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Enter: Life

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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* *mp* *pp*



27 **B**

Hn.

T.

Vln. I

Vln. II

Vc.

mp

Da steh_ ich nun, ich ar-mer

B

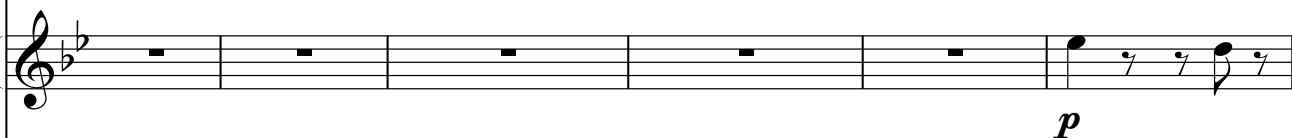
35

Hn.



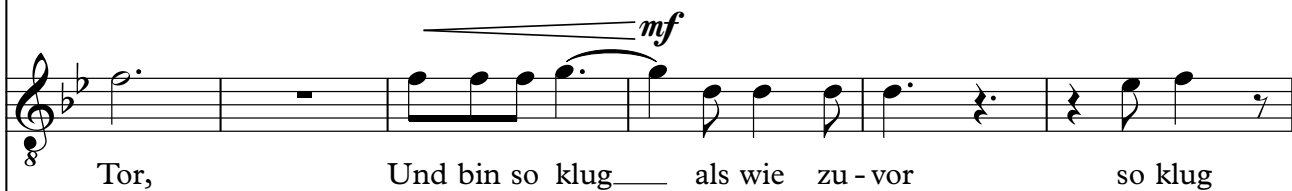
Musical notation for the Horn (Hn.) part, showing a treble clef, a key signature of two flats, and a series of notes and rests.

Mar.



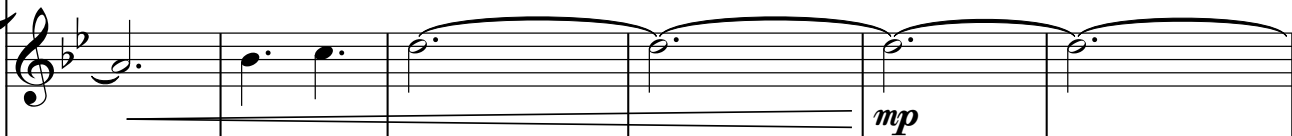
Musical notation for the Maracas (Mar.) part, showing a treble clef, a key signature of two flats, and a series of rests followed by a rhythmic pattern. A dynamic marking of *p* is present.

T.



Musical notation for the Tenor (T.) part, showing a treble clef, a key signature of two flats, and a series of notes and rests. A dynamic marking of *mf* is present. The lyrics are: Tor, Und bin so klug als wie zu - vor so klug

Vln. I



Musical notation for the Violin I (Vln. I) part, showing a treble clef, a key signature of two flats, and a series of notes and rests. A dynamic marking of *mp* is present.

Vln. II



Musical notation for the Violin II (Vln. II) part, showing a treble clef, a key signature of two flats, and a series of notes and rests.

Vc.



Musical notation for the Violoncello (Vc.) part, showing a bass clef, a key signature of two flats, and a series of notes and rests.

41

Hn.

p

Mar.

T.

so klug so klug so klug so klug als wie zu - vor

Vln. I

mf *p*

Vln. II

Vc.

C

46

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*



D

53

Ob. *mp*

D

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

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

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

E

62
Ob.

Mar.

T. *mp*
8
Was glänzt, — ist für den Au-gen-blick

E

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

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

Vc. *p* *pp* *p*

68

Hn. *p*

The Horn part (Hn.) is written in treble clef with a key signature of two flats. It begins with a rest, followed by a series of notes: a dotted quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. A dynamic marking of *p* is placed below the first note.

Mar.

The Maracas part (Mar.) consists of two staves, treble and bass clef. The treble staff starts with a quarter note, followed by eighth notes, and then rests. The bass staff starts with a quarter note, followed by eighth notes, and then rests. The rest of the staff contains whole rests.

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

The Tenor part (T.) is written in treble clef with a key signature of two flats and a common time signature. It begins with a rest, followed by a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics "ge-bo - ren — Das Ech-te bleibt der Nach-welt un-ver - lo-ren" are written below the notes.

