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ISSUES AND SOLUTIONS FOR THE GUITARIST
IN THE PERFORMANCE OF
MARIO CASTELNUOVO-TEDESCO'S
THE DIVAN OF MOSES-IBN-EZRA

A cycle of Songs for Voice and Guitar

op. 207

(1966)

by

CAROLYN KIDD

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of the requirements for the Degree of Master of Music
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INTRODUCTION

Mario Castelnuovo-Tedesco's *The Divan of Moses-Ibn-Ezra*, op. 207, (1966) is a song cycle in five parts for voice and guitar. It is an extremely important chamber work as few pieces of this magnitude exist in the guitar repertoire. As it is a substantial piece of music of approximately forty minutes duration, it stands alone among the works of other contemporary composers who have written for this genre on a much reduced scale.

From my research, it has become apparent that this extraordinary work has had limited concert performance. Of the many possible explanations, predominant amongst them are the inherent difficulties in its practical performance. Simply stated, the piece was not written with any particular idiomatic approach to the guitar and as such, it presents fundamental difficulties and technical impossibilities for the guitarist. These make it clearly an unattractive piece to perform and it is likely that, for this reason alone, it has gained minimal recognition as a major chamber work in the guitar repertoire.

It is of interest to note that Castelnuovo-Tedesco realised all his guitar compositions at the piano for later revision and redrafting, in consultation with his inner circle of highly regarded guitarists. They included Andrés Segovia, Christopher Parkening, Siegfried Behrend, Ruggiero Chiesa, Laurindo Almeida, Oscar Ghiglia, Ida Presti, Alexandre Lagoya, Angelo Gilardino and Ronald C. Purcell.¹

This process of composition and editorial revision is evident in Castelnuovo-Tedesco's *24 Caprichos de Goya*, op. 195, (1961).² The Italian guitarist Angelo Gilardino who revised this draft between 1967-1970 writes in the foreword to his edition of the work: 'Maestro Mario Castelnuovo-Tedesco entrusted me with the instrumental revision as well as the fingering of his "Caprichos de Goya" in the summer of 1967.'³ Castelnuovo-Tedesco's sudden death in 1968, before he approved the second draft of revisions, led to Gilardino producing an edition with both the original version and his own alterations on an additional parallel staff, enabling the performer to select which version to play.

¹ This and subsequent information was offered by Dr Ronald C. Purcell, Associate Professor of Guitar at the California State University and a student of Castelnuovo-Tedesco's between 1960-1968, in several phone conversations between November 1995 and January 1996. I am very grateful to Purcell for clarification of various issues throughout this paper.

² Mario Castelnuovo-Tedesco, *24 Caprichos de Goya*, op. 195, [music score], Berben, Ancona (Italy), 1970.

³ *ibid.*, foreword, p. 3.

However the original manuscript of *The Divan of Moses-Ibn-Ezra* remained without alteration or supporting editorial commentary in its first publication. Furthermore, my research at the National Library of Australia, the Canberra School of Music, the N.S.W. State Library, the Sydney University Fisher Library, as well as the Great Synagogue and the Jewish Holocaust Museum in Sydney, and the Makor Jewish Community Library in Melbourne, has provided no information on the work. The reason for this becomes clear upon reading my correspondence from Dr Ronald C. Purcell (see Appendix I). He advised me that as it is one of Castelnuovo-Tedesco's late compositions, the composer wrote only minimal comments about the piece. Even in his four-volume unpublished autobiography *Una vita di musica*, there is no mention of the work and Purcell informs me that, due to ill health, the composer added very little to the autobiography from the time the song cycle was composed in 1966 until his death two years later in 1968.⁴ Unfortunately, notes concerning a revision of this work that were made after a supposed conversation between Castelnuovo-Tedesco and the Brazilian guitarist Laurindo Almeida soon after the work's completion have not been able to be located in the Estate's archives.⁵

In view of no other evidence, it may then be assumed that the work remained without this usual process of consultation, apart from the aforementioned conversation with Almeida for which no documentation can be found. Clearly, Castelnuovo-Tedesco's practice was to compose his guitar works conceptually away from the instrument without a detailed consideration of the performing practicalities and to only take these issues into account when revising the scores in consultation with guitarists.

