

5-20-2012

## Enter: Life

Ilana Rainero-de Haan  
*Dickinson College*

Follow this and additional works at: [http://scholar.dickinson.edu/student\\_honors](http://scholar.dickinson.edu/student_honors)



Part of the [Music Commons](#)

---

### Recommended Citation

Rainero-de Haan, Ilana, "Enter: Life" (2012). *Dickinson College Honors Theses*. Paper 29.

This Honors Thesis is brought to you for free and open access by Dickinson Scholar. It has been accepted for inclusion by an authorized administrator. For more information, please contact [scholar@dickinson.edu](mailto:scholar@dickinson.edu).

# Enter : Life

**Ilana Rainero-de Haan**

Winner of the Weiss Prize  
in the Creative Arts

Composed in partial fulfillment of the  
requirements for a Bachelor of Arts Degree in  
Music with Composition Emphasis

Dickinson College  
Carlisle, Pennsylvania

Professor Robert Pound, Advisor

1 April, 2012

# Enter : Life

(2012)

Premiered at Rubendall Recital Hall  
Dickinson College, April 1, 2012

for tenor, oboe, clarinet, horn, 2 violins,  
violoncello, and percussion

- |                    |    |
|--------------------|----|
| 1. Reise           | 1  |
| 2. $\nu\sigma\eta$ | 13 |
| 3. Journey         | 27 |
| 4. Outcome         | 45 |

total duration: approximately 15 minutes

The score is transposed.

*to Pieter and Ruth, with love*

# 1. Reise

Lento ♩ = 60  
*sempre legato*

Horn in F

*pp* ————— *mp* ————— *pp* *simile*

Lento ♩ = 60

Violin I

*pp* ————— *mp* ————— *pp* *simile*

Violin II

*pp*

Violoncello

*pp*



9

Hn.

Vln. I

Vln. II

Vc.

18 **A**

Hn.

Vln. I

Vln. II

Vc.

*mp* *pp*



27 **B**

Hn.

T.

Vln. I

Vln. II

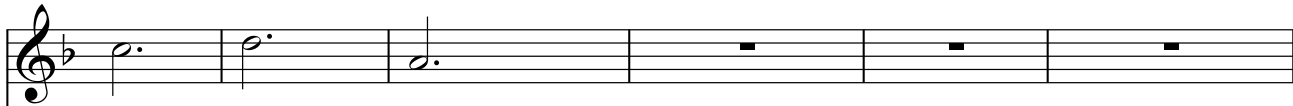
Vc.

*mp*

Da steh\_ ich nun, ich ar-mer

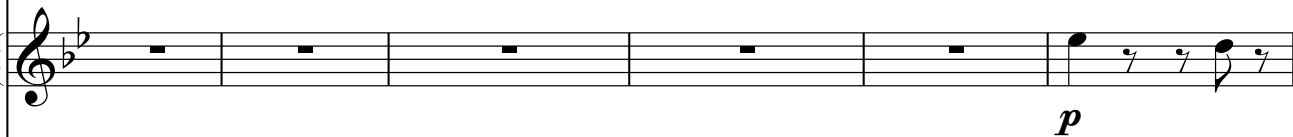
35

Hn.



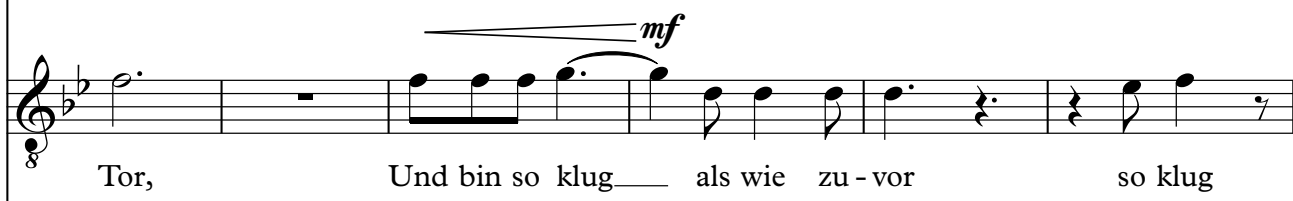
First staff of music for Horn (Hn.) in G major, showing the first six measures of the piece.

Mar.



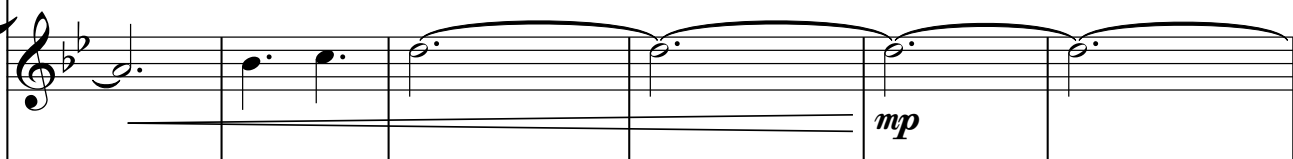
Second staff of music for Maracas (Mar.) in G major, showing the first six measures. A dynamic marking of *p* is present at the end of the sixth measure.

T.