Vln. I *p* — *mp* — *p*

The Violin I part (Vln. I) is written in treble clef with a key signature of two flats. It features a melodic line with a long slur across five measures. The dynamics are marked as *p*, *mp*, and *p* from left to right.

Vln. II *pp* — *p* — *pp*

The Violin II part (Vln. II) is written in treble clef with a key signature of two flats. It features a melodic line with a long slur across five measures. The dynamics are marked as *pp*, *p*, and *pp* from left to right.

Vc. *pp* — *p* — *pp*

The Violoncello part (Vc.) is written in bass clef with a key signature of two flats. It features a melodic line with a long slur across five measures. The dynamics are marked as *pp*, *p*, and *pp* from left to right.

F

73

Ob. Musical notation for Oboe (Ob.) in measures 73-76. The part begins with a whole rest in measure 73. In measure 74, it plays a half note G4, followed by quarter notes A4, Bb4, and C5. In measure 75, it plays quarter notes D5, C5, Bb4, and A4. In measure 76, it plays a half note G4. Dynamics are marked *p* for measures 74-75 and *mp* for measure 76.

Hn. Musical notation for Horn (Hn.) in measures 73-76. The part plays a half note G4 in measure 73, followed by quarter notes A4, Bb4, and C5 in measure 74. In measure 75, it plays quarter notes D5, C5, Bb4, and A4. In measure 76, it plays a half note G4. Dynamics are marked *mp* for measures 74-76.

F

Vln. I Musical notation for Violin I (Vln. I) in measures 73-76. The part plays a half note G4 in measure 73, followed by quarter notes A4, Bb4, and C5 in measure 74. In measure 75, it plays quarter notes D5, C5, Bb4, and A4. In measure 76, it plays a half note G4. Dynamics are marked *mp* for measures 74-75, *p* for measure 76, and *mp* for measure 77.

Vln. II Musical notation for Violin II (Vln. II) in measures 73-76. The part plays a half note G4 in measure 73, followed by quarter notes A4, Bb4, and C5 in measure 74. In measure 75, it plays quarter notes D5, C5, Bb4, and A4. In measure 76, it plays a half note G4. Dynamics are marked *p* for measures 74-75 and *pp* for measure 76.

Vc. Musical notation for Violoncello (Vc.) in measures 73-76. The part plays a half note G3 in measure 73, followed by quarter notes A3, Bb3, and C4 in measure 74. In measure 75, it plays quarter notes D4, C4, Bb3, and A3. In measure 76, it plays a half note G3. Dynamics are marked *p* for measures 74-75 and *pp* for measure 76.

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*

black-bird in Spring.

