

Call to Prayer (2005)

For Orchestra






Steven Kemper

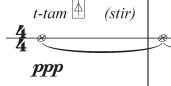
Instructions for Performance


Instrumentation

2 Flutes
 2 Oboes
 Clarinet in Bb
 Bass Clarinet in Bb
 2 Bassoons
 4 Horns in F
 2 Trumpets in C
 2 Trombones
 Timpani
 3 Percussion
 Violin
 Viola
 Cello
 Bass

Notation


 = Triangle Beater  = Medium Mallet
 = Soft Mallet  = Medium Tam-Tam Beater
 = Bow

 Scrape tam-tam in circular motion with triangle beater

 Scrape tam-tam from center outwards with triangle beater

 Fluttertongue

 Diminuendo to niente

 Repeat contents of box for duration of solid line

Text

READER'S KADDISH

חצי קדיש

וַיְתַגְדַּל וַיְתַקַּדֶּשׁ שְׁמֹהּ רַבָּא בְּעֵלְמָא דִּי־בְרָא כְרַעוּתָהּ,
 וַיְמַלִּיךְ מַלְכוּתָהּ בְּחַיִּיכוֹן וּבְיוֹמֵיכוֹן וּבְחַיֵּי דְקַל־בֵּית
 יִשְׂרָאֵל, בְּעֵגְלָא וּבַזְּמַן קָרִיב, וְאָמְרוּ: אָמֵן.
 יְהֵא שְׁמֹהּ רַבָּא מְבָרַךְ לְעַלְמֵי וְלְעַלְמֵי עָלְמַיָּא.
 וַיְתַבְרַךְ וַיְשַׁתְּבַח, וַיְתַפְאֵר וַיְתַרְוֹמֵם וַיְתַנְשֵׂא, וַיְתַהַדֵּר
 וַיְתַעֲלֶה וַיְתַהַלֵּל שְׁמֵהּ דְקוּדְשָׁא, בְּרִיךְ הוּא,
 לְעַלְמָא מִן־כָּל בְּרַכְתָּא וְשִׁירְתָּא, תְּשַׁבְּחָתָא וְנַחֲמָתָא
 דְאָמְרוּן בְּעֵלְמָא, וְאָמְרוּ: אָמֵן.

Yit-ga-dal v'yit-ka-dash sh'mei ra-ba b'al-ma di-v'ra chi-r'u'tei, v'yam-lich mal-chu-tei b'cha-yei-chon u-v'yo-mei-chon u-v'cha-yei d'chol beit Yis-ra-eil, ba-a-ga-la u-vi-z'man ka-riv, v'i-m' ru: A-mein.

Y'hei sh'mei ra-ba m'va-rach l'a-lam u-l'al-mei al-ma-ya.

Yit-ba-rach v'yish-ta-bach, v'yit-pa-ar v'yit-ro-mam v'yit-na-sei, v'yit-ha-dar v'yit-a-leh v'yit-ha-lal sh'mei d'kud-sha, b'rich hu,

l'ei-la min kol bir-cha-ta v'shi-ra-ta, tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, v'i-m' ru: A-mein.

The text is the Reader's Kaddish, a Jewish prayer. The score provides a transliteration from Aramaic that can be pronounced phonetically. Someone knowledgeable of the Jewish Shabbat service should assist performers with pronunciation.

Players should read the text in a rapid manner using a quiet voice (not whispering). Players should stop reading to allow enough time to prepare themselves to play again (the entire text need not be read). Each player should read in a manner comfortable to themselves, and not read at the pace of another player.

Duration: c. 9:00

Program Note

This piece is based on the Jewish and Islamic calls to prayer. The melodic material is derived from the ancient Jewish modes, and the text used, the Reader's Kaddish, precedes the call to prayer in Jewish worship. Many of the structural elements of the piece are based on ratios derived from Islamic prayer customs. The goal of this piece is to explore the shared idea between Judaism and Islam—calling a group of people to worship in preparation to communicating with God. Perhaps in this way we can understand the similarities in both religion's approach to worship and relationship with God.

