SCALERICA D'ORO

suite for violoncello,
dumbek, finger cymbals and castanets

JOELLE WALLACH

SCALERICA D'ORO is derived from several Sephardic sacred and secular melodies, evoking the ethos of the traditional melodies uttered through the cello's inimitably eloquent voice.

PERFORMANCE NOTES

CELLO:

I a. The drone is to be sustained (or to appear to be sustained) as indicated while the melody is to be inflected per the indicated articulations and bowings.

b. m.16 is marked "nearly *sul tasto*" because a true *sul tasto* may not be feasible because the melody must be played so high on the fingerboard on the G string in order to permit the drone on the C string.

II The "uvular" trills should suggest that gesture with which middle-eastern women express enthusiasm in crowds.

III a.When bowing/slurring is omitted, it can be assumed to be similar to prior occurrences of phrase.

IV a. The trill-like symbol first appearing in the cello in measure one, indicates not a trill byt a very slow, wide vibrato that begins to be noticeable in the midst of the note.

b/. *poco **f** * is always softer than **mf***

V a..The gesture first appearing in measure 1 is a "yelp" in which the note ENDS with a sudden, upward slide toward the harmonic or normal very high pitch indicated.

b. harmonics at measure 5 may be either natural or artificial but sound at the indicated pitches. The phrase may be performed quite slowly if necessary.

c. In the VIVO sections, the audience may be encouraged to sing along.

d. The repeat from measures 28-70 may be taken as indicated, skipped if preferred,m or repeated multiple times if an enthusiastic audience is singing along.

e.The doublestop glissandi at measures 76-80 may gliss to one or both of the indicated pitches.

PERCUSSION:

1. In Movements II, III, IV and V, the long dark arrow indicates continuous improvisation on the pattern previously notated and/or on the patterns from the rhythmic glossary on the final page of this score.

2. The opening sound of III is made by pulling the right hand out from INSIDE the Dumbek once it the head is struck.

Scalerica d'Oro

Commissioned by the Shearith Israel League

based on traditional Sephardic sources:
A'har Noghenim

I

Joelle Wallach

Meditative and freely with a little whine

♩ = **c. 54**

con sord.

Violoncello

PERCUSSION TACIT

see Performance Note Ia

p *lontano cantabile e con molto rubato*

4

7

poco ***f***

10

mf *dolce*

13

see Performance Note I b

16

nearly *sul tasto*
(still *con sord.*)

ppp *molto lontano*

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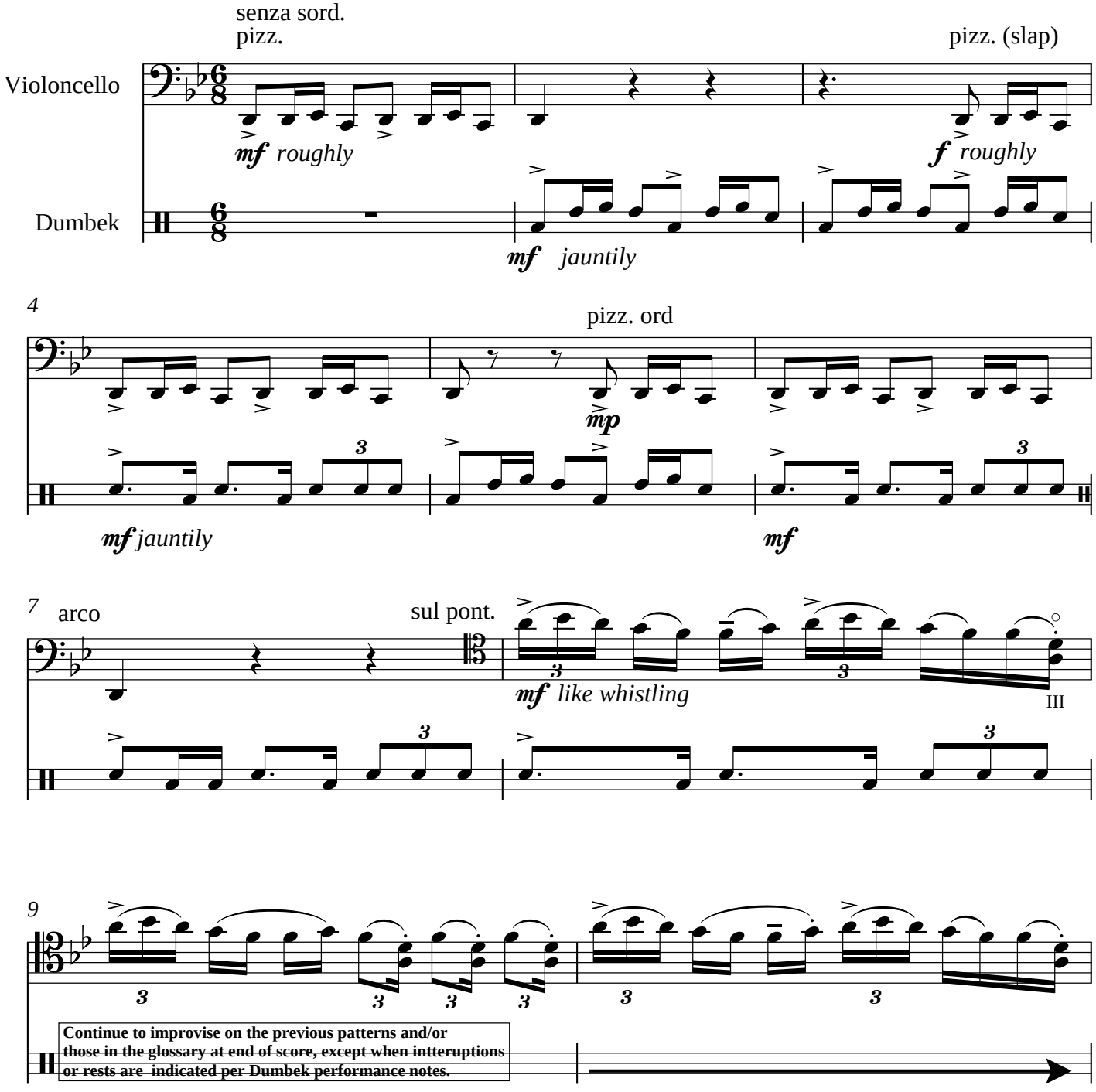
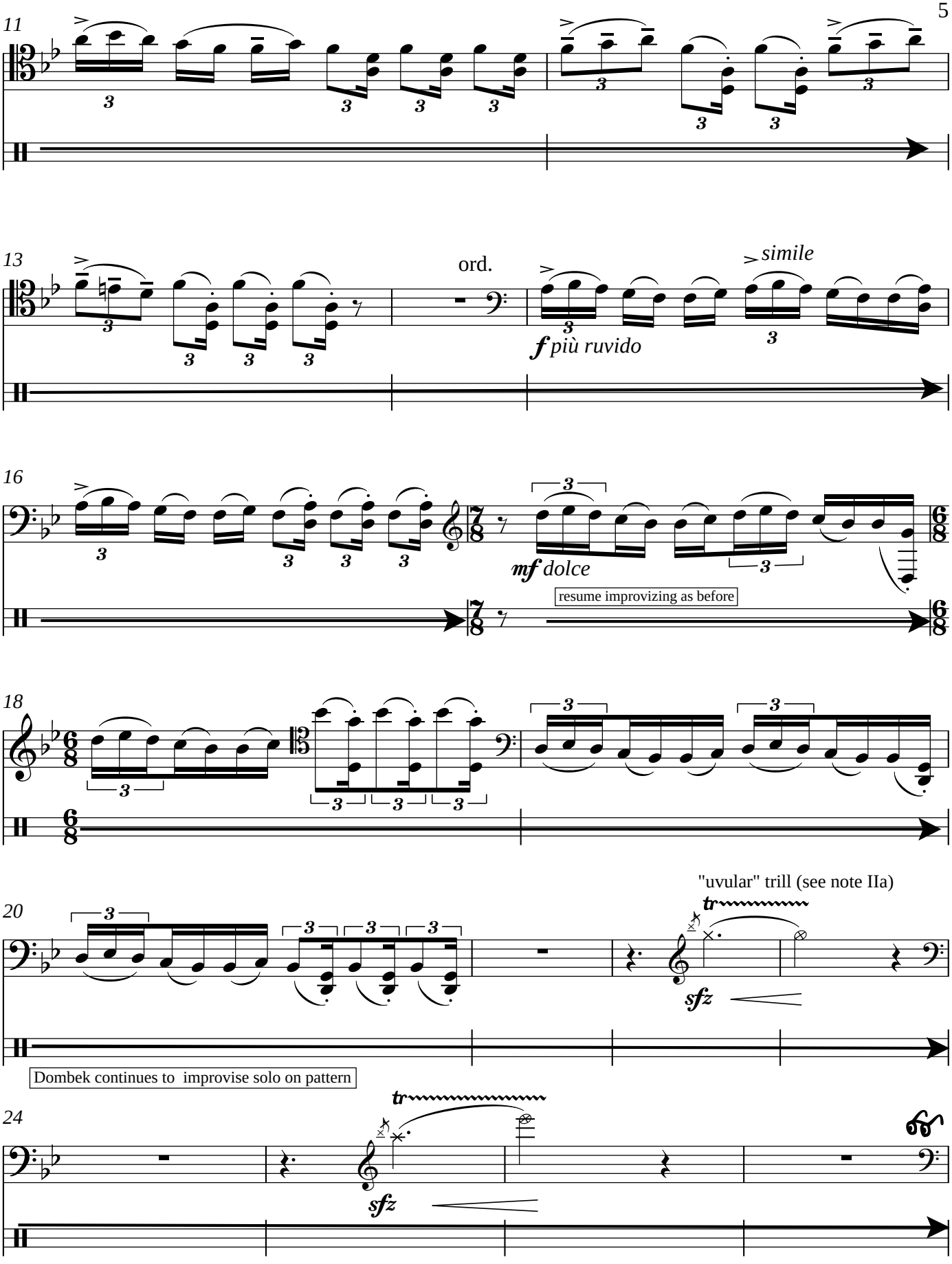
II

