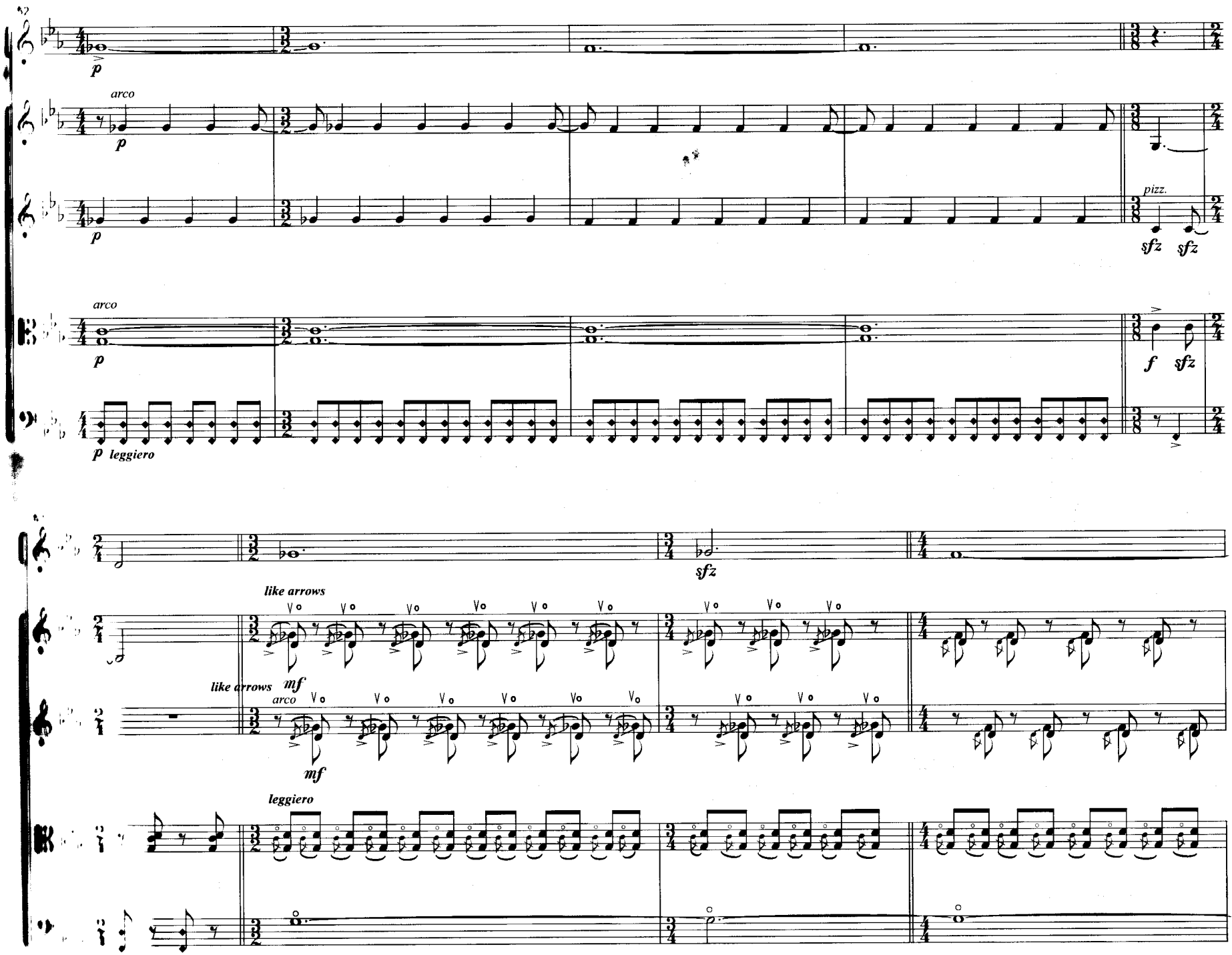


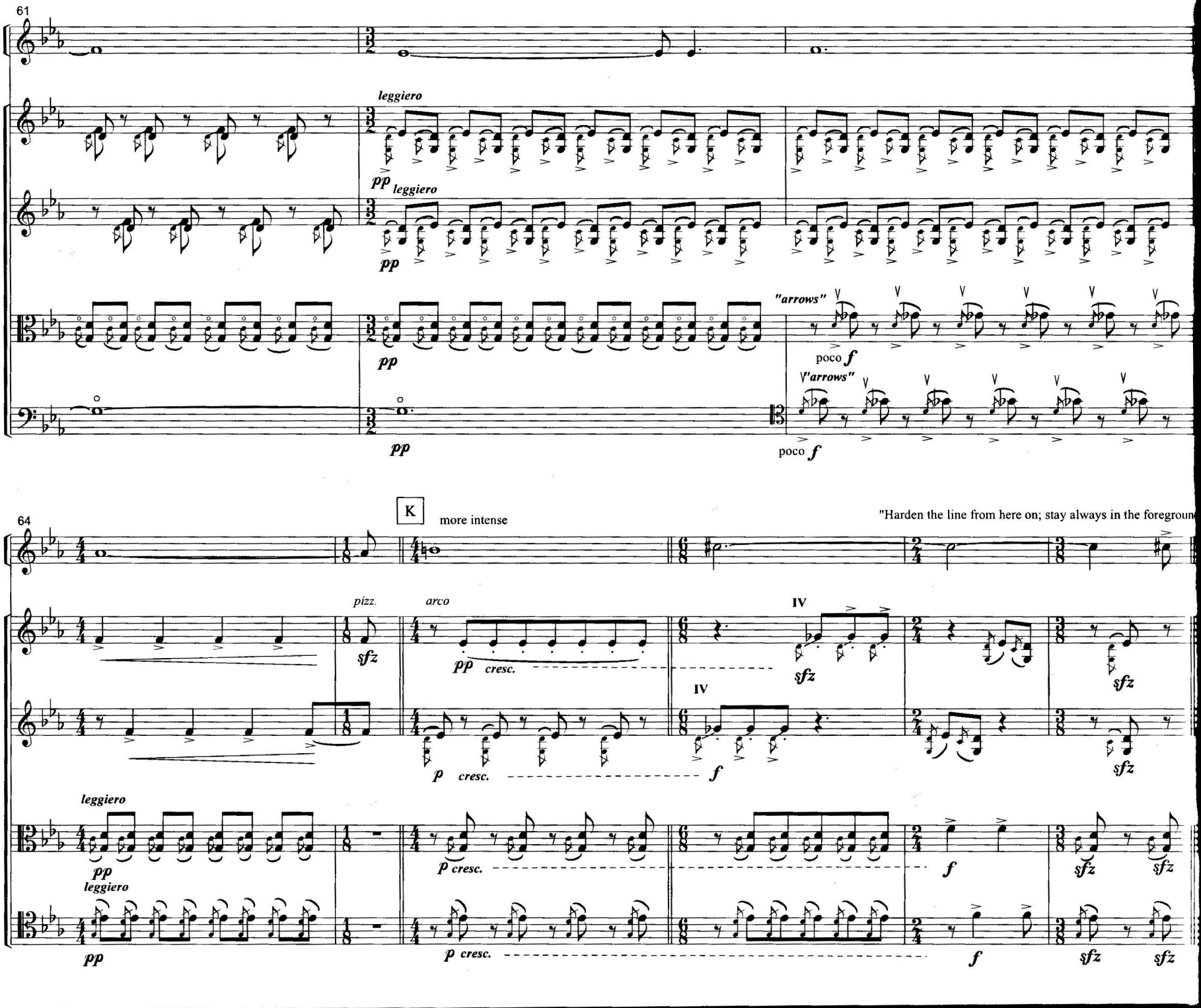
* From here on, the clarinet "modulates" dynamics and tone color ad. lib.

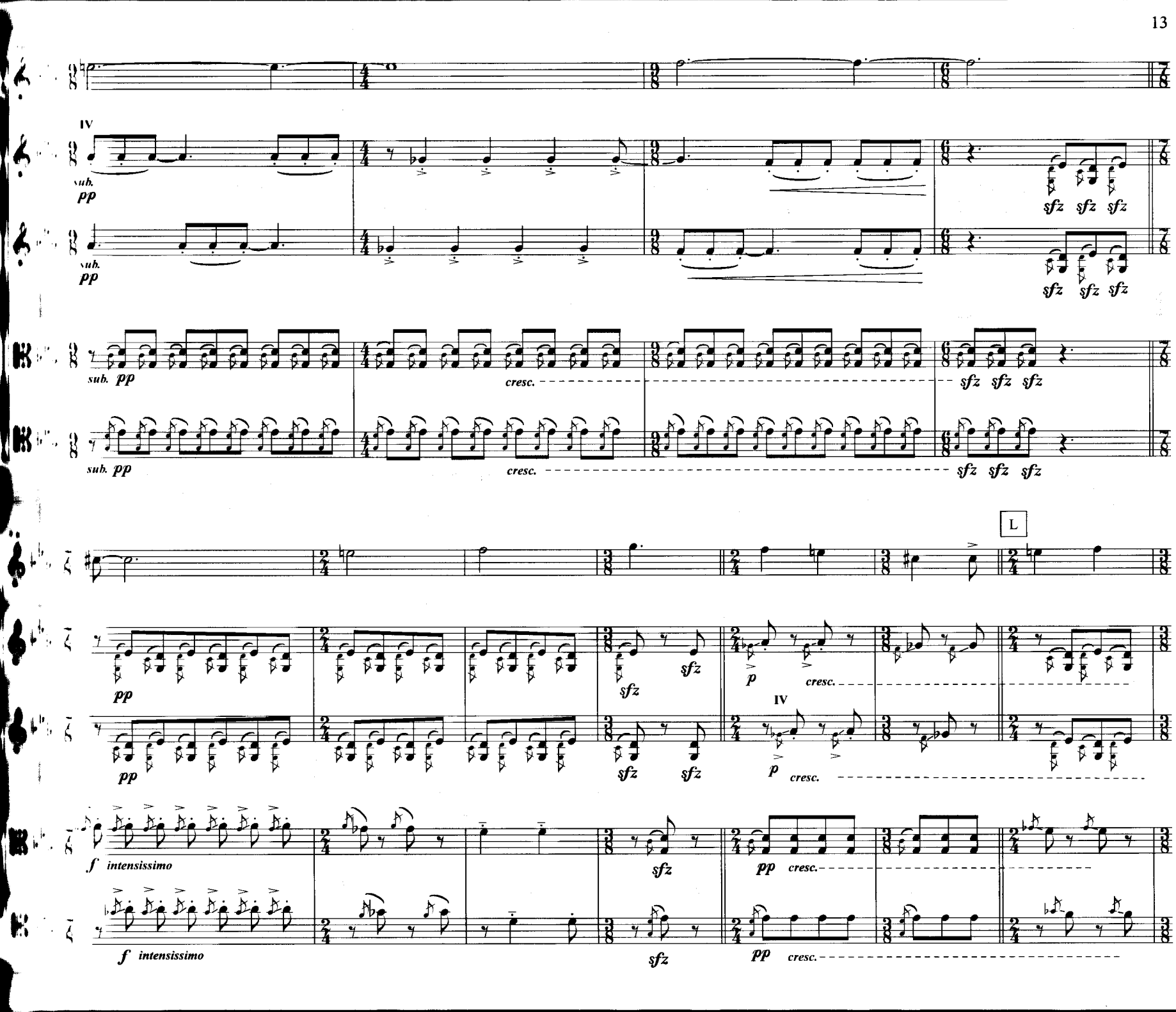

15
p
IV III simile
III IV simile
IV
sfz
sfz
sfz
sul tasto
senza vib.
pp
sul tasto
senza vib.
pp
pp
pp
21
H
mp
mp
pp
pp
sfz
sfz
sfz

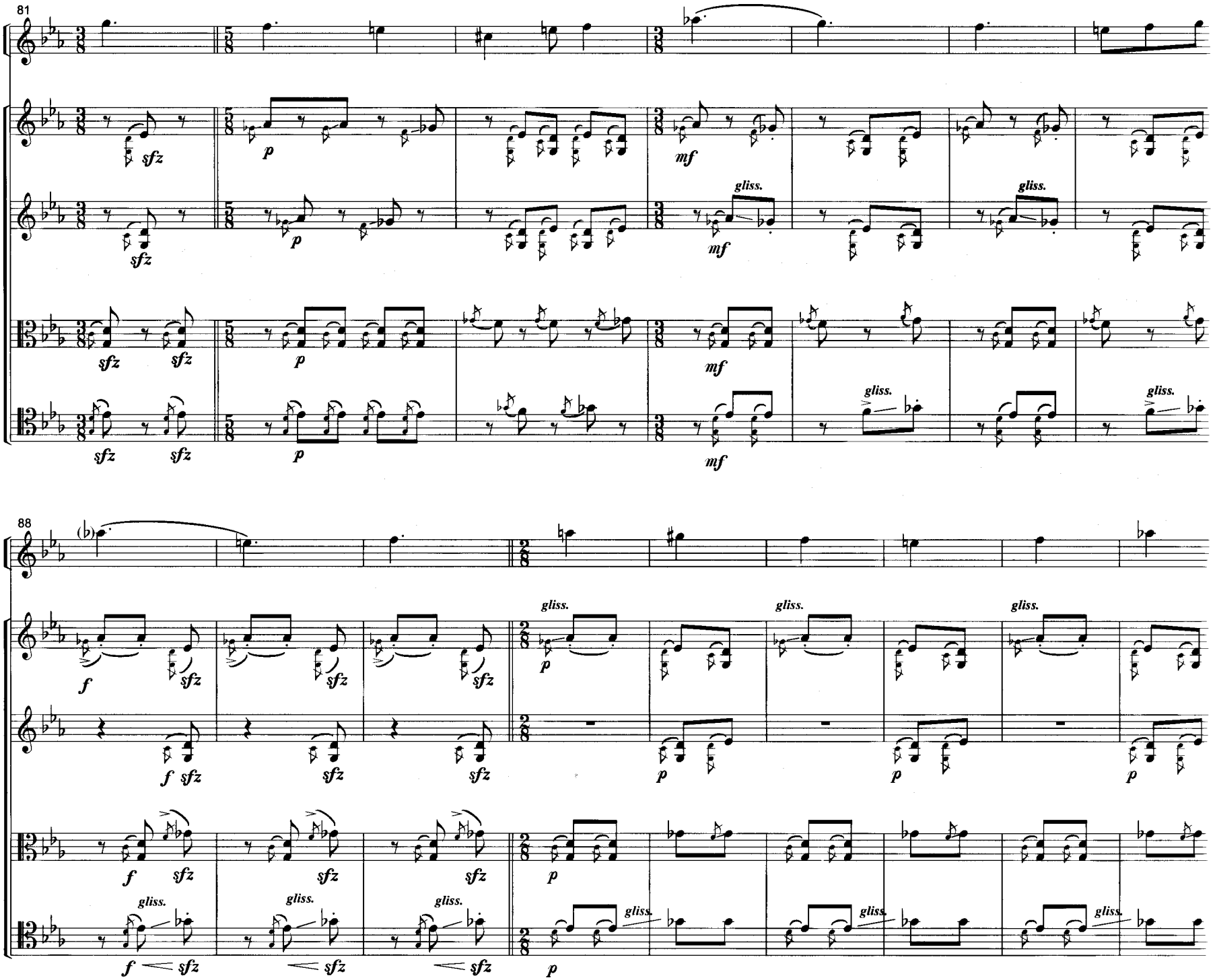

leggiero
I
(,)

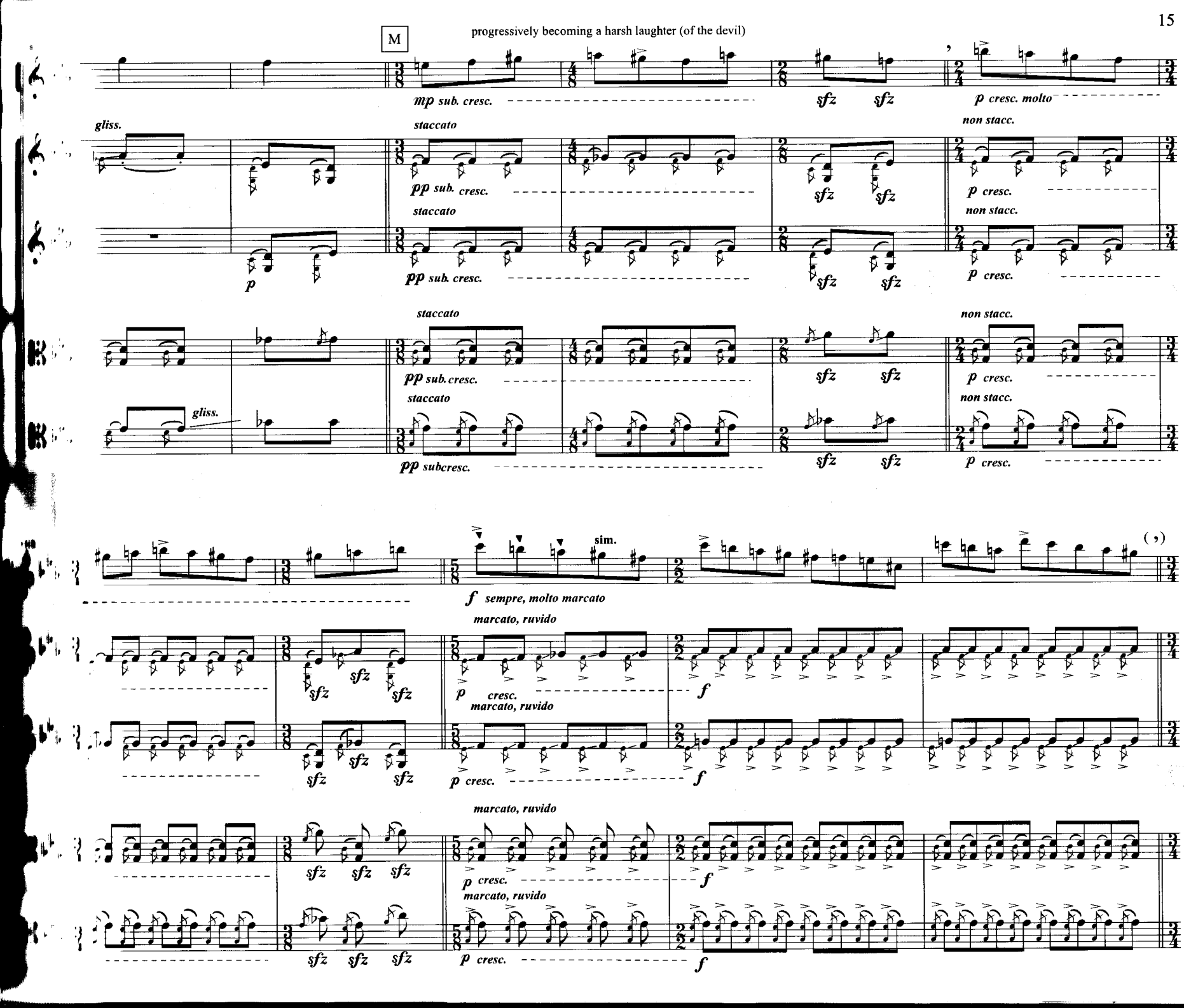

39
cresc.
cresc.
cresc.
sfz
cresc.
cresc.
45
J
molto
f
sfz sfz sfz
sul pont.
pizz.
sfz
p
sul pont.
sfz sfz sfz sfz
pizz.
f
sfz
arco
pizz.
sfz
f

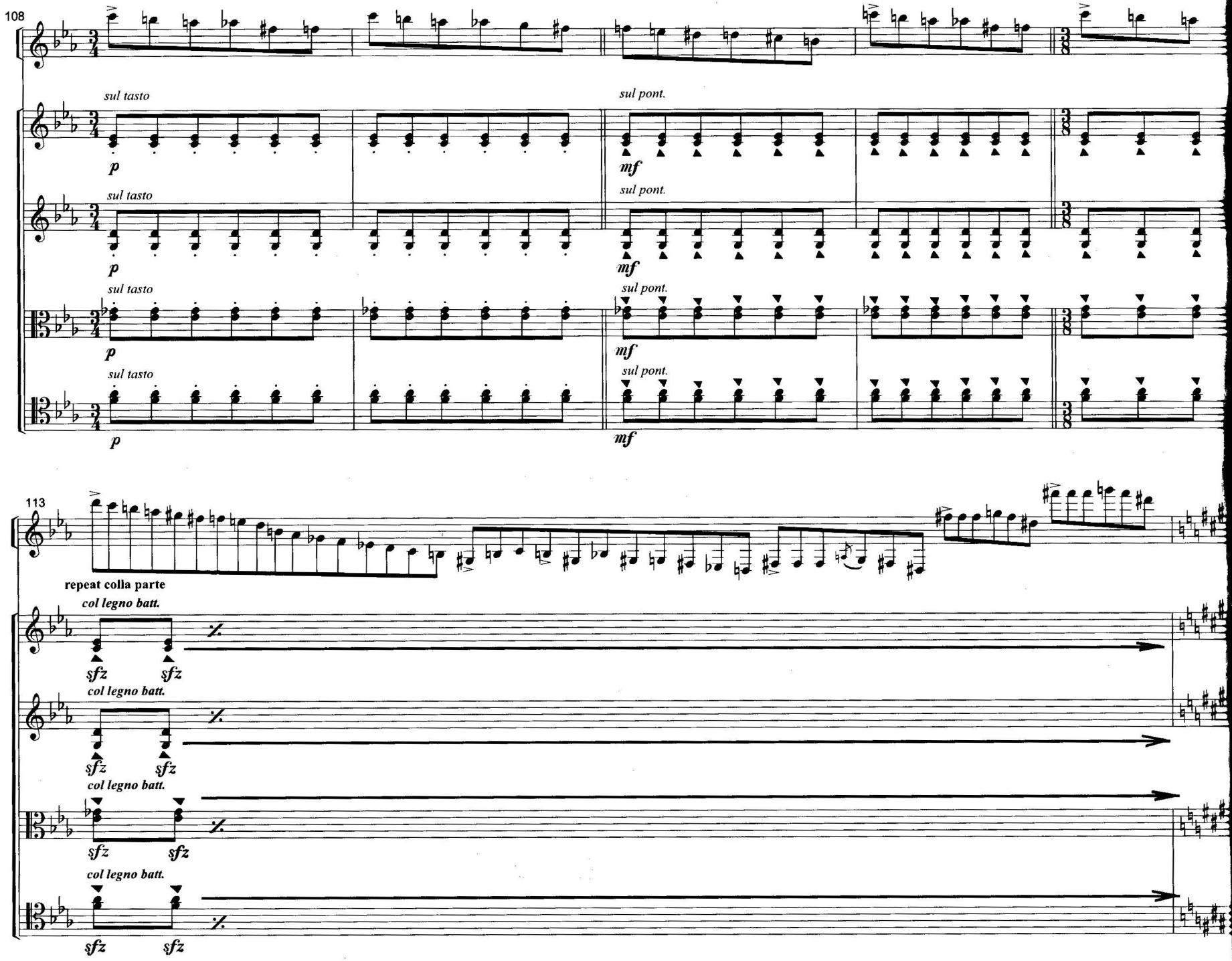

p
arco
p
p
pizz.
sfz
sfz
arco
p
f
sfz
p leggiero
sfz
like arrows
like arrows
mf
arco
mf
leggiero