Third staff of music for Tenor (T.) in G major, showing the first six measures. A dynamic marking of *mf* is present above the fifth measure. The lyrics are: Tor, Und bin so klug als wie zu - vor so klug

Vln. I



Fourth staff of music for Violin I (Vln. I) in G major, showing the first six measures. A dynamic marking of *mp* is present in the fifth measure.

Vln. II



Fifth staff of music for Violin II (Vln. II) in G major, showing the first six measures.

Vc.



Sixth staff of music for Violoncello (Vc.) in G major, showing the first six measures.

41

Hn. *p*

Mar.

T. *8*  
so klug so klug so klug so klug als wie zu - vor

Vln. I *mf* *p*

Vln. II

Vc.

46 **C**

Hn. *p*

Mar.

T. *p* *mp*

We read and dis-cussed books\_\_and life to-ge-ther

**C**

Vln. I *mp* *pp*

Vln. II *p* *pp*

Vc. *p* *pp*



53 **D**

Ob. *mp*

**D**

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

Vln. II *p* *pp* *p* *pp*

Vc. *p* *pp* *p* *pp*



**E**

62  
Ob.

Musical notation for Oboe (Ob.) in G major, starting at measure 62. The staff shows a melodic line with eighth and quarter notes.

Mar.

Musical notation for Maracas (Mar.) in G major, starting at measure 62. The notation is split between a treble and bass staff, showing rhythmic accompaniment.

T.

Musical notation for Tenor (T.) in G major, starting at measure 62. The staff shows a vocal line with lyrics. The dynamic marking *mp* is present above the staff.

Was glänzt, — ist für den Au-gen-blick

**E**

Vln. I

Musical notation for Violin I (Vln. I) in G major, starting at measure 62. The staff shows a melodic line with dynamic markings *mp*, *p*, and *mp* across the measures.

Vln. II

Musical notation for Violin II (Vln. II) in G major, starting at measure 62. The staff shows a rhythmic accompaniment with dynamic markings *p*, *pp*, and *p*.

Vc.

Musical notation for Violoncello (Vc.) in G major, starting at measure 62. The staff shows a rhythmic accompaniment with dynamic markings *p*, *pp*, and *p*.

68

Hn. *p*

Mar.

T. *8*  
ge-bo - ren — Das Ech-te bleibt der Nach-welt un-ver - lo-ren

Vln. I *p* — *mp* — *p*

Vln. II *pp* — *p* — *pp*

Vc. *pp* — *p* — *pp*

**F**

73

Ob.

*p* *mp* *p*

Hn.

*mp*

**F**

Vln. I

*mp* *p* *mp*

Vln. II

*p* *pp*

Vc.

*p* *pp*

80 **G**

Ob. *mp* > *p*

Cl. *p*

Hn. *mp* *mp*

T. *p*

We wit-nessed from her room beau-ti-ful sun -

Vln. I *p*

Vln. II

Vc.



86

Cl. *mp* *mf*

Hn. *mf*

T. *mf*

sets, the co-lore-d leaves in au - tumn, the first sounds of the Eu - ro-pe-an

**H**

92

Cl. *p* *mp* *p*

Hn. *p* *mp* *p*

T. *p*

8 black-bird in Spring.

**H**

Vln. II *p* *mp*



**I**

99

Ob. *p* *mp* *mf*

Cl. *mp* *mf*

*crescendo poco a poco* -----

T. *mf*

8 She told me a-bout the co-ral reefs in Ei - lat,

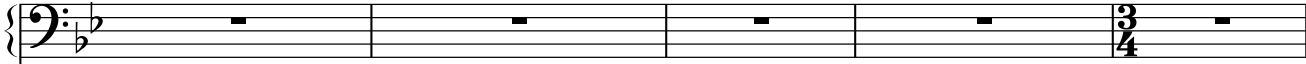
**I**

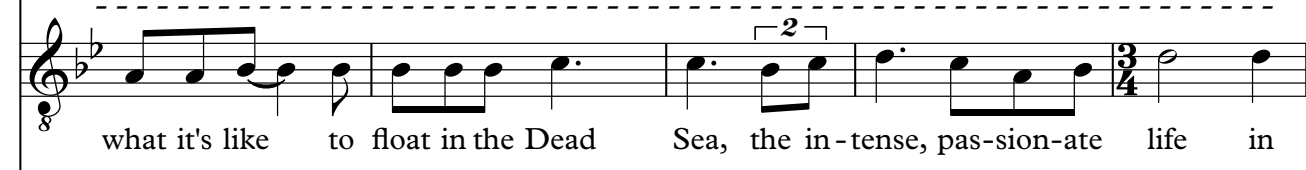
Vln. I *p* *mp* *mf*

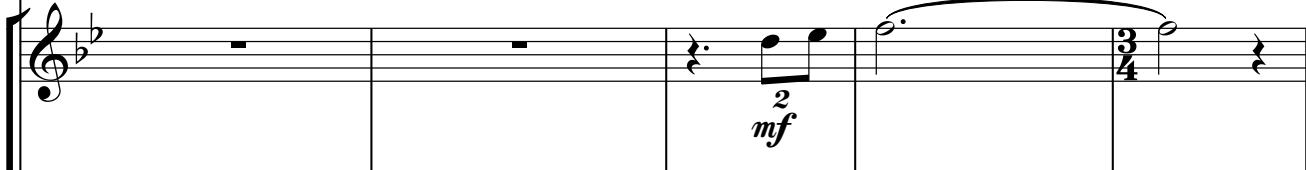
Vln. II *p* *mp* *mf*


Vc. *mp*

105

Mar. 