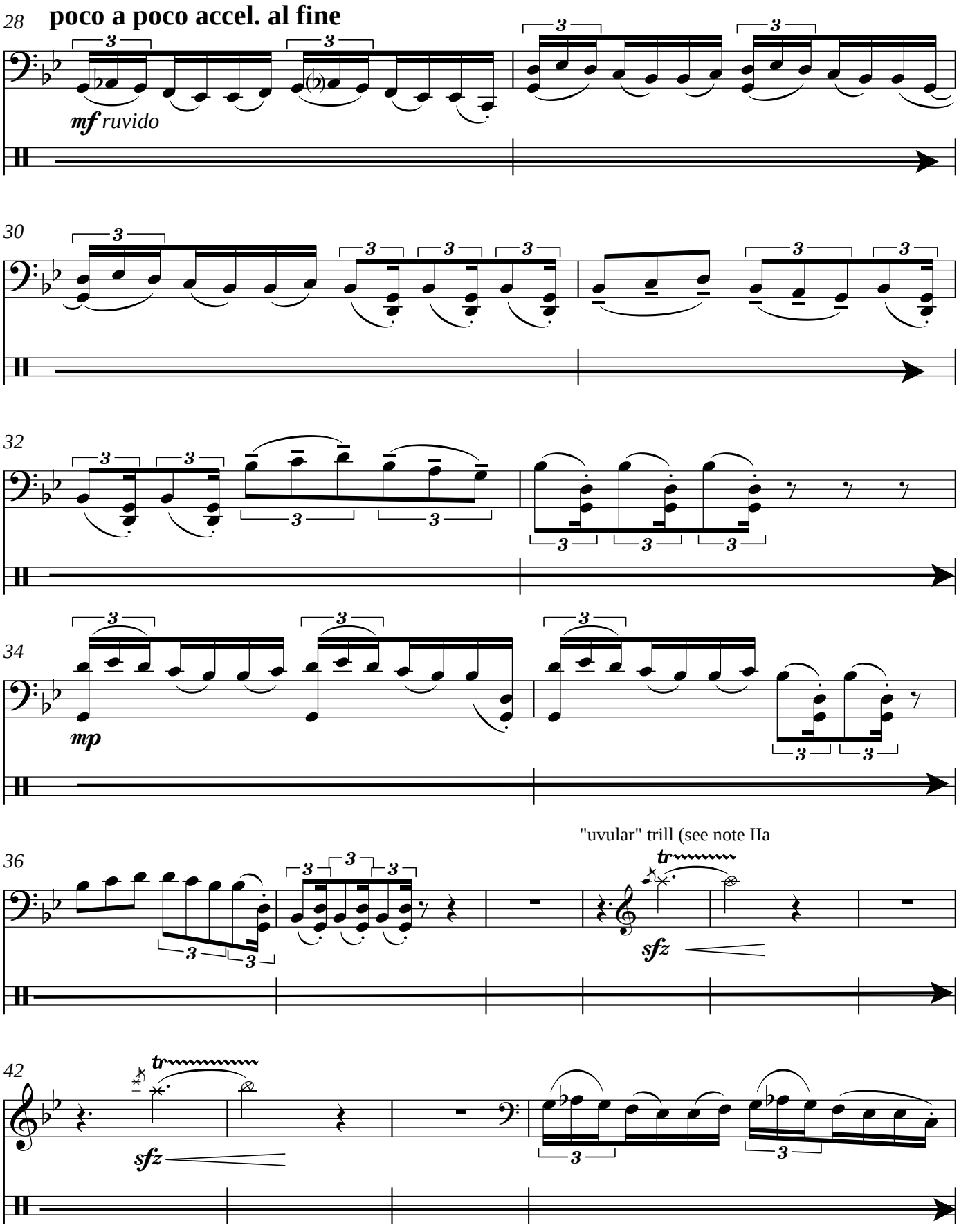
This movement is about momentum.
Feel free to begin fast and get even faster.

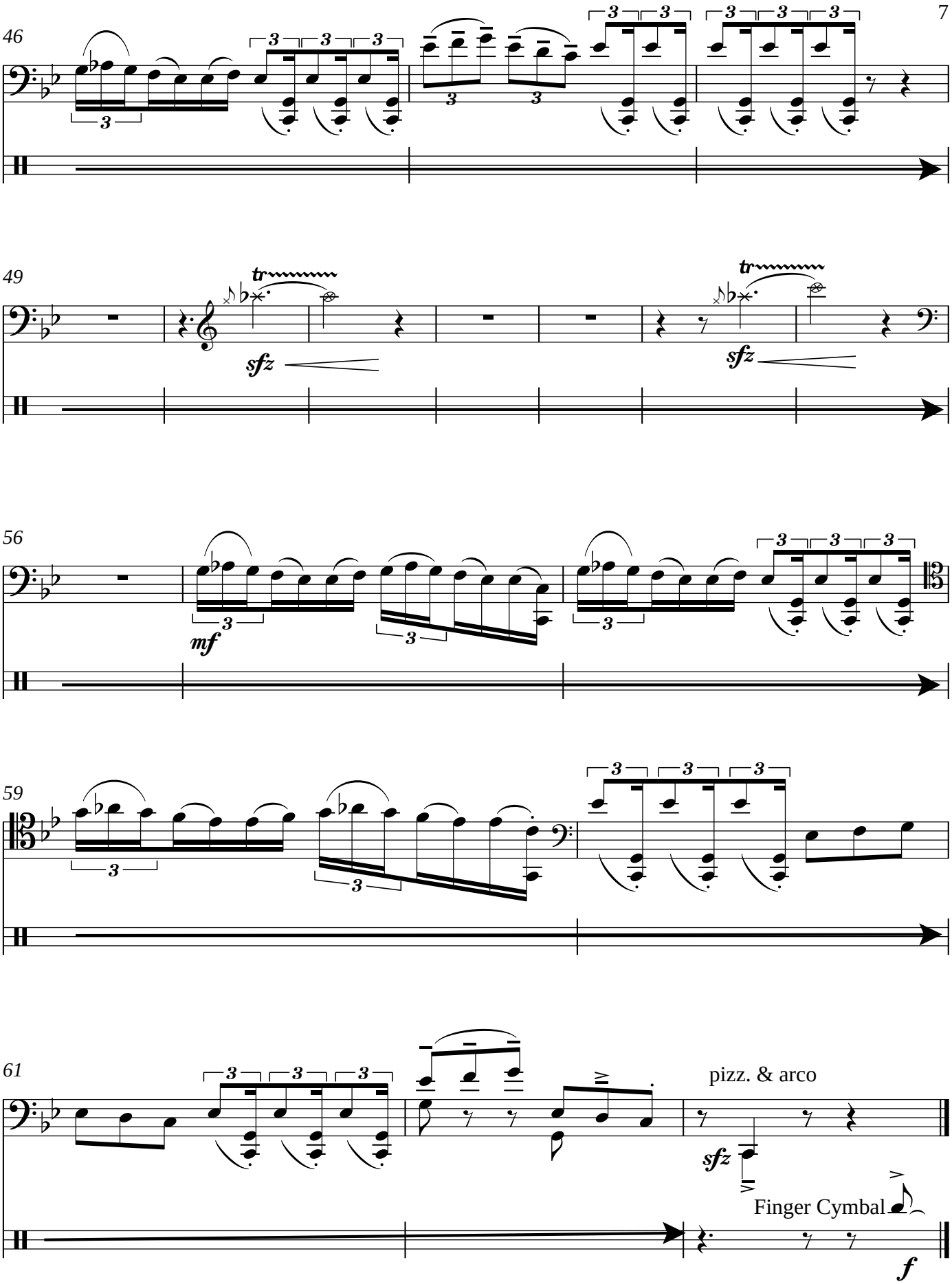
based on traditional
Sephardic sources:
Sa Dawi