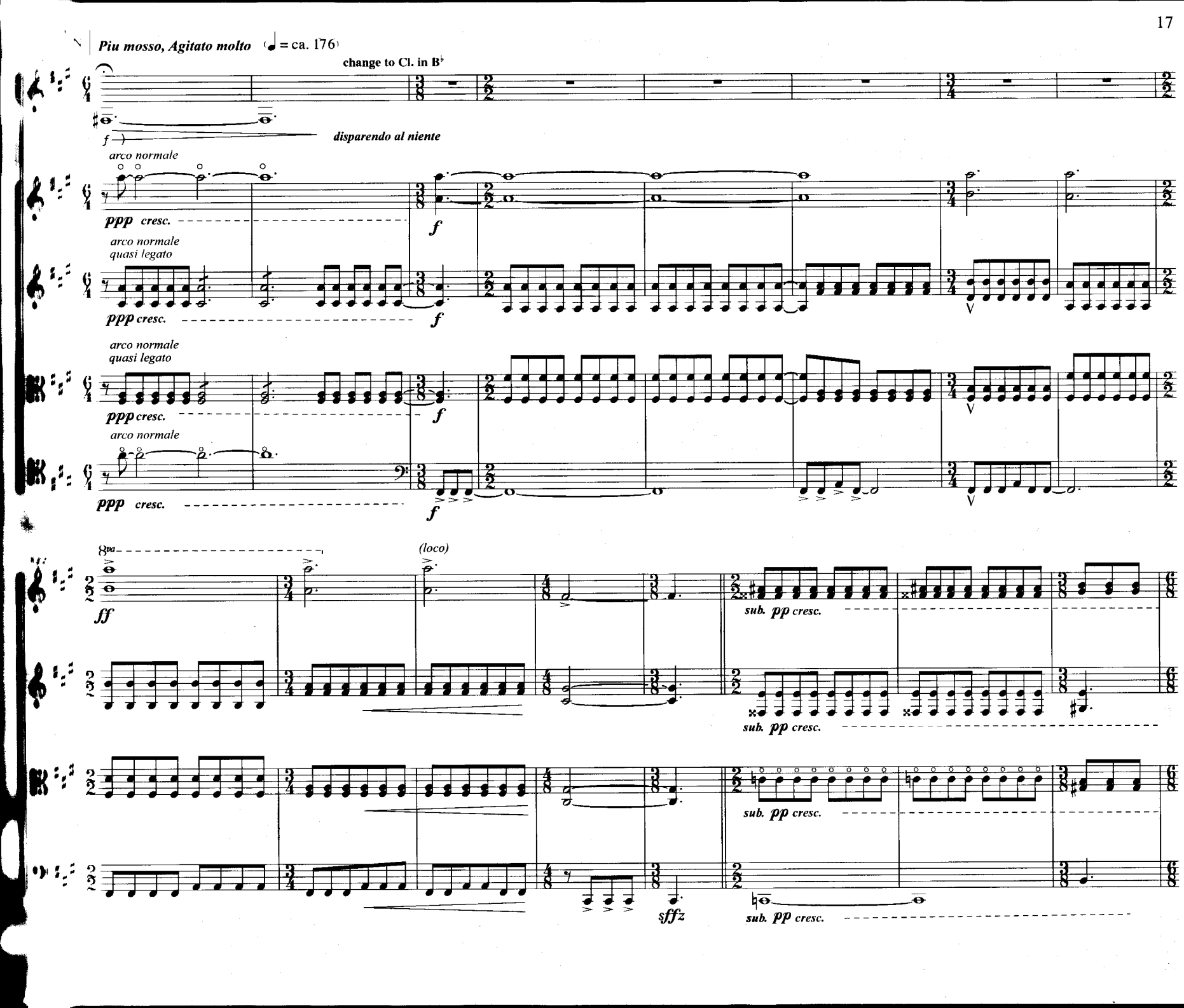

61
leggiero
pp
leggiero
pp
pp
"arrows"
poco f
"arrows"
pp
poco f
64
K
more intense
"Harden the line from here on; stay always in the foregroun
pizz.
arco
sfz
pp cresc.
IV
sfz
sfz
IV
p cresc.
f
sfz
leggiero
pp
leggiero
pp
p cresc.
f
sfz
sfz
p cresc.
f
sfz
sfz

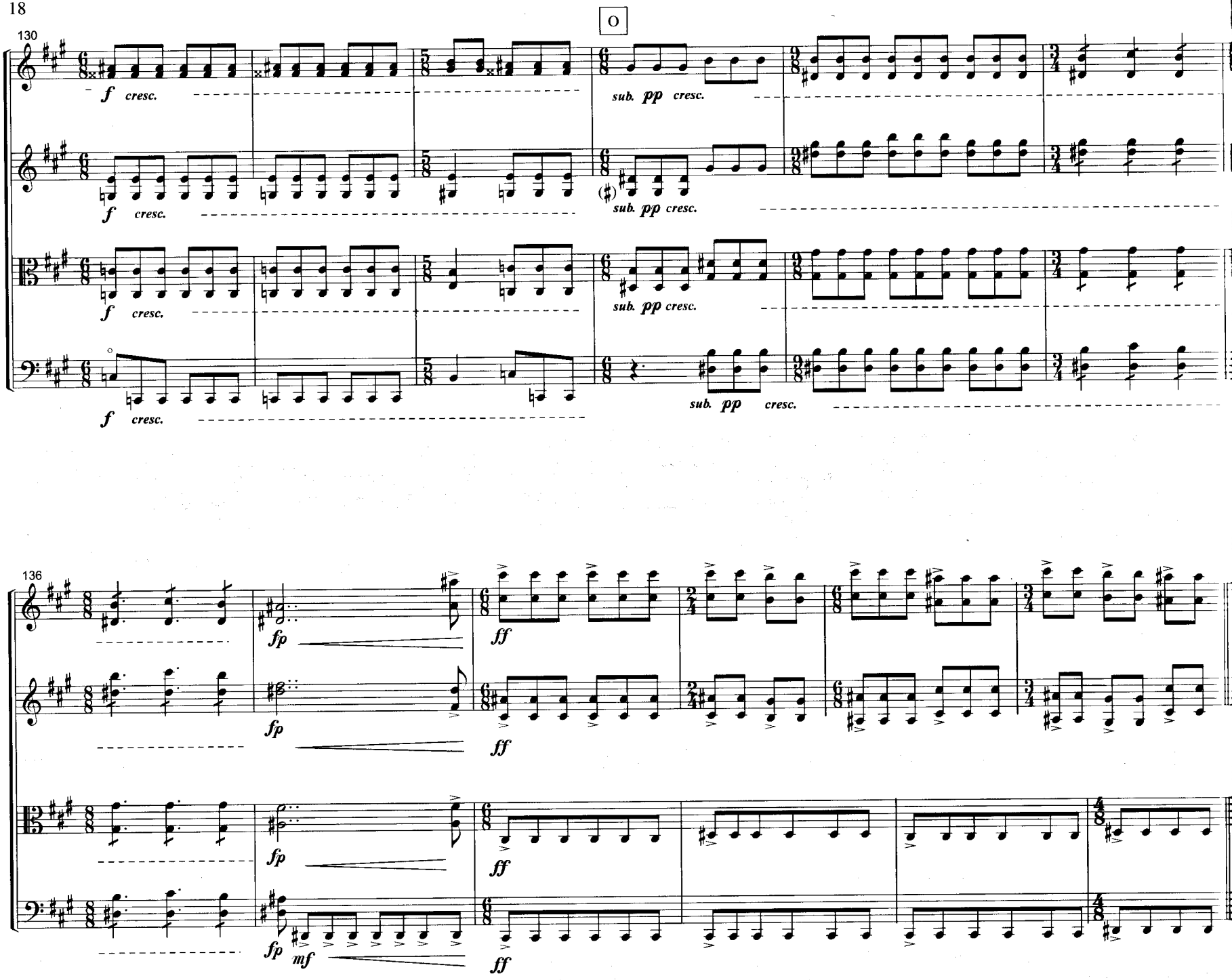

IV
sub. pp
sfz sfz sfz
cresc.
L
p
intensissimo

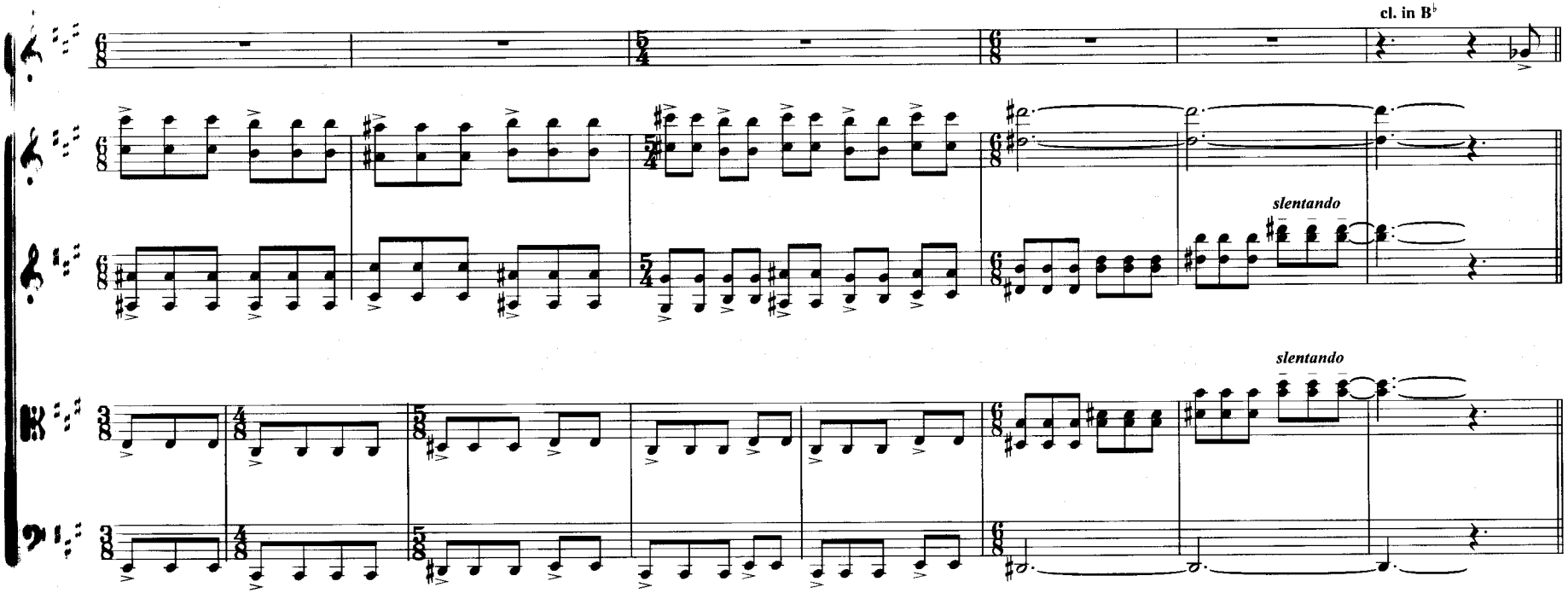

81
sfz
p
mf
gliss.
88
f
sfz
gliss.


M
progressively becoming a harsh laughter (of the devil)
mp sub. cresc.
sfz sfz
p cresc. molto
gliss.
staccato
pp sub. cresc.
sfz sfz
non stacc.
p cresc.
p
pp sub. cresc.
sfz sfz
p cresc.
staccato
pp sub. cresc.
sfz sfz
non stacc.
p cresc.
gliss.
staccato
pp subcresc.
sfz sfz
non stacc.
p cresc.
sim.
f sempre, molto marcato
marcato, ruvido
sfz sfz sfz
p cresc.
f
marcato, ruvido
sfz sfz sfz
p cresc.
f
marcato, ruvido
sfz sfz sfz
p cresc.
f
marcato, ruvido
sfz sfz sfz
p cresc.
f


108
sul tasto
p
sul pont.
mf
113
repeat colla parte
col legno batt.
sfz


Piu mosso, Agitato molto (♩ = ca. 176)
change to Cl. in B♭
f
disparendo al niente
arco normale
ppp cresc.
f
arco normale
quasi legato
ppp cresc.
f
arco normale
quasi legato
ppp cresc.
f
arco normale
ppp cresc.
f
8va
(loco)
ff
sub. pp cresc.
sub. pp cresc.
sub. pp cresc.
sffz
sub. pp cresc.


130
O
f cresc.
sub. pp cresc.
136
fp
ff
mf


cl. in B♭
slentando
slentando

P **Moderato, con anima** ♩. = ca. 69

148

p

p, sensual

p , sensual

p , sensual

pizz.

p

sfz

156

Poco piu mosso, agitato

cresc.

pp

pp

cresc.

pp

sfz

cresc.

sfz

sfz

arco

pp

cresc.

sfz

sfz

Accel.