T. 
  
8 what it's like to float in the Dead Sea, the in-tense, pas-sion-ate life in

Vln. I 
  
mf

Vc. 
  
mf

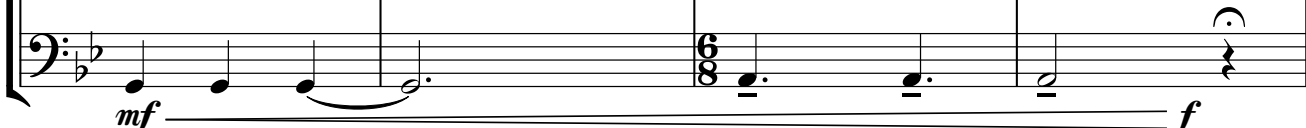


110

Mar. 
  
mf f

T. 
  
8 Tel A - viv and Je - ru - sa - lem. mf f

Vln. I 
  
mf f

Vc. 
  
mf f

114

Ob.

Cl.

T.

*p*

*mp*

*p*

*mp*

*p*

*mp*

I be - gan to plan a trip to Is - ra - el.

*attacca*

# מסע .2

Chaotic, like a marketplace ♩ = 196

Oboe

*pp* crescendo or decrescendo ad libitum

Clarinet in B $\flat$

Horn in F

Congas

Tenor

Violin I

Violin II

Violoncello

*pp* crescendo or



**A**

Ob.

Cl.

Hn.   
*decrescendo ad libitum*

Congas

T.

**A**

Vln. I

Vln. II

Vc.

**B**

Ob.

Cl.   
*mf crescendo or decrescendo ad libitum*

Hn.

Congas

T.

**B**

Vln. I

Vln. II

Vc.

C

Ob.

Cl.

Hn.

Congas

T.

C

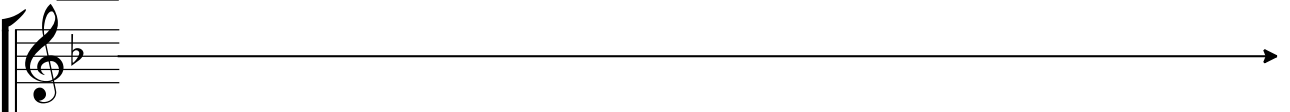
Vln. I

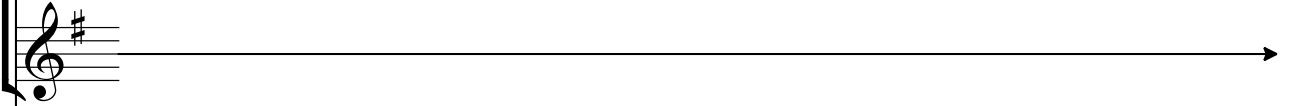
*p crescendo or decrescendo ad libitum*

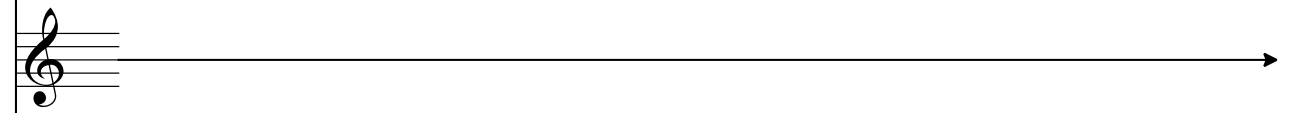
Vln. II


Vc.

**D**

Ob. 

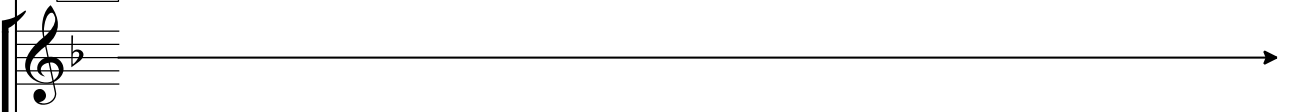
Cl. 

Hn. 

Congas 

T. 

**D**

Vln. I 

Vln. II 

Vc. 

*mp crescendo or decrescendo ad libitum*

**E**

Ob.

Cl.

Hn.

Congas

*mp crescendo or*

T.

**E**

Vln. I

Vln. II

*mp crescendo or decrescendo ad libitum*

Vc.

**F**

Ob.

Cl.

Hn.

Congas

*decrescendo ad libitum*

T.

