

JOELLE WALLACH
THEREFORE

Harold
ROSENBAUM

SCHIRMER

CHORAL SERIES



ED 4410

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THEREFORE

“Therefore” is one of Joelle Wallach’s *Spiritual Speculations*, a series of short works for chamber choir or vocal quartet which probe the puzzles of living with conscience in a profoundly flawed world. As the words encourage engagement in the only world we have, the interwoven, wordless sighs lament a loss of illusory ideal. As “Therefore” ends, those sighs subsume the words; the voices veer toward and away from one another, yearning for and mourning the ruined world, yet meanwhile creating their own accord.

Performance Suggestions by Harold Rosenbaum:

Use a gentle, meditative tone quality, gathering listeners into a world of imagination, as the poem suggests. Even after negative thoughts darken the mood, and accents and sudden surges jolt the listener, this soothing timbre should always return. *Poco forte* should always be quieter than *mezzo-forte*.

The homophonic (chordal) style presents ample opportunity to convey the text clearly; so strive to achieve exquisite diction. In m. 1, allow time for all consonants to sound. Throughout, make sure the stressed syllables receive more weight than the weak ones (eg. when the first syllable in the word “exists” is higher in pitch than its second syllable.) Make certain that all words beginning with vowels are approached with glottal stops.

In m. 49, it is up to the discretion of the conductor exactly where the *glissandos* begin; however, they should commence approximately where the diagonal lines first appear.

Duration: ca. 4:00.



Joelle Wallach composes music for orchestra, chamber ensembles, solo voices and choruses. Her *String Quartet 1995* was the American Composers Alliance nominee for the 1997 Pulitzer Prize in Music. The New York Philharmonic Ensembles premiered her octet, *From the Forest of Chimneys*, written to celebrate their 10th anniversary; and the New York Choral Society commissioned her secular oratorio, *Toward a Time of Renewal*, for 200 voices and orchestra to commemorate their 35th Anniversary Season in Carnegie Hall. Wallach’s ballet, *Glancing Below*, a 1999 Juilliard Dance Theater showcase production originally commissioned by the Carlisle Project, was premiered in

Philadelphia during the summer of 1994, entered the repertory of the Hartford Ballet in February 1995, and received its New York City premiere that June. As early as 1980 her choral work, *On the Beach at Night Alone*, won first prize in the Inter-American Music Awards.

Wallach grew up in Morocco, but makes her home in New York City, where she was born. Her early training in piano, voice, theory, bassoon and violin included study at the Juilliard Preparatory Division, and she earned bachelors and masters degrees at Sarah Lawrence College and Columbia University respectively. In 1984 the Manhattan School of Music, where she studied with John Corigliano, granted her its first doctorate in composition.

A pre-concert lecturer for the New York Philharmonic for several subscription series, Ms. Wallach speaks on a broad range of musical subjects, bringing fresh insights to familiar works and opening doors to modern ones and to those less frequently heard.

THEREFORE

William Dickey

Joelle Wallach

Edited by Harold Rosenbaum

$\text{♩} = \text{ca. } 54$
mp

Soprano
No-thing ex - ists that is not marred; ah, *p* [9]

Alto
No-thing ex - ists that is not marred; ah, *p* [9]

Tenor
8 No-thing ex - ists that is not marred; ah, *p* [9] ah, _____

Bass
No-thing ex - ists that is not marred; ah, *p* [9] ah, _____

$\text{♩} = \text{ca. } 54$

Piano
(for rehearsal purposes only)

3

[9] [*p*]
No-thing _____ ex - ists, no - thing ex -

[9] [*p*]
No-thing _____ ex - ists, no - thing ex -

8 [9]
No-thing ex-ists, ah, _____ that is not marred, _____

[9]
No-thing ex-ists, ah, _____ that is not marred, _____

5

ists that is not marred; ah, ___

ists that ___ is not marred, that is not marred; ah, ___

that is not marred, ___ ah, ___

that is not marred; ___ ah, ___

7

sfz *poco f* *mp*
ah, ___ there - fore we are ob-liged to i - mag - ine

sfz *poco f* *mp*
ah, ___ there - fore we are ob-liged to i - mag - ine

sfz *mp* *poco f* *mf* *mp*
there - fore we are ob-liged, are ob-liged to i - mag - ine

sfz *mp* *poco f* *mf* *mp*
___ there - fore we ___ are ob-liged, are ob-liged to i - mag - ine