Q

♩= ca. 144
Allegro Vivo

f *p cresc.* *mf cresc.* *f*

f (cresc.) *sub. p cresc.* *f*

f (cresc.) *sub. p cresc.* *f*

f sfz (cresc.) *sub. p cresc.* *f*

f sfz (cresc.) *sub. p cresc.* *sfz* *sfz* *f*

tr tr

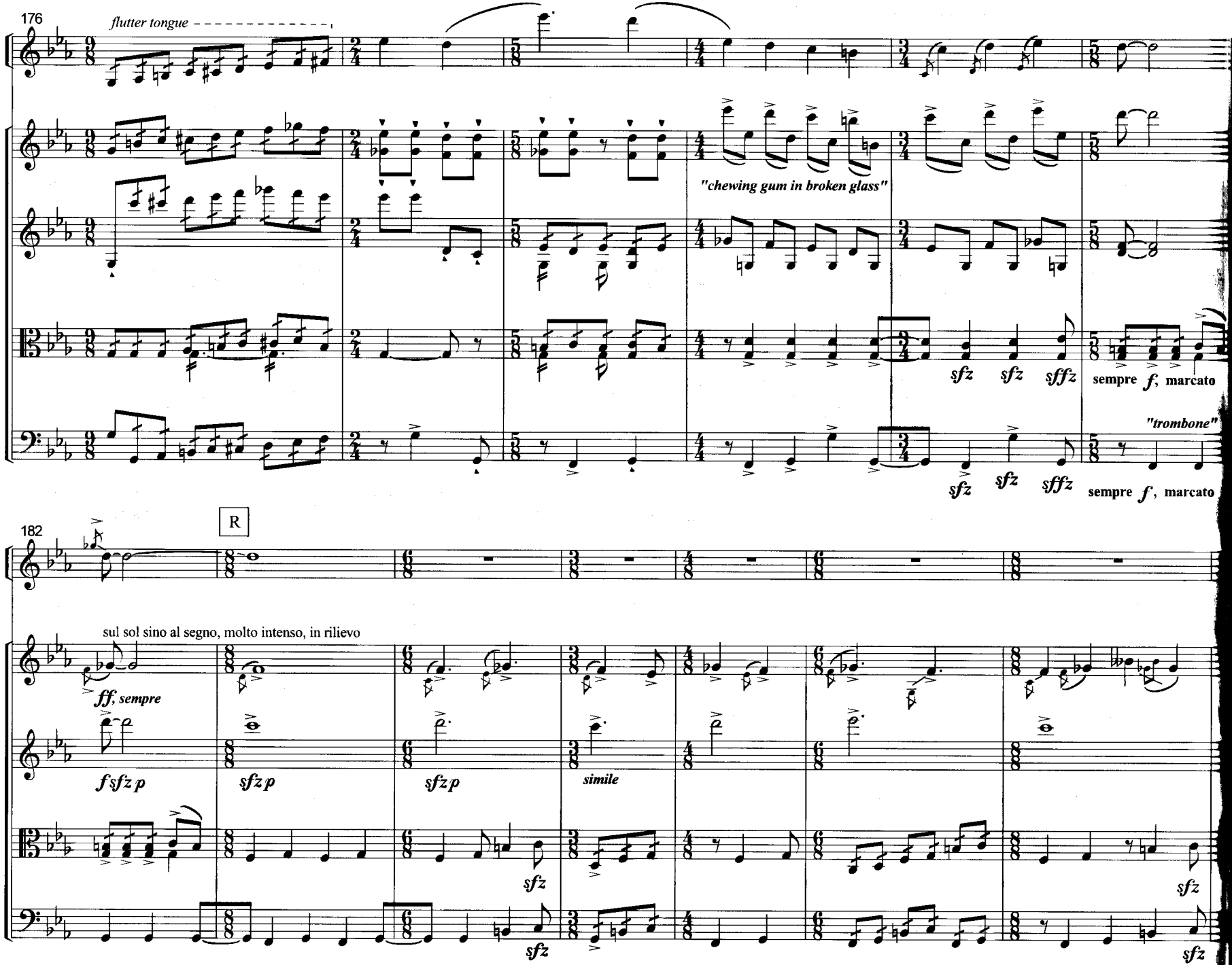
f

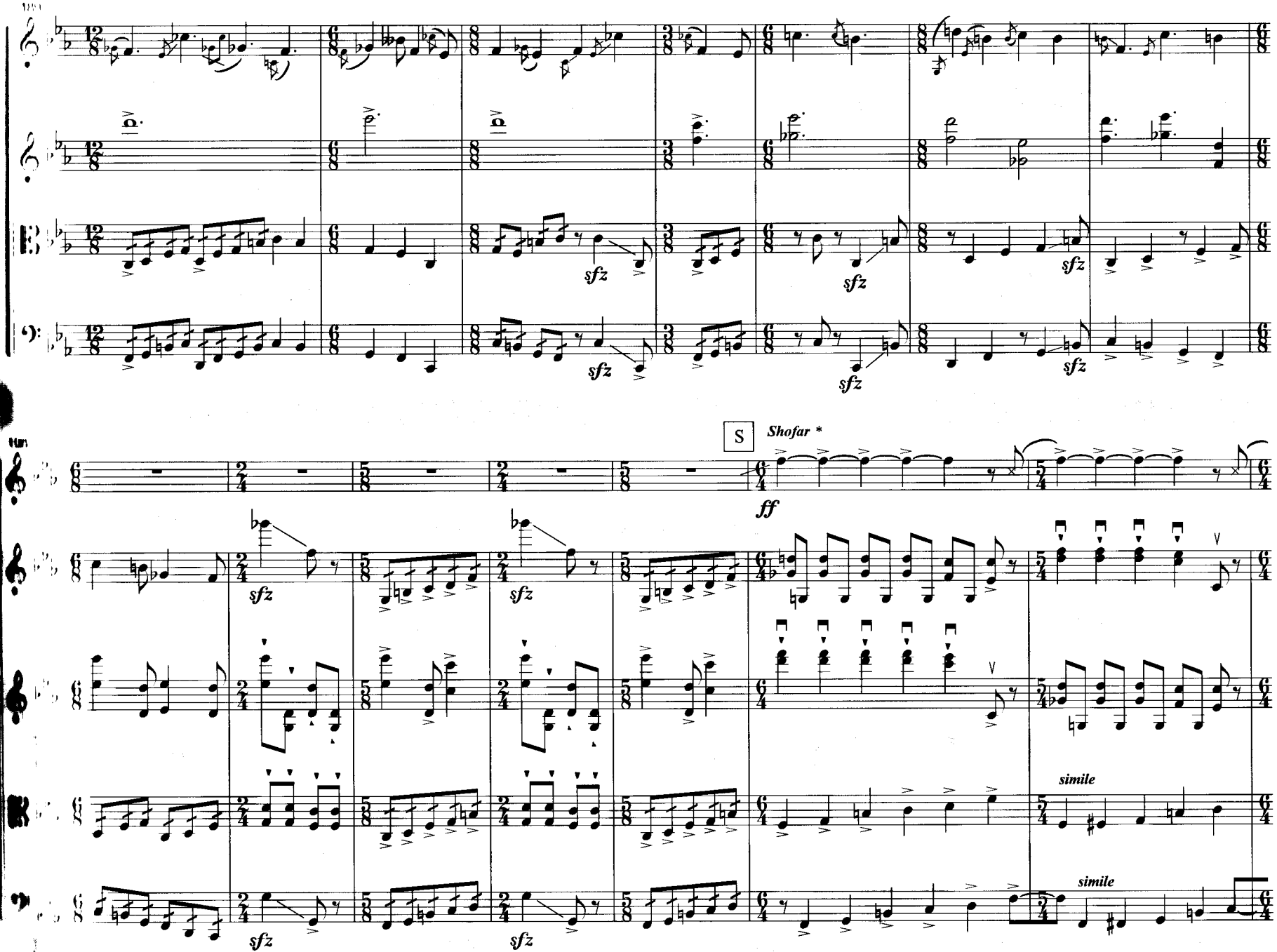
f

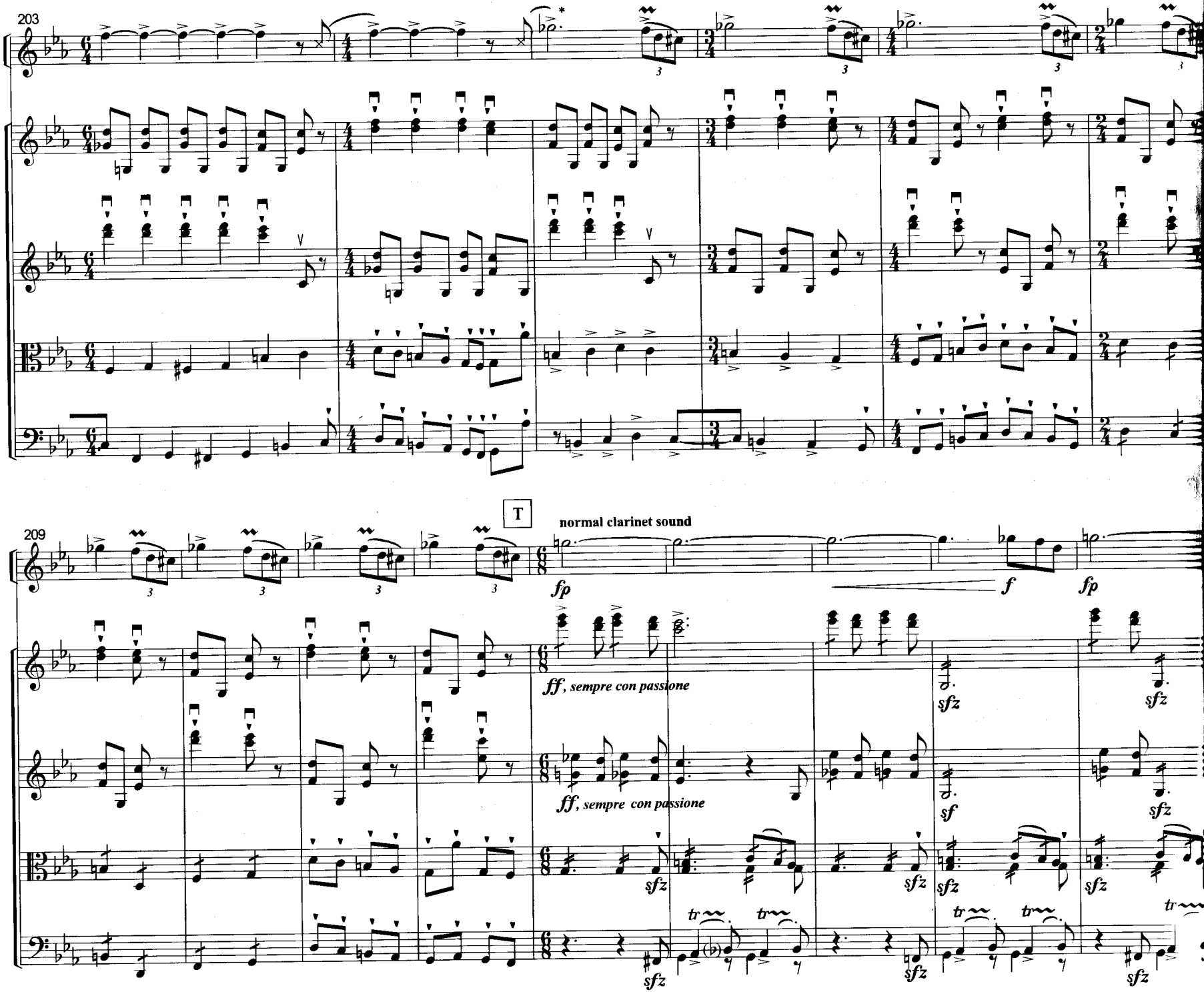
f

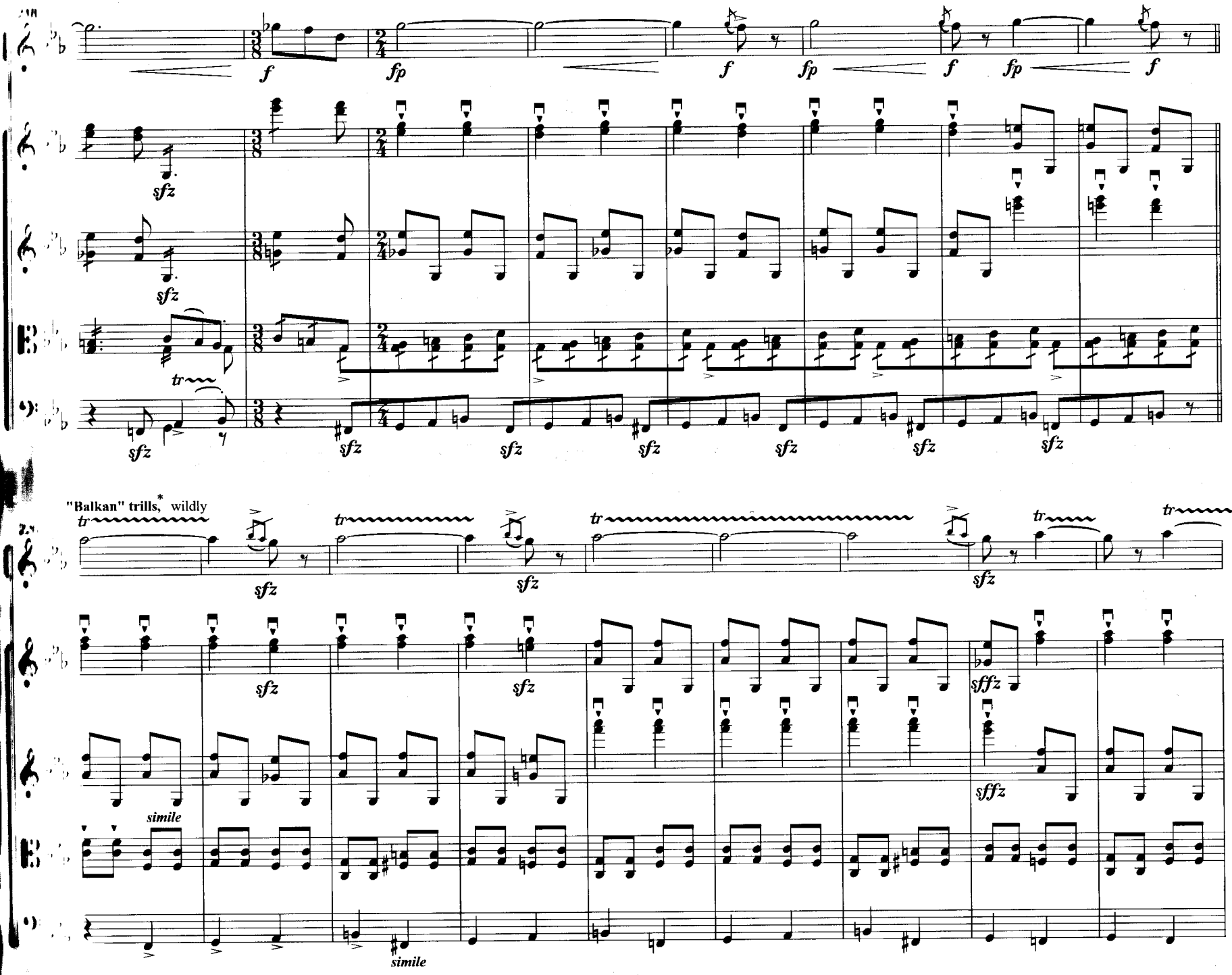
arco

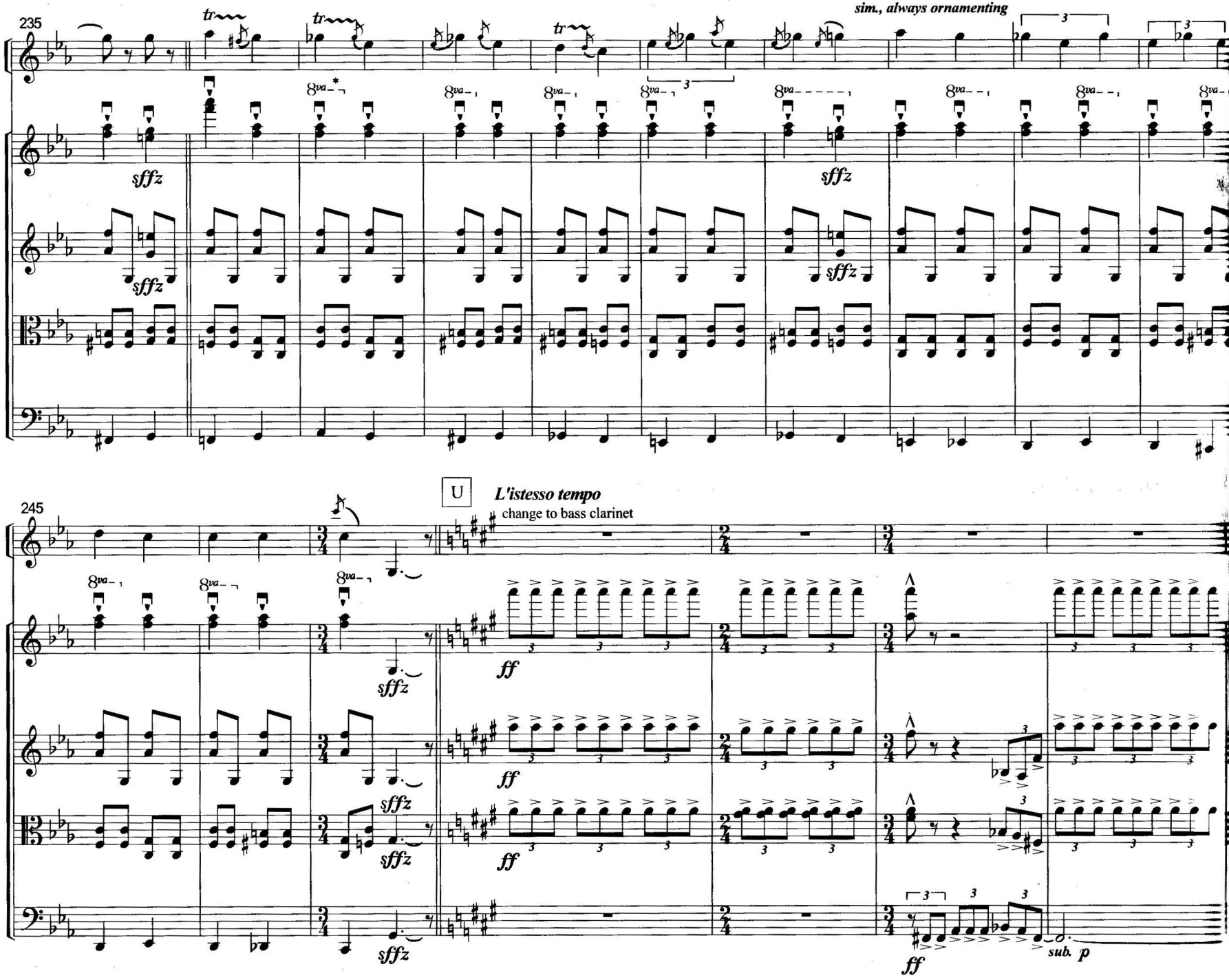
pizz. *sfz*

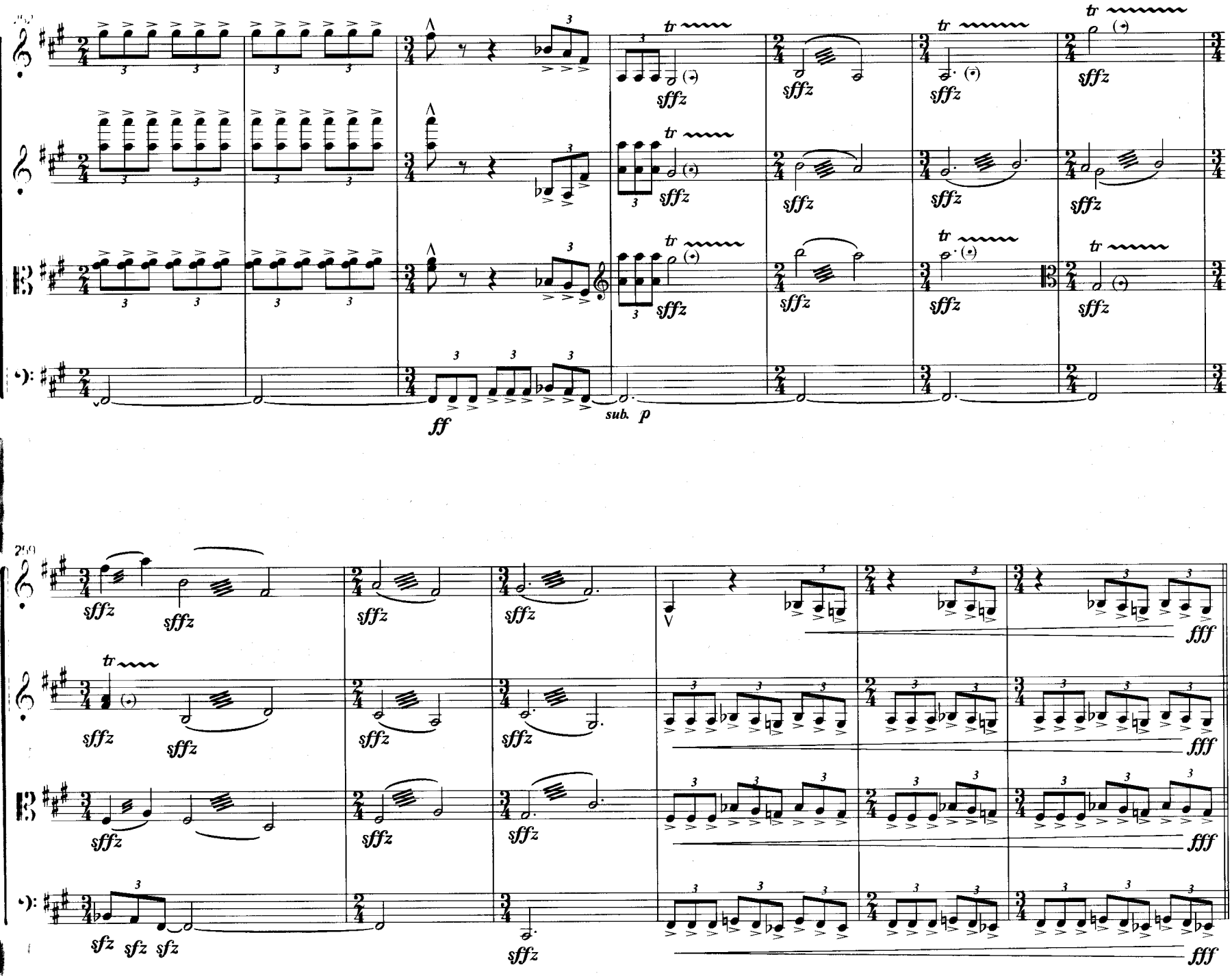

176
flutter tongue
"chewing gum in broken glass"
sfz sfz sffz
sempre f, marcato
"trombone"
sfz sfz sffz
sempre f, marcato
182
R
sul sol sino al segno, molto intenso, in rilievo
ff, sempre
f sfz p
sfz p
sfz p
simile
sfz
sfz
sfz
sfz


Hrn
S
Shofar *
ff
sfz
simile


203
209
T
normal clarinet sound
fp
f
fp
ff, sempre con passione
ff, sempre con passione
sfz
sf
tr


f
fp
sfz
tr
"Balkan" trills,* wildly
sffz
simile


235
sim., always ornamenting
sffz
U
L'istesso tempo
change to bass clarinet
245
ff
sub. p


ff
sub. p
sffz
fff
sfz

V *Con Fuoco* ♩ = ca. 160

265

f sempre

f sempre

f sempre

sffz p

sffz p

(*p*)