**F**

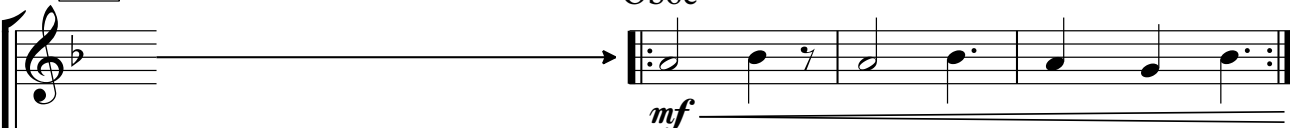
Vln. I

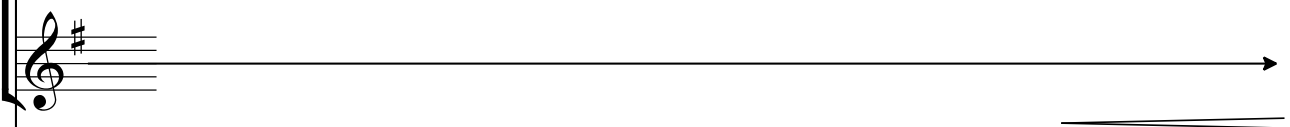
*mp crescendo or decrescendo ad libitum*

Vln. II


Vc.

G

Ob. 

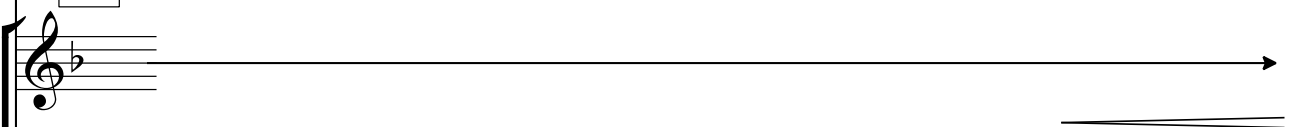
Cl. 

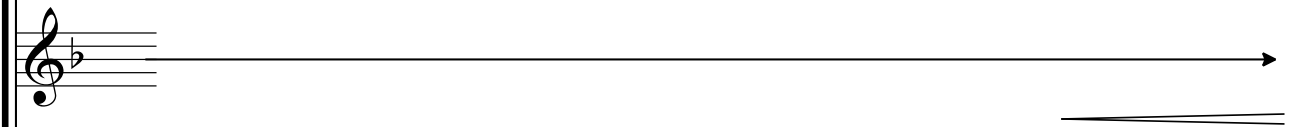
Hn. 

Congas 

T. 

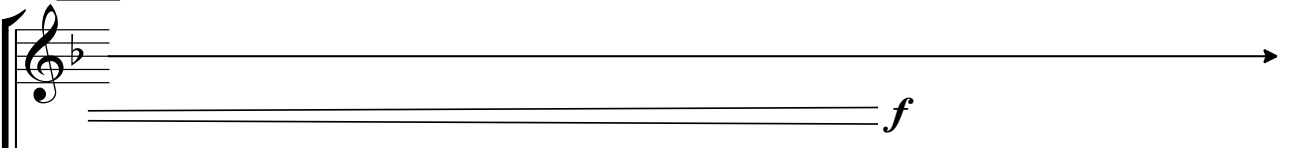
G

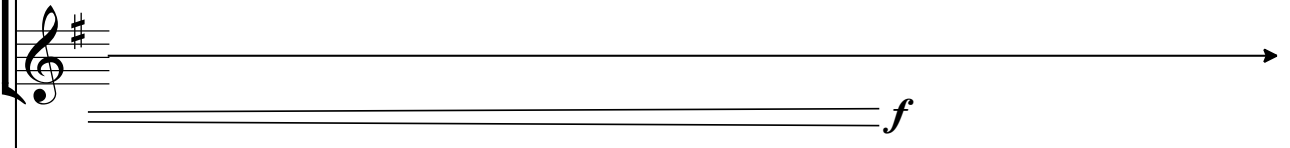
Vln. I 

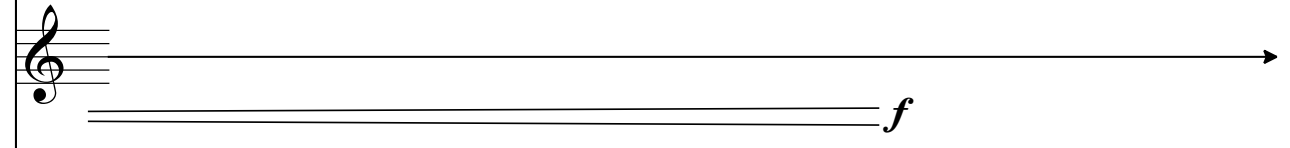
Vln. II 

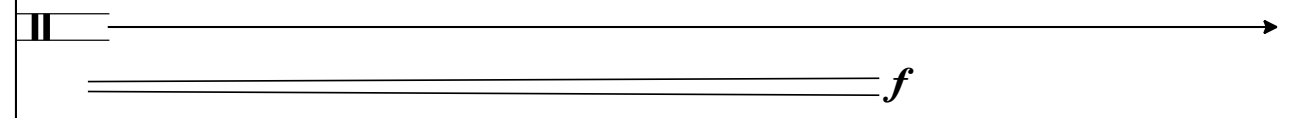
Vc. 

