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A

*NAPEAGUE*  
FOR ORCHESTRA

and

*EMMA G*  
FOR FEMALE VOICE AND TWO PIANOS

by

BENEDICT WEISSER

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1998

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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Abstract

*NAPEAGUE*  
FOR ORCHESTRA

and

*EMMA G*  
FOR FEMALE VOICE AND TWO PIANOS

by

Benedict Weisser

Advisor: Professor David Olan

*Napeague* for orchestra and the operatic monologue *Emma G* are two works from a series based on the same compositional template. This template concerns the invention of a system of “anarchic harmony” whereby one pitch (sounding or not) can reference many other “harmonizing pitches.” The result is not unlike that of a prepared piano, where upon depressing a key one sometimes hears a single sound, other times an interval or an aggregate, all related to one static gamut.

*Emma G*, the first work composed in this series, takes as its libretto a Yiddish translation of an essay by the anarchist/feminist Emma Goldman decrying the institute of marriage and promoting the concept of free love. The material generated from the compositional template is arranged in the form of a discursive, polemical lecture with a heterophonic relationship between voice and accompaniment. *Napeague* consists of seventy-five

chords and a solo oboe obbligato part (both of whose pitch material is closely related to that of *Emma G*, although then subjected to quite radical transformation), presented as an orchestral ocean. Toward this purpose, I conducted several ocean testings at Napeague Beach in Amagansett, Long Island, on the Atlantic Ocean (thus the work's title). I measured the timings and behavioral patterns of individual waves at various points in the day; one should therefore regard the seventy-five chords as "chord-waves" occurring in an actual, real-time setting. The obbligato solo oboe part represents in itself a composite of many different waves happening at one time. The orchestra contains a soprano part, which one may think of as the Emma Goldman character. Here she is but another instrument in an orchestra that has been transformed into an ocean in which she is "subsumed."

*Napeague* and *Emma G* can be likened to a series of paintings which share similar materials and techniques. Not only do I intend for these "*Emma G* works" to be performed together, but I also foresee each added work employing the template to form a fluid and open-ended "grand opera" whose narrative will grow unpredictably and unintentionally, taking on the characteristics of each added work.

## Acknowledgements

I would especially like to thank my composition teacher, Professor David Olan, for guiding me through the writing of the two works that form the composition portion of this dissertation. I also wish to thank the other distinguished members of my dissertation committee: Professors H. Wiley Hitchcock, Philip Lambert, Thea Musgrave, Joseph Straus, and Leo Treitler.

I am very grateful to the Galatea Ensemble for commissioning *Napeague* for their 1997-98 season, and my work is dedicated to them as well. Much thanks are owed to John Frisch and Sheila Schonbrun for doing such a fine job performing at the work's premiere last February. Joel Hoffman of the College-Conservatory of Music at the University of Cincinnati extended me a great deal of faith and courtesy when *Emma G* received its premiere at the *MusicNinetyseven* festival there in June of 1997. In addition, the singer Jane Hanson and the pianists Richard Steinbach and Emily Chua did spectacularly well in mastering their extraordinarily difficult parts; they have my respect as well as my appreciation.

B.W.  
July 1998

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*Napeague* for orchestra  
*Emma G* for female voice and two pianos

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text of Soprano part (assembled from fragments in The Old and New Testaments)

(NL=Dutch; ENG=English; FR=French; D=German; L=Latin;  
HEBR=Hebrew)

NL	Gehad, dat Hij zijn zOon gegeven heeft, ieDer, die in Him	
	Gelooft, niet verlOren D	
ENG	Gave His Only D	
FR	monDe qu'Il a donnE son Unique	
D	Geliebt, daß er seinen eingebOrnen sohn T T G O T T	
LAT	lateres et igni eos coquamus	(Brick And Burn thEm thoroughLY)

lateres pro saxis  
et  
faciamus nobis  
turrem  
celebremus nomen

(Brick for stone  
And  
Build us a  
towEr  
Let us make us)

antequam  
dividamur  
in  
universas terras

(Be  
scAttered  
aBroad upon  
thE  
whoLe earth)

aedificabant  
et dixit Dominus  
ex illo  
loco in  
universas terras

(Builded  
And the lord said  
aBroad from  
thEnce upon  
aLL the earth)

aedificare civitatem  
nomen eius  
super faciem  
cunctarum  
regionum

(Build the city  
nAme of it called  
aBroad upon  
thE face of  
aLL the earth)

HEBR

B'erez Shinar  
Vayayshvu sham  
eL rayayhu havah

nilBenah  
haVah  
Lanu ir umigdal

Banu b'nai ha'adam  
haVah nayrfah  
v'navLah sham

Balal  
u'dVarim  
L

B  
V  
L

Banu (b'nas-am mi'kedem)  
Veh (vik'ah b'eretzi)  
L'chulam (ish el rayayhu)

lo yiBatzer  
Veh (l'vaynim)  
koL (v'nisrayfah)

Balal (hamigdal asher banu)  
Veh (havah nayrfah)  
koL (ha'aretz v'navlah sham)

Ba  
Veh  
L

## Instrumentation

Piccolo

Flute

English Horn\*

B-flat Clarinet\*

Bass Clarinet\*

Bassoon

Contrabassoon\*

2 Trumpets in B-flat

3 Horns in F\*

1 Trombone

Percussion (2 players):

Player 1: Glockenspiel  
Marimba  
Tubular Bells

Player 2: Vibraphone  
Xylophone

Piano Four-Hands

Keyboard

Harp

Oboe Solo

Soprano (Amplified)

Strings

**\*Score is transposed; Contrabassoon and Double Bass sound one octave lower than written.**

**Duration: ca. 7'30"**

## Performance notes for *Napeague*

This work consists of seventy-five chords for orchestra and an obbligato part for solo oboe. Most of the chords have three components: an attack, a loudest point arrived at the end of the crescendo hairpin, and a cut-off point. These three components correspond with the three rhythmic events in each chord.

- For all instruments save percussion, piano, keyboard, and harp:

The dynamic marking for most of the seventy-five chords is *p*. Begin *p* and crescendo to either *mf*, *f*, *ff*, or *fff*, and hold that dynamic through your cut-off point. Try to create a mix of these dynamics from one attack to the other over the course of the piece. You may modify your dynamics to blend in with what other players are doing.