f

f

f

272

p

sffz p

sub.*p*

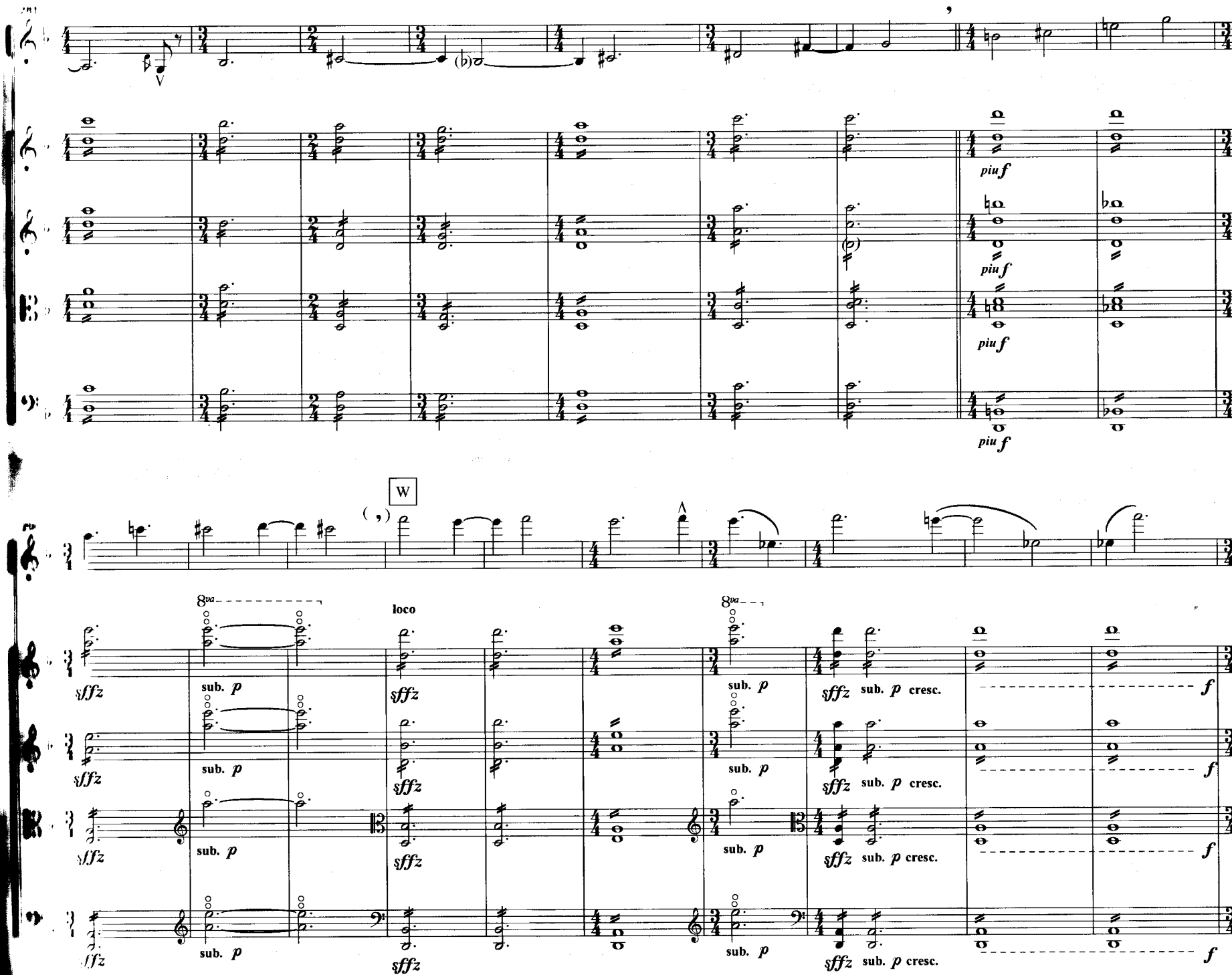
sub.*p*

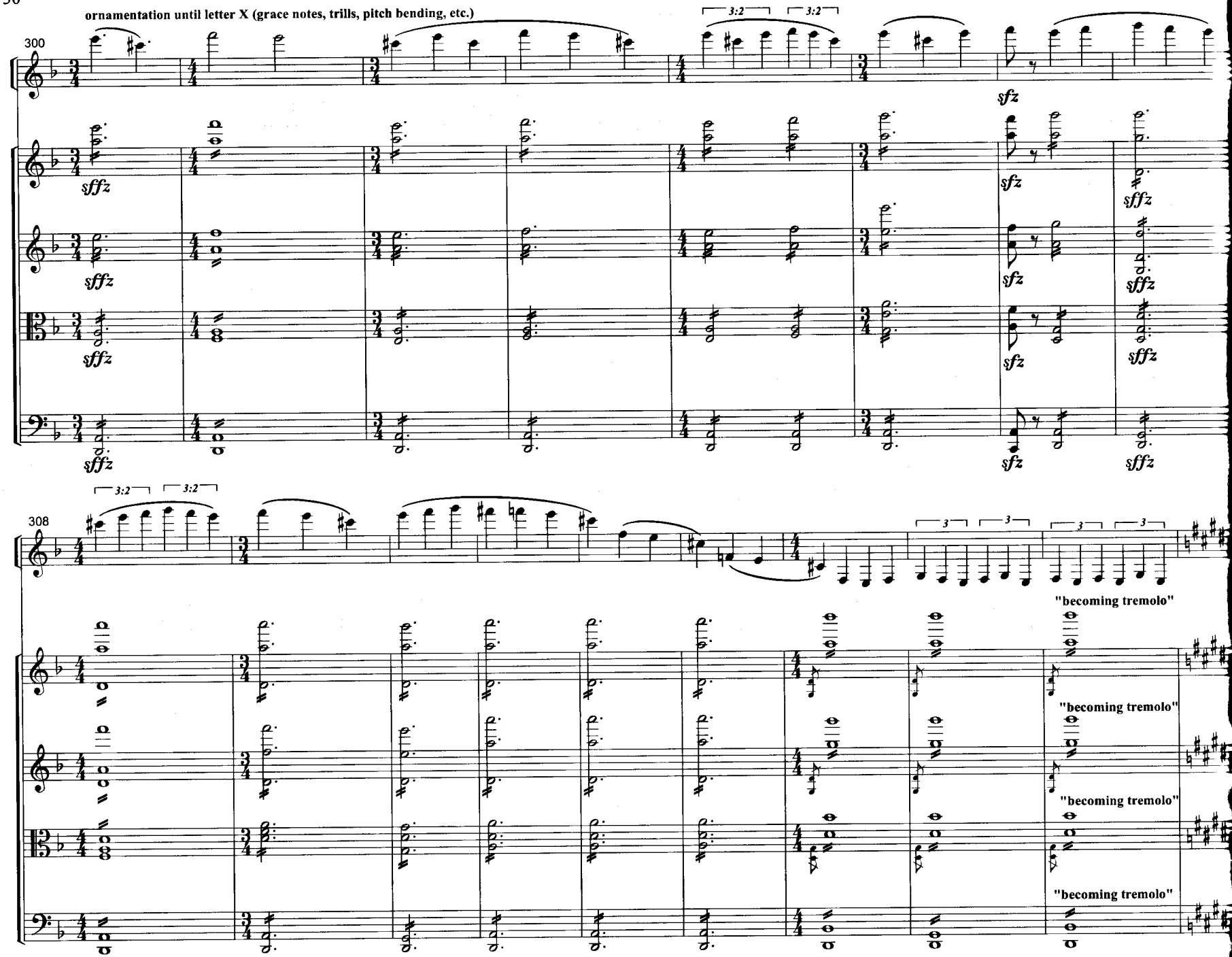
f

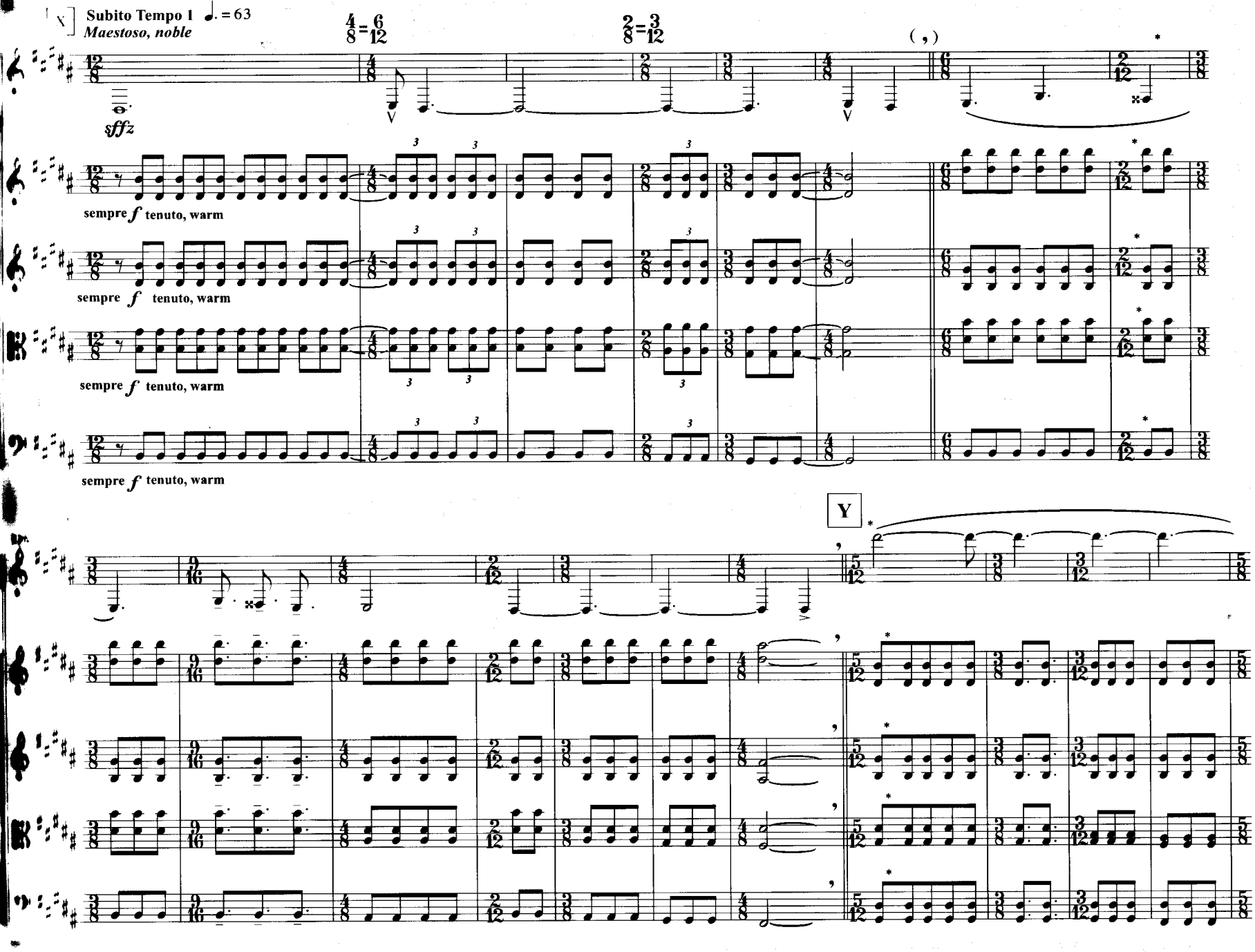
f

f

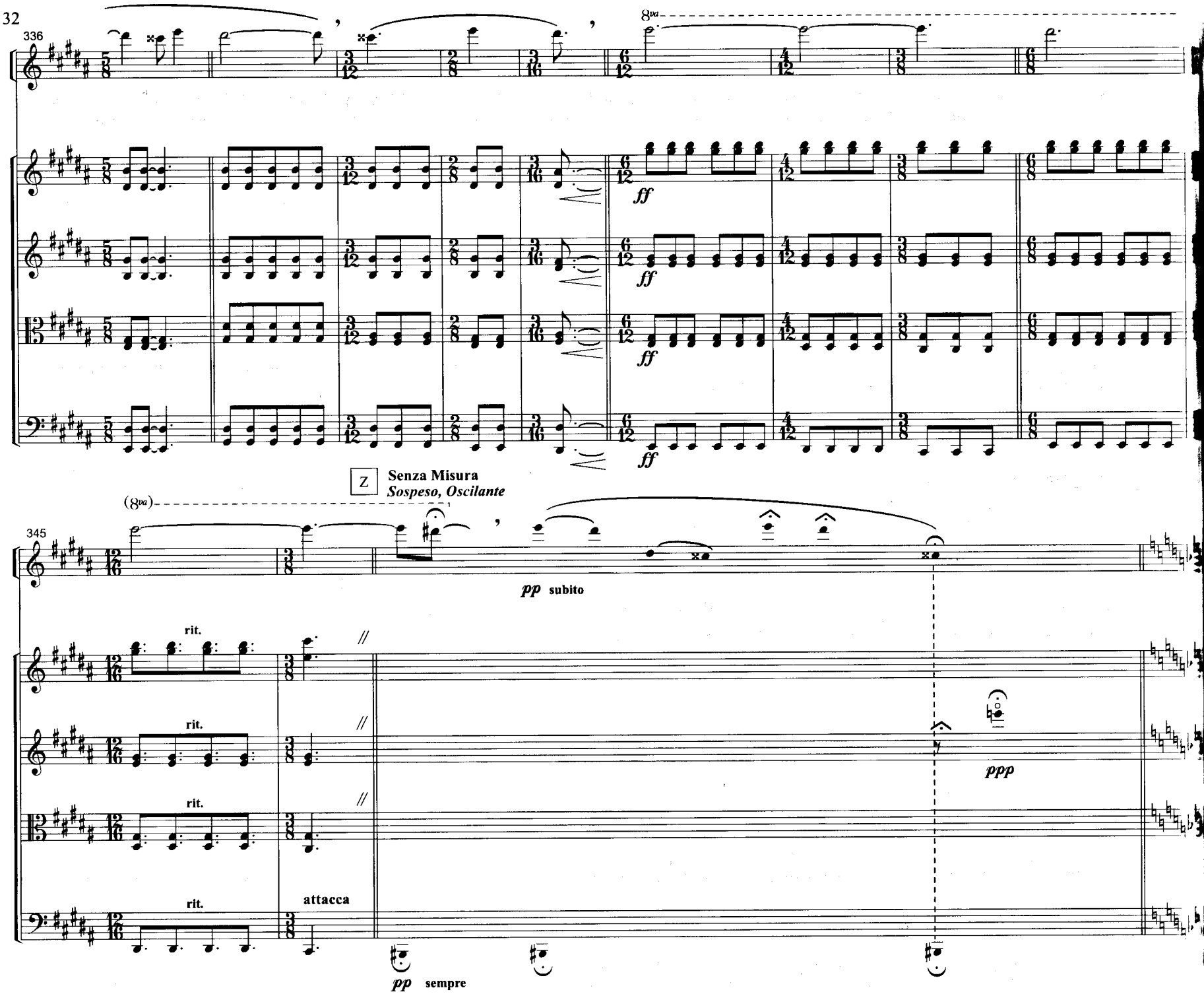
f

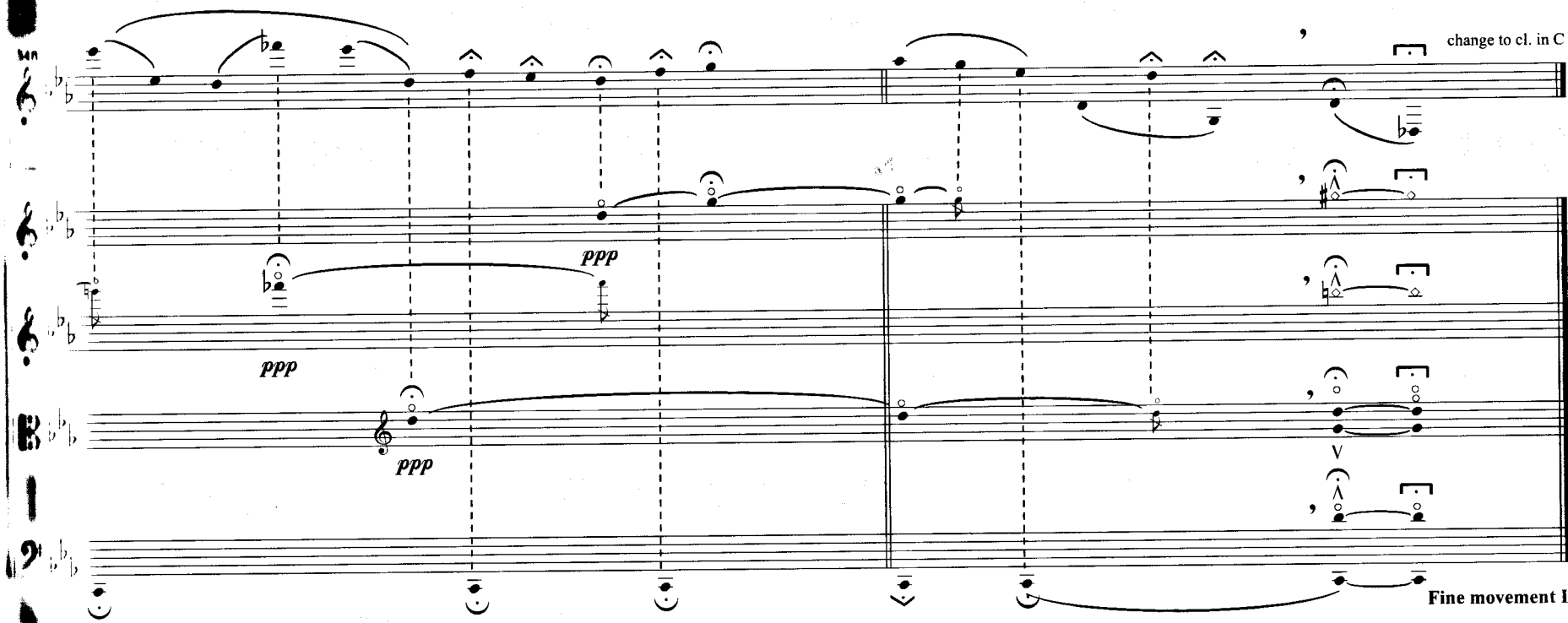

piu f
W
8va
loco
sub. p
sffz
cresc.
f


ornamentation until letter X (grace notes, trills, pitch bending, etc.)
300
3:2
3:2
sfz
sffz
308
3
"becoming tremolo"
"becoming tremolo"
"becoming tremolo"
"becoming tremolo"



h notes in the 2/12, 5/12, etc. bars in this section are equal to one eighth of a triplet figure played in 4/8, 6/8, etc.


336
8va
ff
Z
Senza Misura
Sospeso, Oscilante
(8va)
345
pp subito
rit.
rit.
rit.
rit.
attacca
ppp
pp sempre


change to cl. in C
ppp
ppp
ppp
V
Fine movement I

II.

Graceful, Densely Slow ♩ = ca. 44

1

Violin 1: *con sord.* *sul tasto* "a dead accordion playing by itself" — *pp < m sfz* — *simile* — *s.p.* *ppp*

Violin 2: *con sord.* *sul tasto* "a dead accordion playing by itself" — *pp < m sfz* — *simile*

Viola: *con sord.* *sul tasto* "a dead accordion playing by itself" — *pp < m sfz* — *simile* — 8

Cello: *con sord.* *sul pont.* only resonance, "halo" * — *ppp*

9

A

clarinet in C **

p

s.t. *pp < m sfz*

via sordino *ppp*

sul pont. *p sfz ppp*

s.p. *p sfz ppp*

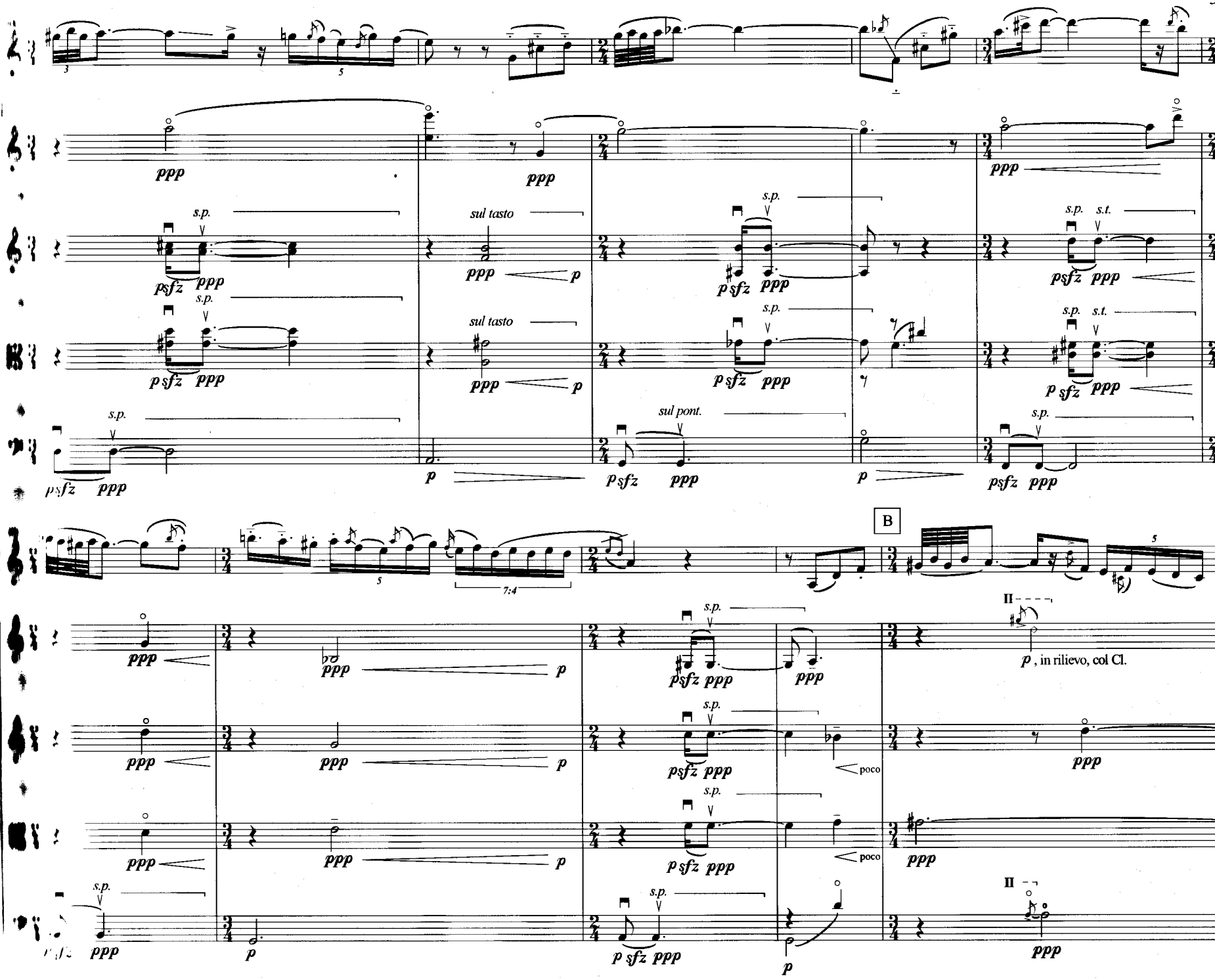
s.t. III II *disparendo*

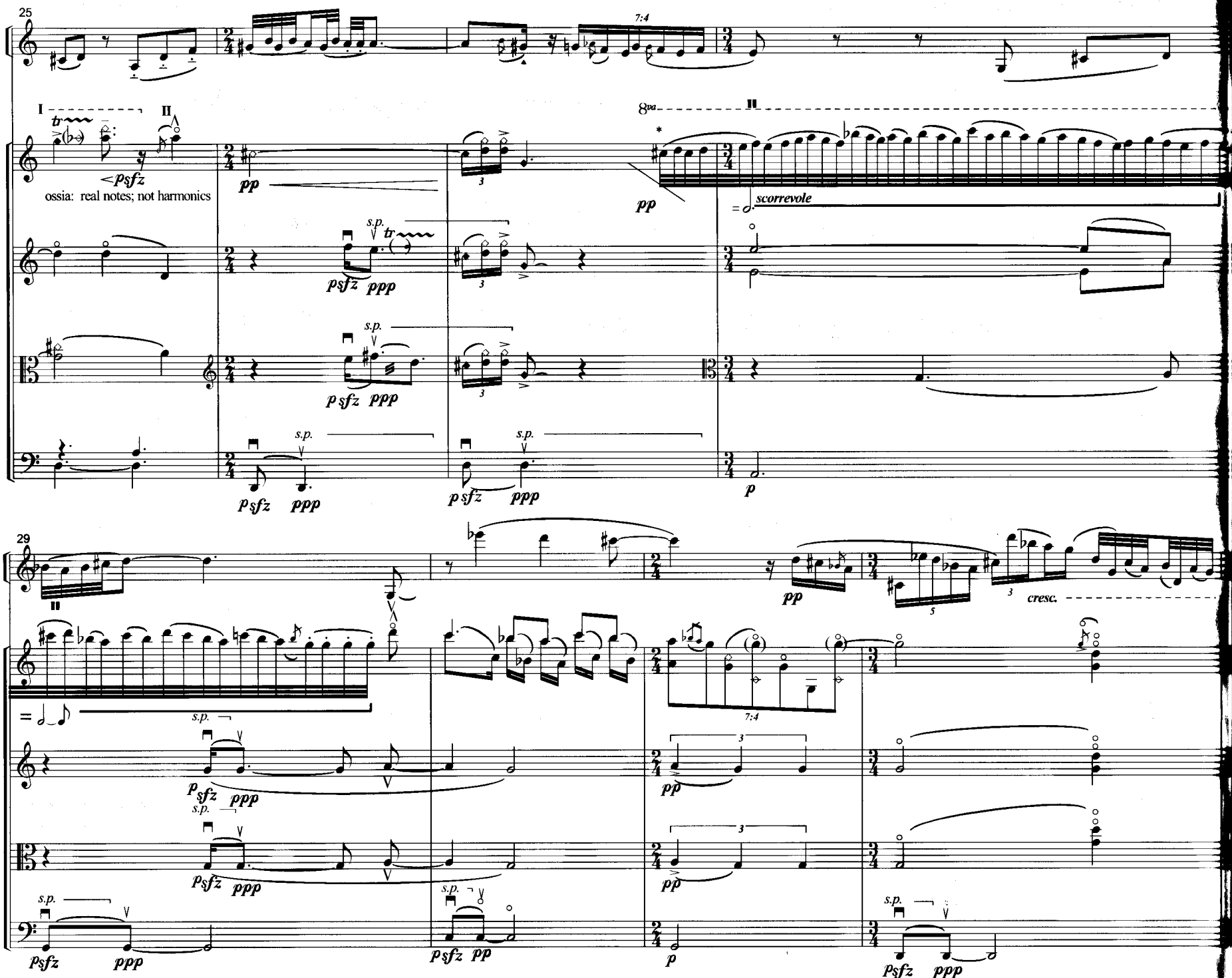
p sfz ppp

p *ppp*

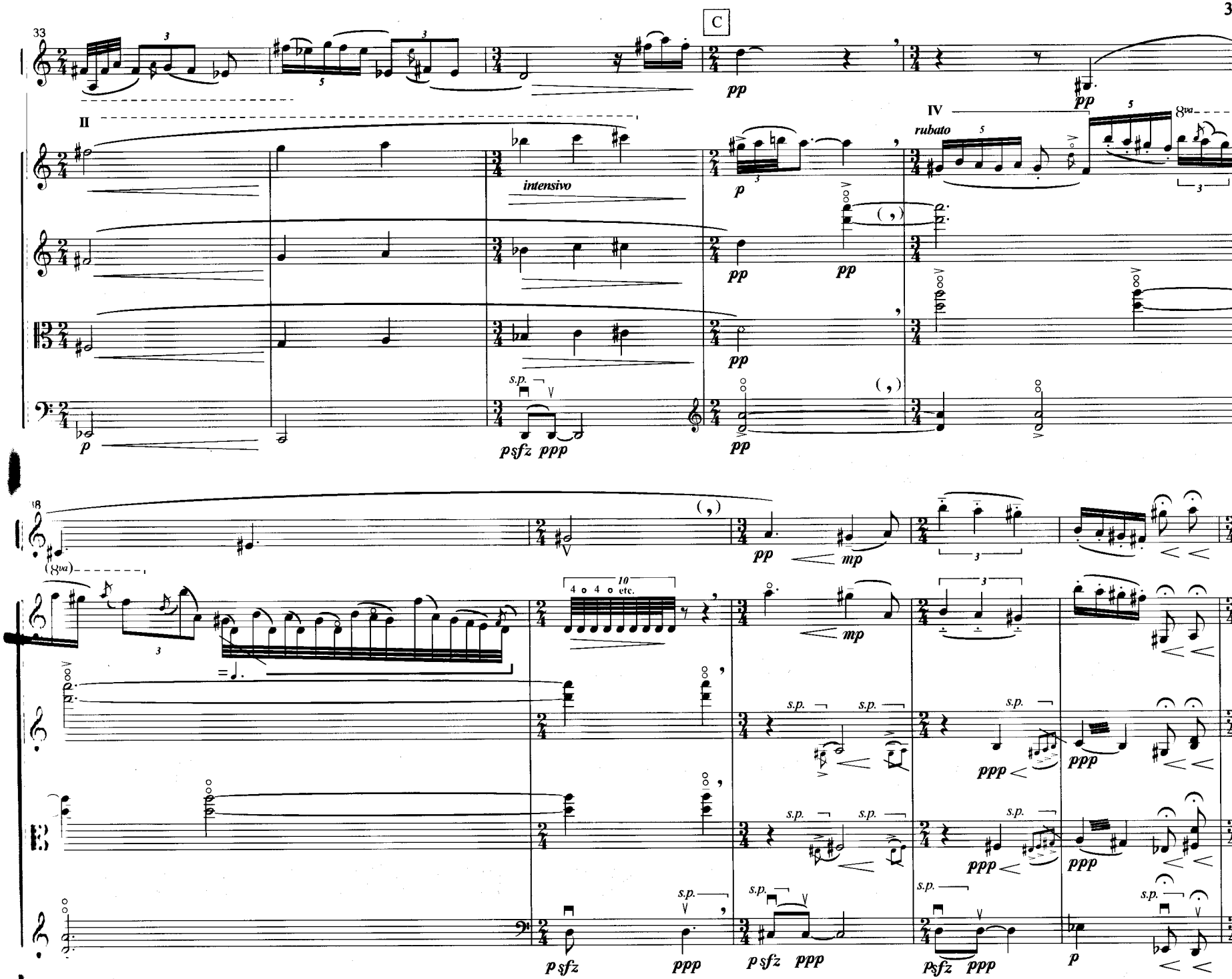
* The color of this "echo" is more important than the pitches (until M. 12)

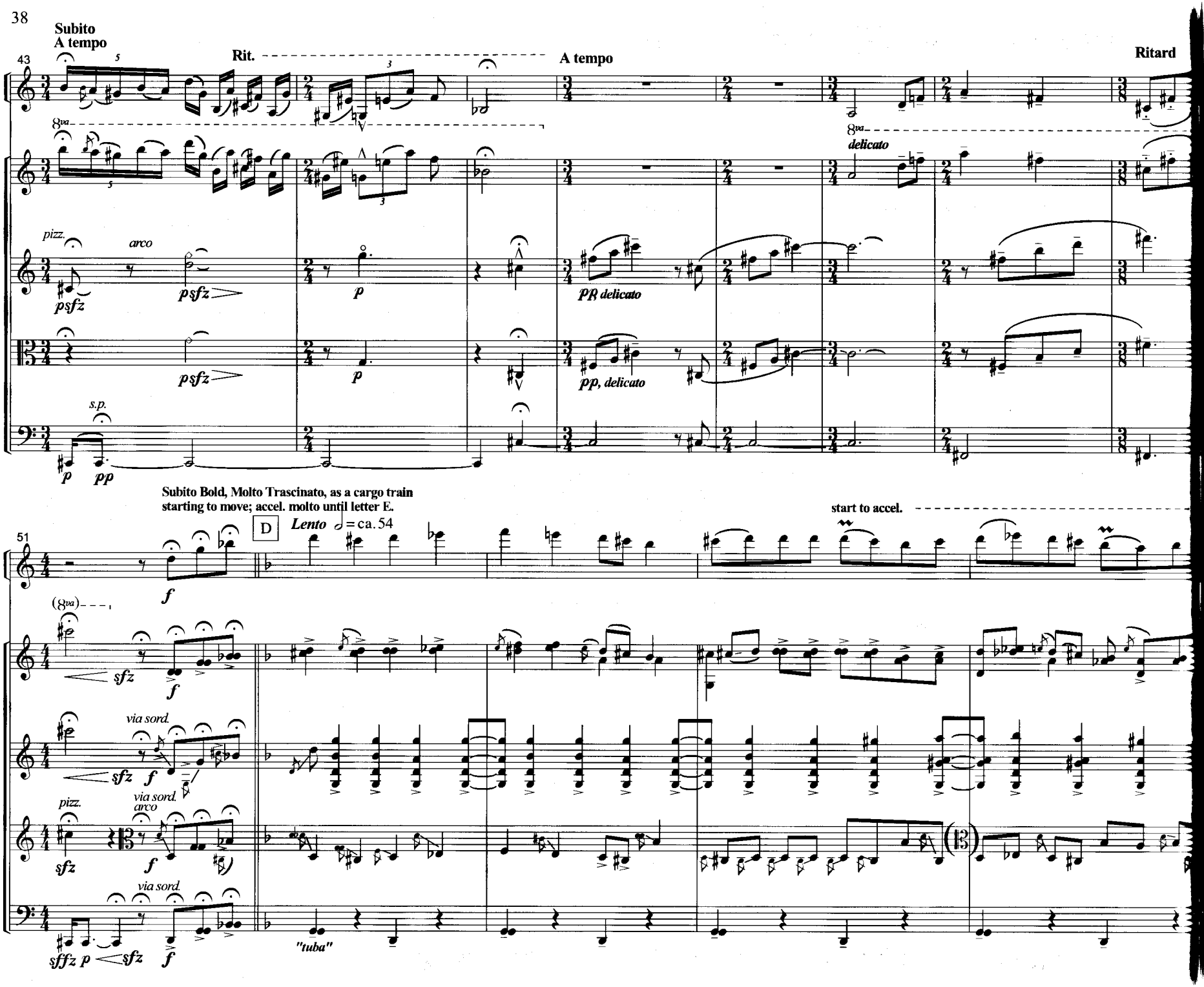
**This movement can also be played with Bb Clarinet.