Presto giocoso ♪ = 166



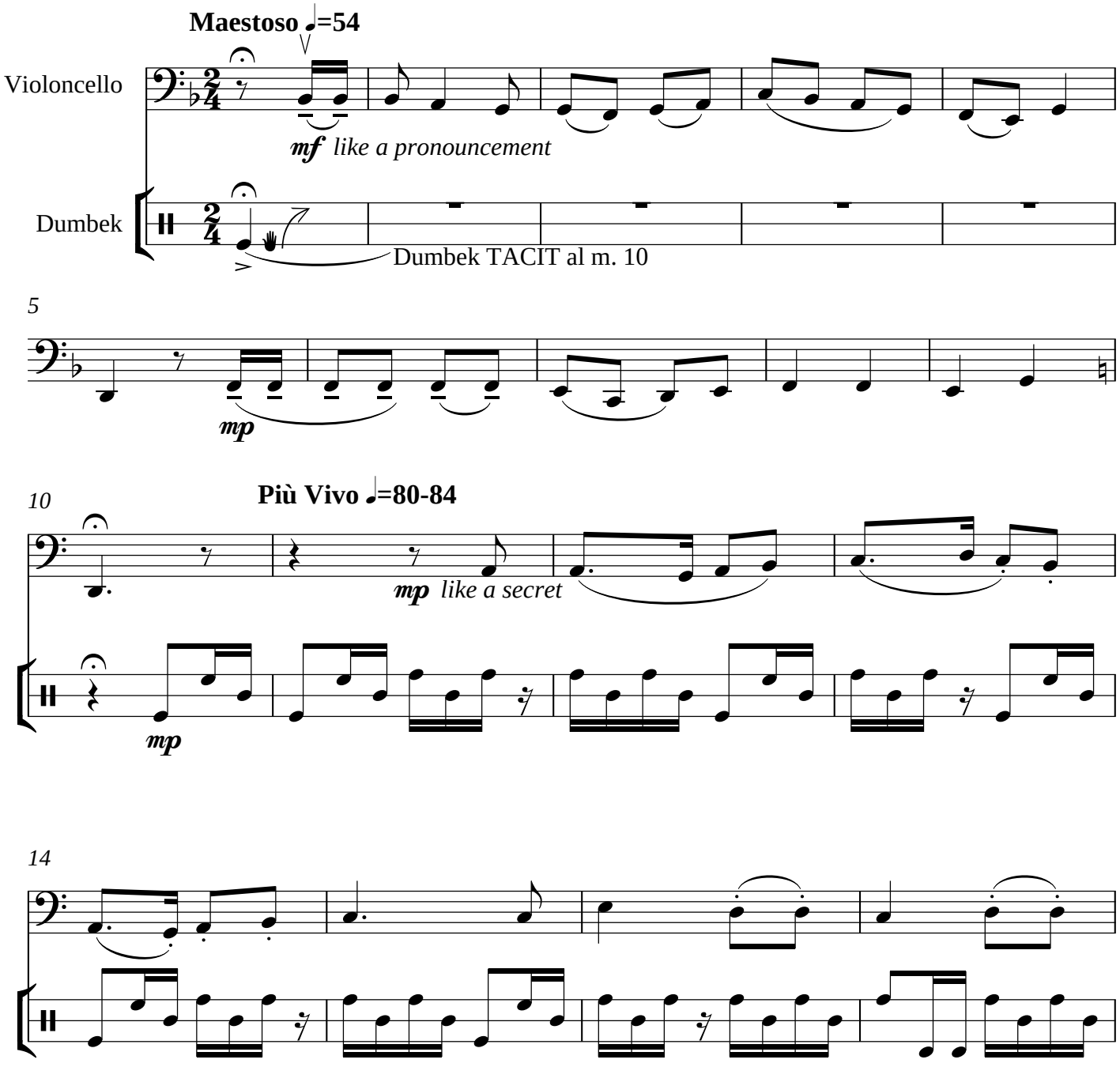

11
13
ord.
simile
f più ruvido
16
mf dolce
resume improvizing as before
18
20
"uvular" trill (see note IIa)
tr
sfz
Dombek continues to improvise solo on pattern
24
tr
sfz

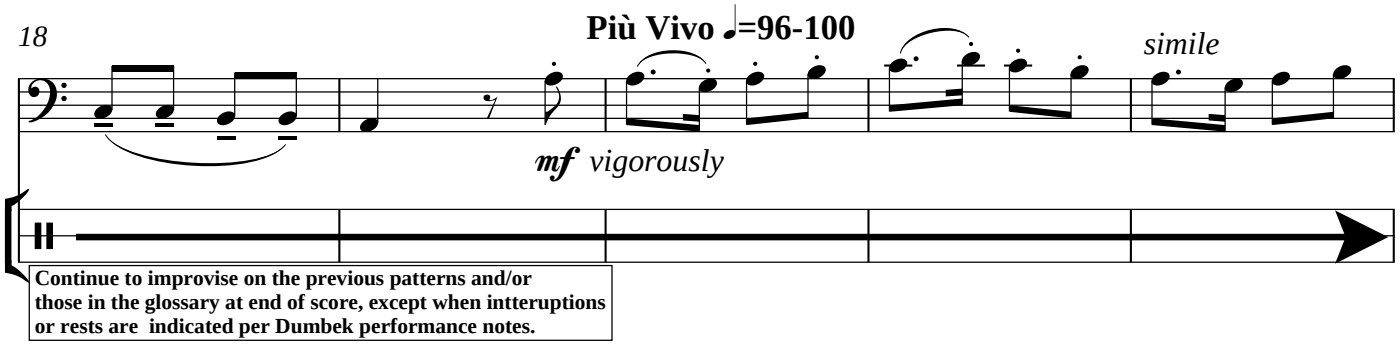

28
poco a poco accel. al fine
mf ruvido
30
32
34
mp
36
"uvular" trill (see note IIa
tr
sfz
42
tr
sfz