- For all instruments save the obbligato oboe part, percussion, piano, keyboard, and harp:

Within each chord, you are encouraged to inflect your own individual line with different "manners of playing," out of a pool of the following:

1. Starting on your given pitch, move up and down within a restricted range (from the division of a semitone up to a third);
2. Starting on your given pitch, play in a circular, swirling motion within a restricted range (division of a semitone to a third);
3. Starting on your given pitch, create an arc or curved shape with your line within a restricted range (division of a semitone to a third);

4. Starting on your given pitch, create a "ribbon" shape with your line within a restricted range (division of a semitone to a third);
5. Starting on your given pitch, create a "zig-zag" shape with your line within a restricted range (division of a semitone to a third);
6. Have your line become thicker and thinner (and vice versa), possibly involving the use of multiphonics and double stops; and
7. Have your line become brighter and darker in timbre (and vice versa).

Note: These "manners of playing" should not be overdone, or used for every line. As mentioned before, they should always be executed within a fairly narrow range (division of a semitone to a third), and subtle microtonal inflections are very much desirable. Do not do it in such a way that your counting or sense of time is blurred.

- For the Soprano:

Your part is in the following five languages (in order of appearance):

Dutch (indicated in the score as NL);

English (indicated in the score as ENG);

French (indicated in the score as FR);

German (indicated in the score as GER)

Hebrew (indicated in the score as HEB); and

Latin (indicated in the score as LAT).

At the beginning of each new attack there is text underlay. The text is to be sung freely with the given pitch material, although exigencies

of time may dictate that certain text items will need to be enunciated faster than others.

Breathe where desired; the held notes merely indicate that the given pitch is "in play" at that particular moment.

If there is a language change, notification will be given by means of the abbreviations listed above.

A brief guide to Dutch pronunciation:

- a     like *a* in *cart*
- ee    like *a* in *late*, but a pure vowel, not a diphthong
- g     like *ch* in Scottish *loch*
- ie    like *ee* in *bee*
- ij    between *a* in *late* and *igh* in *sigh*
- o     like a very short version of *aw* in *lawn*
- oo    like *oa* in *road*

B.W.

Commissioned by and dedicated to the Galatca Ensemble

**Napeague**  
for orchestra

Benedict Weisser  
1996-97

This image shows a page of musical notation for an orchestra. The score is arranged in a system of 24 staves, organized into four groups of six staves each. The notation includes various musical symbols such as notes, rests, stems, and beams. There are several dynamic markings, including 'p' (piano) and 'ff' (fortissimo), scattered throughout the score. The notation is dense and complex, typical of a contemporary orchestral work. The page is numbered '1' in the top right corner.

This image shows a page of musical score, page 2, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '2' in the top right corner. The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical score contains 24 staves, organized into several systems. The instruments represented are:

- Violins I and II (top two staves)
- Violas (third staff)
- Celli and Double Basses (fourth staff)
- Flutes (fifth and sixth staves)
- Oboes (seventh and eighth staves)
- Clarinets (ninth and tenth staves)
- Bassoons (eleventh and twelfth staves)
- Trumpets (thirteenth and fourteenth staves)
- Trombones (fifteenth and sixteenth staves)
- Piano (seventeenth and eighteenth staves)
- Conductor's part (nineteenth staff)
- Violins III and IV (twentieth and twenty-first staves)
- Viola III (twenty-second staff)
- Celli III and Double Basses III (twenty-third and twenty-fourth staves)

The score includes various musical notations such as notes, rests, and dynamic markings. The word "piano" is written in several places, indicating the instrument's volume. The page is numbered "3" in the top right corner.

This page of musical score contains 24 staves, organized into several systems. The top system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The second system contains staves for Flutes, Oboes, Clarinets, and Bassoons. The third system features staves for Trumpets, Trombones, and Tuba/Euphonium. The fourth system is for Percussion, with multiple staves for different instruments. The fifth system includes staves for Horns and other woodwinds. The sixth system contains staves for additional woodwinds and strings. The seventh system includes staves for Percussion and other instruments. The eighth system features staves for Percussion and other instruments. The ninth system includes staves for Percussion and other instruments. The tenth system contains staves for Percussion and other instruments. The eleventh system includes staves for Percussion and other instruments. The twelfth system features staves for Percussion and other instruments. The thirteenth system contains staves for Percussion and other instruments. The fourteenth system includes staves for Percussion and other instruments. The fifteenth system features staves for Percussion and other instruments. The sixteenth system contains staves for Percussion and other instruments. The seventeenth system includes staves for Percussion and other instruments. The eighteenth system features staves for Percussion and other instruments. The nineteenth system contains staves for Percussion and other instruments. The twentieth system includes staves for Percussion and other instruments. The twenty-first system features staves for Percussion and other instruments. The twenty-second system contains staves for Percussion and other instruments. The twenty-third system includes staves for Percussion and other instruments. The twenty-fourth system features staves for Percussion and other instruments.

This page of musical score contains 24 staves. The top section (staves 1-10) includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Piano (P.) accompaniment. The middle section (staves 11-14) features a string quartet consisting of Violin I (Vln. I), Violin II (Vln. II), Viola, and Violoncello (Vcllo). The bottom section (staves 15-24) includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Trombone (Tbn.). The score is written in a standard musical notation with various notes, rests, and dynamic markings.

This page of musical score contains 24 staves, organized into several systems. The instruments represented are:

- System 1 (Staves 1-6):** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcllo), Contrabasso (Cb), and Piano (P).
- System 2 (Staves 7-10):** Flute I (Fl I), Flute II (Fl II), Oboe (Ob), and Clarinet in B-flat (Cl Bb).
- System 3 (Staves 11-12):** Bassoon (Fag) and Contrabassoon (Cbob).
- System 4 (Staves 13-14):** Horn I (Corno I) and Horn II (Corno II).
- System 5 (Staves 15-16):** Trumpet I (Tromba I) and Trumpet II (Tromba II).
- System 6 (Staves 17-18):** Trombone I (Tromba I) and Trombone II (Tromba II).
- System 7 (Staves 19-20):** Tenor Trombone (Tromba III) and Bass Trombone (Tromba IV).
- System 8 (Staves 21-22):** Euphonium (Eufonia) and Tuba (Tuba).
- System 9 (Staves 23-24):** Percussion (Percussione).

The score is written in a standard musical notation with various note values, rests, and dynamic markings. The page number '6' is located in the top right corner.

This image shows a page of musical notation, page 7, consisting of 16 systems of staves. Each system contains two staves, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows a melodic line in the upper staff and a bass line in the lower staff. The second system features a more complex texture with multiple voices in both staves. The third system has a prominent melodic line in the upper staff. The fourth system shows a dense texture with many notes in both staves. The fifth system has a melodic line in the upper staff and a bass line in the lower staff. The sixth system features a melodic line in the upper staff and a bass line in the lower staff. The seventh system has a melodic line in the upper staff and a bass line in the lower staff. The eighth system shows a melodic line in the upper staff and a bass line in the lower staff. The ninth system has a melodic line in the upper staff and a bass line in the lower staff. The tenth system features a melodic line in the upper staff and a bass line in the lower staff. The eleventh system has a melodic line in the upper staff and a bass line in the lower staff. The twelfth system shows a melodic line in the upper staff and a bass line in the lower staff. The thirteenth system has a melodic line in the upper staff and a bass line in the lower staff. The fourteenth system features a melodic line in the upper staff and a bass line in the lower staff. The fifteenth system has a melodic line in the upper staff and a bass line in the lower staff. The sixteenth system shows a melodic line in the upper staff and a bass line in the lower staff.