**H**

Ob. 

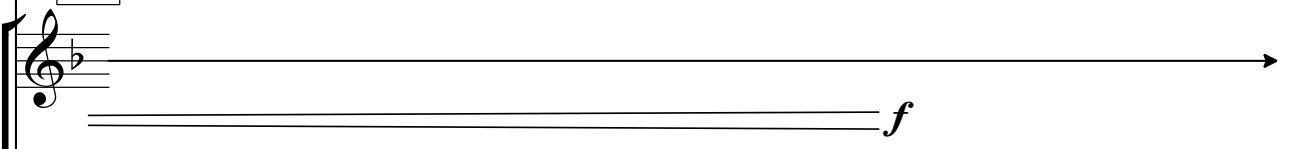
Cl. 

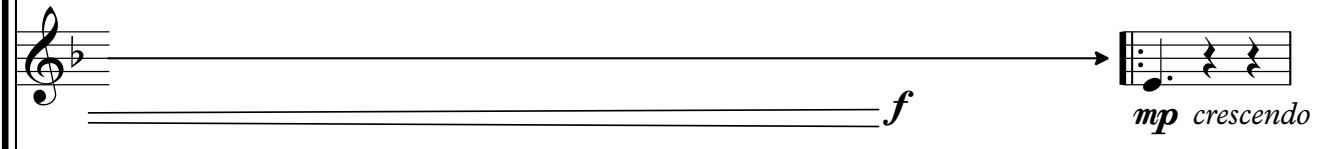
Hn. 

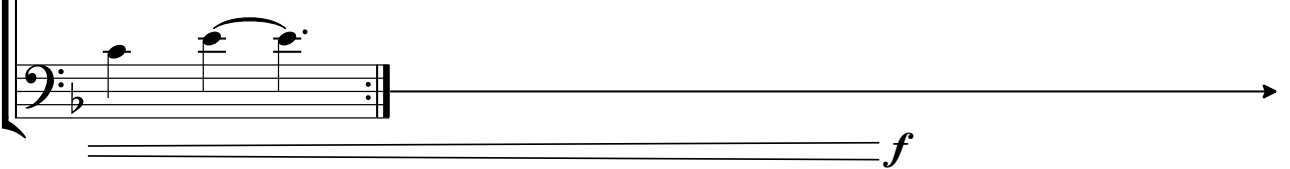
Congas 

T. *decrescendo ad libitum*  
  
 Yal-la, yal la\_\_ yal-la yal-la yal-la yal-la

**H**

Vln. I 

Vln. II 

Vc. 



I

Ob.

Cl.

*mf crescendo or*

Hn.

Congas

T.

I

Vln. I

*mp crescendo or decrescendo ad libitum*

Vln. II

*or decrescendo ad libitum*

Vc.

J

Ob.

Cl.

*decrecendo ad libitum*

Hn.

Congas

T.

J

Vln. I

Vln. II

*mp crescendo or decrecendo ad libitum*

Vc.



**L**

Ob.

Cl.

Hn.

flutter tongue

hold for as long as possible

*pp* *ff*

Congas

T.

**L**

Vln. I

Vln. II

Vc.

M

Ob.

Cl.

Hn.

Congas

*p* *pp*

T.

*mp* *pp*

Ba-ruch a - tah      A-do-nai      Sha - bat Sha-lom

M

Vln. I

Vln. II

Vc.

# 3. Journey

Adagio ♩ = 40

The musical score is arranged in a system with seven staves. The top staff is for Oboe, the second for Clarinet in Bb, the third for Horn in F, the fourth for Marimba (with a grand staff), the fifth for Tenor Solo, the sixth for Violin I, and the seventh for Violoncello. The bottom two staves are for Violin II and Violoncello. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is Adagio with a metronome marking of ♩ = 40. Dynamics include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). The Oboe and Clarinet in Bb parts feature long, sweeping lines with dynamic markings. The Marimba part consists of a steady, rhythmic accompaniment. The Violin I and Violoncello parts have long, sustained notes with dynamic markings. The Violin II part has a more active, melodic line. The Tenor Solo part is mostly silent.

Mosso ♩ = 80

**A**

7

Ob. *p* *pp* *p* *mp* *p* *mp*

Cl. *p* *pp* *p* *p* *mp* *p*

Hn. *p* *pp* *p* *p* *mp* *p*

Mar. *p* *pp* *p* *pp* *p* *pp*

Mosso ♩ = 80

**A**

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

Vln. II *p* *pp* *p* *p* *mp* *p*

Vc. *p* *pp* *p* *pp* *p* *pp* (p)

14

Ob. *p* *mp* *p* *mp* *p* *pp* *(p)* *p* *pp* *(p)*

Cl. *mp* *p* *mp* *p* *pp* *(p)* *p* *pp* *(p)*

Hn. *mp* *p* *mp* *p* *mp* *p*

Mar. *p*

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

Vln. II *mp* *p* *mp* *p* *mp* *p* *pp* *(p)* *p* *pp* *(p)*

Vc. *p* *mp* *p* *mp* *p* *mp* *p* *(p)*



**B**

20

Ob. *pp* *p* *pp* (*p*) *p* *pp* *mp* *p*

Cl. *p* *pp* *p* *pp* (*p*) *p* *pp* *mp* *p*

Hn. *mp p mp p mp*

Mar.