As a consequence, this work presents a wealth of performance problems which make it an unnecessarily difficult piece for the guitarist. There are many passages which require major revision as they cause little problem on the piano but are impossible on the guitar. It is surprising to note how much reworking is required on Castelnuovo-Tedesco's original manuscripts. His *24 Caprichos de Goya* clearly show the extent of revision that is necessary to facilitate a performance of the work. Of the twenty-four movements, only number VI has no alteration and most of them have a substantial amount of reworking. The

⁴ The autobiography has not been sighted but information about the book has come to me through Purcell. Of interest is a note from the Estate's archives giving a brief summary of the autobiography including places and dates relating to each of the volumes (see Appendix II). Castelnuovo-Tedesco's youngest son Lorenzo searched the archives for me (for information relating to this song cycle) and subsequently passed on this information to me via Purcell.

⁵ Conversation with Purcell (see footnote 1).

four examples outlined below from the 24 *Caprichos de Goya* show how Gilardino solved some common problems throughout the work and also typify many of the difficulties encountered throughout *The Divan of Moses-Ibn-Ezra* that will subsequently be discussed in the second section of this paper.⁶

Ex. 1 shows an impossible stretch for the left hand in the chord on the first beat of bars 50, 51 and 52.⁷ Gilardino's solution (illustrated on the upper staff with his suggested fingering) is to rearrange the middle voice up an octave. Gilardino has also chosen to rearrange the f#¹ from the fourth beat of bar 50 and the third beat of bar 51 up an octave to keep the correct voice leading.⁸

Ex. 1 No. XII, bars 50 -52

Ex. 2 shows a difficult chord made more idiomatic in Gilardino's version by the omission of the doubled note g¹.⁹

Ex. 2 No. X, bar 45

⁶ See Section 2, Problems and Solutions, pp. 13-37.

⁷ See Section 2, 2(b) Impossible stretch for the left hand, pp. 19-21.

⁸ See Explanation of Terminology, p. 5.

⁹ See Section 2, 3(a) Note omitted, pp. 23-28.

Ex. 3 shows a typical Castelnuovo-Tedesco chord on the first beat of bar 23 with its 'pianistic' equal spread throughout the four voices. Gilardino's version is to rearrange the lower middle voice up an octave which creates a clearer and more idiomatic chord.¹⁰



Ex. 3 No. VII, bar 23

Ex. 4 shows how Gilardino has simplified an awkward arpeggio passage.¹¹ He has omitted the middle note of the chord in bar 17 and rearranged the following groups of semiquaver triplets to make the entire passage more idiomatic.



Ex. 4 No. XVIII, bars 17- 18

My objective for this paper is to complete the process of arrangement that Castelnuovo-Tedesco undertook with all his guitar compositions by adopting the consultative role and providing the performance solutions that this work so urgently requires, thereby enabling a revised edition to be produced.

This paper is written in two distinct sections - Section One discusses and contextualises the work and provides insights into the composer, the composition and the poet; Section Two offers solutions to the many inherent technical problems throughout the piece which make it extremely difficult and at times impossible for the guitarist to perform. Appendix III will include an edited

¹⁰ See Section 2, 3(b) Voice up an octave, pp. 29-32.

¹¹ See Section 2, 5(b) Simplification of arpeggio patterns, pp. 36-37.

version complete with fingering of Movement 5, *Fate has blocked the way...*, representing the types of problems which occur throughout the work.

Explanation of Terminology

Pitches of the notes are written as c^1 for notes in the octave above and including middle C, c^2 for notes two octaves above middle C, c^3 for notes three octaves above and c for the notes one octave below.

⑥ in D is indicated by Castelnuovo-Tedesco at the beginning of the work.

⑥ in D or '6 in D' is often used in guitar music to indicate that the sixth string (normally e in pitch) is to be lowered a tone to the note d . Standard guitar terminology is to capitalise those letters to E and D . When referring to the sixth string in relation to the problems of tuning¹², those letters will be capitalised but in all other references they will be named as e and d (because they are in the octave below middle C).

Illustrated examples throughout the second section of this paper will identify the tuning of each movement as either ⑥ in E or ⑥ in D .

Most of the examples are illustrated on both a stave notation and a guitar chart which shows the arrangement of notes on the guitar fingerboard.¹³ Chords illustrated in the chart notation are highlighted with a box (□) in the corresponding stave notation. The examples in the left hand column are the composer's original version. The edited score, including a suggested fingering, is shown in the column on the right. For some of the longer examples where only stave notation is used, the edited version is given below the original.

VI 7, 5 identifies Movement 6, bar 7, fifth note.

¹² See Section 2, Category 1 - Tuning, pp. 14-16.

¹³ Numbers along the horizontal of the guitar chart indicate the fret. Circled numbers down the left column indicate the strings, with the letter "0" indicating an open string. Conventional guitar charts are notated in the opposite way to these charts but my choice is based on practical considerations of space with examples often extending from the first to the twelfth frets.