H

Vln. II *p* *mp*



I

99

Ob. *p* *mp* *mf*

Cl. *mp* *mf*

crescendo poco a poco -----

T. *mf*

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

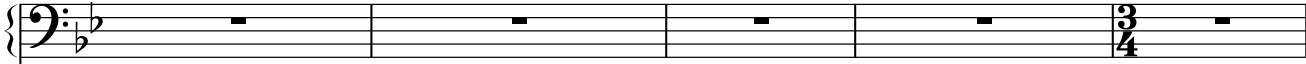
I

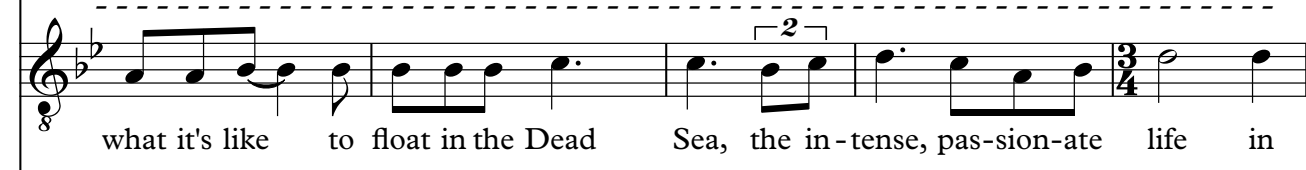
Vln. I *p* *mp* *mf*

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

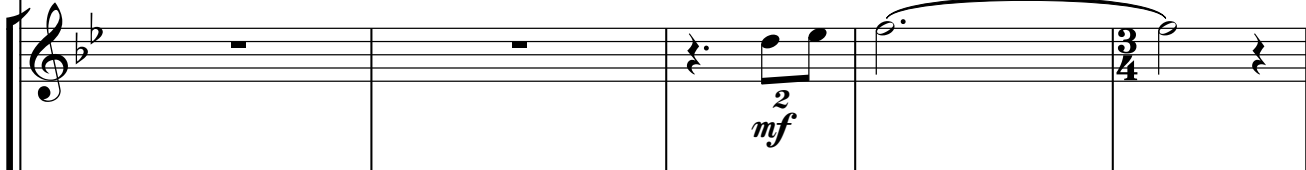
Vc. *mp*

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

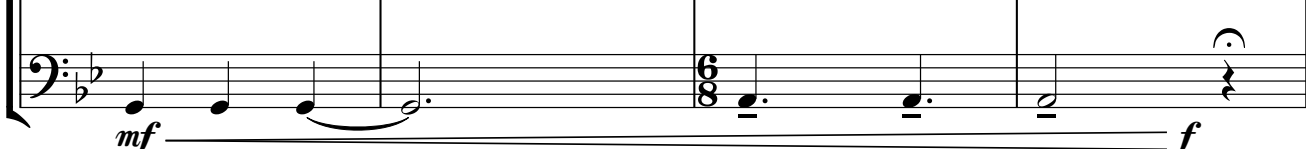
T. 

8 Tel A - viv and Je - ru - sa - lem.

mf f

Vln. I 

mf f

Vc. 

mf f

114

Ob.

Cl.

T.

p

p

p

mp

mp

mp

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

attacca

Detailed description of the musical score: The score is for measures 114, 115, and 116. The key signature has two flats (B-flat major). The time signature is 3/4. The Oboe (Ob.) and Clarinet (Cl.) parts are in the upper staves. The Oboe part starts with a half note G4 in measure 114, followed by a half note G4 in measure 115, and a half note G4 in measure 116. The Clarinet part starts with a half note G4 in measure 114, followed by a half note G4 in measure 115, and a half note G4 in measure 116. The Tenor (T.) part is in the lower staff. It starts with a half note G3 in measure 114, followed by quarter notes A3, B3, and C4 in measures 114, 115, and 116 respectively. The lyrics are: 'I be - gan to plan a trip to Is - ra - el.' The dynamics are p for the first part and mp for the second part. The piece ends with '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

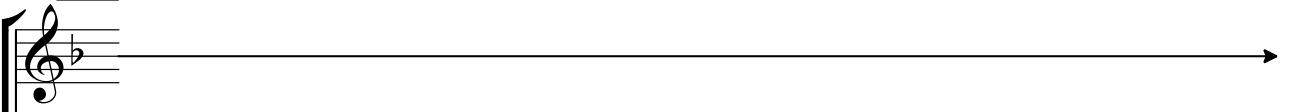
Vln. I

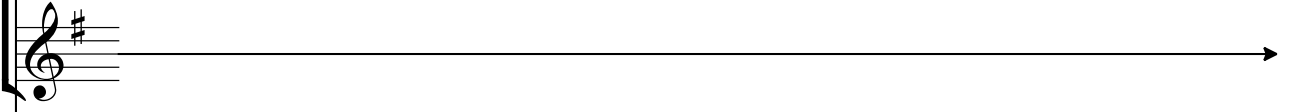
p crescendo or decrescendo ad libitum

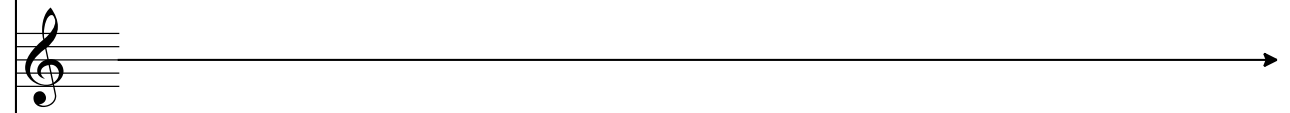
Vln. II


Vc.

D

Ob. 

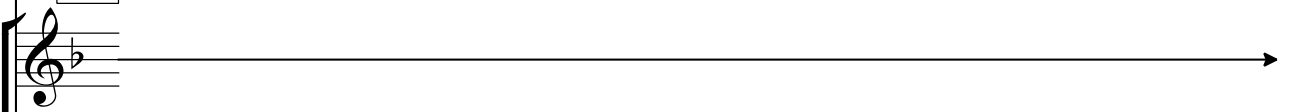
Cl. 