**B**

Vln. I *mp p mp p mp*

Vln. II *p* *pp* *p* *pp* (*p*) *p* *pp* (*p*) *p* *pp*

Vc. *p mp p mp p mp p*

25

Ob. *mp* > *p* < (*mp*) *mp* > *p* < *mp* *mp* > *p* < *mp* > *p* *mp* >

Cl. *mp* > *p* < (*mp*) *mp* > *p* < *mp* > *p* *mp* > *p* < *mp* > *p* <

Hn.

Mar.

Vln. I < *mp* *p* < *mp* *p* < *mp* *p* > < *p* > *p* >

Vln. II *p* > *pp* < (*p*) *p* > < *p* > *pp* *p* > < *p* > <

Vc. *mp* *p* < *mp* *p* > *pp* *p* > *pp* *p* >

31 **C**

Ob. *mp* > *mp* > *p* — *mp*

Cl. *mp* > *mp* > *p* — *mp* *p*

Mar.

T. Solo *p*  
8 Yai

**C**

Vln. I *mp* > *p* > *p* > *p* > *pp* < *p* — *mp* *p* — *mp*

Vln. II *mp* > *p* > *p* > *p* > *pp* < *p* > < *p* > < *p* — *p*

Vc. *mp* > *p* > *p* > *p* > *pp* < *p* < *mp* *p* > *pp*

36

Ob.

Cl.

T. Solo

Vln. I

Vln. II

Vc.

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

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

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

dai dai dai yai dai Yai dai

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

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

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

**D**

41  
Ob. *mp* *mp* *p* *mp* *p* *mp*

Cl. *mp* *p* *simile* *p* *mp* *mp* *p* *mp*

T. Solo *mp*  
8 dai dai dai

**D**

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

Vln. II *mp* *mp* *p* *mp* *p* *mp* *mp* *p* (*mp*)

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

45

Ob. *mp* > *mp* > *p* < *mp*<sup>3</sup> > *p* < *p*<sup>3</sup>

Cl. *p* ————— *mp* *mp*<sup>3</sup> > *p* *mp* > *p* ————— *mp* > *p*

Hn. *mp*

Vln. I *mp* > *p* < *mp* > *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *p* <

Vln. II *mp* > *p* < *mp* > *mp* > *p* < *mp* > *mp* > *p* < *mp* > *p* < *mp* >

Vc. > *p* < *mp*<sup>3</sup> > *mp*<sup>3</sup> > *mp* > *mp* > *mp* > *mp* > *mp* > *mp* >

Detailed description: This page of a musical score, numbered 35, contains measures 45 through 48. The score is for a woodwind and string ensemble. The Oboe (Ob.) part begins with a triplet of eighth notes, followed by a half note, and then rests. The Clarinet (Cl.) part has a half note, rests, and then a triplet of eighth notes. The Horn (Hn.) part has a half note. The Violin I (Vln. I) and Violin II (Vln. II) parts play a triplet of eighth notes. The Viola (Vc.) part plays a triplet of eighth notes. Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mp* (mezzo-piano). The score is written in a key signature of one flat and a common time signature.



53

Ob. *p mp p mp p mp*

Cl. *p mp p mp p mp*

Hn. *p*

T. Solo  
8  
ha - Sha - bat Yis - ra - el

Vln. I *p mp p mp p mp*

Vln. II *mp p mp*

Vc. *p mp*

Detailed description: This page of a musical score covers measures 53, 54, and 55. The score is for a symphony orchestra and a solo tenor. The instruments and their parts are: Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Tenor Solo (T. Solo), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 8/8. The Oboe part features a rhythmic pattern of eighth notes with dynamic markings of *p*, *mp*, *p*, *mp*, *p*, and *mp*. The Clarinet part has a similar rhythmic pattern with dynamics *p*, *mp*, *p*, *mp*, *p*, and *mp*. The Horn part has a long note in measure 54 with a dynamic marking of *p*. The Tenor Solo part has lyrics: "ha - Sha - bat" in measure 53 and "Yis - ra - el" in measure 54. The Violin I part has a rhythmic pattern with dynamics *p*, *mp*, *p*, *mp*, *p*, and *mp*. The Violin II part has a long note in measure 54 with dynamics *mp*, *p*, and *mp*. The Violoncello part has a long note in measure 54 with dynamics *p* and *mp*. The page number 53 is at the top left, and 37 is at the top right.



56

Ob. *p* *mp* *mp*

Cl. *mp*

Hn. *mp* *mp*

T. Solo *mp*  
8  
Ve - sham - ru Yis - - -

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

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

**F**

59

Ob. *mf mp mf*

Cl. *mf mp*

Hn. *mf mp*

T. Solo *mf mp*  
 8 ra - el Ha - Sha - bat Ve -

**F**

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

Vc. *mf mp mf mp mf mp mf mp*

62

Ob.