9

Fl. 1 *p* *mf* *pp* *sf* *p*

Fl. 2 *pp* *sf* *p*

Ob. 1 *sf* *p*

Ob. 2 *sf* *p*

B♭ Cl. *mf > p* *sf* *p*

B. Cl. *mf > p* *sf* *p*

Bsn. 1 *sf* *p*

Bsn. 2 *sf > p* *p*

Hn. 1, 2 *mf > pp* *f* *f* *f*

Hn. 3, 4 *pp* *f* *f*

C Tpt. 1 *f* *f* *f*

C Tpt. 2 *pp* *f* *f*

Tbn. 1 *sf* *p*

Tbn. 2

Timp. *mf > pp* *sf* *p* *mf*

Perc. 1 *B. D.* *mf* *sf* *p* *mf*

Perc. 2 *ord. l.v.* *sf*

Perc. 3 *mf > pp* *sf* *p*

Solo Vln. *sf* *p*

Vln. I *sf* *p* *mf*

Vln. II *sf* *p* *mf*

Vla. *sf* *p* *mf*

Ve. *sf* *p*

Db. *gliss.* *sf* *p* *p* *mf*

A

accel. ♩ = 72

21

Fl. 1 *f* *mf* *p* *f* *f*

Fl. 2 *mf* *f* *mf*

Ob. 1 *p* *f* *mf* *p* *f*

Ob. 2 *p* *f* *mf*

B♭ Cl. *f* *mf* *p* *mp* *mf* *f*

B. Cl. *sfz* *f*

Bsn. 1 *p* *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1, 2 *a2* *sfz* *f* *mp*

Hn. 3, 4 *a2* *sfz* *f* *mp*

C Tpt. 1 *mp* *f* *mp*

C Tpt. 2 *mp* *f*

Tbn. 1 *sfz* *f* *mf*

Tbn. 2 *sfz* *f* *mf*

Timp. *sfz* *f*

Perc. 1 *sfz* *f*

Perc. 2 *p* *f* *Crot* *p* *mp* *mf* *mf*

Perc. 3 *f* *l.v.* *

Solo Vln. *sfz* *f* *mf* *mf* *p* *f*

Vln. I *p* *f* *mf* *p*

Vln. II *p* *f* *mf* *p*

Vla. *p* *f* *mf* *p*

Vc. *p* *f* *mf* *p* *pp* *mp*

Db. *p* *f* *mf* *p*

3

*Each player (except viola) should read the text in a rapid manner using a quiet voice (not whispering). Players should stop reading to allow enough time to prepare themselves to play again (the entire text need not be read). Each player should read in a manner comfortable to themselves, and not read at the same pace of another player.

B

♩ = 64

34

FL. 1
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *mp* *f*

FL. 2
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Ob. 1
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Ob. 2
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

B♭ Cl.
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

B. Cl.
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *pp* *gliss.* *mp* *f*

Bsn. 1
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Bsn. 2
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Hn. 1, 2
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *pp* *gliss.* *mp* *f*

Hn. 3, 4
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen.

C Tpt. 1
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *mp* *f*

C Tpt. 2
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen.

Tbn. 1
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Tbn. 2
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Timp.
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Perc. 1
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *mp* *B. D.* *mf > p* *sf*

Perc. 2
t-tam (stir) *ppp*

Perc. 3
pp *Ed.* *

Vln. I
pp *f*

Vln. II
pp *f*

Vla.
mf *f* *tutti tr.* *mf* *mp* *f*

Vc.
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *f*

Db.
*Yit-ga-dal v'yit-ka-dash sh'mei ra-ba (pause) b'al-ma di-v'ra shi-r'u'tei, v'yam-lich mal-chu-tei (pause) b'cha-yei-chon u-v'yo-meichon u-v'cha-yei d'chol beit Yis-ra-eil, (pause) ba-a-ga-la u-vi-z'man ka-riv, (pause) v'i-m' ru: Amen. *mp* *sfz*