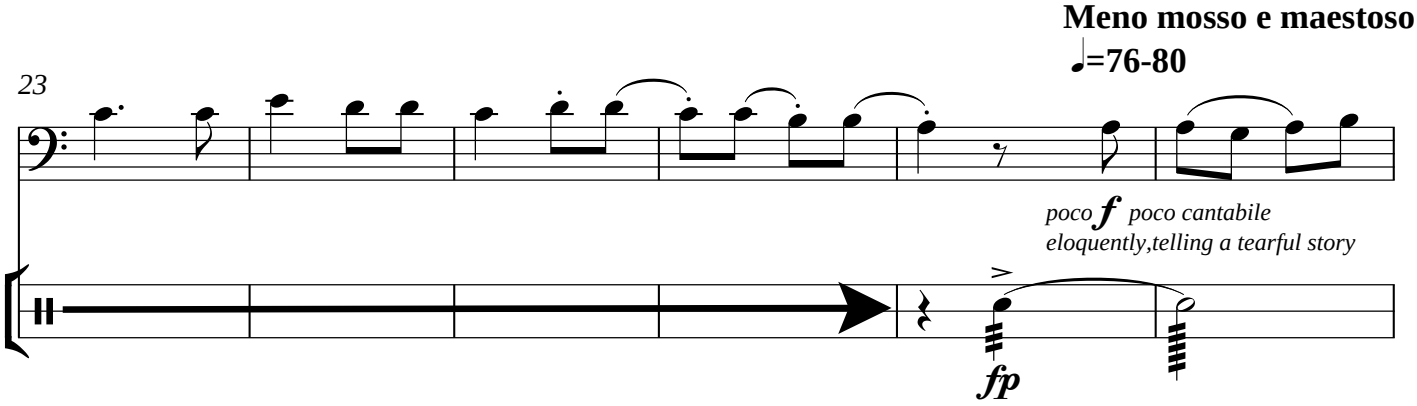

46
49
tr
sfz
56
mf
59
61
pizz. & arco
Finger Cymbal
f

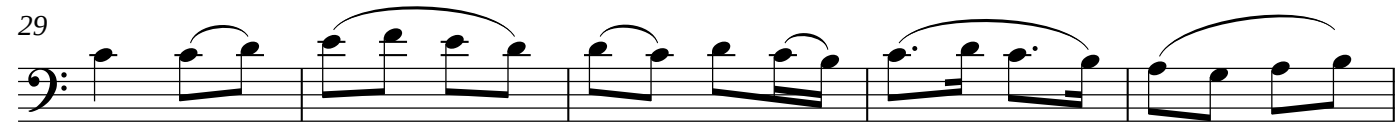
III

based on traditional
Sephardic sources:
Scalerica d'oro

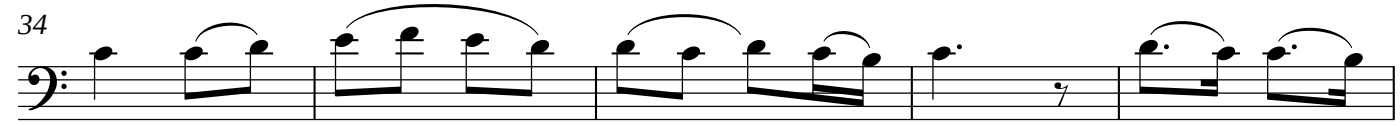


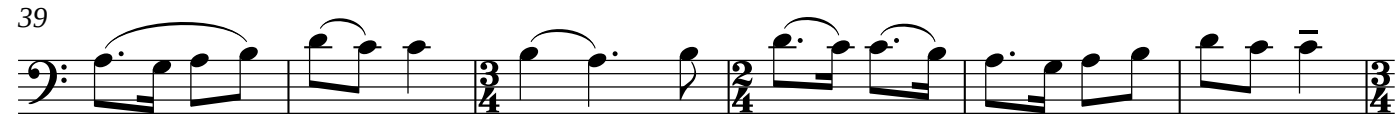


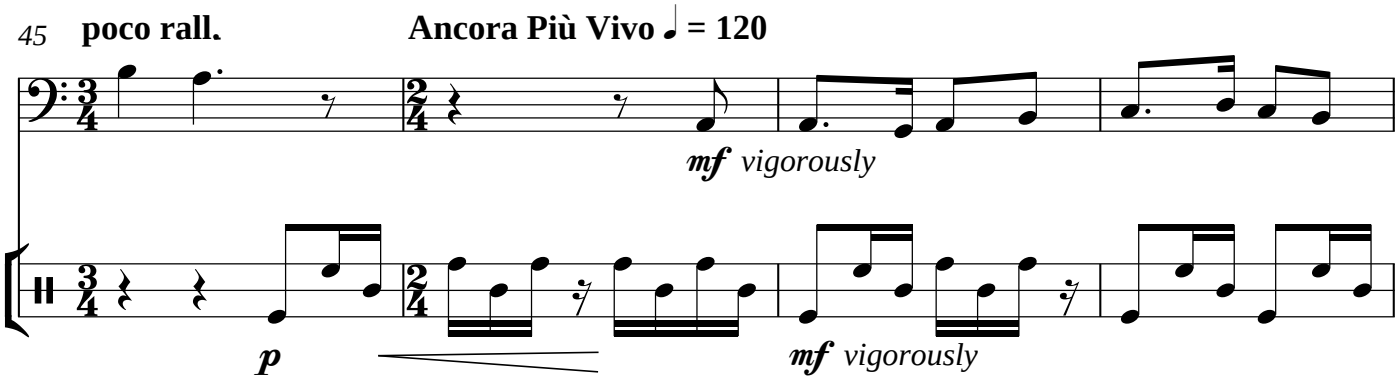


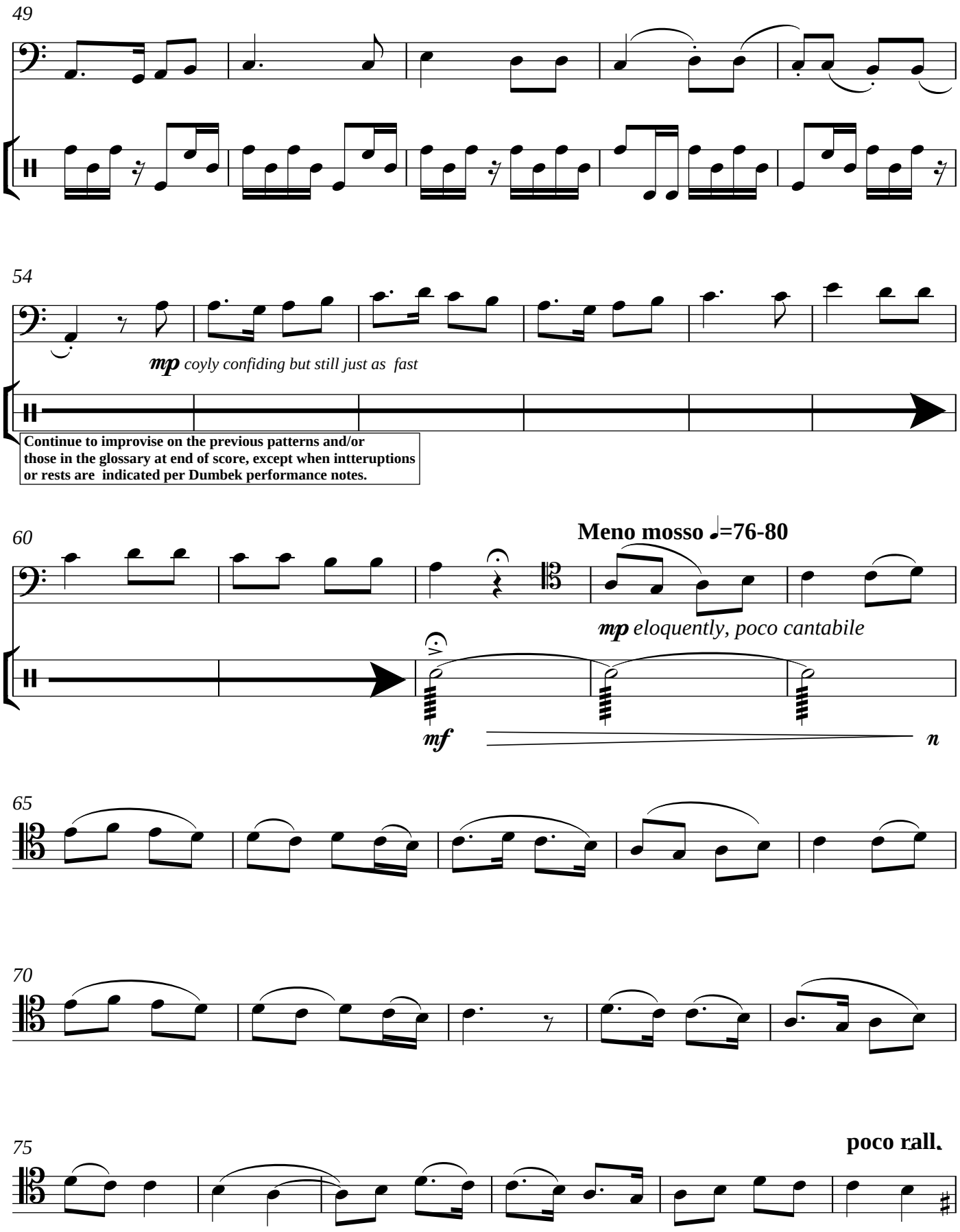


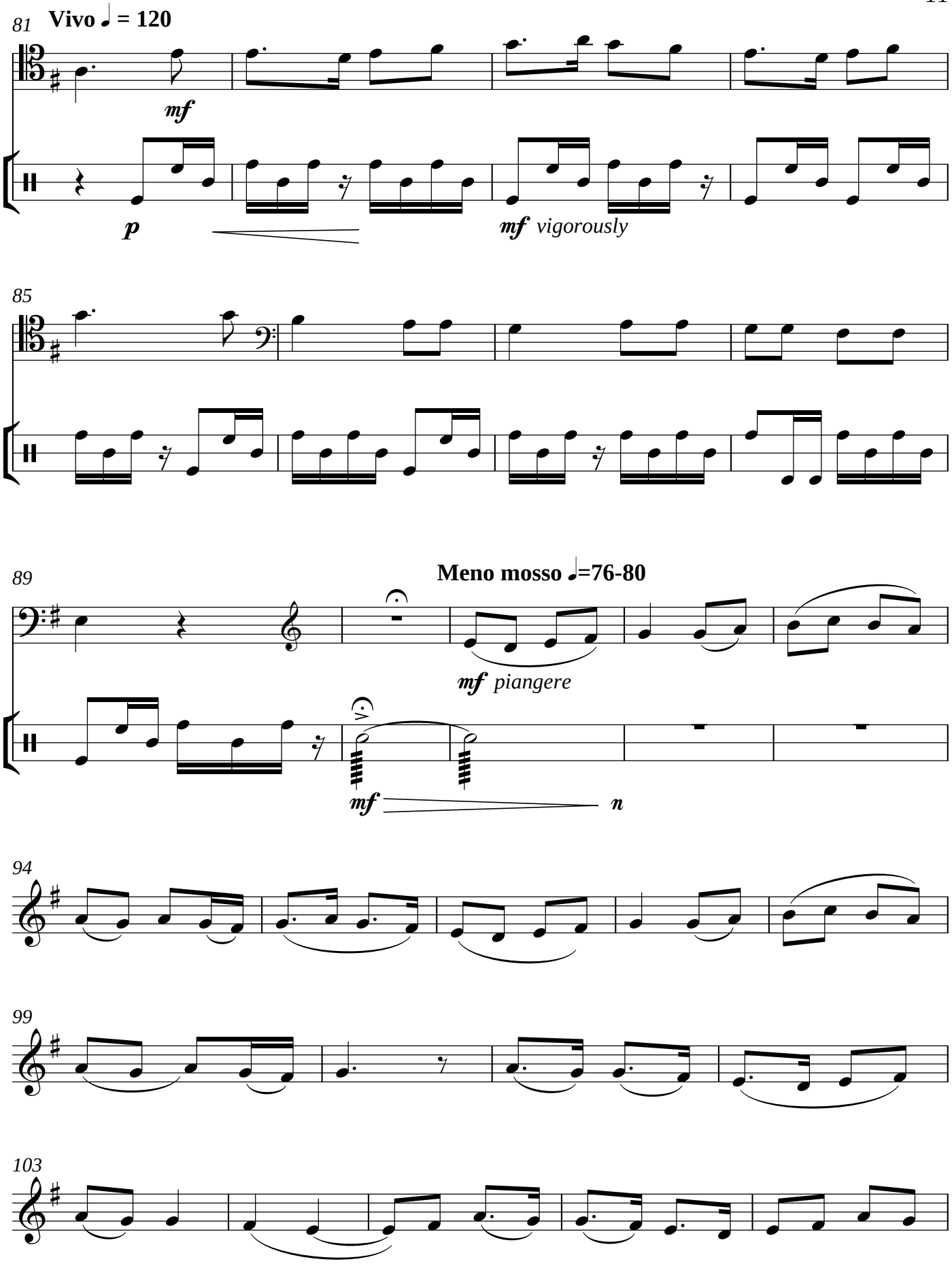
Dumbek TACIT al m. 45








49
54
mp coyly confiding but still just as fast
Continue to improvise on the previous patterns and/or those in the glossary at end of score, except when intteruptions or rests are indicated per Dumbek performance notes.
60
Meno mosso ♩=76-80
mp eloquently, poco cantabile
mf
n
65
70
75
poco rall.


81
Vivo ♩ = 120
mf
p
mf vigorously
85
89
Meno mosso ♩=76-80
mf piangere
mf
n
94
99
103

Ancora Più Vivo ♩ = 144

108

poco ***f*** *with humor and playfulness*

p

poco ***f*** *with humor and playfulness*

113

119

125

f

OPTIONAL uvular trill (see note IIa)