Cl.

Hn.

T. Solo

Vln. I

Vc.

*mp* *mf* *f* *mf* *f* *sub p* *mf* *mp* *f*

sham - ru Yis - ra - el le-do-ro-tam be-rit-o-lam

G

66

Ob. *mp*

Cl. *mp*

Hn. *mp*

Mar. *mf*

T. Solo *mf* *p*  
yai dai dai dai dai dai

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

Vln. II *p* *mp*

Vc. *mp*

70

G

Detailed description: This page of a musical score covers measures 66 to 70. It features a woodwind section (Oboe, Clarinet, Horn), a Maracas part, a vocal soloist, and a string section (Violin I, Violin II, Viola). The key signature has one flat (B-flat). The woodwinds and strings play sustained notes with various dynamics. The vocal soloist has a melodic line with lyrics 'yai dai dai dai dai dai'. A section marker 'G' is placed above measure 70. The score includes dynamic markings such as *mp*, *mf*, *p*, and *sub p*, along with phrasing slurs and accents.

70

Ob. *mf mp mp*

Cl. *mf mp*

Hn. *mf mf*

T. Solo *mp mf*  
 8 Ve - sha - me - ru ve - e - nei Yis - ra - a - el

Vln. I *p mp*

Vln. II *mf mp*

Vc. *mf mp*

Detailed description of the musical score: The score is for measures 70-73. The Oboe part starts with a half note G4 (mf) and a half note A4 (mp), followed by a whole note B4 (mp). The Clarinet part has a half note G4 (mf), a half rest, a half note A4 (mp), a half note B4, and a whole note C5. The Horn part has a half note G4 (mf), a half note A4, a half note B4, and a whole note C5, followed by a half rest and a half note G4 (mf). The Tenor Soloist part has a half note G4 (mp), a half note A4, a half note B4, and a whole note C5, followed by a half note G4, a half note A4, a half note B4, and a whole note C5. The Violin I part has a half note G4 (p), a half note A4, a half note B4, and a whole note C5, followed by a half rest and a half note G4 (mp). The Violin II part has a half note G4, a half note A4, a half note B4, and a whole note C5. The Viola part has a half note G4, a half note A4, a half note B4, and a whole note C5, followed by a half rest and a half note G4 (mp).

74

Ob. *(mf)* *mf*

Cl. *mf* *mp*

Hn.

Mar. *mf*

T. Solo  
8  
E - e - et ha-Sha - a - a - bat Yis - ra - el

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

Vln. II *mp*

Vc. *mp* *mf*



# 4. Outcome

Soaring ♩ = 92

Marimba

Tenor Solo

Soaring ♩ = 92

Violin I

Violin II

Violoncello

5

Vln. I

Vln. II

Vc.



10

Mar. **A**

*p* crescendo

Vln. I **A**

Vln. II *sempre molto legato*

Vc. *sempre molto legato*  
*simile*

14

Mar. **A**

(cresc.)

Vln. I **A**

Vln. II

Vc.

18

Mar.

(cresc.)

**B**

*mp*

Vln. I

*sempre molto legato*

*mp* *mf* *mp*

Vln. II

*mp* *mf* *mp*

Vc.

22

Mar.

Vln. I

Vln. II

Vc.

26 C

Mar. 

T. Solo *mp*  
8 To walk in na - ture\_ To walk\_ 

Vln. I C 

Vln. II 

Vc. 

30 

Mar. *mp* 

T. Solo *mp/mf*  
8 \_\_\_ and feel the vi-brant life a-round you 

Vln. I *mp* 

Vln. II *mp* 

Vc. *mp* 

32

Mar.

T. Solo

Vln. I

Vln. II

Vc.

*p*

a - round you a - round a -

35

Mar.

T. Solo

Vln. I

Vln. II

Vc.

*f*

round you vi-brant life a-round you

**D**

38

Mar.

Vln. I

Vln. II

Vc.

42

Mar.

Vln. I

Vln. II

Vc.

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

*p* *pp*

*pp*

**E**

45

Mar.

Maracas part for measures 45-47. Measure 45 contains rhythmic patterns in both treble and bass staves. Measures 46 and 47 are mostly rests.

T. Solo

Tenor Solo part for measures 45-47. Measure 45 starts with a piano (*mp*) dynamic. The lyrics "To smell the flow-ers" are written below the notes. Measure 46 has a rest. Measure 47 has a rest.

**E**

Vln. I

Violin I part for measures 45-47. Measure 45 has a piano (*pp*) dynamic. Measures 46 and 47 feature melodic lines with accents.

Vln. II

Violin II part for measures 45-47. Measure 45 has a piano (*pp*) dynamic. Measures 46 and 47 feature melodic lines with accents.

Vc.

Violoncello part for measures 45-47. Measure 45 has a piano (*pp*) dynamic. Measures 46 and 47 feature melodic lines with accents.