This page of musical score contains approximately 24 staves, organized into several systems. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is divided into measures by vertical bar lines. There are some markings on the left side of the staves, possibly indicating measure numbers or system boundaries. The overall layout is typical of a printed musical score page.

This page of musical score contains approximately 22 staves. The top section features vocal lines with lyrics, including the words "I will be true to you". Below the vocal lines is a piano accompaniment section with multiple staves for the left and right hands. The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 9 in the top right corner.

This page of musical score contains 24 staves, organized into several systems. The instruments represented are:

- System 1 (Staves 1-6):** Violins I (Vn I), Violins II (Vn II), Violas (Vla), Cellos (Vcl), Double Basses (Cb), and Percussion (Perc).
- System 2 (Staves 7-11):** Flutes (Fl), Oboes (Ob), Clarinets (Cl), Bassoons (Fg), and Percussion (Perc).
- System 3 (Staves 12-13):** Horns (Hr).
- System 4 (Staves 14-15):** Trombones (Trbn) and Euphoniums/Tubas (Eup/Tbn).
- System 5 (Staves 16-17):** Percussion (Perc).
- System 6 (Staves 18-19):** Percussion (Perc).
- System 7 (Staves 20-21):** Percussion (Perc).
- System 8 (Staves 22-24):** Percussion (Perc).

The score includes various musical notations such as notes, rests, and dynamic markings. The percussion parts are particularly detailed, showing complex rhythmic patterns.

The image shows a page of musical score, page 11, featuring a complex orchestration. The score is organized into three systems of staves. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Saxophone), brass (Trumpet, Trombone, Horn, Tuba), and percussion (Timpani, Snare, Cymbal, Triangle, Gong, Chimes). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) and a Piano. The third system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) and a Piano. The score is written in a standard musical notation with various dynamics and articulations.

This image shows a page of musical notation, page 12. It consists of approximately 20 systems of staves. Each system typically contains two staves, with some systems having three. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The page is densely packed with musical notation, and the overall appearance is that of a professional musical score. The notation is in black ink on a white background.

This image shows a page of musical score, page 13. It features a large system of 18 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, with some staves containing multiple lines of music. The overall appearance is that of a professional musical manuscript.

This page of musical score contains 24 staves, organized into several systems. The instruments represented are:

- Violins I & II (Vln I, Vln II):** Staves 1-2
- Violas (Vla):** Staves 3-4
- Celli (Vcl):** Staves 5-6
- Double Basses (Vclb):** Staves 7-8
- Flutes (Fl):** Staves 9-10
- Oboes (Ob):** Staves 11-12
- Clarinets (Cl):** Staves 13-14
- Bassoons (Fg):** Staves 15-16
- Trumpets (Trp):** Staves 17-18
- Trombones (Trbn):** Staves 19-20
- Piano (P):** Staves 21-22
- Conductor's Part (C):** Staves 23-24

The score is written in a standard musical notation style, featuring various note values, rests, and dynamic markings. The page is numbered 14 in the top right corner.

This page of musical score, numbered 15, contains the following parts and measures:

- Flute (Fl.)**: Measures 113-118
- Oboe (Ob.)**: Measures 113-118
- Clarinet (Cl.)**: Measures 113-118
- Bassoon (Fg.)**: Measures 113-118
- Trumpet (Tr.)**: Measures 113-118
- Trombone (Tbn.)**: Measures 113-118
- Percussion (Perc.)**: Measures 113-118
- Violin (Vln.)**: Measures 113-118
- Viola (Vla.)**: Measures 113-118
- Cello/Double Bass (Vcl./Cb.)**: Measures 113-118

The score is written in a standard staff format with various notes, rests, and dynamic markings. The page number 15 is located in the top right corner.

This image displays a page of musical notation, likely a score for a multi-instrument ensemble or orchestra. The page contains 18 staves of music, arranged in three groups of six staves each. The notation includes various musical symbols such as clefs (treble and bass), time signatures, and notes. The first group of six staves shows a complex arrangement of notes and rests. The second group of six staves features a prominent, dense cluster of notes in the first few measures, followed by more sparse notation. The third group of six staves continues the musical development with various rhythmic patterns and rests. The overall appearance is that of a professional musical score page.

This image shows a page of musical notation, page 17. It consists of 12 systems of staves. Each system contains two staves, likely representing a pair of instruments or voices. The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a structured, grid-like format. The page is densely packed with musical notation, and the overall appearance is that of a professional musical score.

This image shows a page of musical notation, page 18. It consists of several systems of staves. Each system typically includes a vocal line (soprano, alto, tenor, or bass) and a piano accompaniment. The notation includes notes, rests, and other musical symbols. The page is densely packed with musical notation across approximately 18 systems of staves.

A page of musical notation consisting of 18 systems of staves. Each system contains two staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The page is numbered '19' in the top right corner. The notation appears to be a score for a multi-instrument ensemble or a complex vocal piece, given the number of staves and the variety of note values and rests.

This image shows a page of musical notation, likely a score for a large ensemble or orchestra. The page is divided into several systems of staves. Each system consists of multiple staves, with some systems having a grand staff (treble and bass clefs) and others having individual staves for different instruments or voices. The notation includes various musical symbols such as notes, rests, and clefs. The page is numbered 29 in the top right corner.

A page of musical notation consisting of approximately 20 staves. The notation is dense and appears to be a score for multiple instruments or voices. The staves are arranged in a vertical column, with each staff containing musical notes, rests, and other symbols. The notation is somewhat obscured by the high contrast of the scan, but the overall structure is that of a standard musical score page.

This image shows a page of musical notation, page 22. It contains several systems of staves, each system consisting of multiple staves. The notation is dense and appears to be a score for a large ensemble or orchestra. The page is filled with musical notes, rests, and other symbols across approximately 18 systems of staves. The notation is in black ink on a white background.

A page of musical score consisting of 18 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is organized into systems, with some staves grouped together. The overall appearance is that of a complex musical composition, possibly for a large ensemble or orchestra. The page number '23' is located in the top right corner.