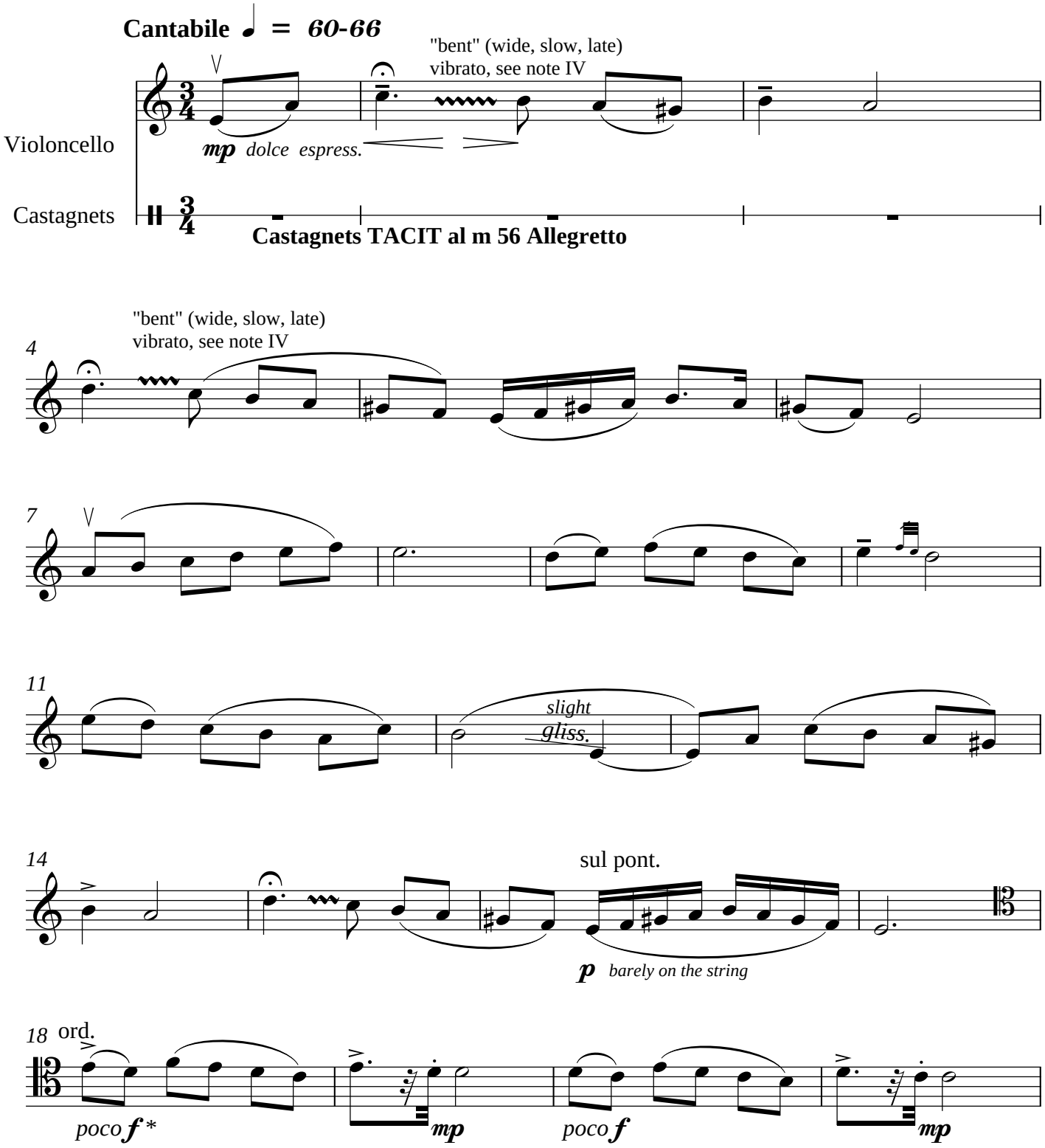
130

Finger Cymbals

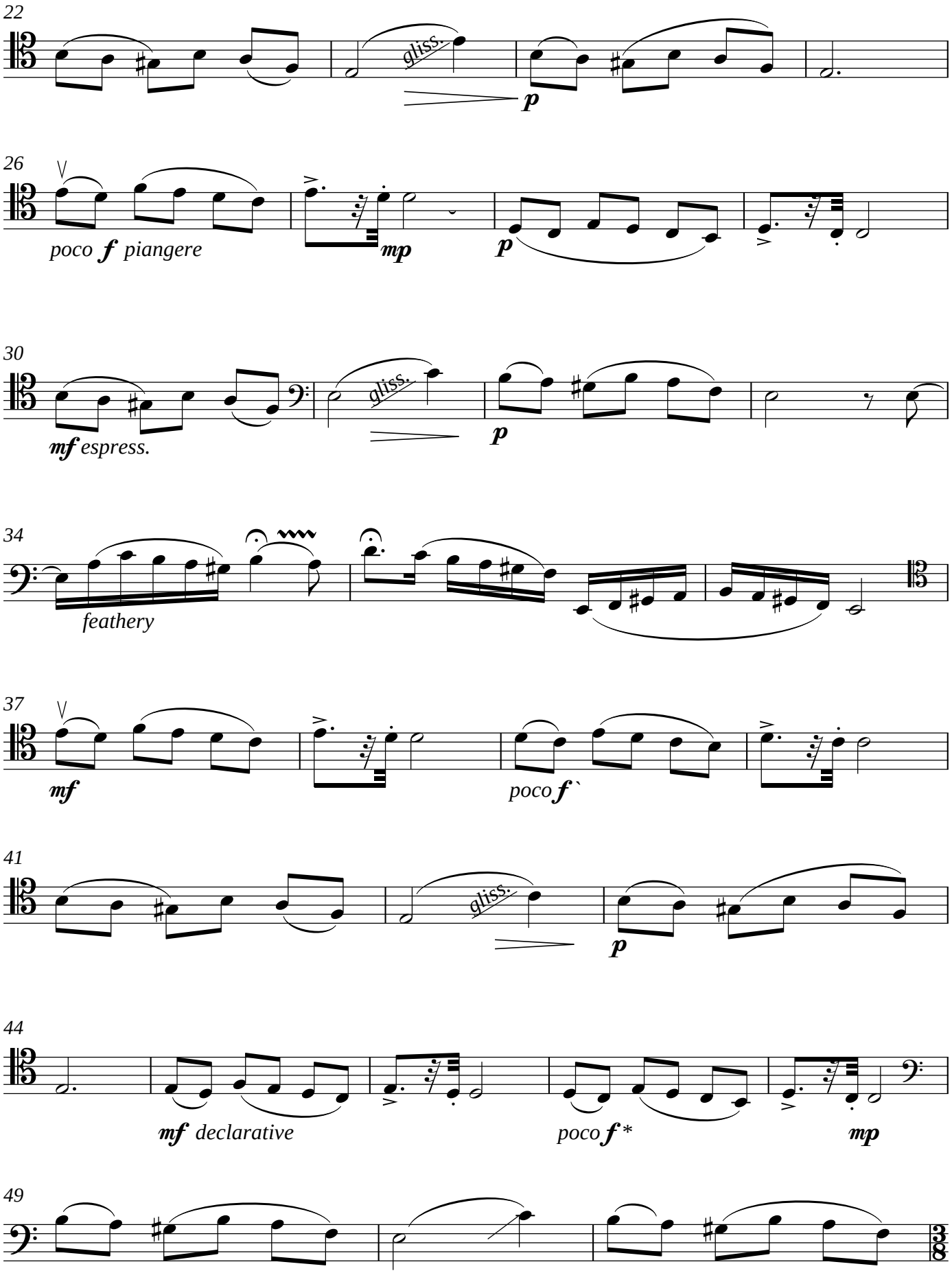
f

IV

based on traditional
Sephardic sources:
Yo m'enamori d'un aire/
Los Bilbilicos



*poco **f** * is always softer than **mf***


22
gliss.
p
26
poco f piangere
mp
p
30
mf espress.
gliss.
p
34
feathery
37
mf
poco f
41
gliss.
p
44
mf declarative
poco f*
mp
49