9 *dolciss.* *poco f*

things as they might be: the sea at its ut-ter-most

things as they might be: the sea at its ut-ter-most

8 *dolciss.* [9] [9]

things, ah, — as they might be: the — sea, the sea, —

dolciss. [9] [9] [9] [9]

things, ah, — as they might be: the — sea, — the sea,

11

green, the shore, white be - fore it was

[9] [9]

green, ex - ists white be - fore it was

8 [9]

no - thing ex - ists, the shore, white — be - fore it was

[9]

no - thing ex - ists white — be - fore it was

THEREFORE

13 A *p sub. dolce*

checked and cloud-ed by its spent de - bris. _____ No-thing ex -

p sub. dolce

checked and cloud-ed by its spent de - bris. _____ No-thing ex -

8 checked_ and cloud - ed. No-thing ex - ists, _____ ex -

checked and cloud - ed. No-thing ex - ists, ex - ists, ex -

p sub. dolce

A

15 *mp*

ists that does not end, ah, _____ ah, _____ ah, _____

mp

ists that does not end, ah, _____ ah, _____ ah, _____

8 *mp*

ists that does not end, ah, _____ ah, _____ ah, _____ No-thing, _____ ah, _____ no-thing ex -

mp

ists that does not end, ah, _____ ah, _____ ah, _____ No-thing, _____ ah, _____ no-thing ex -

18 *[mp]* *[9]*

No-thing ex-ists that does not end, and so to know-ledge we must be un-

[mp] *[9]*

No-thing ex-ists that does not end, to know-ledge we must be un-

[9]

ists, no-thing ex-ists that does not end, to know-ledge we must be un-

[9]

ists, no-thing ex-ists that does not end, and so to know-ledge we must be un-

20 *p* *[9]mf* *sfz* *sf*

true: ah, ah, you

p *[9]mf* *sfz* *sf*

true: ah, ah, ah, you

p *[9]mp* *[9]* *sfz* *[9]sf*

true: ah, ah, ah, ah, No-thing ex-ists, you

p *[9]mp* *[9]* *sfz* *[9]sf*

true: ah, ah, ah, No-thing ex-ists, you

THEREFORE

23 *mp* *sfz* *mf* [9]

mur-mur-ing that you will not go, when you will go, prom-is-ing —

mp *sfz* *mf* [9]

mur-mur-ing that you will not go, when you will go, prom-is-ing —

mp *sfz* *mf* [9]

8 mur-mur-ing that you will not go, when you will go, prom-is-ing,

— go, when you will go,



25 [9] *p sub.* *dolce* [9]

— to do al-ways — what you can-not do: hold the sun stead-y and the sky new.

[9] *p sub.* *dolce* [9]

— al-ways — what you can-not do: hold the sun stead-y and the sky new.

8 [9] *mp p sub.* *dolce* [9]

ah, al-ways — what you can-not do: oh, hold the sun stead-y and the sky new.

[9] *p sub.* *dolce* [9]

ah, to do al - ways what you can-not do: hold stead-y and the sky new.



28 *sfp dolce* *[9] mp*

Ah ah, ah,

sfp dolce *[9] mp*

Ah ah,

sfp dolce *[9] mp*

Ah ah,

sfp dolce *[9] mp*

Ah ah,

sfp dolce *[9] mf*

Ah ah,

31 **B** *sfz* *p sub.* *dolciss.*

No one ex-ists that can be loved the same by

sfz *p sub.* *dolciss.*

No one ex-ists that can be loved the same by

sfz *p sub.* *dolciss.*

No one ex-ists that can be loved the same

sfz *[9] p sub.* *dolciss.*

No one ex-ists that can be loved the same

B

THEREFORE

33

day as by dark; it is that sleep-ing place, lame, we at-tempt but

day as by dark; it is that sleep-ing place, lame, we at-tempt but

— by day, dark; it is that sleep-ing place, — lame, ah, —

— by day, dark; it is that sleep-ing place, — lame, ah, —

35

can-not trace, ah, say-ing

can-not trace, ah, say-ing

— we at-tempt but can-not trace, ah, say-ing

— we at-tempt but can-not trace, ah, say-ing

38

ben f

we know, we know his face, as if we knew e-ven half his true name.

ben f

we know, we know his face, as if we knew e-ven half his true name.

ben f

we know, we know his face, as if we knew e-ven half his true name.

ben f

we know, we know his face, as if we knew half his true name.

41 C *poco riten.* *pp* *lontano* *a tempo mp*

No-thing ex-ists that is not marred; ah, *a tempo mp*

poco riten. *pp* *lontano* *a tempo mp*

No-thing ex-ists that is not marred; ah, *a tempo mp*

poco riten. *ppp* *pp* *mp a tempo*

Ah, that is not marred; ah, *a tempo mp*

poco riten. *ppp* *pp* *mp a tempo*

Ah, that is not marred; ah, *a tempo mp*

C *poco riten.* *a tempo*

THEREFORE

44

p *mp*

ah, ah,

p *mp*

ah, ah, ah,

[9] *p* *mp*

ah, ah, ah, ah,

[9] *p* [9] *mp*

ah, ah, ah, ah,

47

p *ppp*

ah, ah.

p *pp* *p* *ppp*

ah, ah.

p *p* *ppp*

ah, ah, ah.

p *p* *ppp*

ah, ah, ah.

THEREFORE



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