This image shows a page of musical notation, likely a score for a large ensemble or orchestra. The page contains 24 staves of music, arranged in a single column. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The page is numbered 24 in the top right corner. The notation is presented in a high-contrast, black-and-white format, typical of a scanned document.

This image shows a page of musical notation, page 25. It contains approximately 20 systems of staves. Each system typically consists of two staves, with some systems having three or four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The page is densely packed with musical notation, and the overall appearance is that of a standard musical score page.



A page of musical notation consisting of 18 staves. Each staff is a pair of treble and bass clefs. The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a structured manner across the page. The page is numbered 27 in the top right corner.

This image shows a page of musical notation, page 28. It contains several systems of staves, each system consisting of multiple staves. The notation is dense and appears to be a score for a large ensemble or orchestra. The page is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The overall appearance is that of a high-contrast, black and white scan of a musical score.

## *MARRIAGE AND FREE LOVE*

by Emma Goldman

(from *Anarchism and Other Essays*)

Hirat un liebe veren vertarcht fun di mehrste menschen alles tzoy verter mit derzelviger vedeitung. Memeint az zei kumn aroys fun dizelveh motiven un zei vafrigiden dizelveh farlangen. Ot di meinung is nit vagrindet oyf virklieve fakten, nur dos volk chot zich azoy angeredt.

Hirat un liebe zeinen tzvei vazunderah zachen; ze zeinen azoy veit funander vi der Nord-Pol fun das Zid-Pol. Noch mehr, eine is gor entgegensetz der anderer. Sitz kein zweiful nit, az mant chasenes zeinen geven der resultat fun liebe. Ober nit vayl di liebe hot nit nikent haven kein kiyum oysder hirat, nur nicher vayl leit kennen zich in gantsen nit verpayn fun eingenomene ziltten. Es zeinen faran heint a sach menner un freuen vos hirat is vei ze nit mehr vi a komedia, doch varfen ze zich unter ihr unter tzuliv der effentlicher meinung. Jedenfals vahoypt ich, az chotsch es is emes, az mancka chasenes zeinen vagrindet oyf liebe, un chotsch es is oyche emes, az in mancka fale vert di liebe nit obgekeelt in farhiratn leven, is dos aver nit veil zay zennen farhirat, nur trotz dem vas zay zennen farhirat.

Fun der ander zeit vider is as lacheluten falsh, as fun hirat kumt aroys liebe. As tareft amol in a yoyvel, a far hirate por ferlieven zich noch der chaseneh; aver ven kuken zich zu nehnter, zehn mir dohn, as dos is nit mehr vi zich zu fassen zu dos vas is unfarmaidlich. Dos vas min gevunt zich zu eine zu di andere is noch ganz veit fun der shtardik fun gefeelt vas hersht in a liebe un vam ohn dem erniderungen zich mann un freui ven ze feeren a faheireten leven.

The popular notion about marriage and love is that they are synonymous, that they spring from the same motives, and cover the same human needs. Like most popular notions this also rests not on actual facts, but on superstition.

Marriage and love have nothing in common; they are as far apart as the poles; are, in fact, antagonistic to each other. No doubt some marriages have been the result of love. Not, however, because love could assert itself only in marriage, much rather it is because few people can completely outgrow a convention. There are to-day large numbers of men and women to whom marriage is naught but a farce, but who submit to it for the sake of public opinion. At any rate, while it is true that some marriages are based on love, and while it is equally true that in some cases love continues in married life, I maintain that it does so regardless of marriage and not because of it.

On the other hand, it is utterly false that love results from marriage. On rare occasions one does hear of a miraculous case of a married couple falling in love after marriage, but on close examination it will be found that it is a mere adjustment to the inevitable. Certainly the growing-used to each other is far away from the spontaneity, the intensity, and beauty of love, without which the intimacy of marriage must prove degrading to both the woman and the man.

Hirat is hoypzachtlich an ekonamischer opmach, a parzi-carvingum farbindung. Dar cholek is nur vos das is fil vig dinder un shtrenger vi a opmach mit an insurance kompanie. Di ruchim vos kumn nocher zeinen unvedeitender ven men far gleicht zei mitn keren vas men investiert. Ven einer nehmt aroys an insurance policie, zohlt er derfar in dollars un centen. Un hot di freiheit oyftzuheren tzohlen. Over ven der premium fun a fraui is a mann, zohlt zi derfar mit ihr nahmen, mit ihr zehlf-rezpect, mit sameh leven. "Vis der toyt sheidt funander." Noch mehr, mit der hirats-insurance farpflichtet zi zich zu zein levenslenglich ophengen, zu zein a parazit, zu zein nutzlen individuel, azoy vi gezellschaftlich. Der mann vezohlt oy ch tier, aver zein kreis is fil weiter, un derfar vehrt er nit azoy vargrenetzt durch dar hirat vi di fraui. Er feehlt zeinen keitenmehr in an ekonomischer zin.

Dantes motto tzu zein shilderung fun gehenum kehn zehr gut eingevendt veren far di hirat: "Ihr velke kumn da arayn lozt ala hafnugen hinter aych."

Az hirat is a durchfal vet kinar nit likeanin. Siden a nar. M'darf nur a vlik tun en dar statistik fun getn um zehn vos far a viterer durchfal di hirat is. Dar durchshnitlicher flakar mensch ken da nit argumentiren, az di groyse zohl getn kumt darfun vos s'is zu leicht aroystzekri gin a get un vas froyn zeinen itzter tzufiel oysgelassen. Vorim ershtens, endikt zich eine fun jede tzoylef chasenes mit a get; zweitens, is zint achzen zibigzig di zohl getn geshtigen fun acht en zwanzig oyf drei un zibigzig far jede hundert tawzenter vafalkerung; dritens, is di untreiheit als grund far a get geshtigen zwei hundert zibigzig punt acht perzent; fiertens, is "dezertion" geshtigen drei hundert neun un zechzig punt acht perzent.

Marriage is primarily an economic arrangement, an insurance pact. It differs from the ordinary life insurance agreement only in that it is more binding, more exacting. Its returns are insignificantly small compared with the investments. In taking out an insurance policy one pays for it in dollars and cents, always at liberty to discontinue ihr payments. If, however, woman's premium is a husband, she pays for it with her name, her privacy, her self-respect, her very life, "until death doth part." Moreover, the marriage insurance condemns her to lifelong dependency, to parasitism, to complete uselessness, individual as well as social. Man, too, pays his toll, but as his sphere is wider, marriage does not limit him as much as woman. He feels his chains more in an economic sense.

Thus Dantes motto over Inferno applies with equal force to marriage: "Ye who enter here leave all hope behind."