52 **Allegretto subito** ♩. = 60

Castanets

p

più f sempre

56

mf jolly

continue to improvose freely on elements of castanet rhythmic pattern

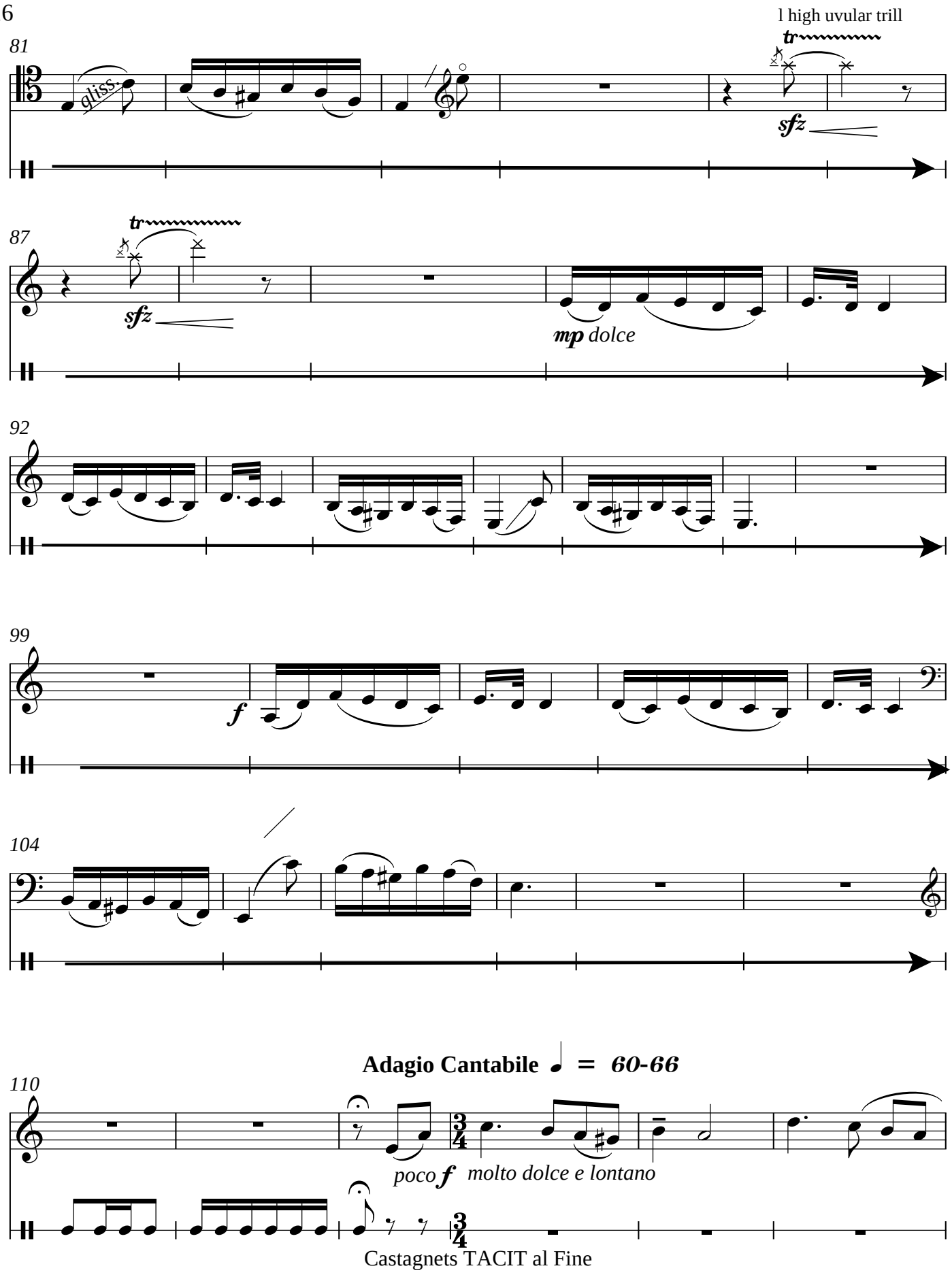
60

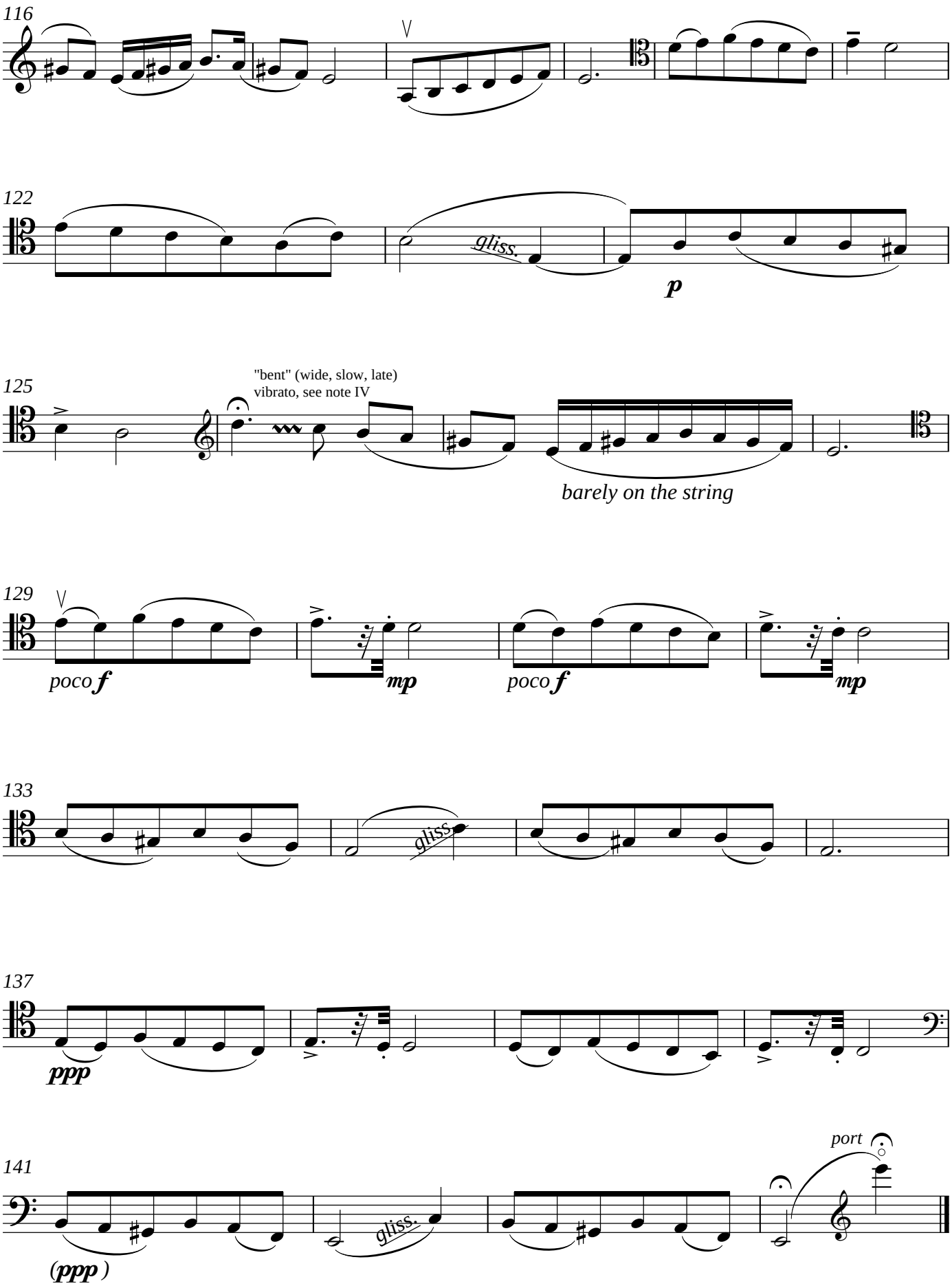
67

gliss.