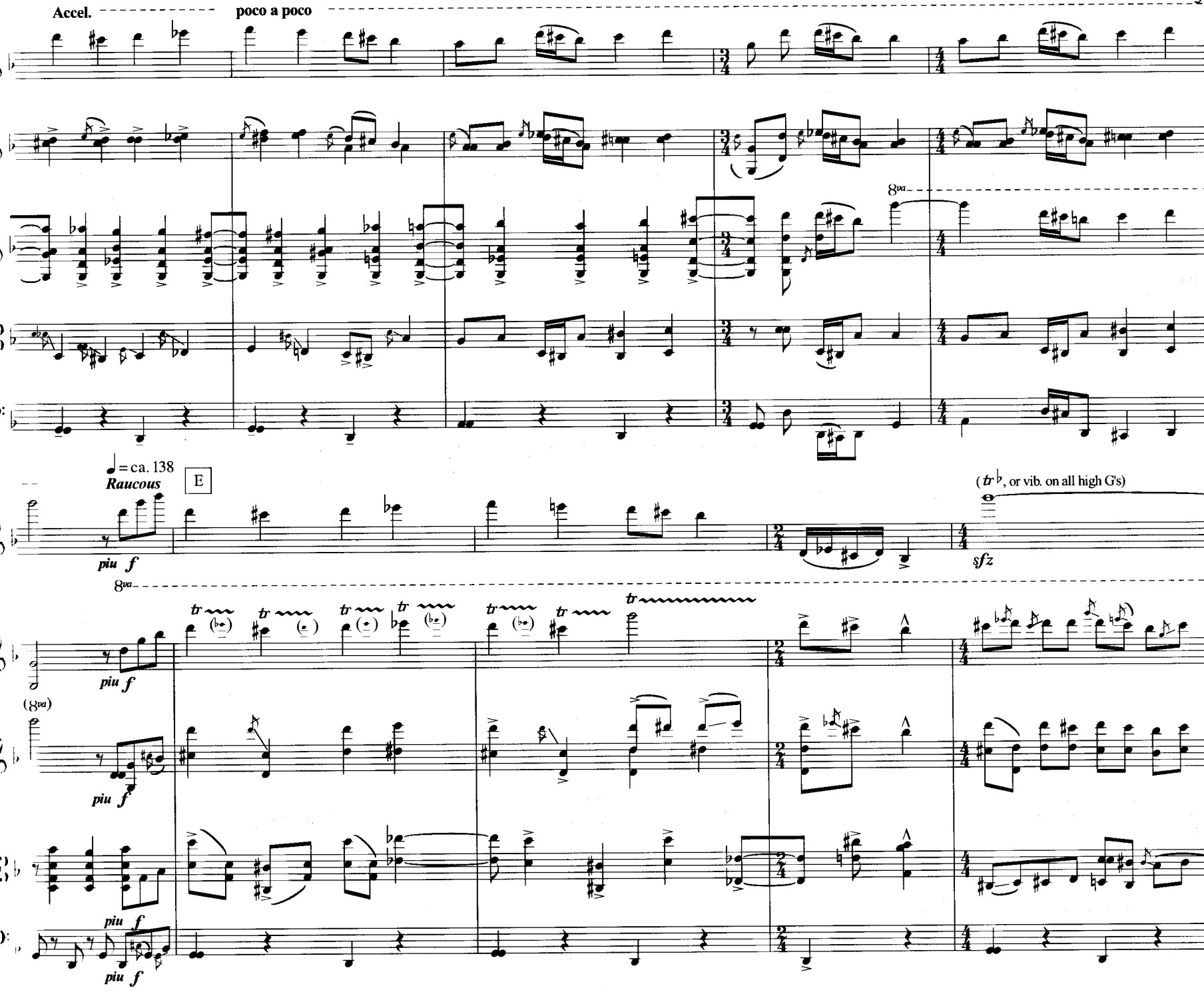

s.p.
sul tasto
s.t.
sul pont.
B
7:4
II
p, in rilievo, col Cl.
poco

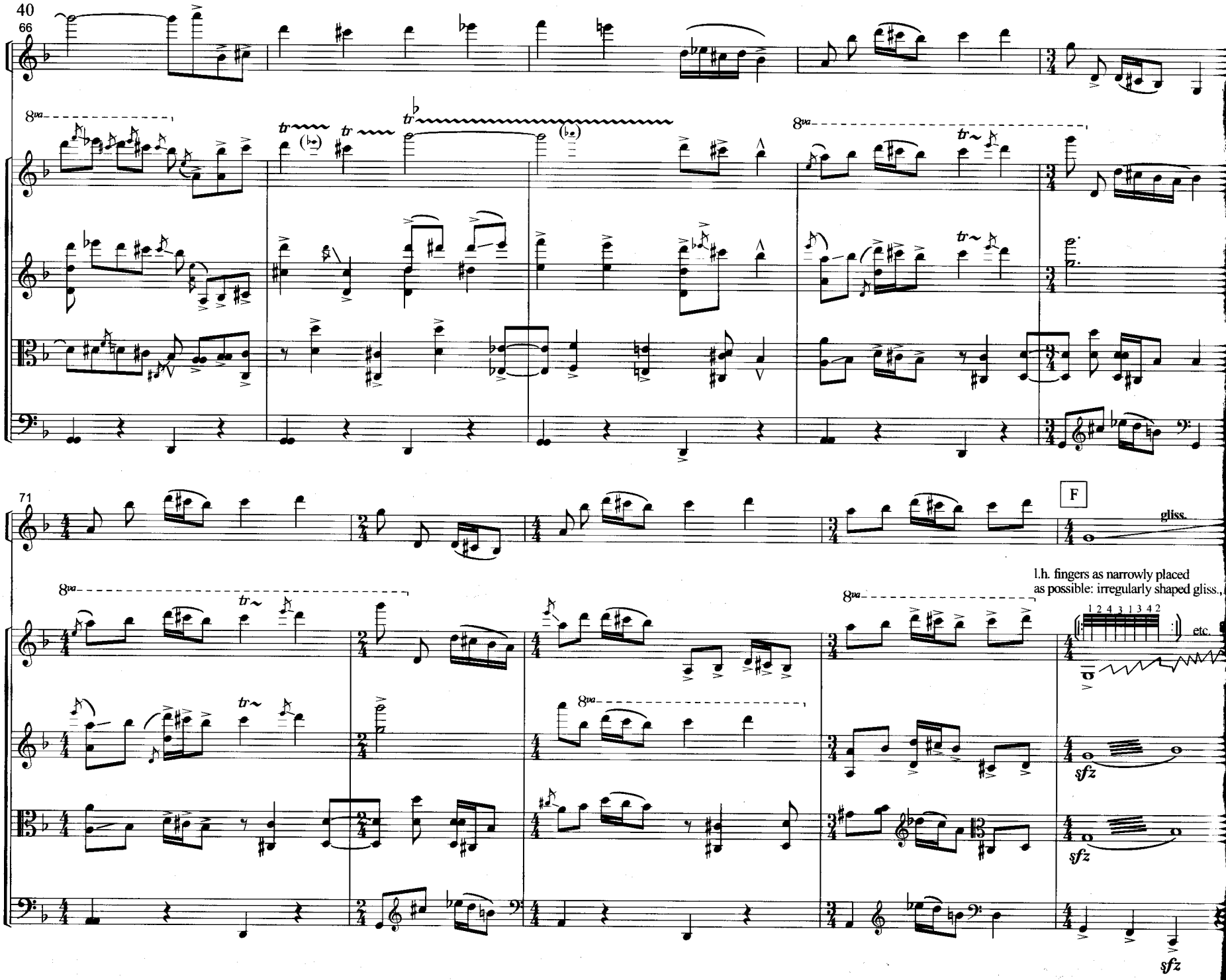


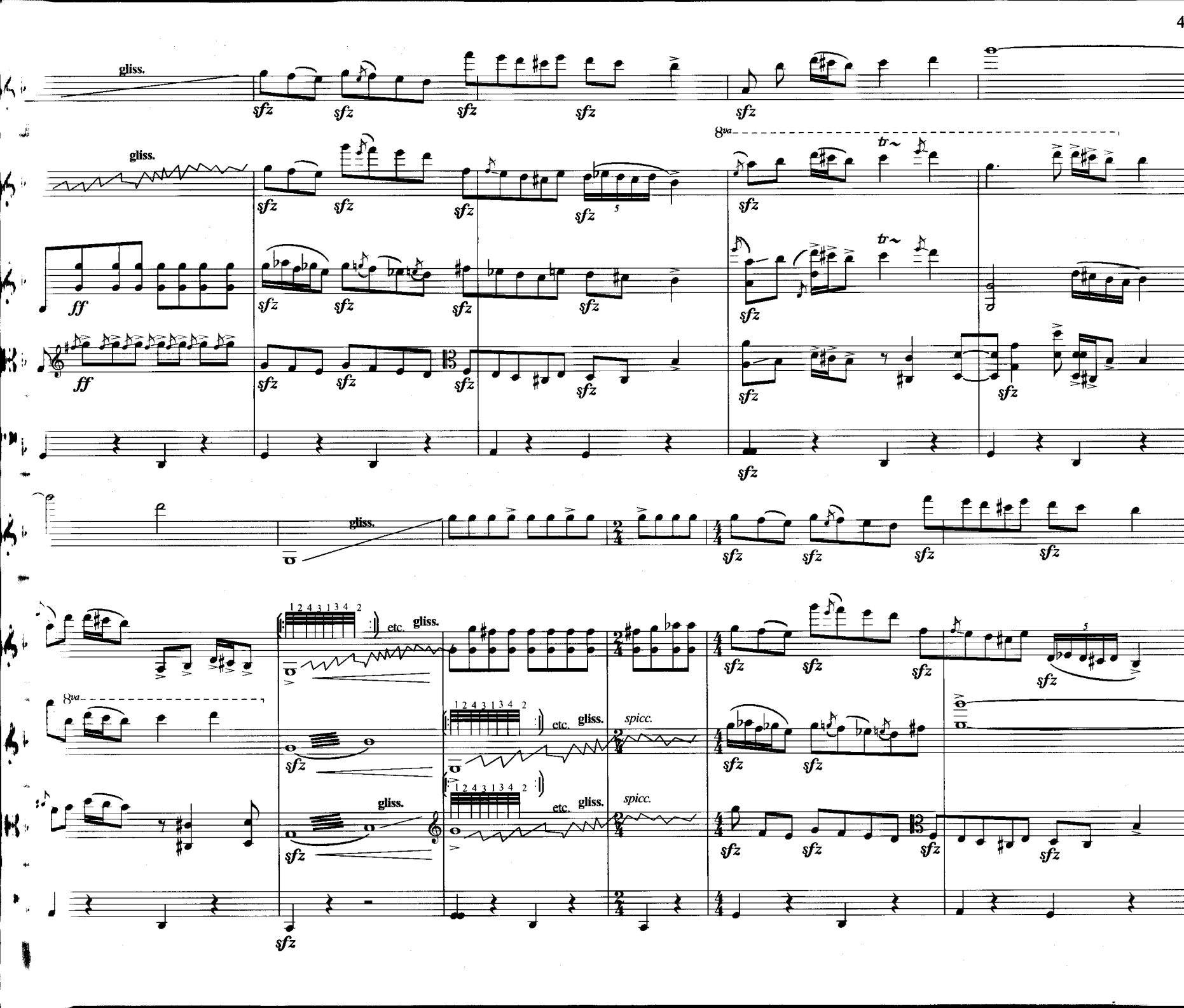
* Repeat any of the cells, ad lib., with different articulations so as to fill both measures.

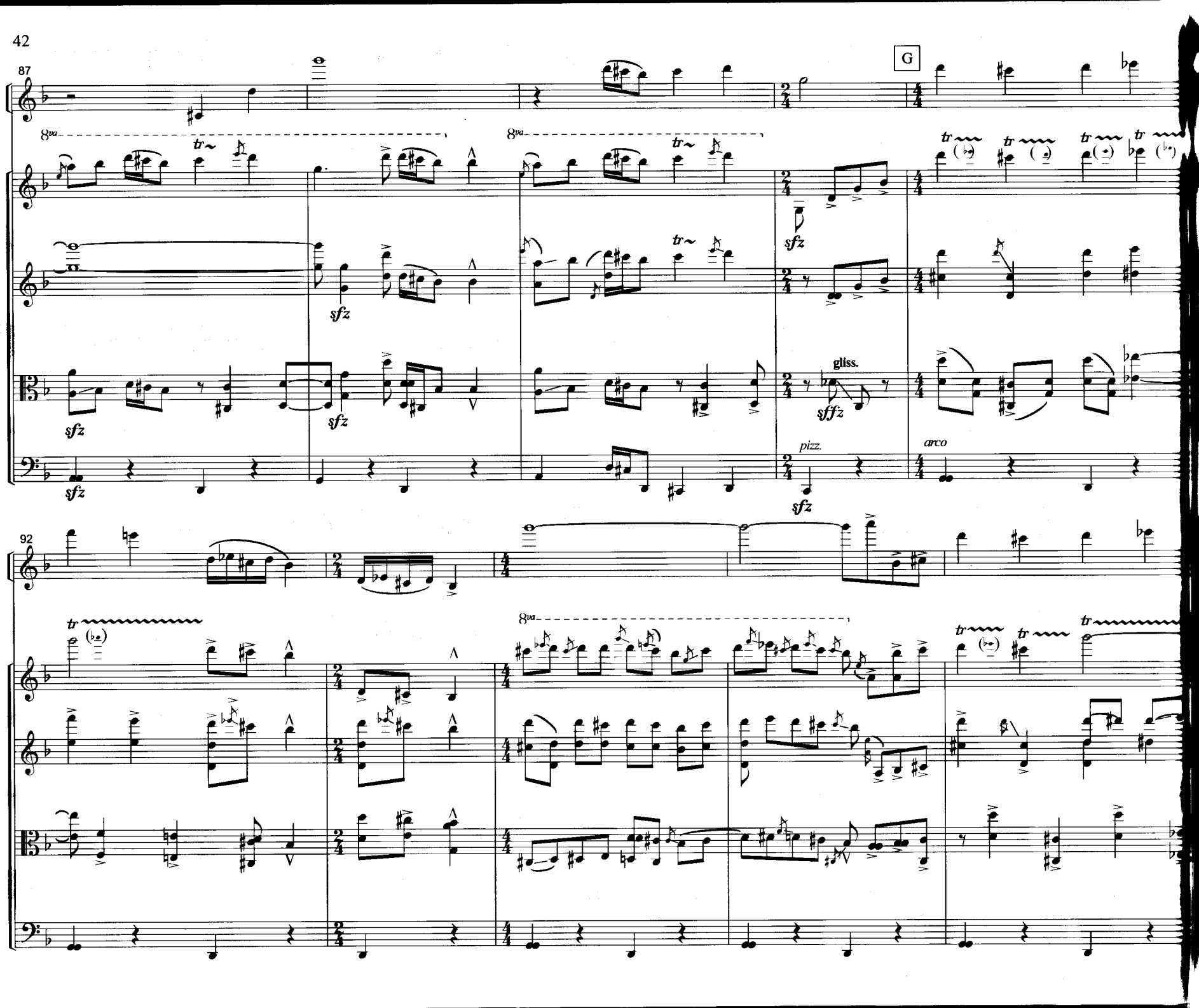

33
C
II
IV
rubato
intensivo
8va
s.p.
pp
p
psfz
ppp
mp
(8va)
etc.
ppp
psfz

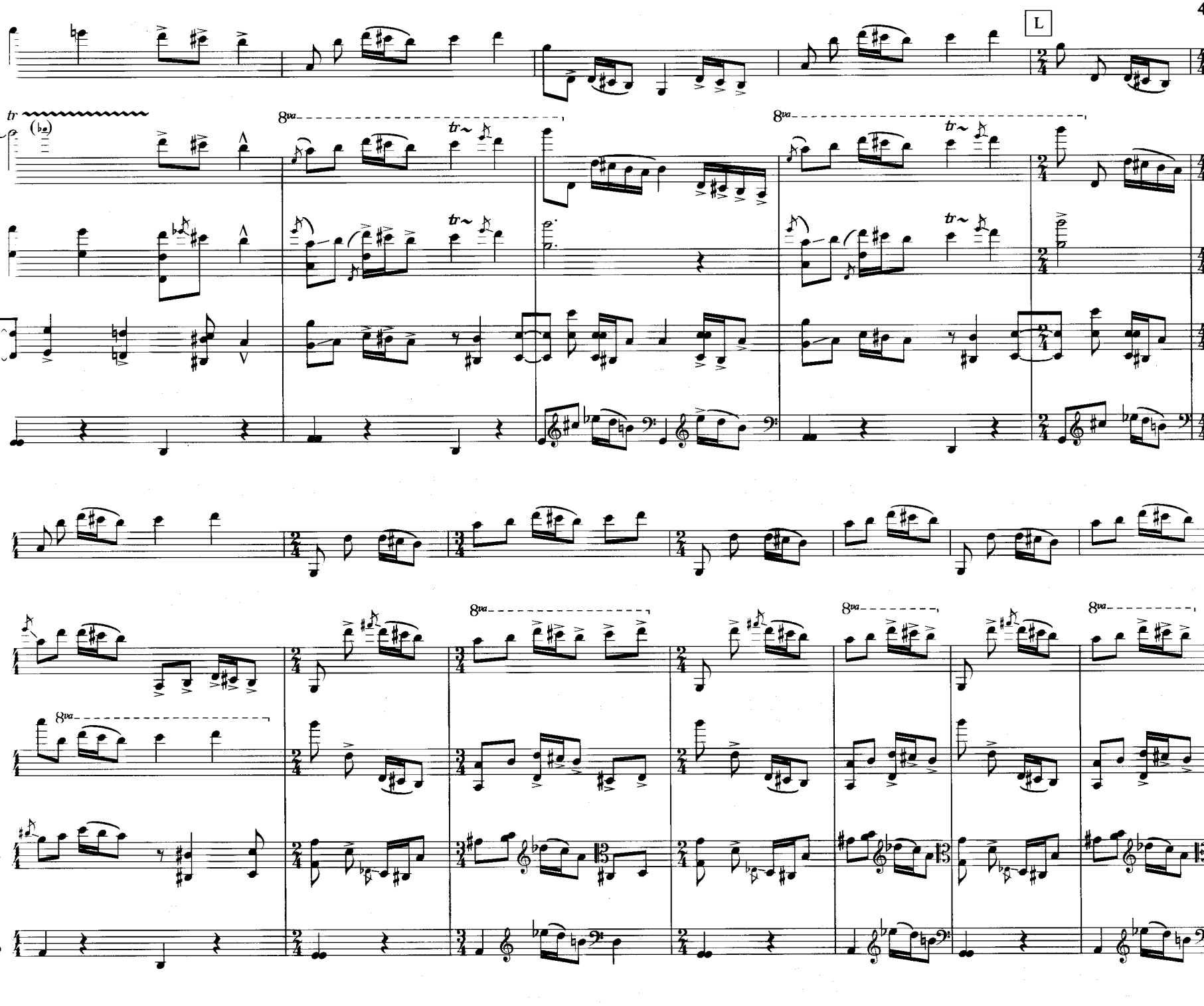

Subito
A tempo
43
Rit.
A tempo
Ritard
8va
delicato
pizz.
arco
psfz
p
pβ delicato
pp, delicato
s.p.
pp
Subito Bold, Molto Trascinato, as a cargo train
starting to move; accel. molto until letter E.
start to accel.
51
D
Lento ♩= ca. 54
f
(8va)
sfz
via sord.
"tuba"
sffz p

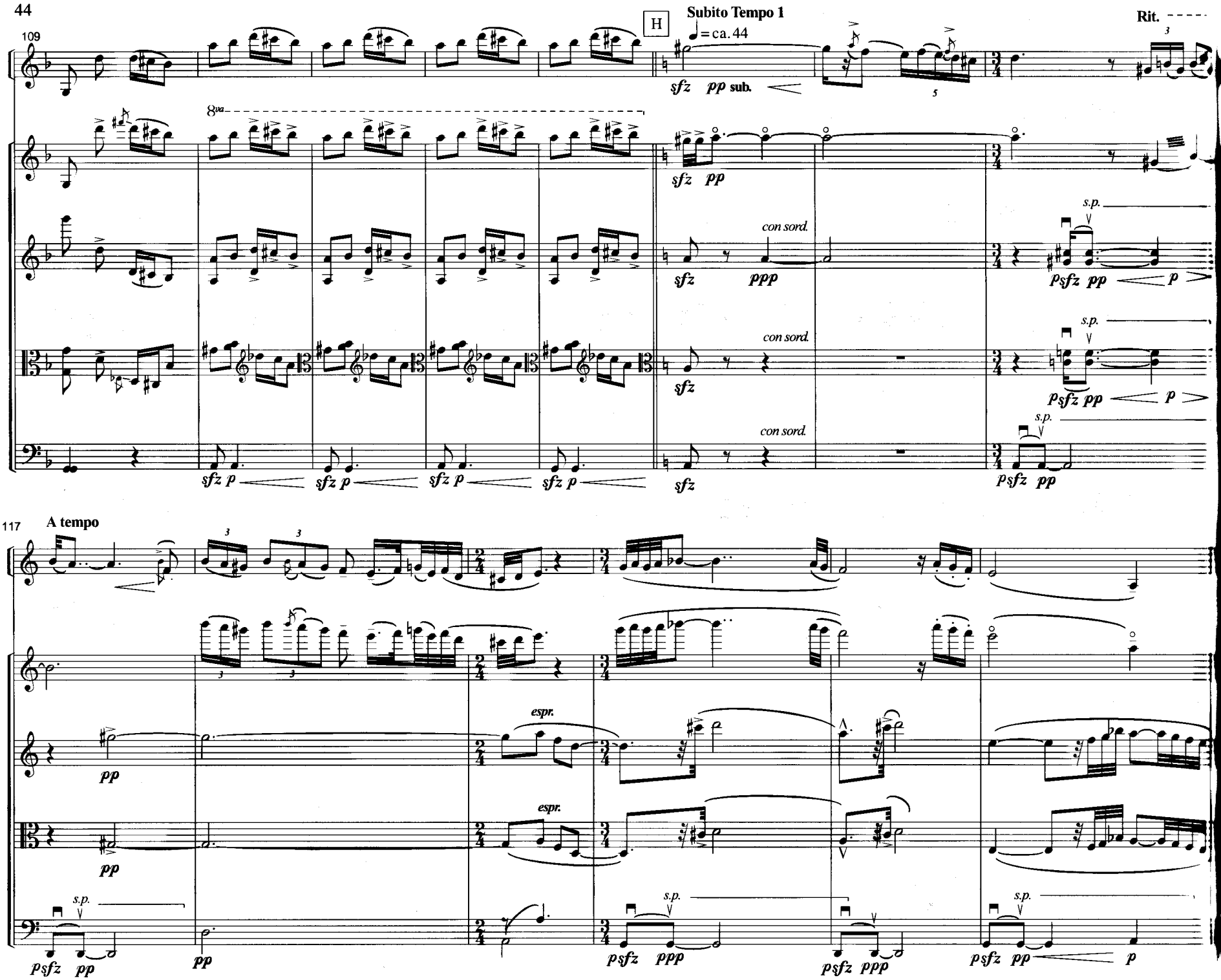

Accel.
poco a poco
8va
♩= ca. 138
Raucous
E
piu f
(tr♭, or vib. on all high G's)
sfz
(8va)