That marriage is a failure none but nur the very stupid will deny. One has but to glance over the statistics of divorce to realize how bitter a failure marriage really is. Nor will the stereotyped Philistine argument that the laxity of divorce laws and the growing looseness of woman account for the fact that: first, every twelfth marriage ends in divorce; second, that since 1870 divorces have increased from 28 to 73 for every hundred thousand population; third, that adultery, since 1867, as ground for divorce, has increased 270.8 percent; fourth, that desertion increased 369.8 percent.

Performance notes for *Emma G*Characters:

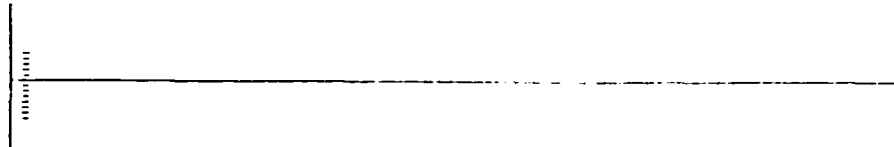
Emma Goldman                      Female voice (any range)

Performance Notes:a Vocal notation

This part can be sung by a female singer of any vocal range

This portion of the work takes the form of a lecture delivered by the anarchist Emma Goldman. My aspiration regarding the notation is to induce a musical sort of speech (as opposed to a speech-like sort of singing) which is very exact and based on the intonation of natural speech more than is *sprechstimme*

Here is the notational system for the voice:



Above the single line are five hatchmarks; below it there are seven hatchmarks

Let the single line be a sort of "horizon," representing one's most natural and comfortable speaking range

Within this system, notation of rhythm and contour is as usual. The highest and lowest hatchmarks should not approximate the outer extremes of one's singing or speaking voice. Rather, they should exist as limits of one's natural speaking range, certain "ceilings" and "floors" of one's unforced conversational manner. The singer should concentrate on the subtleties of speaking notation which are hinted at in the score, in order to produce properties of intervallic difference analogous to those of pitch.

b "Mouthing"

A vocal line enclosed in parentheses ( ) "mouth" the words, e.g. perform the part rhythmically and gesturally, but silently

c Movement

Notations of the singer's movement as she performs will be added later in this space

d "Grace notes"

Grace-note figurations for both voice and instruments do not function entirely as grace notes in the traditional sense. The grace note, unless specified otherwise, is always held, and never repeated. The grace note always comes before the beat, as if it is "brushing" the beat. When the substance and character of the material is less hurried, grace notes can be likewise, and well further ahead of the beat.

# Emma G

Benedict Weiser

*J = 72*

Voice (Emma Goldman)

Hi rat an lie ve ve ren ver tacht fun di

Piano I

Piano II

3

(mehr-ste men-schen als) tag ver-ter mit der-

8

2  
8

zel vi gen ve dei tung. Me meit az zei

2  
8

3  
8

2  
8

3  
8

2  
8

3  
8

*p*

*pp*

*p*

11

3

2  
8

7  
16

Kun n (a roys fun di zel veh) mo ti ven un

2  
8

7  
16

2  
8

7  
16

*f*

*pp*

*mf*

13

zei va-fri-gi-den di-zel-veh far-(lan-gen.)

fff cf

15

Of di mei-nung is nit va-grin-det oyf

ff p pp mf

17

virK (lie — ve fak — ten nur dos ) volk

pp f fff

mf f

21

chat zich a — zog en — ge — redt.

f pp

pp p

25

Hi-(rat un) lie-ve zei-nen

gond eense...

*ppp* *pp*

28

tzei va-zun-de-rah za-chen zei zei-nen

gond eense...

[*pp*] *ff* *fff*

31

5 7 7 2 5 5 2 5 2 5  
 32 16 32 32 16 4 16

e zoy veit fun an-der vi (der)

5 2 5 2 5  
 32 16 32 4 16

5 2 5 2 5  
 32 16 32 4 16

[fff]

35

5 1 7 3 2 2  
 16 32 16 4 2 2

Nord Pol fun den Sid-Pol.

5 1 7 3 2  
 16 32 16 4 2

5 1 7 3 2  
 16 32 16 4 2

[fff] P mp

40 *p laughing*

Noch (mehr, ei ne is gar)

grad. ... cresc. ...

[mp]

45

(correcting herself)

(ent-ge-setz der an-de-rer ent-ge-gen-setz der)

grad. cresc.

[mp] ff

49

(an—der—er. Sitz kein zwei—fel nit, az mant et) has

5/8

52

cha—se—nes zai—nen ge—ven—der re—sul—.

2/4

55

-tat fun lie-ve. O-ber nit vayt di lie-ve

... grad cose ...

*mf* *pp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "-tat fun lie-ve. O-ber nit vayt di lie-ve". The piano accompaniment consists of two staves. The right hand has a treble clef and contains chords and melodic fragments. The left hand has a bass clef and contains a steady accompaniment. Dynamics include *mf* and *pp*. There are also some handwritten notes like "grad cose" in the right hand.

59

hot nit ni-kenf ka-ven kein ki-ym

... grad cose ...

*mf* *mp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "hot nit ni-kenf ka-ven kein ki-ym". The piano accompaniment consists of two staves. The right hand has a treble clef and contains chords and melodic fragments. The left hand has a bass clef and contains a steady accompaniment. Dynamics include *mf* and *mp*. There are also some handwritten notes like "grad cose" in the right hand.

62

Handwritten musical score for system 62. It consists of three staves: a vocal line, a piano accompaniment, and a lower piano accompaniment. The vocal line has lyrics: "oy-ser der hi-rat, nur ni-cher vayt". The piano accompaniment includes markings such as "grad. cresc.", "[mp] f", and "rit. (meno)". Time signatures include 2/8, 1/16, and 2/8. The lower piano accompaniment features a triplet and other rhythmic patterns.

67

Handwritten musical score for system 67. It consists of three staves: a vocal line, a piano accompaniment, and a lower piano accompaniment. The vocal line has lyrics: "leit ken-nen zich in gant-sen nit ver-fayn". The piano accompaniment includes markings such as "grad. cresc.", "mf", and "rit.". Time signatures include 3/8, 2/8, and 5/16. The lower piano accompaniment features various rhythmic patterns and chord structures.

72

5 16 *f* fan ein-ge-no-me-ne zit-ten. *p*

5 16 *grand. cresc.*

5 16 *I*

76

(Hankung) ah Es zei-nen fa-ran heut a

*grand. cresc.*

*fff > mp < mf = fff*

80

sach men-ner un (fren-en vos hi-rat is vei)

*f* *ff*

84

(zei nit mehr vi a.) Ko-me-di-a, doch

*ff* *mf*

87

87

var fen zei zirk nn ter ihr an ter tzu liv

88

89

90

91

91

der ef-feat-li-(cher) mei-nung. Je-den-fals (va)-

92

93

94

95

95

-(koyt' ich, az chetech es is) e mes. az

grad. decresc. ....