SECTION ONE

ABOUT THE COMPOSER

Mario Castelnuovo-Tedesco was born into a cultured Jewish family of Spanish descent in Florence, Italy, in 1895. Four centuries earlier, his Judeo-Spanish ancestors had been forced by the Inquisition to flee from Castilla Nueva - from which the family had taken its name. *Tedesco* was added in the 19th century when a wealthy Italian grandfather bequeathed his fortune to the Castelnuovo family with the proviso that they added his name to their own.¹⁴

Under the influence of Castelnuovo-Tedesco's own grandfather, the boy's mother gave him his first piano lessons at the age of nine and within a year he was showing such promise that his father, a prominent banker who disliked the idea of a musician in the family, withdrew his objection. That early talent led to a degree in piano at the age of fifteen, followed three years later by a degree in composition. By the age of twenty, he was acclaimed throughout Europe and was the youngest of the most important of the composers in Italy at that time.¹⁵

After completing his first opera, *La Mandragola*, in 1923 (which won first prize in the Concorso Lirico Nazionale of 1925), he began composing orchestral works. He ultimately composed more than fourteen concertos, eleven Shakespeare overtures, seven operas, five oratorios, over four hundred songs, more than one hundred choral pieces, over one hundred piano pieces and a considerable amount of chamber music for varied instrumental combinations.¹⁶

Castelnuovo-Tedesco was also a prolific composer of guitar music, writing almost one hundred works for the instrument.¹⁷ He is best remembered today for his guitar compositions.¹⁸ Given the fact that Castelnuovo-Tedesco was

¹⁴ Ronald C. Purcell, "Mario Castelnuovo-Tedesco and the guitar", *Guitar Review*, 37 Fall, 1972, pp. 2-4.

¹⁵ Nick Rossi, "Biographical Sketch" in *Catalogue of Works by Mario Castelnuovo-Tedesco*, The International Castelnuovo-Tedesco Society, New York, 1977, pp. i-vii.

¹⁶ Ronald C. Purcell, "Mario Castelnuovo-Tedesco (1895-1968)", in *Guitar Foundation of America: 1995 Convention and Competition*, Oct, 1995, p. 62.

¹⁷ Purcell tells me that many of these compositions are unpublished or lost.

¹⁸ Nick Rossi, "Castelnuovo-Tedesco: Neglected Master", *Musical Journal*, 33 1975, pp. 12-13.

not a guitarist, it is surprising to discover that he wrote the following guitar works:¹⁹

36 solos

3 duets

2 concertos (including the first major guitar concerto to be written and performed in the twentieth century)

1 choral work with guitar

4 chamber works for guitar

1 concerto for two guitars

Serenade for guitar and orchestra, and

2 song cycles for guitar and voice, including *The Divan of Moses-Ibn-Ezra*

Castelnuovo-Tedesco's introduction to the guitar began in 1932 at the International Festival in Venice. It was there that Andrés Segovia approached the composer to write a work for him. His response was "I would love to, but I haven't the slightest idea about how to do it!"²⁰ However with Segovia's encouragement, he began writing for the instrument, composing his first piece *Variazioni (attraverso i secoli)* op. 71, in 1932, and thereafter dedicating at least one work each year to Segovia.²¹

Castelnuovo-Tedesco's early interest in Jewish music began with the encouragement of his grandfather and his early teacher in composition, Ildebrando Pizzetti, a Christian with a deep interest in the Hebrew Bible. This was further developed when in 1925 his grandfather died and some of his musical manuscripts were found. It was unknown to his family that he had composed music. In Castelnuovo-Tedesco, it awakened childhood memories of hearing melodies sung to him by his grandfather and based on these themes, he wrote a piano suite, *The Dances of King David - a Hebrew Rhapsody on Traditional Themes*. The work was so successful that it was selected to represent Italian music at the International Festival of Contemporary Music in Frankfurt in 1926 where it was performed by Walter Giesecking.²²

¹⁹ Rossi, *Catalogue of Works*, op. cit., pp. 16, 18, 19, 21, 22, 24, 25, 28-38, 77, 103-105.

²⁰ Rossi, *Musical Journal*, (1975), op. cit., p. 12.

²¹ *ibid.*

²² Avraham Soltes, *Off the Willows - The Rebirth of Modern Jewish Music*, Bloch Publishing, New York, 1970, ch. 8, pp. 99-100.