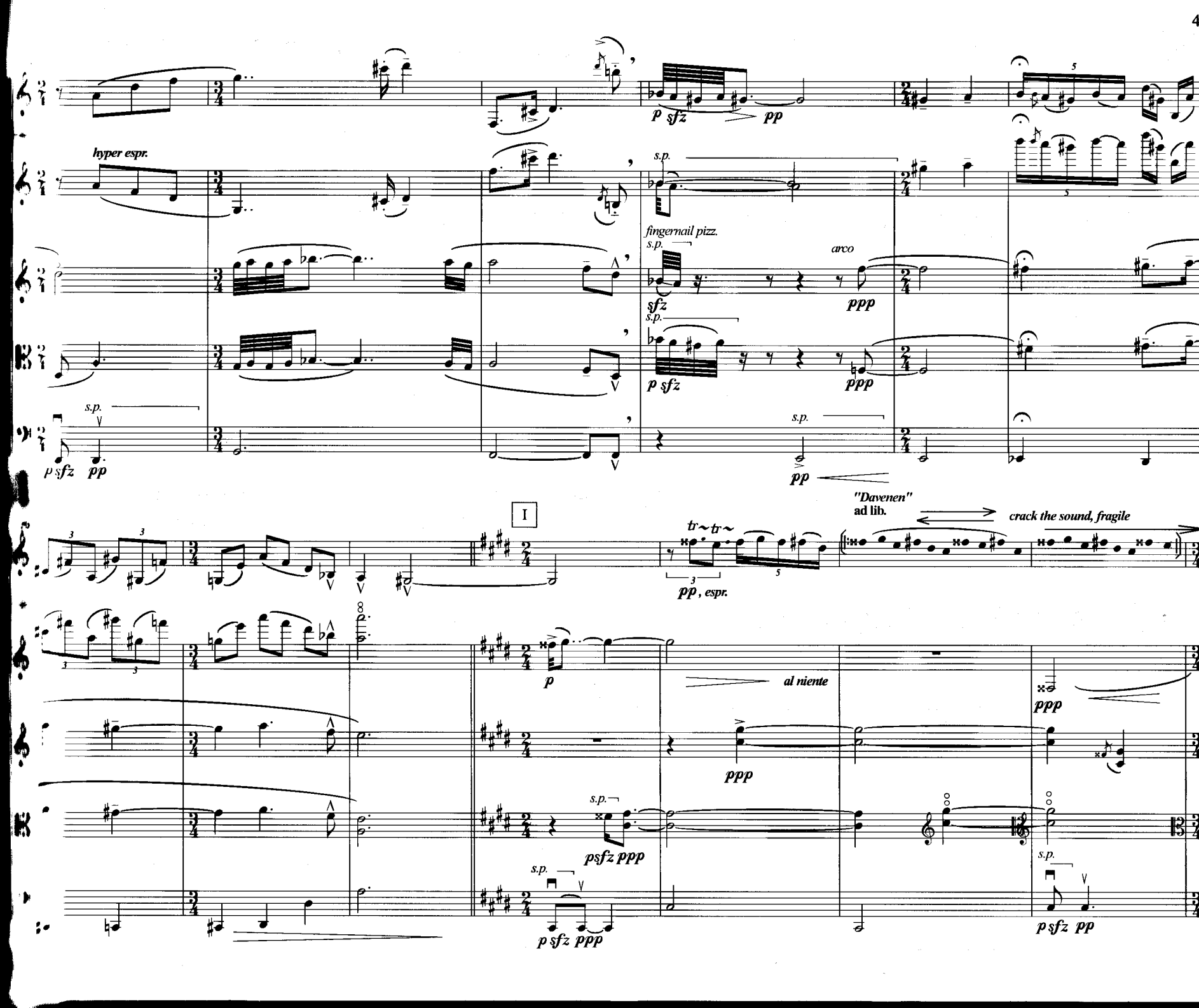

66
8va
tr
71
F
gliss.
l.h. fingers as narrowly placed
as possible: irregularly shaped gliss.,
1 2 4 3 1 3 4 2
etc.
sfz


gliss.
sfz
ff
8va
tr~
etc.
spicc.


87
G
8va
tr
sfz
gliss.
sffz
pizz.
arco
92


L
tr
8va
tr~
2/4
3/4


109
H
Subito Tempo 1
= ca. 44
Rit.
sfz pp sub.
8va
sfz pp
con sord.
sfz ppp
s.p.
psfz pp
p
sfz p
117
A tempo
espr.
pp
psfz ppp


hyper espr.
s.p.
fingernail pizz.
arco
"Davenen"
ad lib.
crack the sound, fragile
I
al niente

136

IV III "ad lib." IV IV IV

p, in rilievo

graceful

graceful

s.p. *s.p.* *s.p.*

p sfz pp *p sfz* *ppp* *p sfz* *ppp* *p*

141

J "Davenen"

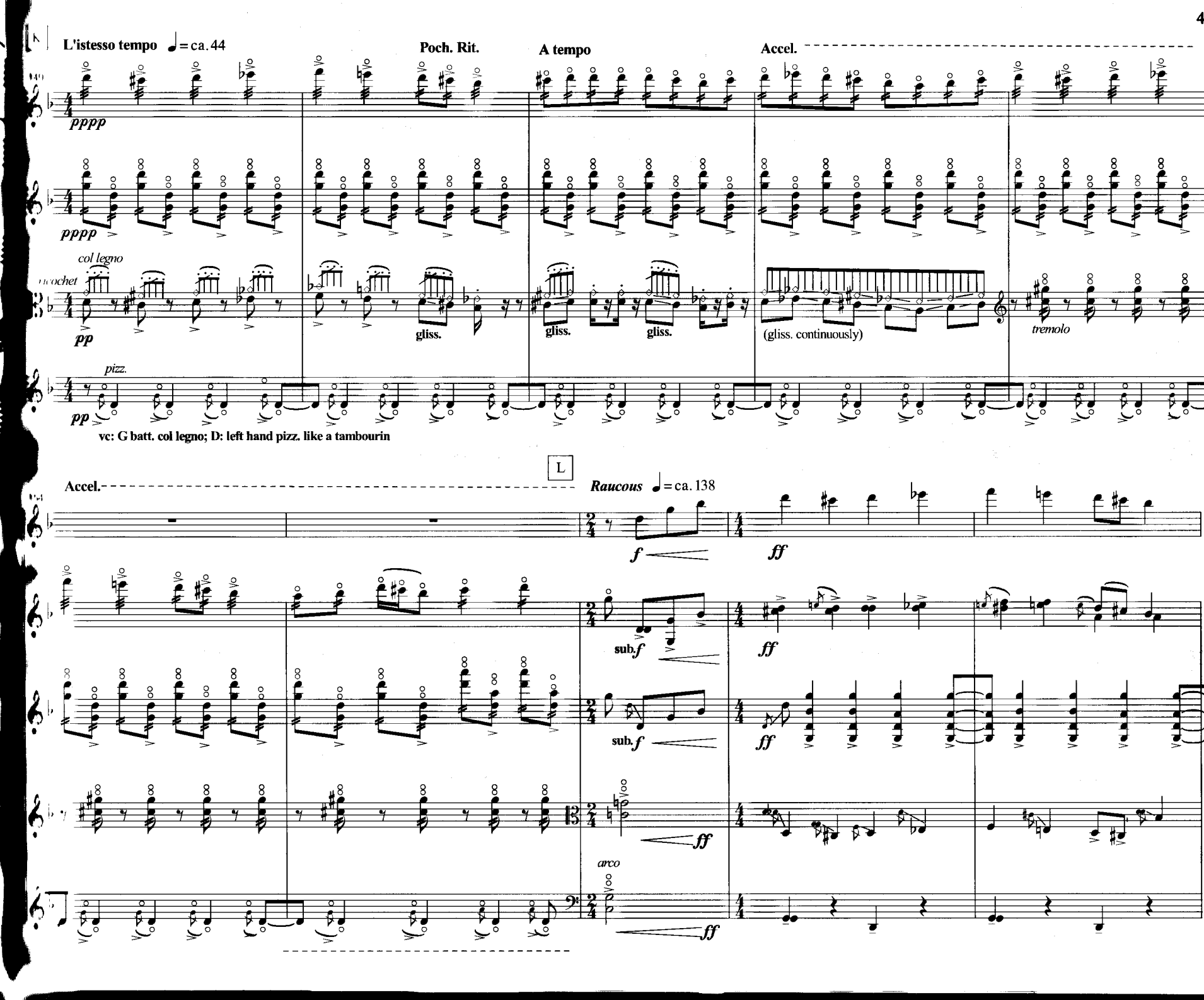
interpolate D and A
at random within the tremolo

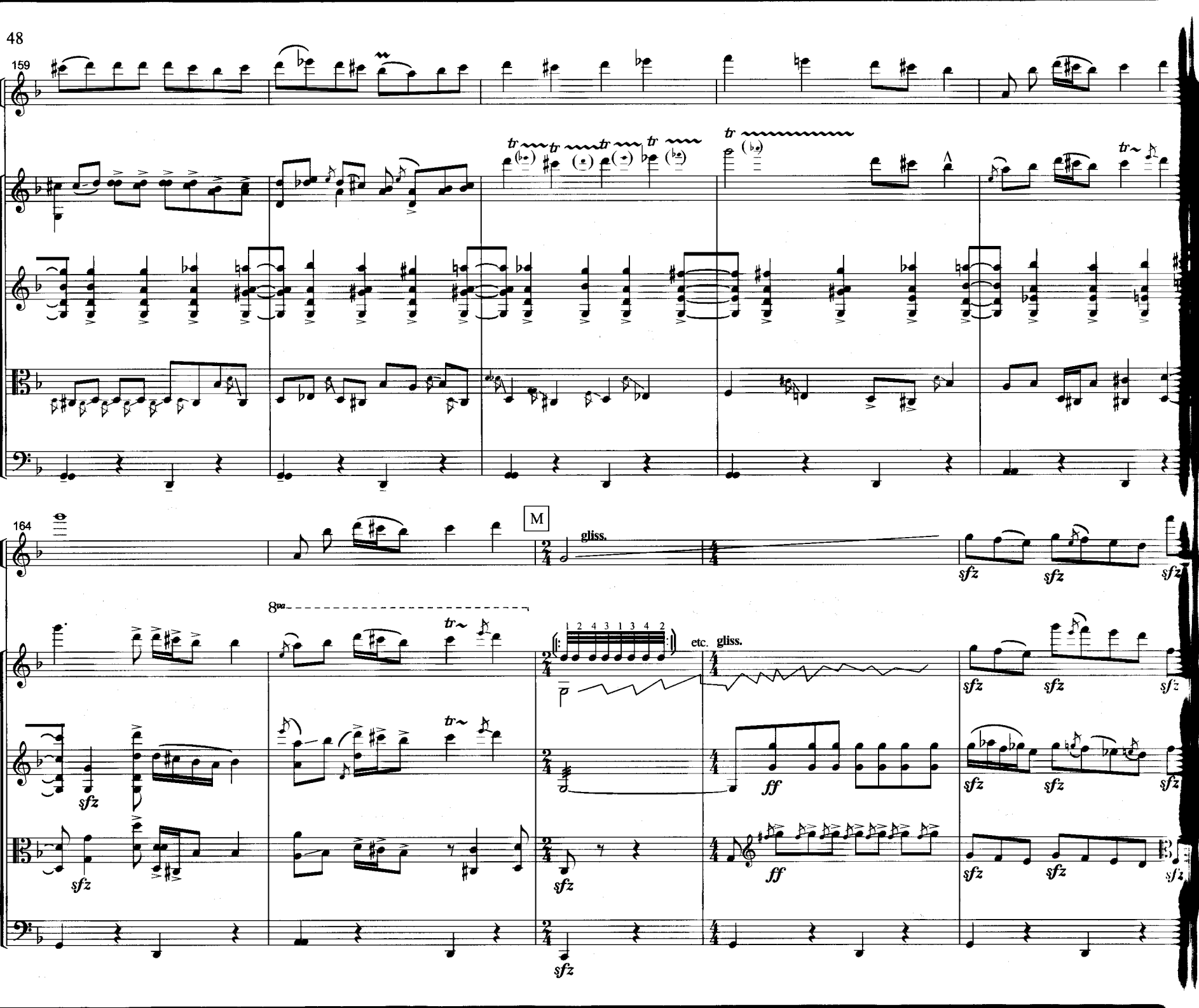
ppp "crack" alternating two fingerings for the B♭ *ppp* *pp* *pppp*