5 16 28

99

99

nen cka cha-se ves zci-nen va-grin-dat oyf lie-ve.

2 5 8 16 5

102

102

5 2 3 5  
16 8 8 32

un chotsh es is oych e mes. az

5 2 3 5  
16 8 8 32

5 2 3 5  
16 8 8 32

5 2 3 5  
16 8 8 32

*p* *ff*

105

105

5 7 12 5  
32 8 8 32

man-cka felt man-cka fe-le

(correcting herself)

5 2 3 5  
32 8 8 32

5 2 3 5  
32 8 8 32

*mf* *pp* *ff*

109

(correcting herself and muttering)

vert di lie-ve oh fa-le nit fa

*ff* *grad.*

3/16

113

(very softly) (as before)

fa le nit (yech) vert, vert (di) lie ve (nit)

*decrease* *fff*

3/4

119

(again mattering) (hesitantly) (correcting again)

(on What's that one Ob, uh) ob-ge-keelt

Musical score for measures 119-124. The vocal line features lyrics: "(on What's that one Ob, uh) ob-ge-keelt". The piano accompaniment includes dynamic markings such as *mf*, *p*, and *fff*. The bass line is also present. The score is in 3/4 time and spans 8 measures.

125

in far xi-rat in

Musical score for measures 125-129. The vocal line features lyrics: "in far xi-rat in". The piano accompaniment includes dynamic markings such as *fff*. The bass line is also present. The score is in 3/4 time and spans 5 measures.

129

Musical score for measures 129-131. The vocal line (top) has lyrics: "in fa fuh fa — ki — ra — tn le — ven,". The piano accompaniment includes dynamic markings *[fff]* and *ppp*. Time signatures are 5/16, 2/8, and 3/8.

132

Musical score for measures 132-134. The vocal line (top) has lyrics: "is dos a — ver nit veil zay ze — xnen far —". The piano accompaniment includes dynamic markings *f* and *ppp*. Time signatures are 3/8, 2/8, and 3/8.

136

(counting herself)

hi — rat,    nur nur    trotz    dem was zay

ff    f    ff

3/8    2/8

138

[J = 60]

ze — nnen    far — hi — rat.    Fun

[J = 60]    p

2/8    2/4

ppp

2/8    2/4



151

(correcting herself)

(left a mol a yoy-vel in) a yoy-vel

3/32

3/32

3/32

3/32

153

az far ki-ra-te por fer-lie-ven

3/32

2/32

3/32

2/32

3/32

2/32

3/32

2/32

156

2  
32

zieh noch der cha-se-neh; a-ver-ven mir

2  
32

[ff]

2  
32

[mp] [ff]

159

2  
32

Ku-ken o-zi me mir ku-dich o

2  
32

[ff]

162

zu (neh-ter,) zeh mir dohn dach mon-key

(sustaining under breath)

*ff*

2/16

166

as das is nit mehr vi zich zu fa-ssen

*ppp*

[*fff*]

*>f*

2/16

170

170

zu des vos is un-far-raid-lich. (vos)

2/8

2/8

2/8

2/8

[f] fff

174

174

(vos) min ge-vannt sich zu ei-ne)

2/8

2/8

2/8

2/8

ff f

177

(zu di an-de-re is noch ganz weit fun der)

*fff ppp*

*ppp*

180

Muttering, as if something  
is on the tip of her  
tongue

*pp*

[ ossia: mouth only the 'conscious' material ]

*pp*

*pp*

187

Musical score for measures 187-189. The score consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings [ff] and [pp].

190

Ah, yes! She finally comes  
up with the word

(fun der shtar — dik fun ge — fecht vas hersht in)

Musical score for measure 190. The score consists of a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings [pp] and [pp] - q.

193

(in a be ve un vas ohn dem er, er,)

(censure)

3/16

3/16

3/16

3/16

199

(Straining)

(Trying to pronounce the word)

( I ce - not see this er - ni - der - un - gen )

3/16

2/8

3/16

2/8

201

201

(er - ni - der er - ni - der - un - gen)

[mp]

pp

7/16 2/16 3/8

204

204

ossia:  $\frac{2}{6}$   $\frac{2}{4}$  L

(zich mann an freni ven zei fee-ren a fa)

[pp] ppp ff

2/8 2/16 2/4

207

[ ] = 7<sup>2</sup>

(kei - re - ten le - ven.) Hi - rat is kagp -

<fff> mp

ff <fff> p

[ ] = 7<sup>2</sup>

209

- zacht - lich (an) e - ko - na - mi - scher op - mach,

[fff]

[p]

[ ] = 7<sup>2</sup>

211

(again looking for the right word)

a per-zent ah eh per-zi car

[fff]

[12']

216

-vin gum far bin dang. Dar cho-lek is nkr

[fff]

mf ff mp

220

(faintly)

vos des is fil fi vi

[fff]

[mp] ff

228

dem o vi vin - dem vig den - der un

[fff]

[ff]

233

shren — ger (vi a op — mach mit an in — su — ranee)

[fff]

[fF]

mp

237

(correcting herself)

( Kom — pa — nie Kom — pa — nie. Di — ri )

[fff]

mf

242

( ru - chim                      Di - ri                      ru - chim    vos    ku - mn )

[ fff ]

[ mf ]

246

( no - cher                      zei - nen                      un - ve - dei - ten - der )

[ fff ]

[ mf ]

251

Musical score for measures 251-254. The vocal line features a melody with three triplet markings. The lyrics are: ( ven men far gleicht zei mi — tn ). The piano accompaniment consists of two staves. The upper staff is marked with dynamics [fff] and [mf]. The lower staff is marked with [mf].

255

Musical score for measures 255-258. The vocal line features a melody with a fermata over the final note. The lyrics are: ( Ke — ren vas men in — ves — tierf... ) The piano accompaniment consists of two staves. The upper staff is marked with dynamics [fff] and [mf]. The lower staff is marked with [mf].

264

264

( Ven ci - ner nehmt a - roys an in - )

[fff]

[mf]

267

267

( - su - rance po - li - cie, zahlt er der - far in da - llers un )

[fff]

[mf]

271

(correcting herself)

( in cents cen - ten. Un ter di frei - keit)

[fff]

[mf]

3/8

3/8

3/8

3/8

276

(ayf-tzu-ke-ren tzah-len)

[fff]

[mf]

3/8

2/8

5/16

3/8

2/8

5/16

3/8

2/8

5/16

281

(correcting herself) (muttering)

5 16  $\frac{5}{16}$   $\frac{2}{8}$

(tzu-len what-e-ver it is O-ver ven der)

5 16  $\frac{5}{16}$   $\frac{2}{8}$

5 16 [fff]  $\frac{2}{8}$

5 16 [mf]  $\frac{2}{8}$

284

3 3 3 3

(pre-mi-um is fun a froni-uh is a mann,)

[fff]  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  ppp

[mf]  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

288

(repeating herself  
with emphasis)

(zählt zi zählt zi der-far mit ihe nah-men.)