72

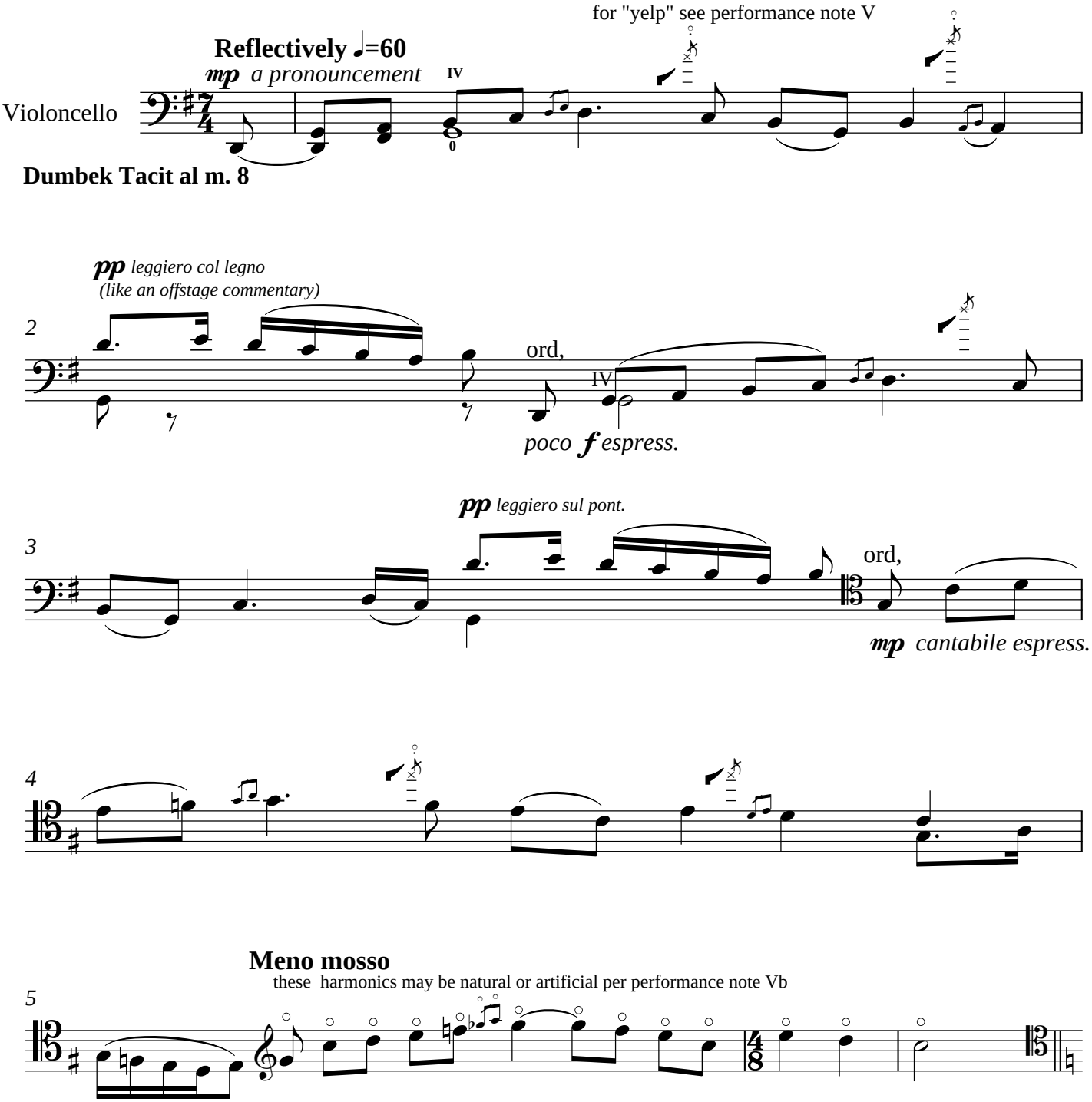
77

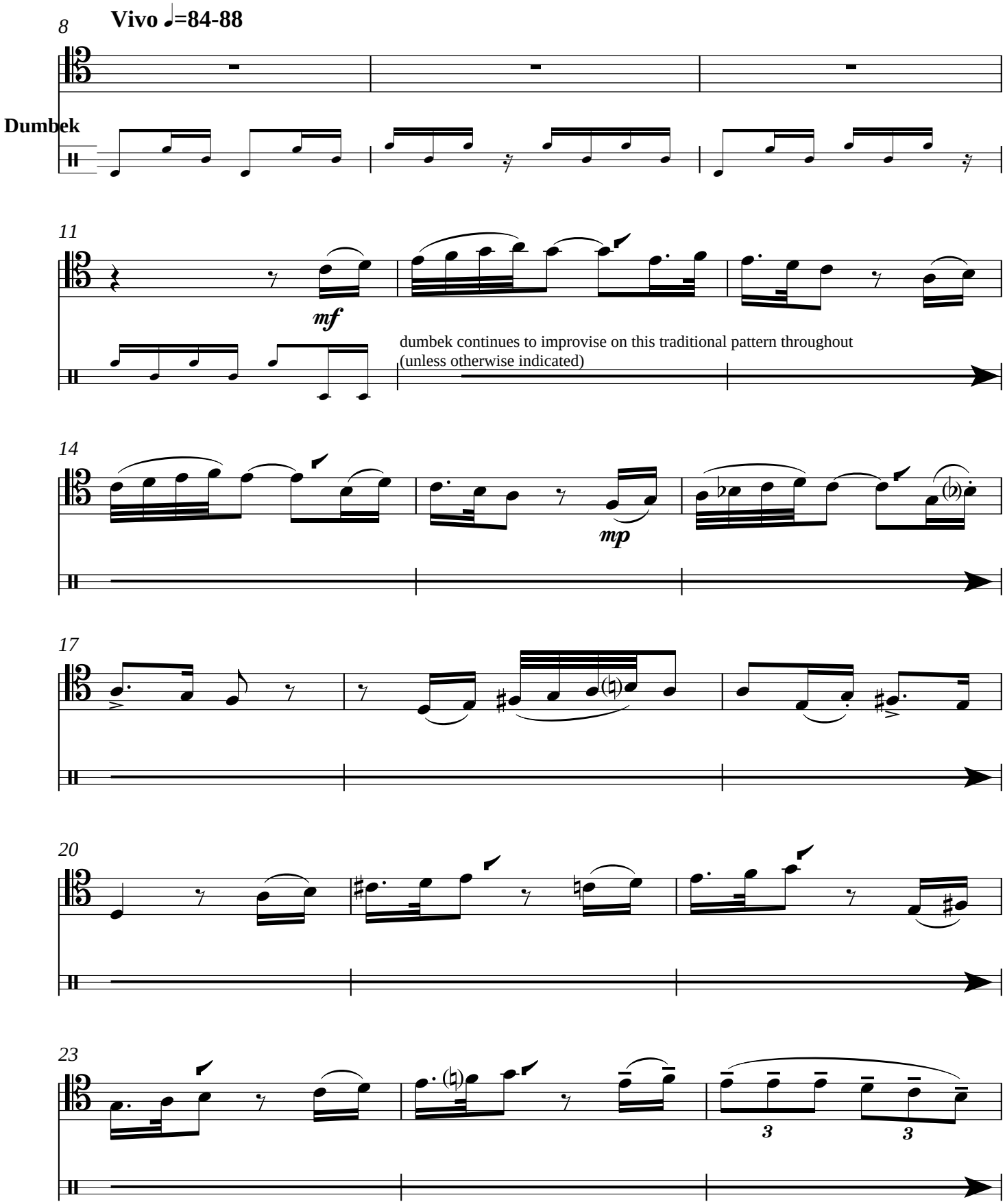

l high uvular trill
81
gliss.
tr
sfz
87
tr
sfz
mp dolce
92
99
f
104
Adagio Cantabile ♩ = 60-66
110
poco f molto dolce e lontano

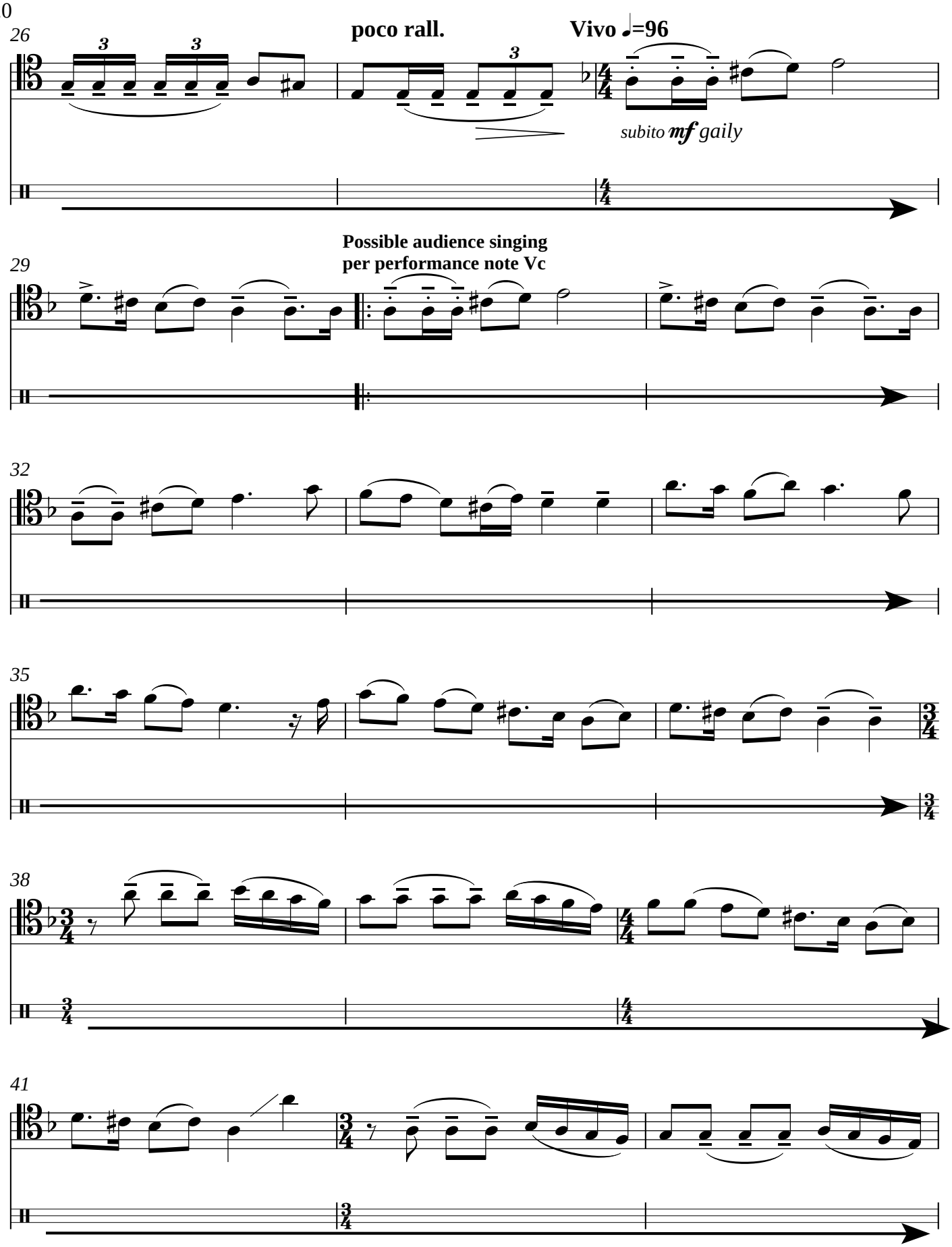

116
122
gliss.
p
125
"bent" (wide, slow, late)
vibrato, see note IV
barely on the string
129
poco f
mp
poco f
mp
133
gliss.
137
ppp
141
(ppp)
gliss.
port

V

based on traditional Sephardic sources:
Se'i Yona/Cuando el Rey Nimrod




8
Vivo ♩=84-88
Dumbek
11
mf
dumbek continues to improvise on this traditional pattern throughout
(unless otherwise indicated)
14
mp
17
20
23
3
3


26
poco rall.
Vivo ♩=96
subito mf gaily
Possible audience singing
per performance note Vc
29
32
35
38
41

44

gliss. gliss.