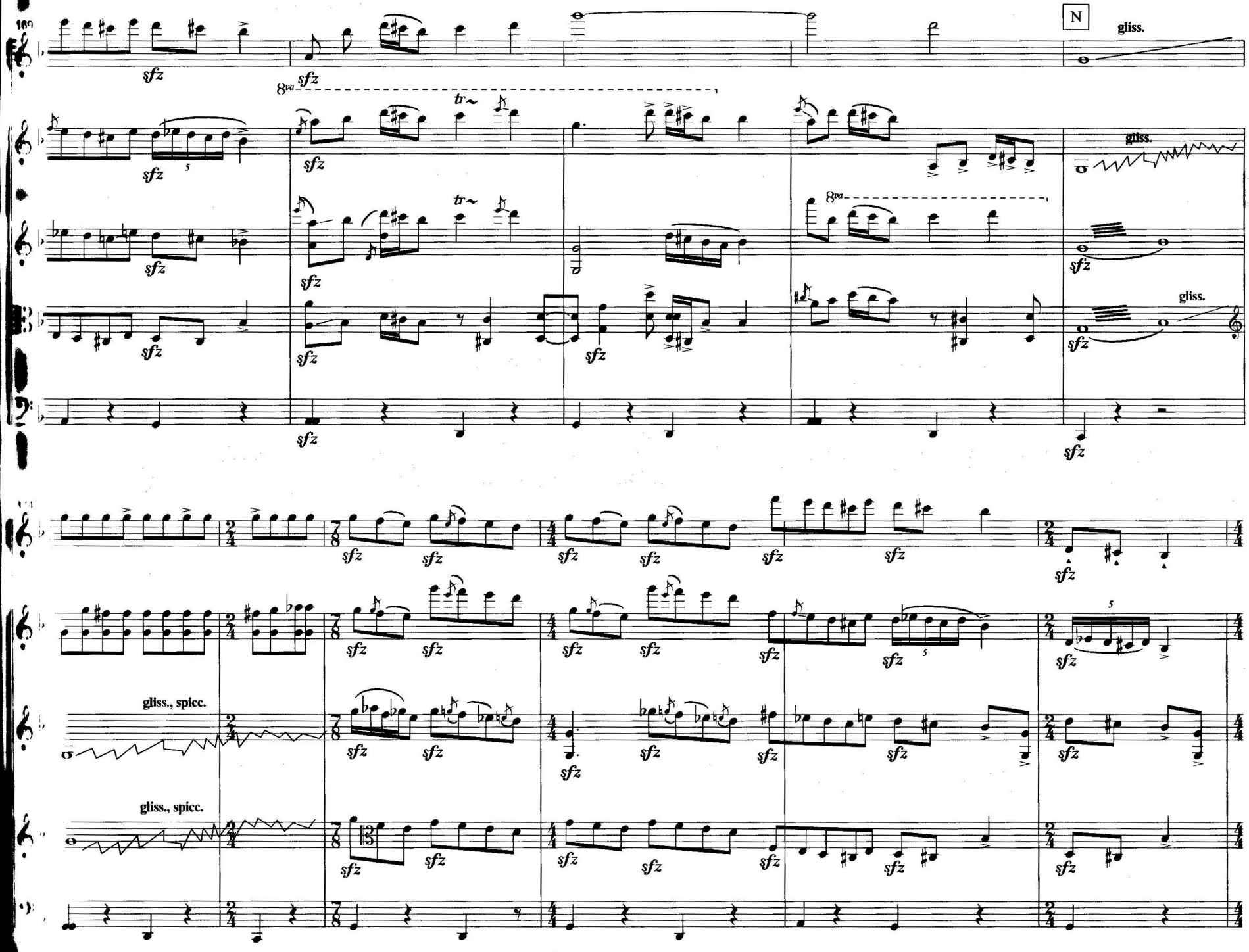
ppp *ppp* *ppp* *ppp* *ppp*

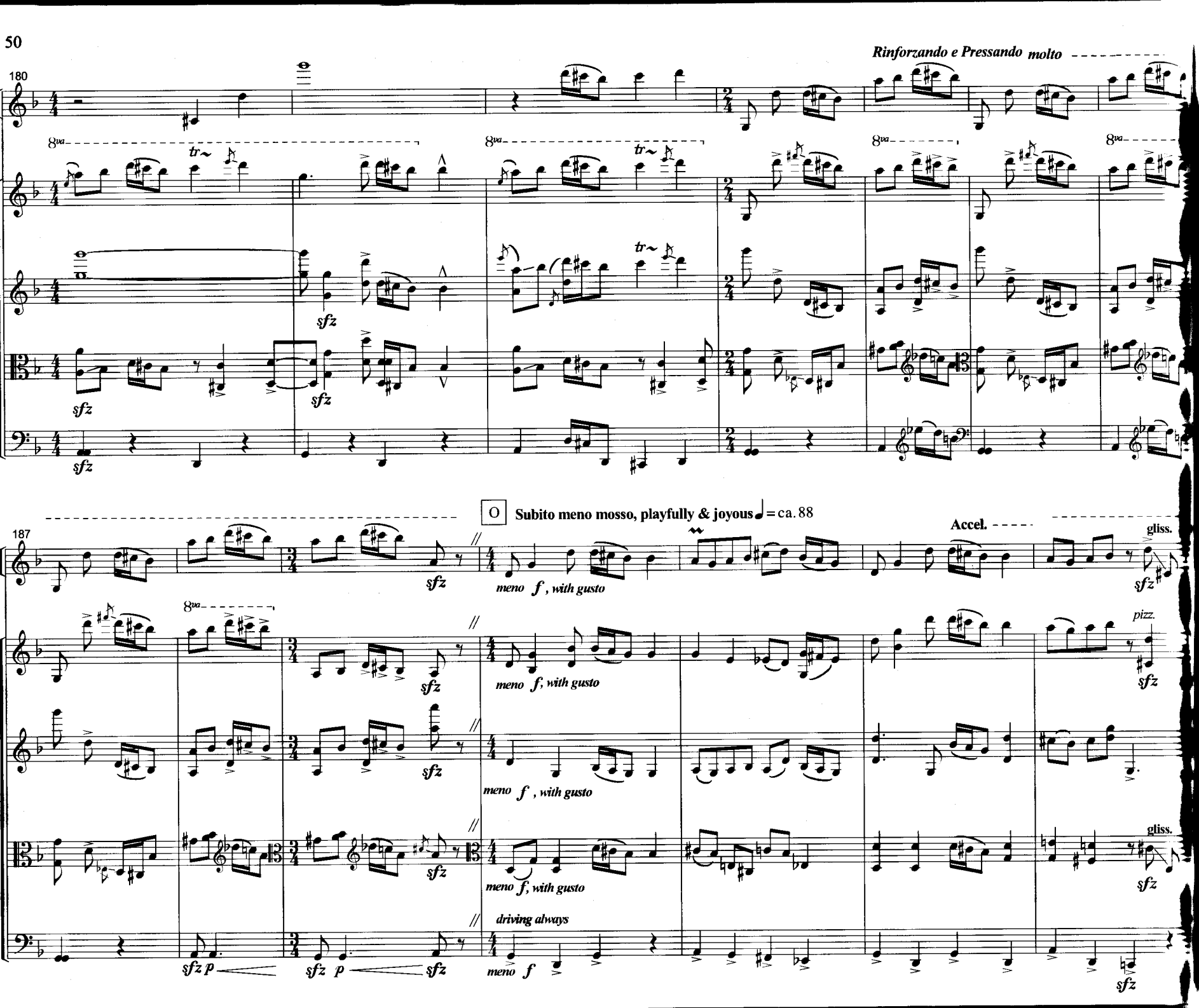
via sord. *via sord.* *via sord.*

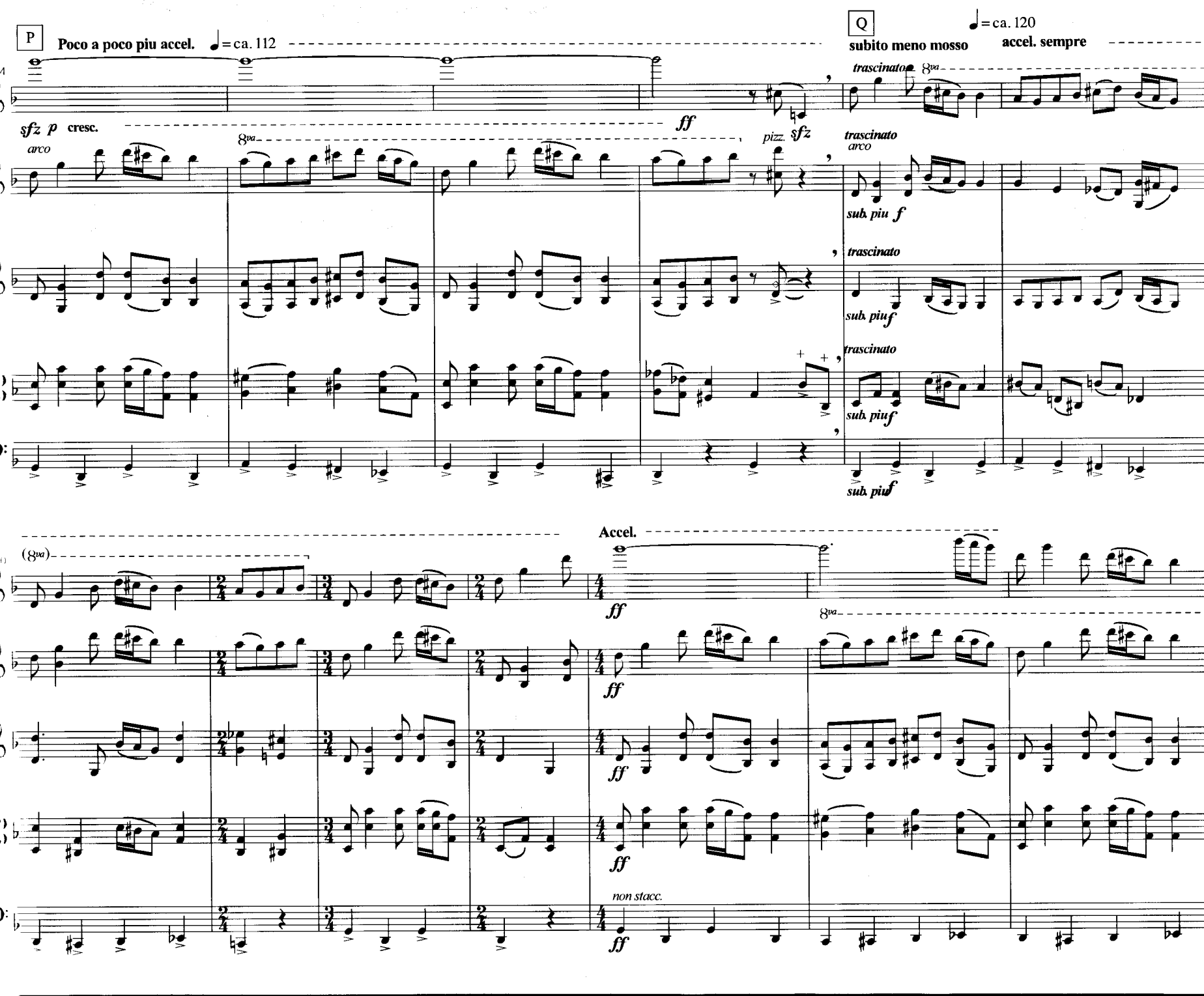
disparendo

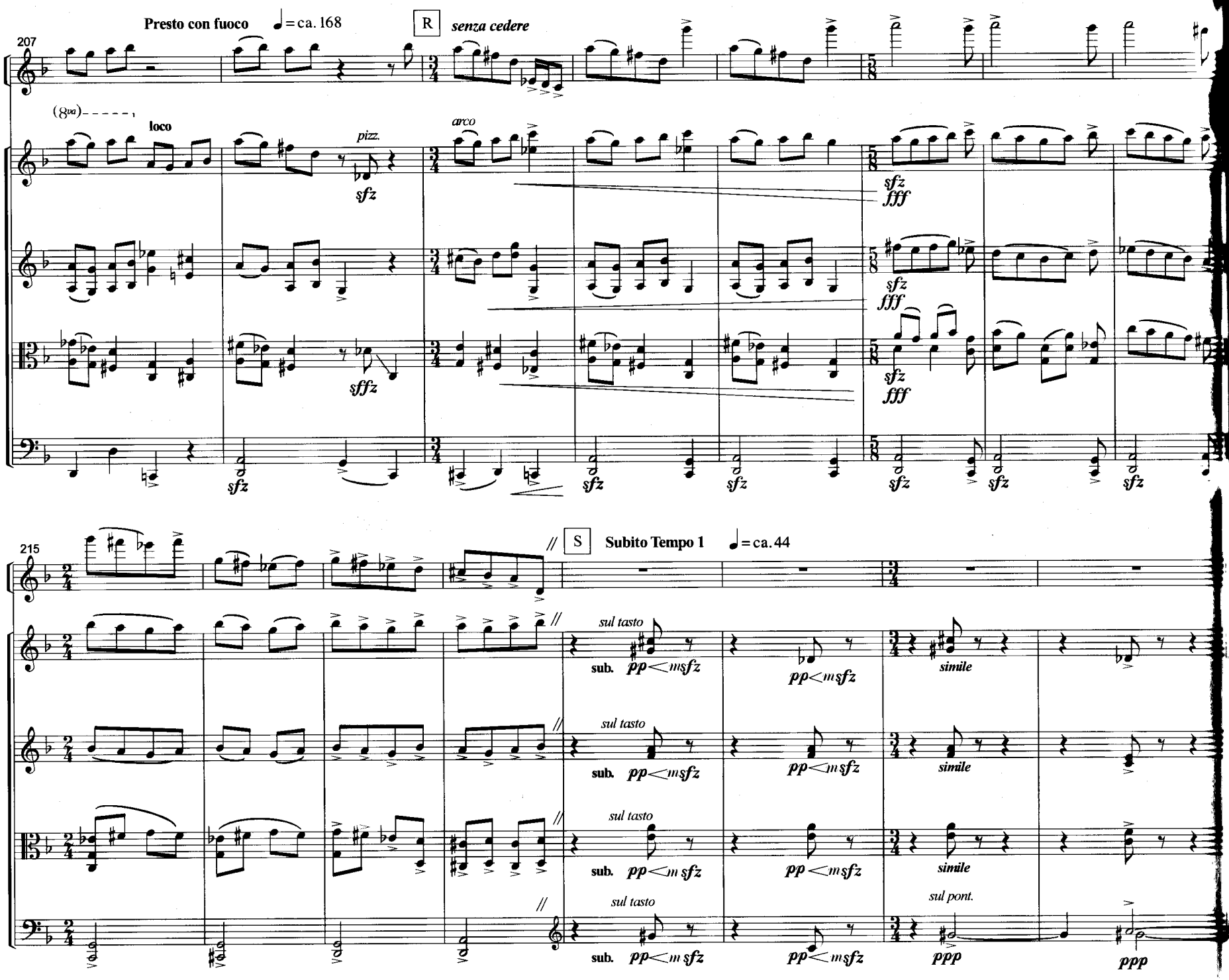

L'istesso tempo ♩= ca. 44
Poch. Rit.
A tempo
Accel.
pppp
pppp
col legno
ricochet
pp
gliss.
gliss.
gliss.
(gliss. continuously)
tremolo
pizz.
pp
vc: G batt. col legno; D: left hand pizz. like a tambourin
L
Accel.
Raucous ♩= ca. 138
f
ff
sub.f
ff
sub.f
ff
ff
arco
ff

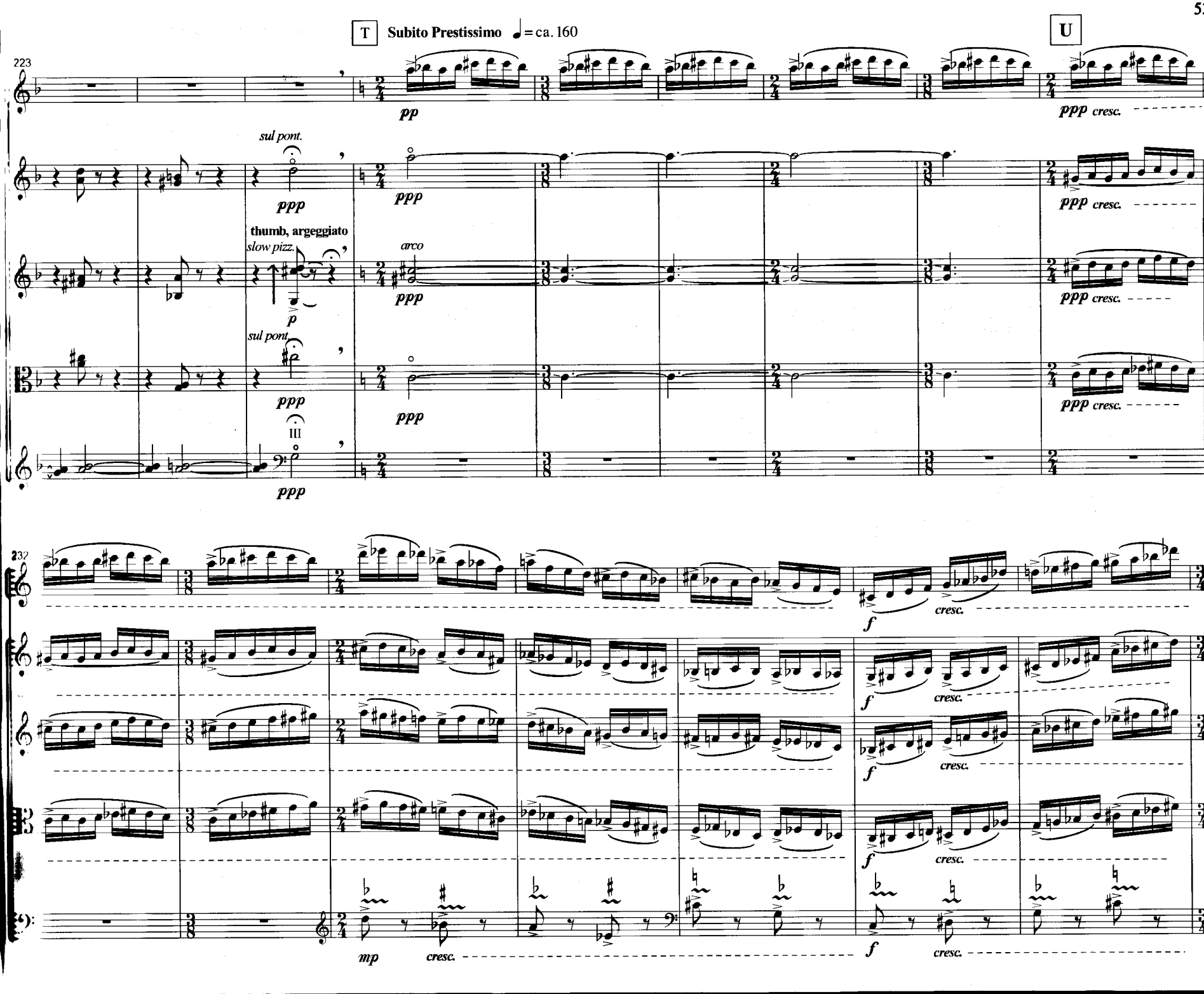

159
164
M
gliss.
8va
etc. gliss.
sfz
ff

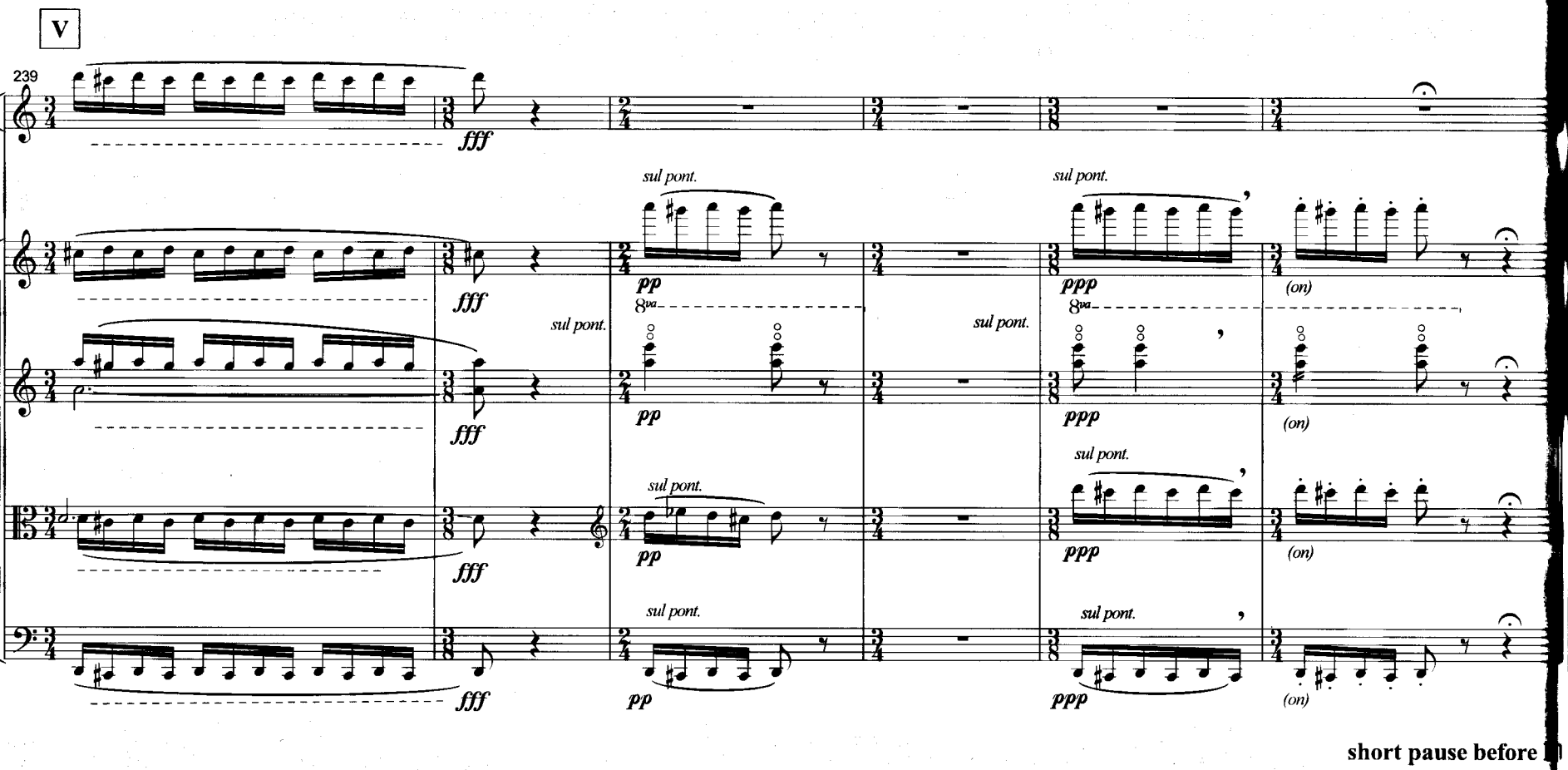

N
gliss.
8va
tr
gliss.
gliss., spicc.
gliss., spicc.

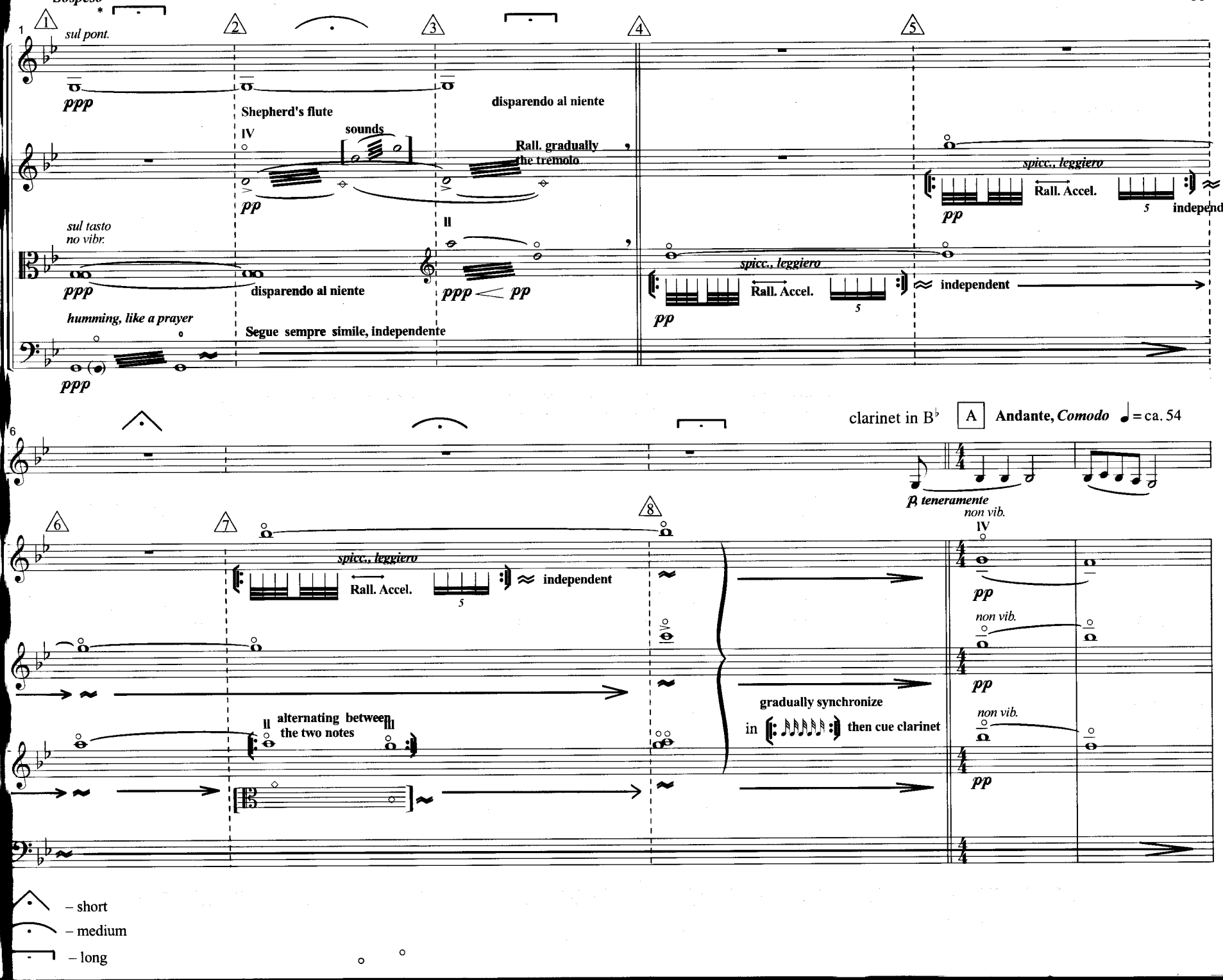

Rinforzando e Pressando molto
180
8va
tr~
sfz
O
Subito meno mosso, playfully & joyous ♩= ca. 88
187
Accel.
gliss.
meno f, with gusto
pizz.
driving always
sfz p

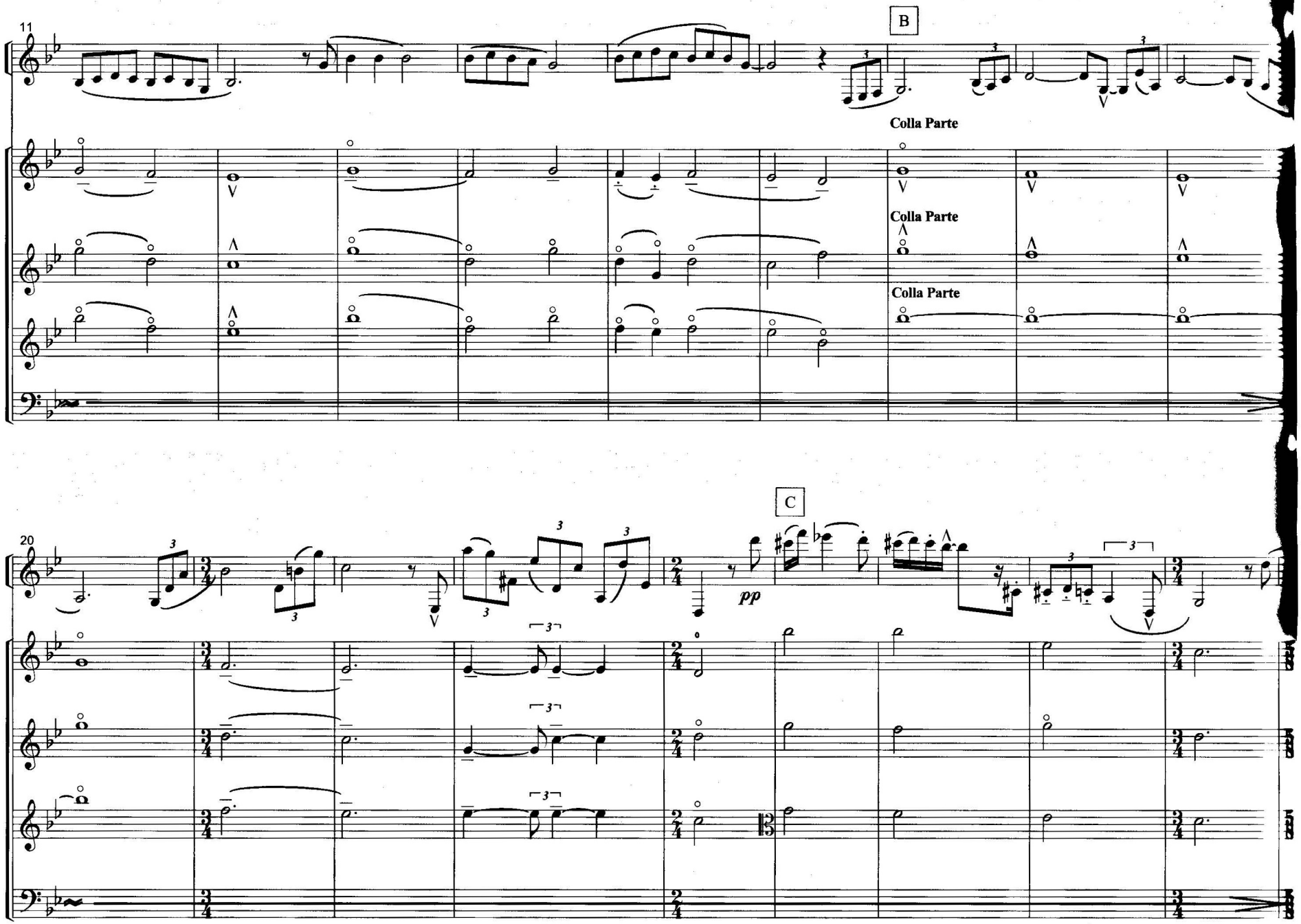

P
Poco a poco piu accel.
♩= ca. 112
Q
subito meno mosso
♩= ca. 120
accel. sempre
104
sfz p cresc.
arco
8va
ff
pizz.
sfz
trascinato
arco
sub. piu f
trascinato
sub. piu f
trascinato
sub. piu f
sub. piu f
Accel.
(8va)
ff
8va
non stacc.