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

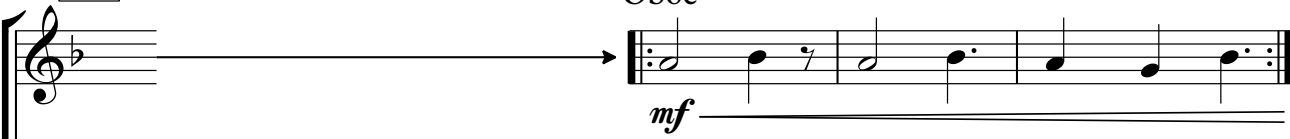
Vln. I

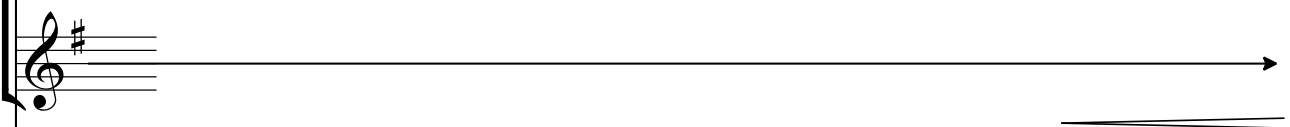
mp crescendo or decrescendo ad libitum

Vln. II


Vc.

G

Ob. 

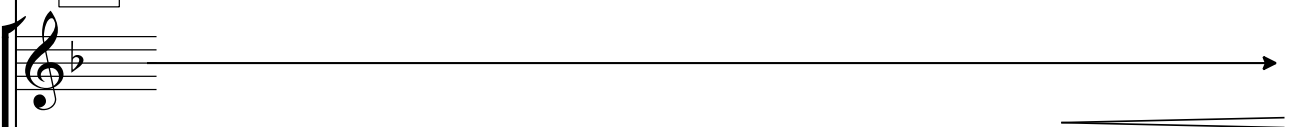
Cl. 

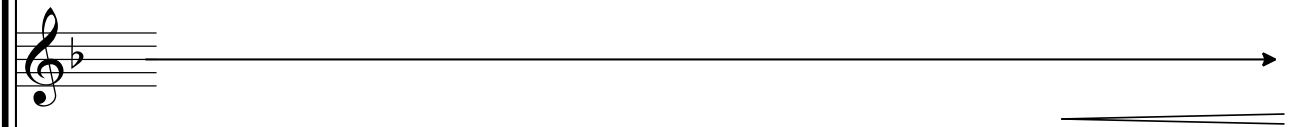
Hn. 

Congas 

T. 