In 1932, Jascha Heifetz, who had already played Castelnuovo-Tedesco's first violin concerto (*Concerto Italiano*) in America, commissioned a second violin concerto. Based on fragments of a collection of Sephardic²³ melodies harmonised by Federico Consol (which Castelnuovo-Tedesco interpreted in his own way as well as adding themes of his own), he called this work *The Prophets* as a tribute to his Jewish heritage. It was premiered with Toscanini as the conductor who was moved to remark "You know, Castelnuovo, your original themes are much more Jewish than the traditional ones!"²⁴ With this encouragement, Castelnuovo-Tedesco began deriving his own thematic material and ultimately composed many commissioned works for Synagogues and other Jewish bodies.²⁵

As well as his great musical talent as a composer and a practising musician, Castelnuovo-Tedesco had extraordinary intellectual gifts, being well versed in Greek, Hebrew, Latin, Italian, Spanish, French, English and German. From his early study of the English language, he read the complete works of Shakespeare and the King James version of the Bible. This inspired him to set music to all the songs in Shakespeare's plays, with strikingly apt interpretations of the text, along with 32 of the sonnets and overtures for eleven of the dramas.²⁶

In 1924, he married Clara Forti and they had two sons, Pietro and Lorenzo.²⁷ With Fascism on the rise in Italy, the family emigrated to the United States, staying in New York for a year and later moving to Beverly Hills, California. He began to write film music but initially found that it was not what he expected. One of his first assignments at MGM Studios consisted of writing a three minute sonata for violin and piano in four movements! Other projects included solo pieces for Harpo Marx and background music for countless car chase scenes. After several years of contract work, he established himself as a skilled composer for this genre and wrote the scores for numerous movies including the 1943 Lassie film *Lassie Come Home* !²⁸

In the late 1940's, Castelnuovo-Tedesco began teaching at the Los Angeles Conservatory and in 1959 he was a visiting Professor at the Michigan State University where he taught courses in opera. He became a sought after teacher

²³ 'Sephardic' refers to Jews of Spanish or Portuguese origin.

²⁴ Soltes, *Off the Willows*, op. cit., p. 101.

²⁵ *ibid.*, pp. 100-101.

²⁶ Rossi, *Catalogue of Works*, op. cit., pp. i-ii.

²⁷ *ibid.*

²⁸ Purcell, *Guitar Foundation of America*, op. cit., p. 62.

to many young musicians, among them André Previn, John Williams, Henry Mancini, Jerry Goldsmith, Ronald C. Purcell and Herman Stein.²⁹

In 1975, Dr Nick Rossi formed the International Castelnuovo-Tedesco Society in New York to encourage performances of the composer's music. According to Rossi, "Castelnuovo-Tedesco was one of the finest lyrical creators of our time. (His) music is filled with beauty and substance; it is music that should not be forgotten."³⁰

²⁹ *ibid.*

³⁰ Rossi, *Musical Journal*, (1975), *op. cit.*, pp. 12-13.

ABOUT THE WORK

Castelnuovo-Tedesco set *The Divan of Moses-Ibn-Ezra* to the text of 19 of Ibn Ezra's poems and arranged them into five sections followed by an Epilogue. Malcolm MacDonald writes in the program notes accompanying the 1993 CD by the soprano Roberta Alexander and guitarist Dick Hoogeveen:

The first four sections - '*Songs of Wandering*', '*Songs of Friendship*', '*Of Wine and of the Delights of the Sons of Men*' (the only light-hearted section, functioning perhaps as a kind of central scherzo), and '*The World and its Vicissitudes*', consist of three songs each. The fifth part, '*The Transience of this World*', contains six songs, and through them accumulate a severe spirit of sustained funeral elegy, finally summed up in the single grisly song of the epilogue, '*Wouldst thou look upon me in my grave?*', which nevertheless achieves a kind of fatalistic tranquillity. Despite the overall effect of this song-cycle as a sustained meditation on death, Castelnuovo-Tedesco in fact creates an extraordinary variety of light and shade from song to song...³¹

Thorough research on *The Divan of Moses-Ibn-Ezra* unearthed only program notes from two other recordings of the work and a single page of data from the composer's Discography which were all made available to me from the archives of the Castelnuovo-Tedesco Estate. The Discography provided the information about the premiere performance of the work and two of the subsequent recordings (see Appendix IV). Attempts to contact guitarist Dick Hoogeveen at the Rotterdam Conservatory in order to procure information on both the work and the version he used for the recording have been unsuccessful. As previously mentioned, Castelnuovo-Tedesco did not write about the work in his autobiography and no other notes written by him can be found.³²