52

Fl. 1 *f* *mf* *mf* *f*

Fl. 2 *f*

Ob. 1 *f* *mf* *mf* *f*

Ob. 2 *f*

B♭ Cl. *f* *mf* *mf*

B. Cl. *mf* *mf* *mf* *f* *gliss.*

Bsn. 1 *mf* *mf* *mf* *f*

Bsn. 2

Hn. 1, 2 *a2* *mp* *mf* *f*

Hn. 3, 4 *f* *mf* *mf*

C Tpt. 1 *f* *mf* *mf* *f*

C Tpt. 2

Tbn. 1 *mf* *mf* *mf* *f* *gliss.*

Tbn. 2

Timp. *f* *mf* *mf* *l. v.*

Perc. 1 *Sus Cym* *pp* *mf* *B. D.* *l. v.* *mf*

Perc. 2 *Crash Cymbals* *l. v.* *mf* *l. v.* *mf* *t-tam* *l. v.* *mf*

Perc. 3 *B. D.* *mf* *Marimba* *mp* *mf* *f*

Vln. I *f* *mf* *mf* *p* *3* *f*

Vln. II *f* *mf* *mf* *p* *3* *f*

Vla. *f* *mf* *mf* *p* *3* *f*

Vc. *mf* *mf* *mf* *p* *3* *f*

Db. *arco* *mf* *mf* *mf* *f*

E

79

FL. 1
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *f* *f* 3 6

FL. 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

Ob. 1
mf 3

Ob. 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

B♭ Cl.
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

B. Cl.
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *sfz* *f*

Bsn. 1
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

Bsn. 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

Hn. 1, 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *sfz* *f*

Hn. 3, 4
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *f*

C Tpt. 1
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *sfz* *f*

C Tpt. 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *f*

Tbn. 1
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *f*

Tbn. 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *f*

Timp.
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

Perc. 1
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma,

Perc. 2
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *f* *Crot.*

Perc. 3
Vibes *pp* *l. v.*

Vln. I
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *f*

Vln. II
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *f*

Vla.
pp *mf* *f*

Vc.
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *f*

Db.
Fei-la min kol bir-cha-ta v'shi-ra-ta, (pause) tush-b'cha-ta v'neh-cheh-ma-ta da-a-mi-ran b'al-ma, *mf* *f* *tr.* 6

91

Fl. 1 *ff*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. *ff* *p* *ff* *p* *ff* *p*

B. Cl. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2 *ff* *p* *ff* *ord.* *p* *ff* *ff* *p* *f* *ff*

Hn. 3, 4 *ff* *p* *ff* *ord.* *p* *ff* *ff* *p* *f*

C Tpt. 1 *f*

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. *ff* *p* *ff* *p* *ff* *ff* *p* *f*

Perc. 1 *B. D.* *ff* *p* *ff* *p* *ff* *p* *ff*

Perc. 2

Perc. 3 *ff* *p* *ff* *p* *ff* *ff* *p* *f* *ff*

Vln. I

Vln. II

Vla. *molto vib.* *ff* *ord.* *p* *ff* *ord.* *f*

Vc.

Db. *ff*

97

Fl. 1 *fff* \rightarrow *sf* *fff* *f* *ord*

Fl. 2 *fff* *fff* \rightarrow *sf* *f* *ord*

Ob. 1

Ob. 2

B \flat Cl. *fff* *p* *ord*

B. Cl. *fff* *p* *f* *ord*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2 *ord* *sfz* *sfz* *sfz* *sfz* *f* *sfz*

Hn. 3, 4 *f*

C Tpt. 1 *flz.* *fff* *p* *ord*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Perc. 1 *p* *f* *Toms* *sfz* *sfz* *sfz* *f* *B. D.* *mf*

Perc. 2 *f* *l.v.*

Perc. 3 *fff* *p* *f* *ord*

Vln. I

Vln. II

Vla. *fff* *p* *fff* *p* *f* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *f*

Db. *p* *fff* *p* *fff* *f* *gliss.* *gliss.*

Follow solo Vln

Cue Perc 3, Strings

Cue Winds, Perc 2

Cue Brass, Perc 1

Follow Vla

Follow Bsn 1

Follow Tpt 1

105 $\text{♩} = 76$
Solo Vln. *mp*

Perc. 3 *pp*

Vln. II $\text{♩} = 72$
solo
mp \rightarrow *f* *mf* *f*

Vla. $\text{♩} = 68$
solo
mp \rightarrow *f* *mp* *f*

Vc. $\text{♩} = 52$
solo
mp \rightarrow *f*

Db. $\text{♩} = 60$
solo
mp *mf* *f* *mp*

Fl. I $\text{♩} = 76$
3"
mp \rightarrow *f* *ord.* *mf*

Ob. I $\text{♩} = 60$
3"
mp \rightarrow *f* *mf* *p* \rightarrow *f*

B. cl. $\text{♩} = 76$
3"
mf *tr* *mf*

Bsn. 1 $\text{♩} = 60$
3"
mf *f* *f* *mp-mf* *f*

Hn. 1 $\text{♩} = 68$
mf

Tp. 1 $\text{♩} = 60$
mf

Tbn. 1 $\text{♩} = 54$
mp \rightarrow *mf* *mf*

Perc. 1 *p*

Perc. 2 $\text{♩} = 40$
3"
p

Cue all
from Tpt

ca. 10"

Fl. 1

B. Cl.

Bsn. 1

Hn. 1,2

C Tpt. 1

Tbn. 1

mf

mp

f

mf