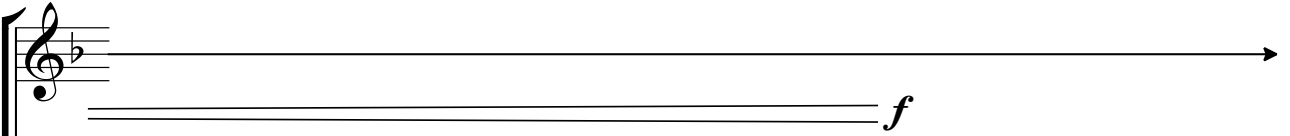
G

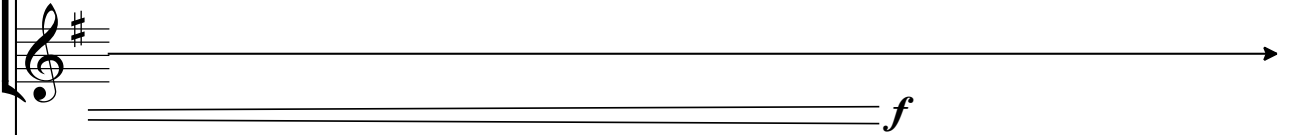
Vln. I 

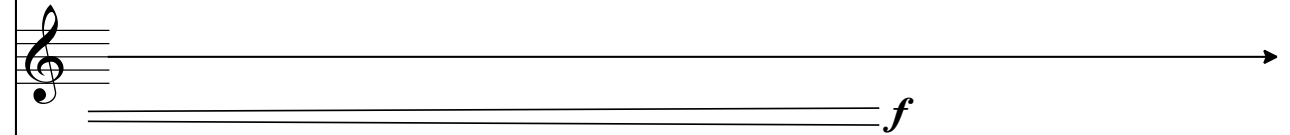
Vln. II 

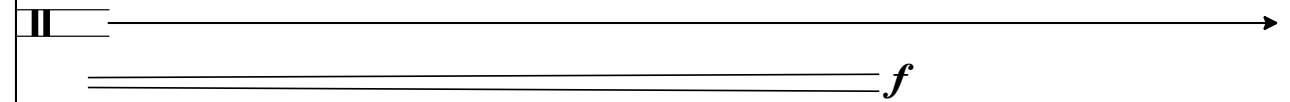
Vc. 

H

Ob. 

Cl. 

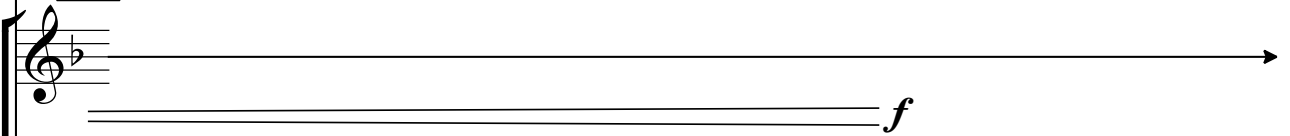
Hn. 

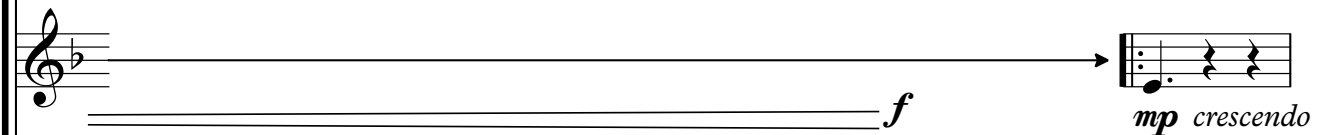
Congas 

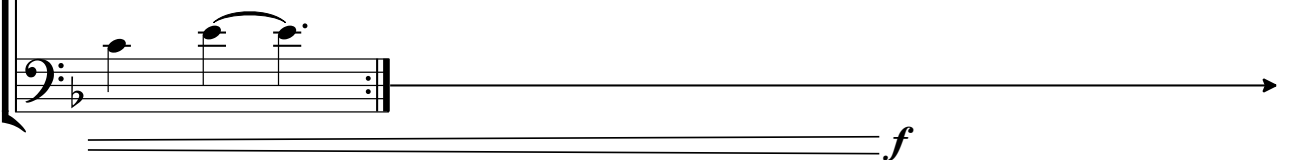
T. *decrescendo ad libitum*

 Yal-la, yal la__ yal-la yal-la yal-la yal-la

H

Vln. I 

Vln. II 
mp crescendo

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.

decrescendo ad libitum

Hn.

Congas

T.

J

Vln. I

Vln. II

mp crescendo or decrescendo ad libitum

Vc.

K

Ob.

Cl.

Hn.

p crescendo or decrescendo ad libitum

Congas

T.

K

Vln. I

Vln. II

Vc.

p crescendo or decrescendo ad libitum

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 melodic lines with slurs and dynamic markings. The Horn in F part has a melodic line starting in the second measure. The Marimba part has a rhythmic accompaniment of eighth notes. The Violin I, Violin II, and Violoncello parts have melodic lines with slurs and dynamic markings.

Mosso ♩ = 80

A

7

Ob.

Cl.

Hn.

Mar.

Vln. I

Vln. II

Vc.

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

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

p *pp* *p* *pp* *p* *pp* *(p)*

14

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

The musical score consists of six staves. The Oboe (Ob.) staff starts at measure 36 with a *pp* dynamic, followed by a crescendo to *p*, then *mp* accents, and ends with a *p* dynamic. The Clarinet (Cl.) staff begins with a *p* dynamic, followed by *mp* accents, and ends with a *p* dynamic. The Tenor Soloist (T. Solo) staff has lyrics: "dai dai dai yai dai" (measures 36-37) and "Yai dai" (measures 39-40). The Violin I (Vln. I) staff starts with a *p* dynamic, followed by *mp* accents, and ends with a *p* dynamic. The Violin II (Vln. II) staff starts with a *mp* dynamic, followed by *mp* and *p* dynamics, and ends with a *p* dynamic. The Viola (Vc.) staff starts with a *p* dynamic, followed by *mp* and *p* dynamics, and ends with a *mp* dynamic.