The Divan of Moses-Ibn-Ezra was first performed in Oslo on 7 October 1978 by the soprano Majeron and the guitarist Balestra. The work was first recorded in 1975 by the soprano Märta Schéle and guitarist Josef Holocek but only six of the nineteen movements were recorded.³³ Two later recordings of the complete work were made by the Duo Voccord (Susann Finckh-Bucher and Wolfgang

³¹ Malcolm MacDonald, program notes in, Mario Castelnuovo-Tedesco, *The Divan of Moses-Ibn-Ezra*, Roberta Alexander, soprano, Dick Hoogeveen, guitar, [sound recording], Etcetera Records, Amsterdam, 1993, KTC 1150.

³² See Section 1, p. 2.

³³ Mario Castelnuovo-Tedesco, (title unknown), Märta Schéle, soprano, Josef Holocek, guitar, [sound recording], Grammofonfirma, Sweden, 1975, BIS LP-31.

Daiß) in 1985,³⁴ and more recently by the soprano Roberta Alexander and guitarist Dick Hoogeveen.³⁵

ABOUT THE POET

Moses ben Jacob ibn Ezra (in Arabic, Abu Harun Musa), a Spanish Hebrew poet, linguist and philosopher, was one of the most prolific of the four main poets of Hebrew Andalusian literature. He was born in Granada in c. 1055 and belonged to one of the most prominent Jewish families in Spain. He died c. 1138-1140.³⁶

In 1090, Granada was captured by the Almoravids and the Jewish community was forced to flee. His family dispersed and he eventually escaped to Castile in Christian Northern Spain. In exile, he found life difficult. He deplored the manners and poor cultural standards of the Jews and he resented his dependence on gifts from wealthy patrons to whom he had to express gratitude.³⁷ Although in time the political situation changed and his family returned to Granada, there is some uncertainty as to why Ibn Ezra remained in exile where he yearned for his native city for the rest of his life. There appeared to be problems with his children, a brother and, in correspondence with a friend, Judah ha-Levi, he speaks of great personal suffering through his rejection by a niece whom he had wished to marry.³⁸

Ibn Ezra was a master of the Hebrew language and his sacred and secular poetry are distinguished by their beauty of form and style.³⁹ He was also a distinguished philosopher. His work *Kitab al-Muhadarah wa-l-Mudhakarrah* ('Book of Discussion and Memorising') is a treatise on rhetoric written in ancient

³⁴ Mario Castelnuovo-Tedesco, *The Divan of Moses-Ibn-Ezra*, Duo Voccord, [sound recording], Voccord Records, 1985, (rec. no. not known).

³⁵ [Sound recording], Etcetera Records, (1993), op. cit.

³⁶ Isidore Singer (ed), *The Jewish Encyclopedia*, Funk and Wagnalls, New York, 1904, vol. 6, pp. 525-526.

³⁷ Cecil Roth (ed), *Encyclopedia Judaica*, Keter Publishing, Jerusalem, 1971, vol. 8, pp. 1170-1174.

³⁸ *ibid.*, p. 1171.

³⁹ Singer, *The Jewish Encyclopedia*, op. cit., pp. 525-526.

script and deals mainly with the question of how modern Andulasian poets wrote their poems according to Arabic poetic laws.⁴⁰

While a feeling of personal grief is expressed in much of his poetry (in particular, his unrequited love for his niece), Ibn Ezra was also one of the first Jewish poets to write on worldly subjects.⁴¹ He writes in celebration of life, love, romance, wine, the beauty of nature, of old age, death and trust in God. His poetic strength found its greatest expression in his reflective poetry, in his meditations on life and death.⁴²

Ibn Ezra's Divan contains 300 secular poems, a number of his 220 sacred compositions, riddles and epigrams written in ancient script.⁴³ His sacred poems are mainly penitential ('selihot') for the New Year and Day of Atonement. His secular poems display a wide diversity of topics including praises of friends and elegies on the death of scholars.⁴⁴ In several poems, he describes poetry as 'precious stones, ornate garments and stars from heaven', often using these as a form of self-praise. In other poems, he describes the content and stylistic devices of his correspondents and often satirises ignorant people and especially those contemporaries who did not appreciate his poetry.⁴⁵

Castelnuovo-Tedesco selected nineteen poems from Ibn Ezra's Divan and arranged them into his song cycle. The poems present a sense of melancholy and pessimism throughout, revealing his preoccupation with death to the extent that they become elegiac in tone. They reflect his experience of love and life in exile with often striking imagery.⁴⁶ Malcolm MacDonald writes further about Castelnuovo-Tedesco's empathy with the poems selected from the Divan, suggesting that '(He) find(s) a personal identification with these meditations of an old man confronting death...'⁴⁷

⁴⁰ Arie Schippers, *Spanish Hebrew Poetry and the Arabic Literary Tradition: Arabic Themes in Andulasian Poetry*, E. J Brill, Lieden, (The Netherlands), 1994.