47

mf gaily

dumbek resumes improvising as before

50

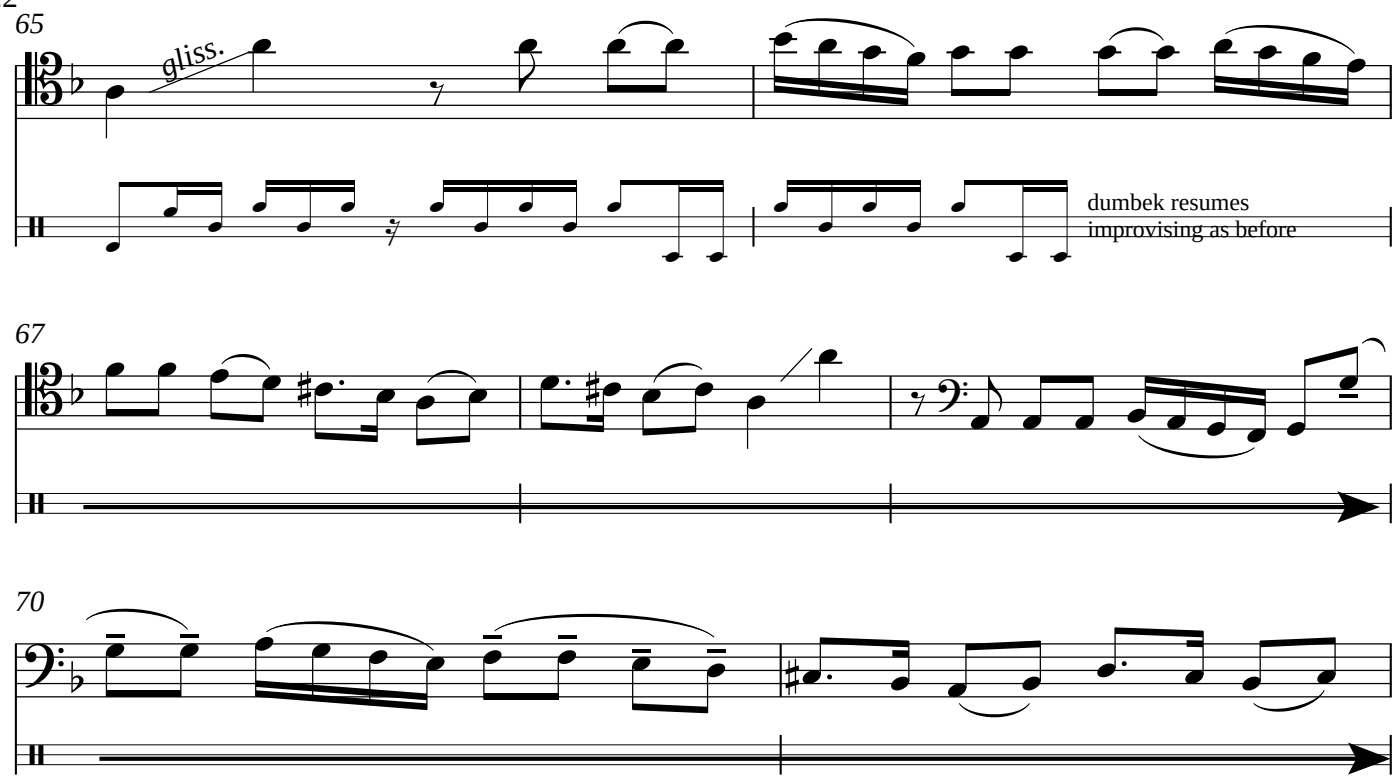
53

56

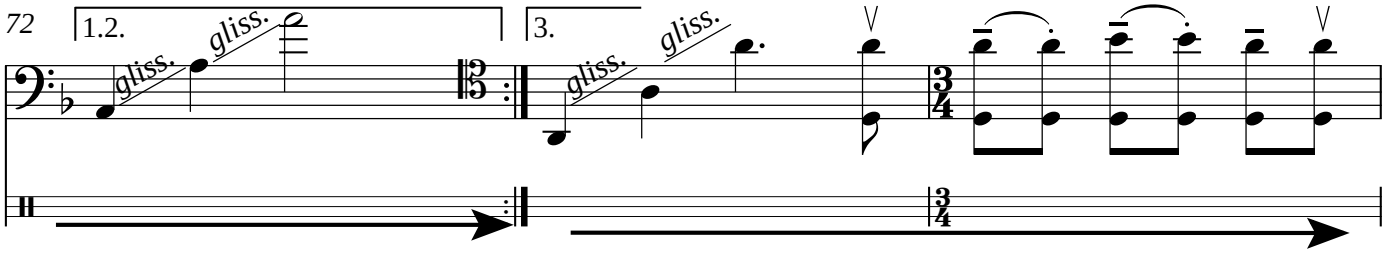
59

62

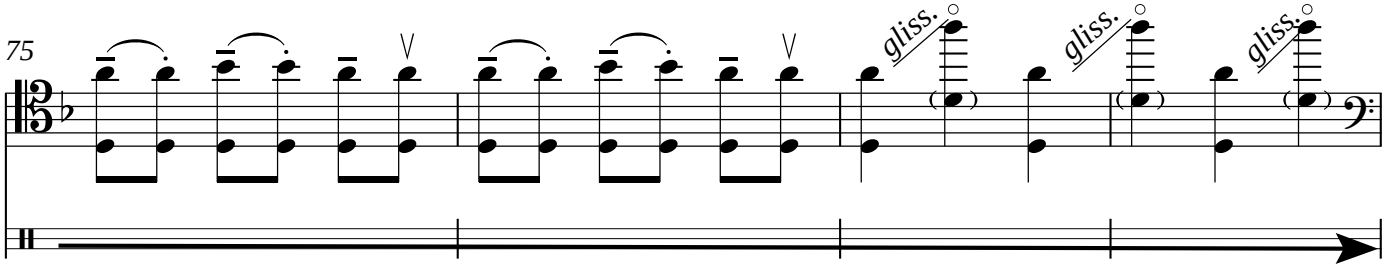
gliss. gliss.

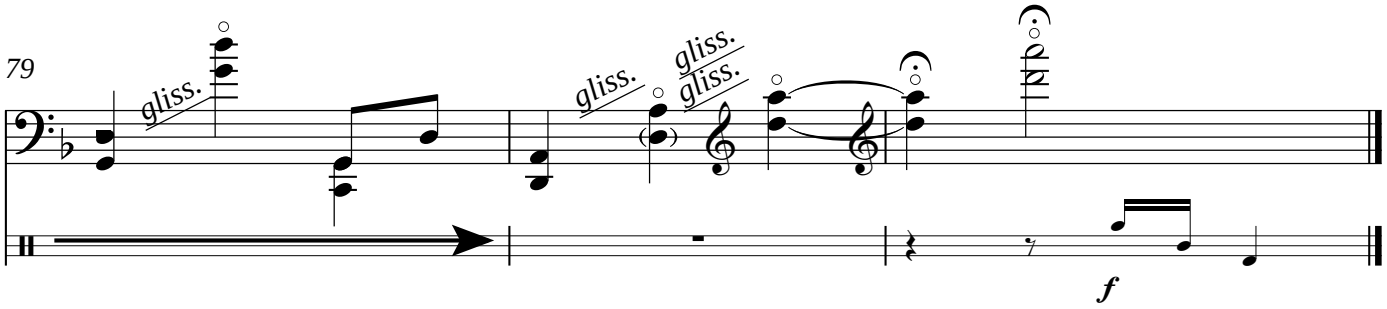


Optional Repeats per Performance Note Vd



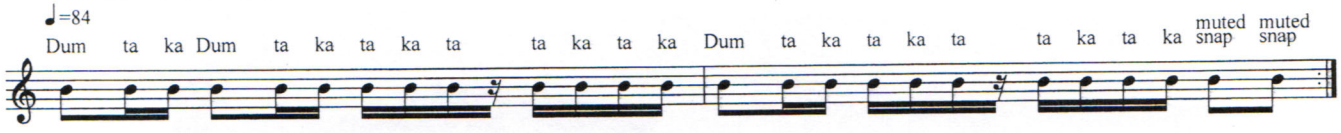
See Performance Note V e



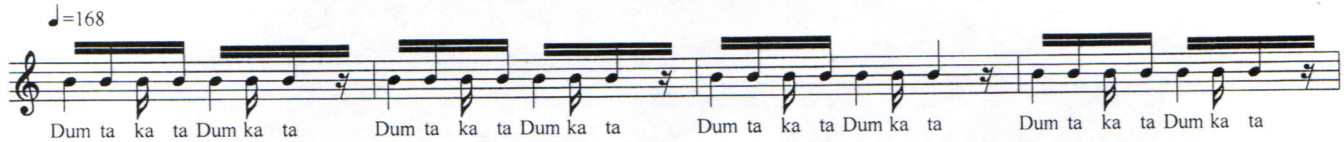


PERCUSSION GLOSSARY:

MASMOODI

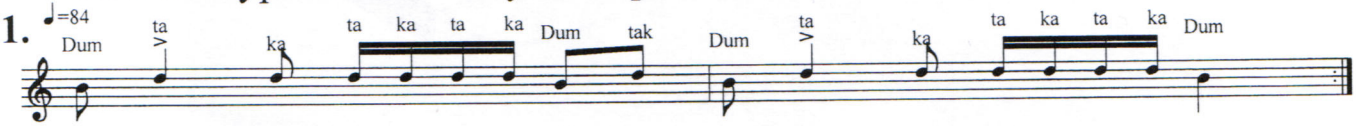
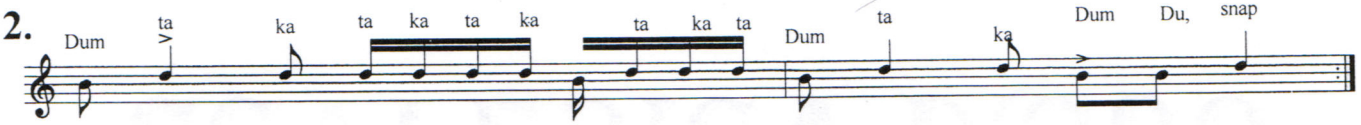
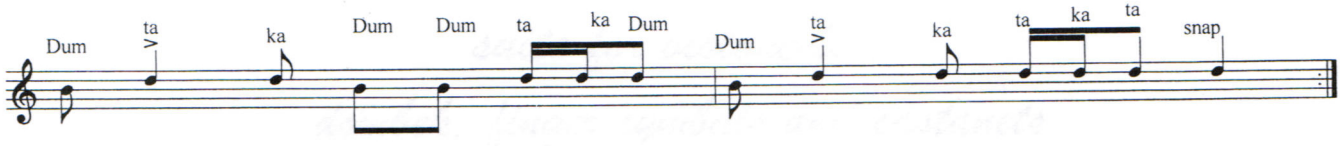
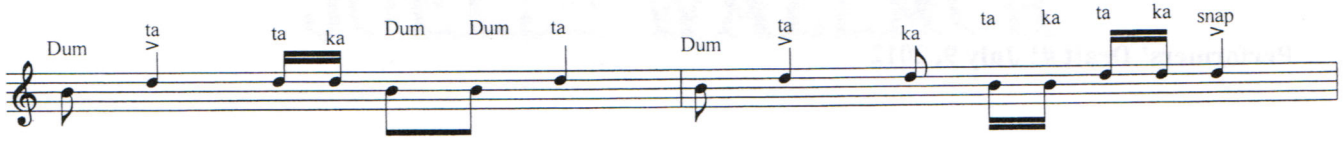


MACHZUM/MISRACHIT



Four more typical Arabic rhythmic patterns:

1.



2.