291

(mit ihe zehlf-re-zpect, mit ihe sa-meh le-ven.)

295

(Realizing she made an error)

(Ihr neh-men "Vis) der toyt shedt fun-an-der.

ppp ff mp

301

Nach mehr, mit der hi-rats-in-su-rance far-

[mp] ff fff

305

- flich - tet zi zick zu zein le - vens leng - lich

[mp]

*p* *ppp*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics: "- flich - tet zi zick zu zein le - vens leng - lich". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one sharp (F-sharp). The piano part includes dynamic markings for *p* and *ppp*, and a performance instruction *[mp]*. There are also some slurs and accents in the piano part.

311

op - hen - gen zu zein zu zein a pa - ra,

[mp]

*p*

9 64

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics: "op - hen - gen zu zein zu zein a pa - ra,". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one sharp (F-sharp). The piano part includes dynamic markings for *p* and a performance instruction *[mp]*. There are also some slurs and accents in the piano part. The system ends with a double bar line and the numbers 9 and 64.

316

Musical score for measures 316-319. The vocal line (top) has lyrics: "a pa-ra-zit, a pa-ra-zit zu zein nutz-len". The piano accompaniment (middle and bottom staves) includes dynamic markings [mp] and mp. The score features complex rhythmic patterns with 9/64, 3/32, and 3/64 time signatures. There are also triplets and slurs in the piano part.

320

Musical score for measures 320-323. The vocal line (top) has lyrics: "in-di-vid-u-el, a-zoy vi-ge-". The piano accompaniment (middle and bottom staves) includes dynamic markings [mp], pp, and p. The score features complex rhythmic patterns with 3/64, 2/16, 2/8, 2/32, and 3/32 time signatures. There are also triplets and slurs in the piano part.

326

3  
32

- zell- schaft, ge- zell- schaft- lich. Der mann ve- zahlt aych

3  
32

3  
32 L. *ff*

2  
8 *pp*

3  
32

2  
8

328

ti- er, aych ti- er, a- ver zein Kreis (is) fil

5  
32

5  
32

5  
32

5  
32

333

Handwritten musical score for system 333. The top staff is a vocal line with lyrics: "wei-ter, an der-far vehrt er nit". The notes are marked with fingerings: 5/32, 2/16, 3, 5/32, 3/128, 9/16. The second staff is a single-line accompaniment with fingerings: 5/32, 2/16, 5/32, 3/128, 9/16. The third and fourth staves are a grand staff piano accompaniment. The third staff has a *ped. decresc.* marking. The fourth staff has a *cresc.* marking. Both piano staves have fingerings: 5/32, 2/16, 5/32, 3/128, 9/16.

338

Handwritten musical score for system 338. The top staff is a vocal line with lyrics: "a-zoy var gre-netz durch dar hi-rat vi a frani.". The notes are marked with fingerings: 9/16, 4/4, 5, 3/16. The second staff is a single-line accompaniment with fingerings: 9/16, 4/4, 3/16. The third and fourth staves are a grand staff piano accompaniment. The third staff has a *cresc.* marking. Both piano staves have fingerings: 9/16, 4/4, 5, 3/16.

341

Er feehlt zei—nen Kei—ten, Kei—ten—

*ff* *ppp*

346

(finally realizing)

—tehr, Kei—ten meh, oh, Kei—ten—mehr o—kay,

[*ppp*]

*f* *fff* *mf*

351

Kei-ten-mehr in (a) e-Ko-no-mi-scher zin.

*pp-p*

[*mf*]

*ff*

357

(Pan)tes mot-to (tzu zern shil-der-ung) fun ge-he-num

*p*

*mf*

*ff*

*mf*

360

360

*mf* *mf* *mf* *mf* *mf*

Kehn zehr gut ein-ge-ventt ve-ren far di hi-rat:

*fff* *ppp* *mp*

3/8 2/8 3/8 2/8

3/8 2/8 3/8 2/8

3/8 2/8 3/8 2/8

363

363

*mf* *ppp* *mp*

(Ihr vel-Ke Kum-n) da a-rayn

*ff* *f*

2/8 3/8 2/4

2/8 3/8 2/4

2/8 3/8 2/4

365

lozt a-la haf-nu-gen kin-ter aych. (Hz)

*pp* *fff*

2/4 3/8 5/64 2/4

2/4 3/8 5/64 2/4

2/4 3/8 5/64 2/4

2/4 3/8 5/64 2/4

368

(hi-rat iz a durch-fal vet ki-nar mit)

*ppp*

2/4 2/8

2/4 2/8

2/4 2/8

370

(lik - a - nin. Si - den nur a nar. M' darf nur a vlik)

*pp*

*p* *ppp*

Detailed description: This musical score for measure 370 consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/8 time signature. It contains the lyrics "(lik - a - nin. Si - den nur a nar. M' darf nur a vlik)". The second staff is a blank line. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part includes dynamic markings *pp*, *p*, and *ppp*, and features complex rhythmic patterns with triplets and various accidentals.

373

(tun) en dar sta - tis - tik fun

*p* *ppp*

[ *ppp* ]

Detailed description: This musical score for measure 373 consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/8 time signature. It contains the lyrics "(tun) en dar sta - tis - tik fun". The second staff is a blank line. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part includes dynamic markings *p*, *ppp*, and [ *ppp* ], and features complex rhythmic patterns with triplets and various accidentals.