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

p *mp* *p* *mp*

dai dai dai yai dai Yai dai

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

mp *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*³ > *p* < *p*³

Cl. *p* ————— *mp* *mp*³ > *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*³ > *mp*³ > *mp* > *mp* > *mp* > *mp* > *mp* > *mp* >

53

Ob.

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

Detailed description: The Oboe staff begins with a half rest, followed by a quarter note. The first measure contains a half note with a dynamic marking of *p*. The second measure contains a quarter note with a dynamic marking of *mp*. The third measure contains a quarter note with a dynamic marking of *p*. The fourth measure contains a quarter note with a dynamic marking of *mp*. The fifth measure contains a quarter note with a dynamic marking of *p*. The sixth measure contains a quarter note with a dynamic marking of *mp*. The staff concludes with a half note.

Cl.

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

Detailed description: The Clarinet staff begins with a quarter note, followed by a quarter note, and then a half note. The first measure contains a quarter note with a dynamic marking of *p*. The second measure contains a quarter note with a dynamic marking of *mp*. The third measure contains a quarter note with a dynamic marking of *p*. The fourth measure contains a quarter note with a dynamic marking of *mp*. The fifth measure contains a quarter note with a dynamic marking of *p*. The sixth measure contains a quarter note with a dynamic marking of *mp*. The staff concludes with a half note.

Hn.

p

Detailed description: The Horn staff begins with a half rest, followed by a quarter note. The first measure contains a half rest. The second measure contains a quarter note with a dynamic marking of *p*. The staff concludes with a half note.

T. Solo

ha - Sha - bat Yis - ra - el

Detailed description: The Tenor Solo staff begins with a half rest, followed by a quarter note, and then a half note. The first measure contains a half rest. The second measure contains a quarter note. The third measure contains a half note. The fourth measure contains a quarter note. The fifth measure contains a half note. The sixth measure contains a quarter note. The staff concludes with a half note.

Vln. I

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

Detailed description: The Violin I staff begins with a half note, followed by a quarter note, and then a half note. The first measure contains a half note with a dynamic marking of *p*. The second measure contains a quarter note with a dynamic marking of *mp*. The third measure contains a quarter note with a dynamic marking of *p*. The fourth measure contains a quarter note with a dynamic marking of *mp*. The fifth measure contains a quarter note with a dynamic marking of *p*. The sixth measure contains a quarter note with a dynamic marking of *mp*. The staff concludes with a half note.

Vln. II

mp *p* *mp*

Detailed description: The Violin II staff begins with a half note, followed by a quarter note, and then a half note. The first measure contains a half note with a dynamic marking of *mp*. The second measure contains a quarter note with a dynamic marking of *p*. The third measure contains a quarter note with a dynamic marking of *mp*. The staff concludes with a half note.

Vc.

p *mp*

Detailed description: The Violoncello staff begins with a half note, followed by a quarter note, and then a half note. The first measure contains a half note with a dynamic marking of *p*. The second measure contains a quarter note with a dynamic marking of *mp*. The staff concludes with a half note.