48

T. Solo

Tenor Solo part for measures 48-50. Measure 48 starts with a piano (*mp*) dynamic. The lyrics "To walk in na ture To hear the birds and the in-sects" are written below the notes. Measure 49 has a rest. Measure 50 features a melodic line with a forte (*f*) dynamic.

Vln. I

Violin I part for measures 48-50. Measure 48 has a piano (*pp*) dynamic. Measures 49 and 50 feature melodic lines with accents and a forte (*f*) dynamic.

Vln. II

Violin II part for measures 48-50. Measure 48 has a piano (*pp*) dynamic. Measures 49 and 50 feature melodic lines with accents and a forte (*f*) dynamic.

Vc.

Violoncello part for measures 48-50. Measure 48 has a piano (*pp*) dynamic. Measures 49 and 50 feature melodic lines with accents and a forte (*f*) dynamic.

51

Mar. *f* *rit.* *mp*

Vln. I *rit.*

Vln. II *3*

**F**

55

Mar.

T. Solo *mp* *3*

To smell the fun - gi de - com - pos - ing the dead leaves

**F**

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

Vln. II *mp*

58

T. Solo *mp* *freely*

To watch your child be - ing born

Vln. I *pp* *p*

## Enter : Life

### 1. Reise

Da steh' ich nun, ich armer Tor,  
Und bin so klug als wie zuvor.

*And here I stand now, poor fool,  
No wiser than I was before.*

We read and discussed books and life together.

Was glänzt, ist für den Augenblick  
geboren,  
Das Echte bleibt der Nachwelt  
unverloren.

*What gleams is but for the moment born,  
What's true remains un-lost for  
posterity.*

We witnessed from her room beautiful sunsets, the colored leaves in autumn, the first sounds of the European blackbird in spring. She told me about the coral reefs in Eilat, what it's like to float in the Dead Sea, the intense, passionate life in Tel Aviv and Jerusalem. I began to plan a trip to Israel.

### 2. ידן

Yalla

*Hurry up*

Baruch atah Adonai  
Shabbat Shalom.

*Blessed are you, our God  
Shabbat Shalom.*

### 3. Journey

*Words taken from the prayer "Veshamru" — a prayer for the Sabbath:*

**Veshamru venei Ysrael et ha-Shabbat, la'asot et ha-Shabbat l'dorotam berit olam.** Beini uvein benei Yisrael ot hi leolam Ki sheishet yamim asah Adonai et hashamayim v'et ha'aretz, uvayom hashevi'I shavat vayinafash.

***And the children of Israel shall keep the Sabbath to observe the Sabbath as an everlasting covenant throughout their generations.*** *Between Me and the children of Israel it shall be a sign forever. For in six days God made the heavens and the earth, but in the seventh day, God ceased working and rested.*

### 4. Outcome

To walk in nature and feel the vibrant life around you. To smell the flowers, to hear the birds and the insects, to smell the fungi decomposing the dead leaves. To watch your child being born.

*German text by Johann Wolfgang von Goethe. English text anonymous.*



**Enter : Life** began as an exploration of various Jewish melodies from Italy and the United States, and developed into a song cycle for a small chamber ensemble and voice based on a personally significant narrative. This narrative became the inspiration for the piece, but not the goal. Because it remains private, the listener's own narrative becomes just as important.

My original goal was to incorporate these Jewish melodies and a number of languages into the four-movement work.

The musical material of movement 1 consists of a limited number of notes, remaining fairly static in order to function as an introduction to the rest of the piece. The last phrase of the text serves as a transition to the second movement.

In movement 2, the musicians are presented with melodic fragments, invoking chaos. In a certain sense, the musicians compose this movement as they play it. They are given the freedom to repeat the fragments at any dynamic as many or as few times as they choose. One should imagine walking around a marketplace, hearing the sounds swell and diminish at random.

Immediately following movement 2, movement 3 consists of snippets of an Ashkenazi Jewish prayer, woven together with pieces of the same prayer set to an Italian melody. The movement slowly grows in intensity, increasing in rhythm and dynamics, while retaining the long melodic lines.

Finally, the piece culminates in the fourth movement, set in an uneven meter to suppress a sense of regularity. The music and the words together create a texture of nature without using obvious quotations.

**Special thanks** to Robert Pound, without whom this piece would never have come to fruition. I will always cherish my composition lessons. Your support, willingness to go above and beyond, and incredible teaching ability have meant the world to me. Thank you to the entire Music Department for encouraging me and showing interest in my music from day one. Thank you to Stacy Rohrer for being so organized and patient, and for making sure everything came together without ever losing your optimism. My musicians, thank you for agreeing to perform my composition, showing up to rehearsals, staying dedicated, and making me laugh. Thank you to Aubrey for coming back. My friends, both near and far, thank you for caring enough to ask me about my progress, for distracting me, and for putting up with me last semester when my piece was always part of conversations. Finally, thank you to Ruth, Pieter, Benjamin, and Marielouise for your unconditional love. Thank you specifically to my Oma for coming all the way to Carlisle and believing in me, and to my parents — without you I would never even have considered writing this piece.

#### **CONTACT INFORMATION**

Ilana Rainero-de Haan  
ilana.rainerodehaan@gmail.com