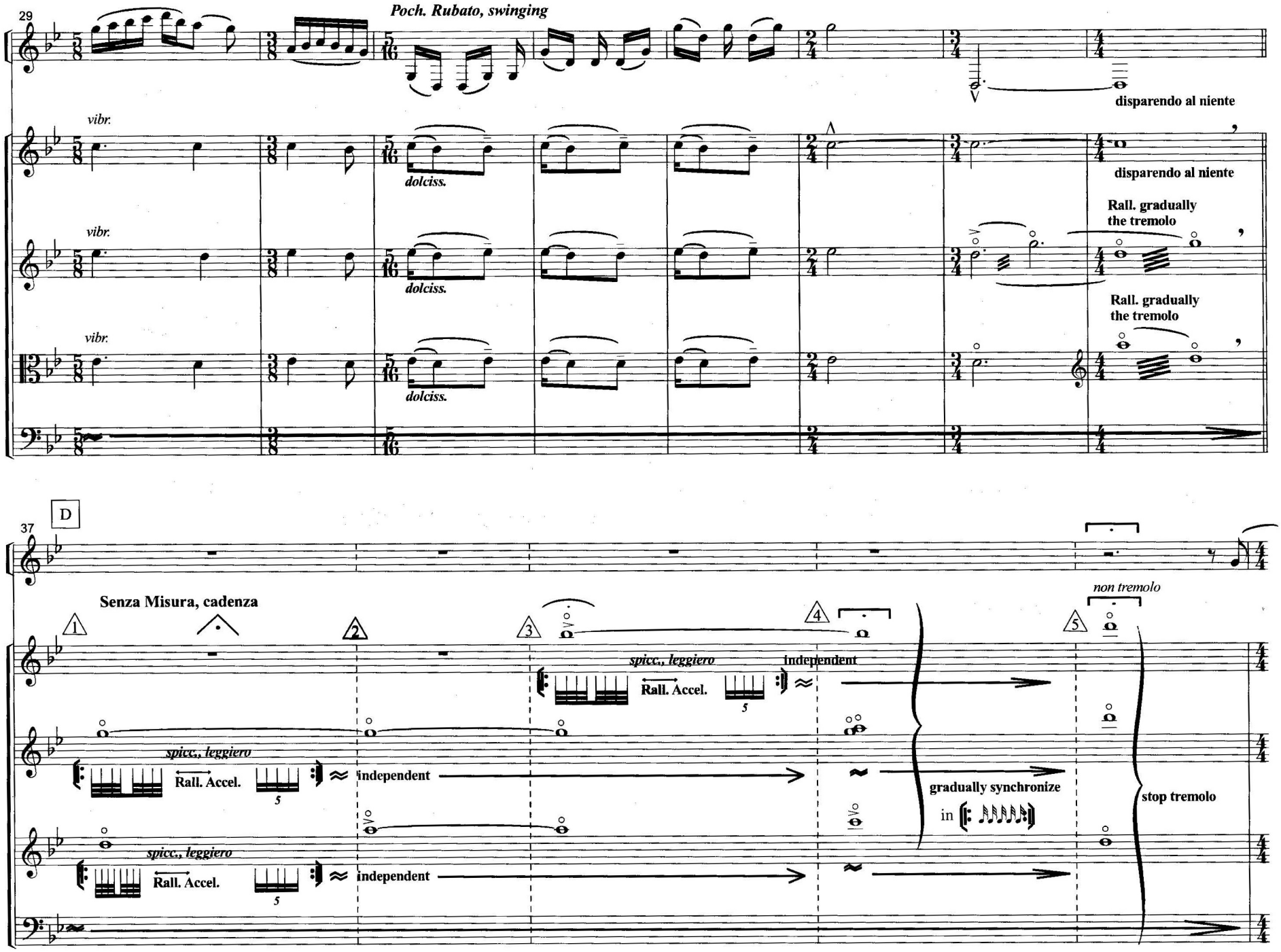

Presto con fuoco
= ca. 168
R
senza cedere
207
(8va)
loco
pizz.
arco
sfz
fff
sffz
215
S
Subito Tempo 1
= ca. 44
sul tasto
sub. pp < m sfz
simile
sul pont.
ppp

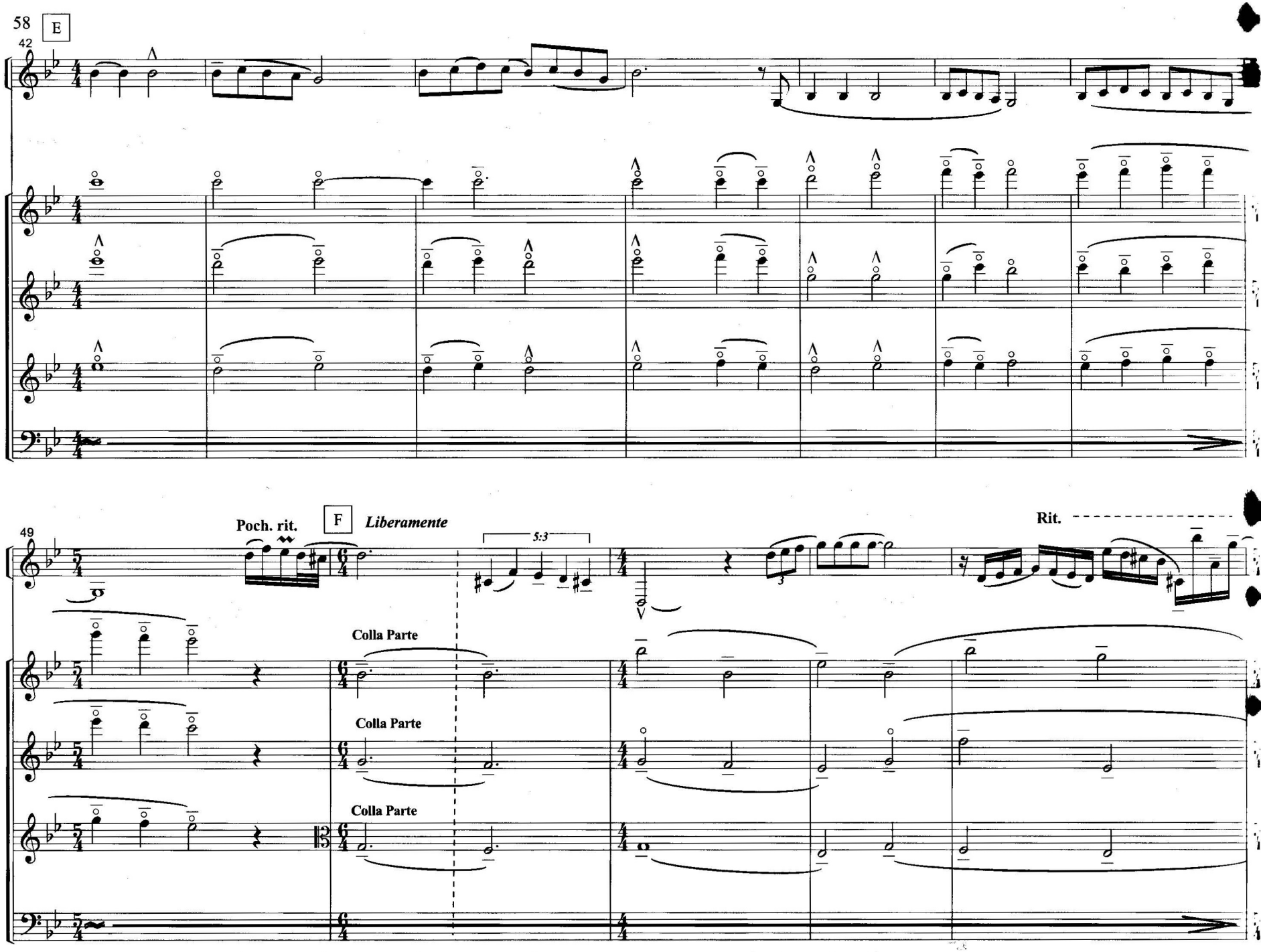

T
Subito Prestissimo ♩= ca. 160
U
223
pp
ppp cresc.
sul pont.
ppp
thumb, argeggiato
slow pizz.
arco
p
sul pont.
III
232
f
cresc.
mp

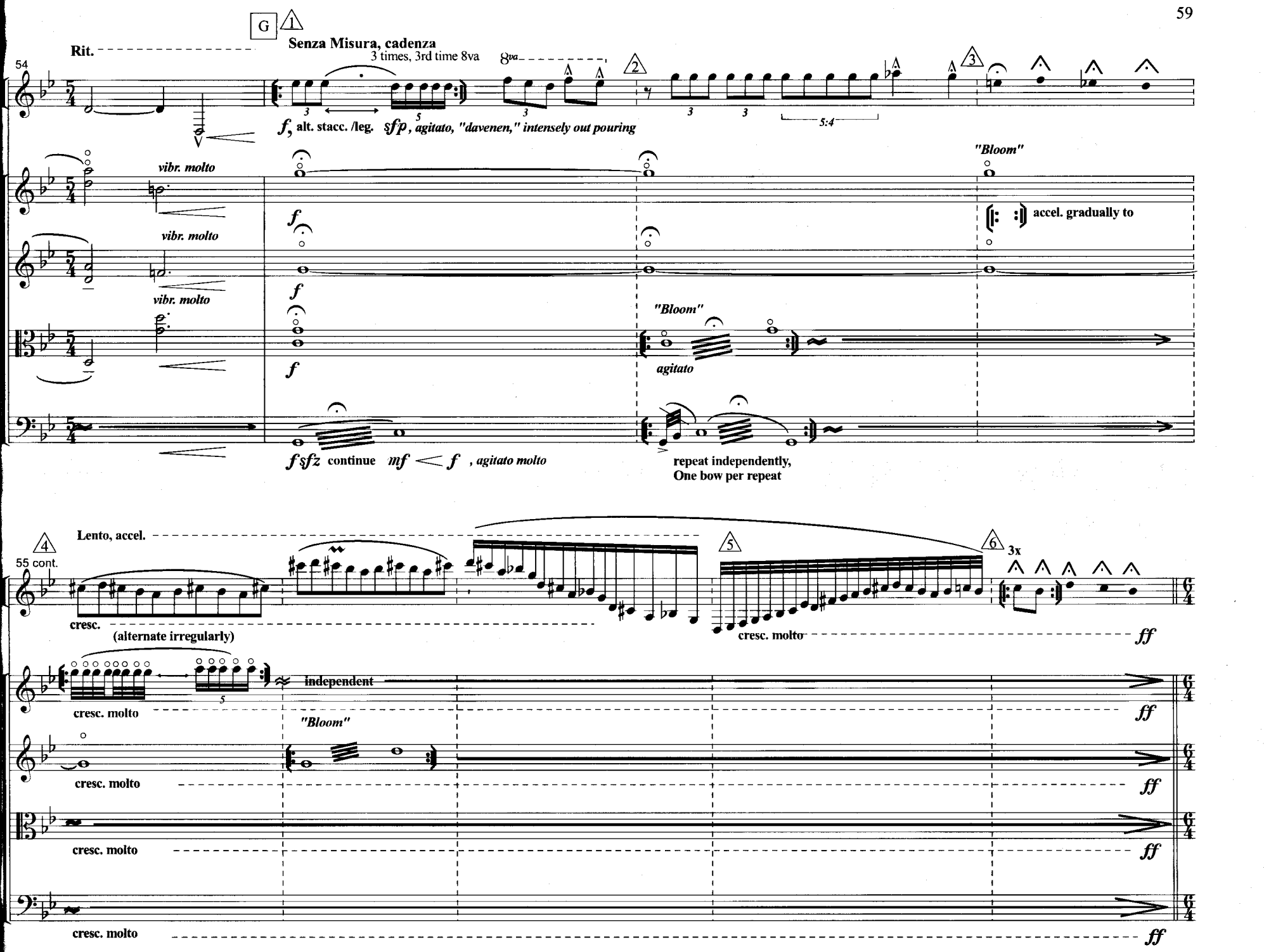

V
239
fff
sul pont.
pp
8va
ppp
(on)
short pause before

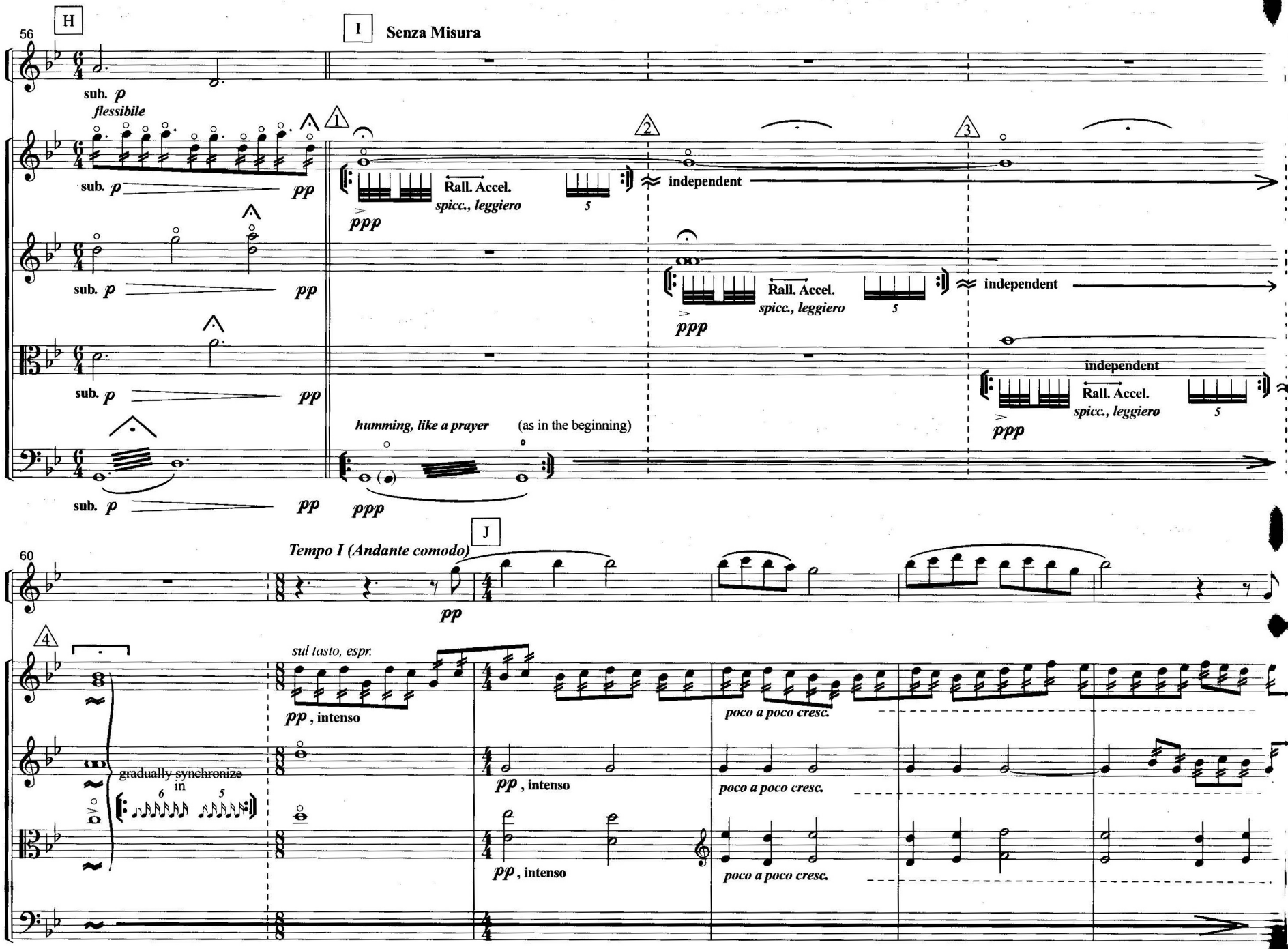

Senza Misura, cadenza
Sospeso
sul pont.
ppp
Shepherd's flute
sounds
IV
pp
disparendo al niente
Rall. gradually the tremolo
sul tasto
no vibr.
ppp
disparendo al niente
II
ppp < pp
humming, like a prayer
Segue sempre simile, independente
ppp
spicc., leggiero
Rall. Accel.
5
pp
independent
clarinet in B♭
A
Andante, Comodo ♩= ca. 54
p teneramente
non vib.
IV
pp
alternating between II the two notes III
gradually synchronize
in then cue clarinet
– short
– medium
– long

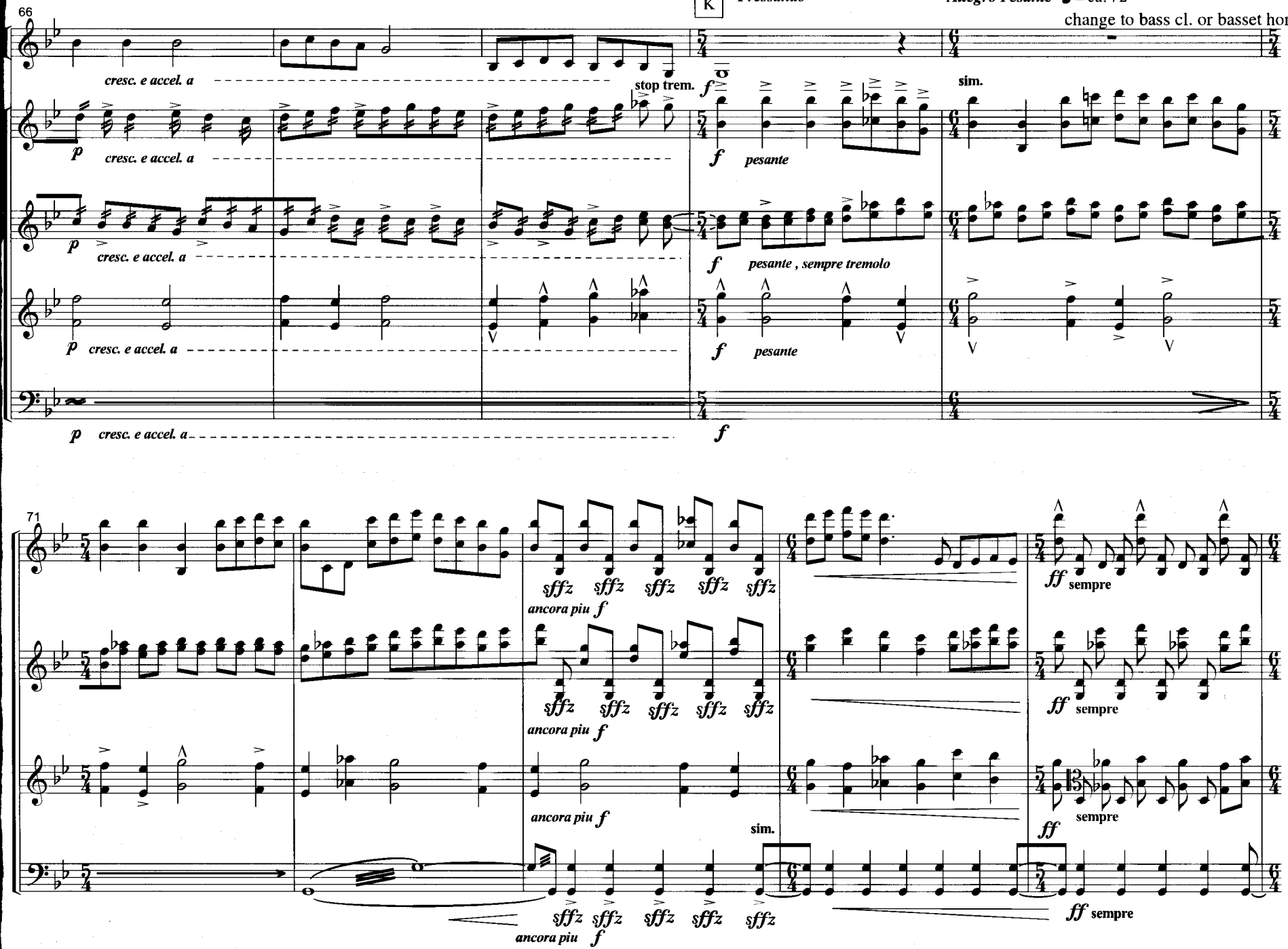

11
B
Colla Parte
Colla Parte
Colla Parte
20
C
pp

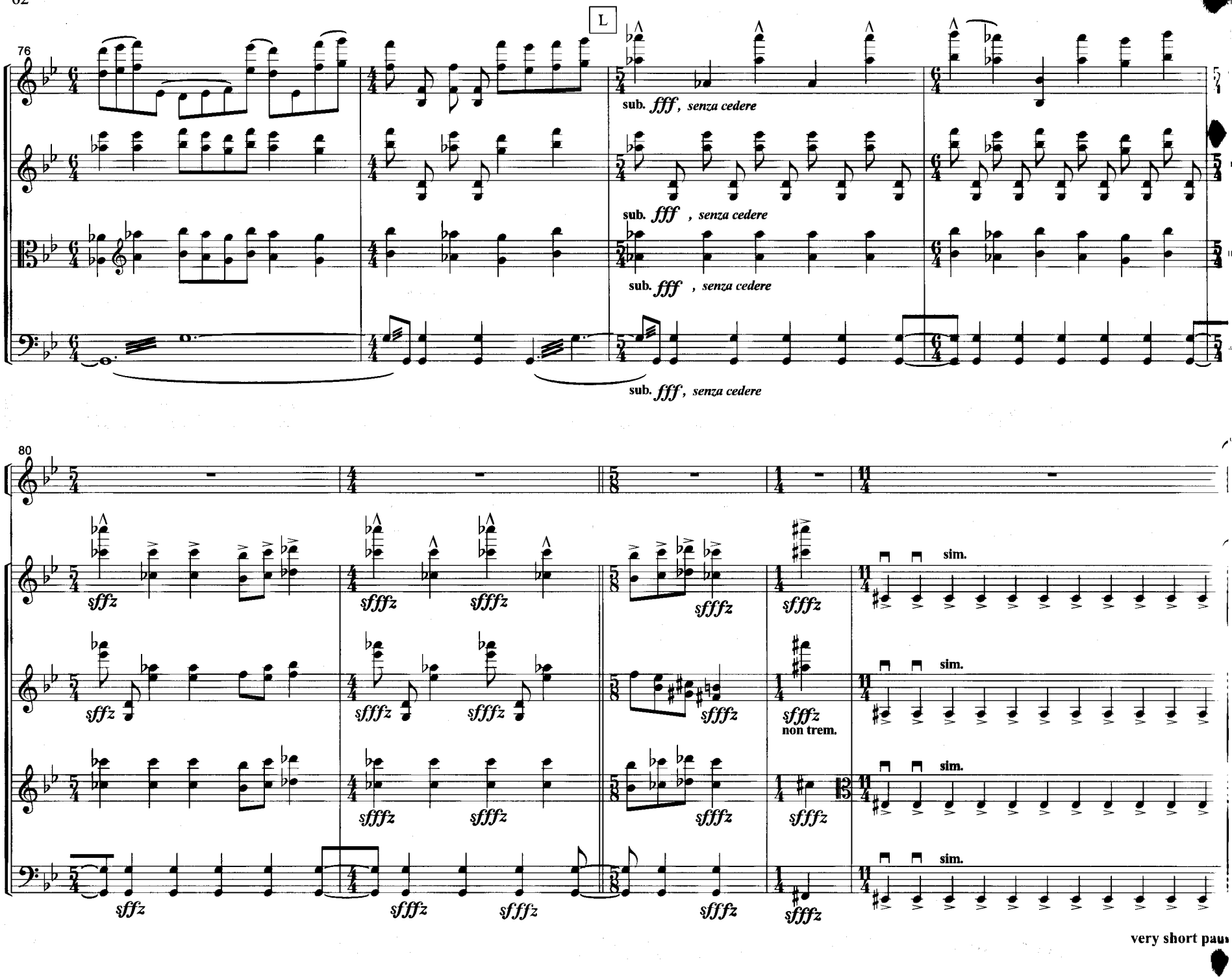

29
Poch. Rubato, swinging
vibr.
dolciss.
disparendo al niente
Rall. gradually
the tremolo
D
37
Senza Misura, cadenza
1
2
3
4
5
spicc., leggiero
Rall. Accel.
independent
non tremolo
gradually synchronize
in
stop tremolo


E
42
49
Poch. rit.
F
Liberamente
5:3
Rit.
Colla Parte
Colla Parte
Colla Parte


G
1
Rit.
Senza Misura, cadenza
3 times, 3rd time 8va
8va
54
2
3
5:4
f, alt. stacc. /leg. sfp, agitato, "davenen," intensely out pouring
vibr. molto
vibr. molto
vibr. molto
f
f
f
"Bloom"
accel. gradually to
"Bloom"
agitato
f sfz continue mf < f , agitato molto
repeat independently,
One bow per repeat
4
Lento, accel.
55 cont.
5
6
3x
cresc.
(alternate irregularly)
cresc. molto
ff
cresc. molto
independent
"Bloom"
ff
cresc. molto
ff
cresc. molto
ff
cresc. molto
ff


H
I
Senza Misura
56
sub. p
flessibile
pp
Rall. Accel.
spicc., leggiero
ppp
independent
humming, like a prayer
(as in the beginning)
J
Tempo I (Andante comodo)
60
sul tasto, espr.
pp , intenso
poco a poco cresc.
gradually synchronize
in


66
K
Pressando
Allegro Pesante ♩= ca. 72
change to bass cl. or basset horn
cresc. e accel. a
stop trem.
sim.
pesante
pesante , sempre tremolo
71
sffz
ancora piu f
ff sempre


L
76
sub. fff, senza cedere
sub. fff , senza cedere
sub. fff , senza cedere
sub. fff, senza cedere
80
sffz
sfffz
sim.
non trem.
very short paus

POSTLUDE

Score

M **Senza Misura**
lento, liberamente

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

N

rall. and accel. the tremolo

colla parte

rall. and accel. the tremolo

colla parte

colla parte

colla parte

O **Senza Misura**
lento, liberamente

P

Q

lunga

lunga

lunga

lunga

* Can also be played on Basset Horn in F.