⁴¹ Isaac Landman (ed), *The Universal Jewish Encyclopedia*, The Universal Jewish Encyclopedia Inc., New York, 1941, p. 525.

⁴² Roth, *Encyclopedia Judaica*, op. cit., p. 1172.

⁴³ 'Divan', or 'Diwan' as it is more frequently referred to, is a collection of poems written in Hebrew, Arabic or Persian. Moses-ibn-Ezra's 'Diwan' still exists in manuscript (Neubauer, "Cat. Bodl. Hebr. MSS." No. 1792).

⁴⁴ Singer, *The Jewish Encyclopedia*, op. cit., p. 526.

⁴⁵ Schippers, *Spanish Hebrew Poetry*, op. cit., pp. 303-307.

⁴⁶ MacDonald, [sound recording], Etcetera Records, (1993), op. cit.

⁴⁷ *ibid.*

SECTION TWO

PROBLEMS AND SOLUTIONS

In the performance of *The Divan of Moses-Ibn-Ezra*, there are five broad categories of problems which are outlined below:

1. Tuning. This involves the retuning of the sixth string between several of the nineteen movements.
2. Unplayable chords. These are chords which are unplayable due to impossible stretches for the left hand and chords with too many notes for the left hand.
3. Left hand problems. These are unnecessarily difficult chords for the left hand or passages that require rearranging.
4. Right hand problems. This highlights the difficulty of playing repeated chords at speed and passages requiring fast repeated thumb movement.
5. Rearrangement of chords and arpeggios. This involves the addition of notes to chords in order to make the chord richer in sound and more idiomatic and the simplification of difficult arpeggio patterns.

However many problems from categories 2-5 are common to more than one group; for example, an impossible stretch for the left hand identified as an 'Unplayable chord' could readily fit into the category 'Left hand problem' and furthermore, some examples from 'Right hand problems' could be interpreted as a 'Left hand problem'; nevertheless, the five categories broadly encompass the range of problems that need to be addressed in this work.

Of the many chords and passages within the work that could be used as examples, I have provided a number sufficient to illustrate both the problem and a representative solution which can consequently be applied to rectify problems of that type throughout the work.

Following each of the categories 2, 3 and 5, a list is provided outlining where similar problems occur throughout the work and editorial solutions are offered.

1. TUNING

Castelnuovo-Tedesco indicates ⑥ in D at the beginning of the first movement and does not alter this throughout the work. This tuning presents many difficulties for the guitarist as some of the movements are impossible to play in D tuning and require a retuning of the sixth string to E. In order to ensure continuity of performance when tuning up and down from E to D between movements along with the problems of keeping the retuned string in tune, an obvious solution is to use two guitars - one tuned to E and the second guitar tuned to D.⁴⁸

Part 1- SONGS OF WANDERING is in three movements. In the first and second movements, E tuning is preferred because the number of open E notes throughout makes this choice of tuning more idiomatic for the guitarist. Only one edit is required in the second movement (see Ex. 5) where the low D, unplayable in E tuning, is moved up an octave. The third movement however is preferable in D tuning due to the D minor key signature and the subsequent number of low D notes throughout. As there is no 'attacca' marking after the second movement, changing to the D tuned guitar for the third movement presents no continuity problems.

The image displays two musical staves for a guitar and a vocal line. The vocal line is identical in both, with the lyrics "ex - ile; dis -". The guitar part on the left is labeled "⑥ in D" and shows a low D note on the sixth string. The guitar part on the right is labeled "⑥ in E" and shows the same passage with the low D note moved up an octave to the second fret of the sixth string. A "1/2 CRT" marking is present above the guitar staff in the right version.

Ex. 5 Movement No. 2, bar 34

⁴⁸ When the soprano Ditta Zizi and I performed *The Divan of Moses-Ibn-Ezra* at the Canberra School of Music in December 1994 using two guitars, we found it worked very well without any evident problems. I was subsequently reassured to learn from Purcell that the well known and highly respected American guitarist David Leisner has also chosen to perform the work using two guitars tuned in this way.