56

Ob. *p* *mp* *mp*

Cl. *mp*

Hn. *mp* *mp*

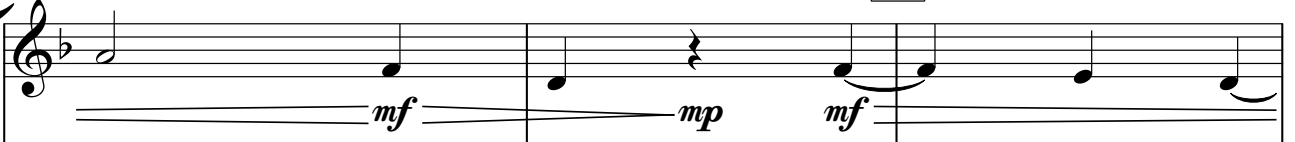
T. Solo *mp*
8
Ve - sham - ru Yis - - -

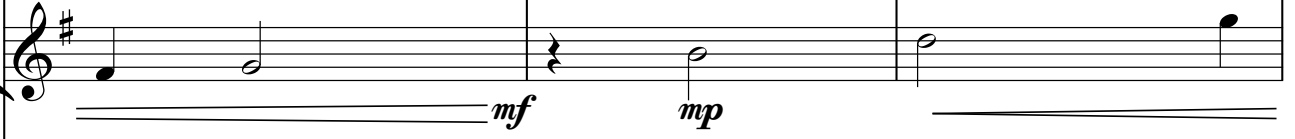
Vln. I *mp* *p* *mf* *mp* *mf*


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

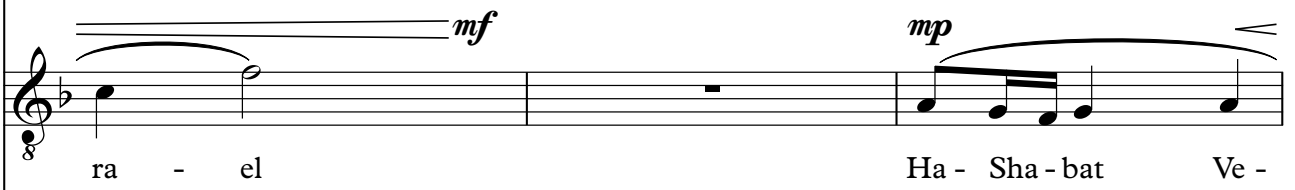
F

59


Ob. 


Cl. 

Hn. 

T. Solo 

F

Vln. I 

Vc. 

62

Ob.

Cl.

Hn.

T. Solo

Vln. I

Vc.

mp *mf* *f* *mf*

f *sub p*

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

mf *mf* *mp* *mf* *mp*

f

G

66

Ob. *mp*

Cl. *mp*

Hn. *mp*

Mar. *mf*

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

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

Vln. II *p* *mp*

Vc. *mp*

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*

Detailed description: This page of a musical score covers measures 74 through 77. The instrumentation includes Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Maracas (Mar.), Trombone Soloist (T. Solo), Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Oboe part begins with a dynamic of *(mf)* and moves to *mf*. The Clarinet part starts with *mf* and ends with *mp*. The Horn part has a long melodic line across measures 74 and 75. The Maracas part is mostly silent, with a *mf* dynamic in measure 77. The Trombone Soloist part has lyrics: "E - e - et ha-Sha - a - a - bat Yis - ra - el". The Violin I part features a complex rhythmic pattern with dynamics *mp*, *mf*, *mp*, and *mp*. The Violin II part has a simple melodic line with a *mp* dynamic. The Cello part has a simple melodic line with dynamics *mp* and *mf*.

79

Ob. *f* *ff*

Cl. *mf* *f* *ff*

Hn. *mf* *ff*

Mar. *mf* *f*

T. Solo *mf* *ff*
8
Yai dai dai Yis ra - el

Vln. I *ff*

Vln. II *mf* *ff*

Vc. *mf* *ff*

4. Outcome

Soaring ♩ = 92

Marimba

Tenor Solo

Soaring ♩ = 92

Violin I

p *mp* *p* *mp*

Violin II

p *mp*

Violoncello

5

Vln. I

p *mp* *p* *simile*

Vln. II

p *mp* *p* *simile*

Vc.

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

10

Mar. **A**

p crescendo - - - - -

Vln. I **A**

sempre molto legato

Vln. II *sempre molto legato*

Vc. *simile*

14

Mar. (cresc.)

Vln. I

Vln. II

Vc.

18

Mar.

(cresc.)

mp

B

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*
 To walk in na - ture_ To walk_

Vln. I **C**

Vln. II

Vc.

10/4 10/4 10/4 10/4

30

Mar. *mp*

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

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

10/4 5/4 10/4 5/4 10/4 5/4 10/4 5/4

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 has a treble clef with a half note G4 and a bass clef with a half note G2. Measures 46 and 47 have rests in both staves.

T. Solo

mp

To smell the flow-ers

E

Vln. I

pp

Vln. II

pp

Vc.

pp

48

T. Solo

To walk in na ture To hear the birds and the in-sects

Vln. I

f

Vln. II

f

Vc.

f

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.

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