377

3  
8 durch-schnitt-li-cher fla-kar mensch ken da 2  
4

3  
8 2  
4

*pp*

*[ppp]*

3  
8 2  
4

379

2  
4 nit ar-gu-(men)-ti-ren, az di gray-se zohl 3 5  
16 16

2  
4 3 5  
16 16

*[pp]* *mf*

*[ppp]*

2  
4 3 5  
16 16

381

381

5/16  $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{4}$

get' n kumt dor — fon vos s'is zu leicht a —

5/16  $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{4}$

*very grad. decresc. ...*

5/16  $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{4}$

[ppp]

384

384

$\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

- roys - tze - kri gin a get un vas froy zei - nen itz - ter tzu - fiel

*... very grad. decresc. ...*

[ppp]

386

386

oys-ge-las-sen. Va-ram-ersh-rens en-dicht

2/8 3/8 2/4 2/8

3/8 2/4 2/8

*f* *mp*

2/8 3/8 2/4 2/8

[*ppp*]

2/8 3/8 2/4 2/8

386

390

390

sich ei-ne fun-je-de-tzoy-lef cha-se nes mit a get;

2/8 3/8 2/4 2/8

2/8 3/8 2/4 2/8

*pp*

2/8 3/8 2/4 2/8

[*ppp*] *f* *mf*

2/8 3/8 2/4 2/8

390

393

[ ] = 60°

Zwei-tens, is sind ach-zen zi-big-zig di

[ ] = 60°

[pp]

[mf]

fff

395

zohl get' n ge-shti-gen fun acht en

[pp]

pp

f

396

zwan- zig ogf drei end zi- big- zig far je- de hun- dert

[pp]

[f]

397

Tempo I. [♩ = 72.]

tew- zen- ter va- fal- ker- ung; Prei- tens, is di (un-)

[pp]

[mp]

Tempo I. [♩ = 72.]

399

Musical score for page 399, measures 399-400. The score is in 3/16 time and features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "( ) trei — heit als grand far a get". The piano accompaniment includes dynamic markings *[ff]* and *[p]*. The key signature has one flat (B-flat).

401

Musical score for page 401, measures 401-402. The score is in 3/16 time and features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "ge — sht — gen zwei — hun — dert zei — big — zig punt acht per —". The piano accompaniment includes dynamic markings *f*, *ppp*, and *p*. The key signature has one flat (B-flat).

403

3  
16

7 12

2

7

zent; Fier-tens, is „de-zer-tion“

3  
16

2

4

*f* >

3  
16

2

4

*mp* *pp* *mp*

3  
16

2

4

3  
16

2

4

405

ge-shti-gen drei-han-dert neun und zech-zig

2  
8

*ppp* *mp* > *p*

2  
8

3

3

2  
8

3

3

407

3  
punt acht per zent.

2/16 3/128 2/16

pp ppp

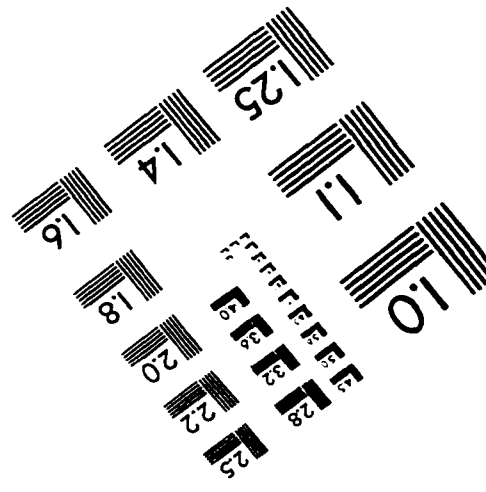
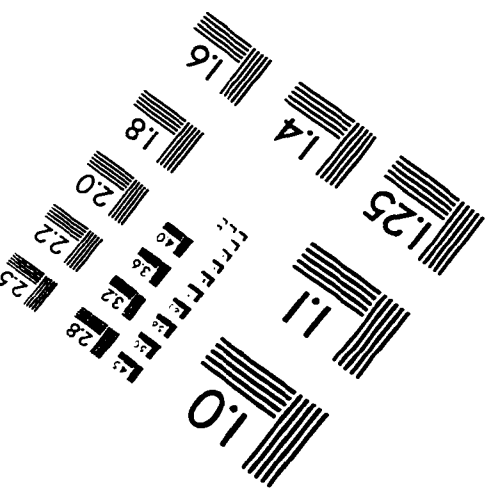
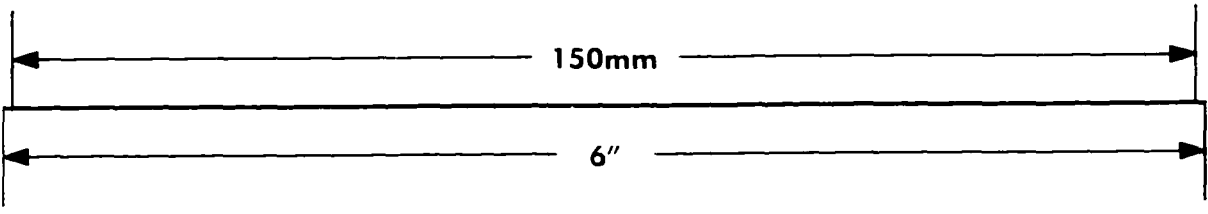
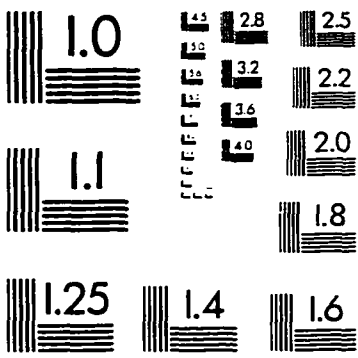
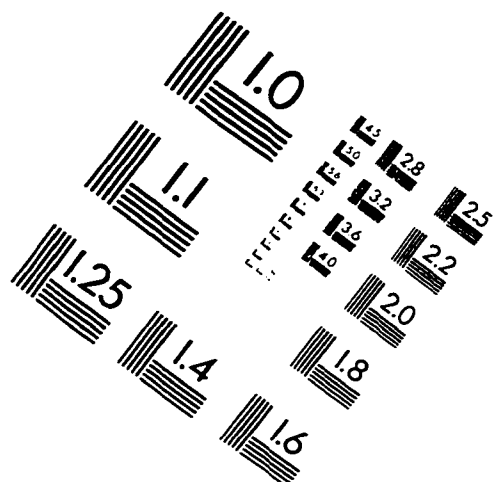
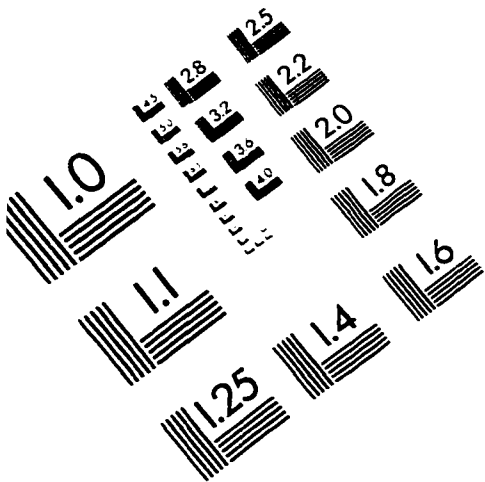
2/16 3/128 2/16

ppp

18. VI 96

Benedict Weiser.

# IMAGE EVALUATION TEST TARGET (QA-3)



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