Part 2 - SONGS OF FRIENDSHIP. Movements 4-6 present no difficulties for performance when played in D tuning.

Part 3 - OF WINE, AND OF THE DELIGHTS OF THE SONS OF MEN.

Movements 7-9 have 'attacca' markings between each movement which makes one tuning preferable throughout. As Movement 9 has several chords which are unplayable in D tuning (see Ex. 6 which shows one unplayable chord with a clearly impossible stretch between the bass note and the upper notes) and there is only one low D throughout the three movements (Movement 7, bar 18 which can easily be rearranged up an octave causing little effect to the harmony), E tuning is the preferred option.

Ex. 6 Movement No. 9, bar 28

Part 4 - THE WORLD AND ITS VICISSITUDES. Movements 10-12 are also marked 'attacca' and can all be played in D tuning.

Part 5 - THE TRANSIENCE OF THIS WORLD. Movements 13-18 have 'attacca' between all movements but to perform them all in one tuning is very difficult. Movements 13-16 work very well in E tuning with a predominance of open E notes. In Movement 13, one low D needs to be edited and in Movement 15, two low D notes need to be played up an octave but on balance, the musical effect is superior with this choice of E tuning. In Movement 17 there are several low D notes and a very difficult stretch in the chord at bar 9 with E tuning so this movement is preferable in D tuning. Even though the 'attacca' is affected by the change of guitars, the effect is minimal, as it occurs after four continuous

movements. Movement 18 maintains the 'attacca' by continuing on in the same D tuning.

An alternative is to play Movement 16 in D tuning, although this would be a difficult option as it involves quick movements of the left hand along the fingerboard, resulting in legato problems. As this movement begins with the singer unaccompanied for one bar (*lento-grave*), there could be time to change guitars in that bar and so maintain the 'attacca' from Movement 15, and from Movement 16 into Movement 17.

EPILOGUE - Movement 19 is preferred in E tuning as there are no low D notes.

SUMMARY

The recommended tunings for the sixth string are as follows:

Part 1	No. 1	E
	No. 2	E
	No. 3	D
Part 2	No. 4	D
	No. 5	D
	No. 6	D
Part 3	No. 7	E attacca
	No. 8	E attacca
	No. 9	E
Part 4	No. 10	D attacca
	No. 11	D attacca
	No. 12	D
Part 5	No. 13	E attacca
	No. 14	E attacca
	No. 15	E attacca
	No. 16	E attacca
	No. 17	D attacca
	No. 18	D
Epilogue	No. 19	E

2. UNPLAYABLE CHORDS

Unplayable chords fall into three main categories:

(a) Too many notes in the chord

Throughout *The Divan of Moses-Ibn-Ezra*, there are many examples of chords consisting of too many notes for the left hand. In Ex. 7, the chord demands the impossible task of playing two notes (g^1 and b^{b1}) on the one string. This problem can be avoided by omitting the g^1 (which is already doubled in the bass) thereby producing a very similar sound to the original chord.

The image contains two sets of musical notation. Each set includes a guitar fretboard diagram and a musical score. The fretboard diagrams are labeled 'FRETS' with markers for 5th, 10th, and 12th frets, and 'STRINGS' with a circled '6' indicating the sixth string. The musical scores are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody line is marked 'mp' and has the lyrics 'un-to the light of my'. The bass line is marked with a circled '6' in a diamond shape, indicating the sixth string. The left diagram shows a chord with notes on the 5th, 10th, and 12th frets of the 6th string, and notes on the 5th, 10th, and 12th frets of the 1st, 2nd, and 3rd strings. The right diagram shows a similar chord but with the note on the 5th fret of the 6th string omitted.

Ex. 7 Movement No. 5, bar 47

The chord in Ex. 8 is unplayable because the two lower notes of the chord (c#1 and e) are impossible to play on the same (sixth) string. By omitting the c#1 and adding an e1 (an octave higher), a full six note chord can still be played, retaining the harmony of an A major second inversion chord.

The image shows two examples for Ex. 8. Each example consists of a fretboard diagram and a musical notation snippet. The fretboard diagrams are labeled 'FRETS' with markers for 0, 5th, 10th, and 12th frets, and 'STRINGS' on the left. The musical notation is in treble clef with a key signature of two sharps (F# and C#) and includes the lyrics 'rose the flow - ret's...' and the instruction 'like a fanfare'. The first example shows a chord voicing with notes on the 6th string (C#1 and E) and the 5th string (A and C#2). The second example shows a modified voicing where the C#1 note is omitted and replaced by an E note one octave higher (E1) on the 12th fret of the 6th string.

Ex. 8 Movement No. 9, bar 26

Again in Ex. 9, Castelnuovo-Tedesco has written a chord requiring two notes to be played on the same string and an impossible stretch between the second and seventh frets. The solution is to omit two of the doubled notes (b and e2) which simplifies the chord without altering the harmony.

The image shows two examples for Ex. 9. Each example consists of a fretboard diagram and a musical notation snippet. The fretboard diagrams are labeled 'FRETS' with markers for 0, 5th, 10th, and 12th frets, and 'STRINGS' on the left. The musical notation is in treble clef with a key signature of two sharps (F# and C#) and includes the lyrics 'seas.' and the instruction 'mf'. The first example shows a chord voicing with notes on the 6th string (B and E2), the 5th string (A and C#2), and the 4th string (F#2). The second example shows a simplified voicing where the B and E2 notes are omitted, leaving the A, C#, and F# notes.

Ex. 9 Movement No. 14, bar 35

Other bars where notes have been omitted due to an unplayable chord can be found at:

IX 27, 1	c ^{#1} omitted, (e ¹ added)
XIV 28, 1	e ¹ , e ² omitted (g ¹ added) ⁴⁹
XIV 30, 1	e ¹ , e ² omitted (g ¹ added)
XIV 32, 1	e ¹ , e ² omitted (g ¹ added) ⁵⁰
XIV 32, 2	e ¹ omitted
XIV 37, 1	b, e ² omitted

(b) Impossible stretch for the left hand

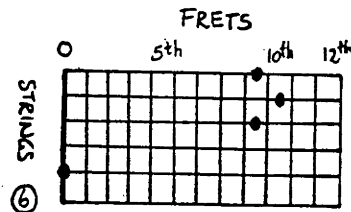
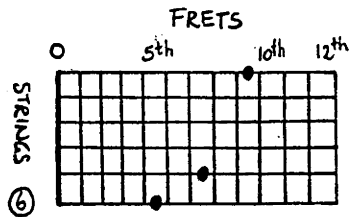
The chord in Ex. 10 has an impossible stretch from the third to the tenth fret. By revoicing the top two notes down an octave and omitting the f² (which is doubled in the bass), the arpeggio figure under the chord can still be played in its original register.

Ex. 10 Movement No. 5, bar 48

⁴⁹ Another option for this and the following example is also to change the bass g to an open e, avoiding the very difficult stretch.

⁵⁰ Although this is a similar chord to the previous two examples, it is preferable to keep the bass note as written (if the stretch is at all possible) because of the chromatic bass line preceding and following the chord.

The first chord in Ex. 11 is also an impossible stretch for the left hand if the bass voices are to be held for a crotchet beat. As the semiquaver arpeggios are the melodic notes in this passage, omitting the e^1 (the fifth note of the chord) enables the note a to be played as an open string and sustained for the full crotchet beat. The second chord of the bar, although playable as written, is more idiomatic with the middle voice omitted, enabling the d^1 to be played as an open string.

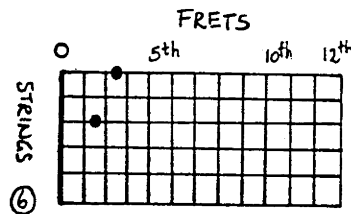
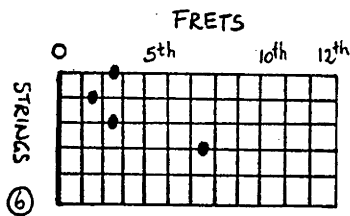


⑥ in E

⑥ in E

Ex. 11 Movement No. 9, bar 35

The chord in Ex. 12 requires the upper three notes to be played at the second and third frets and the lowest note at the seventh fret; clearly, an impossible stretch. By omitting the two middle notes (b^b1 and $c\#^2$), the chord and the following rapid semiquaver figure become playable.



⑥ in D

⑥ in D

Ex. 12 Movement No. 6, bar 14

Other bars where chords have been rearranged due to an impossible left hand stretch can be found at:

V 42, 1	b ^b 2 omitted
V 50, 1	f up an octave ⁵¹
V 51, 1	e ^b 2, g ² , c ³ down an octave ⁵²
VI 48, 1	b ^b 1, c [#] 2 omitted
IX 27, 1	c [#] 1 omitted, (e ¹ added)

(c) Unplayable chord for the left hand due to D tuning of the sixth string

There are several examples throughout the work where the decision to tune the sixth string to D has resulted in an unplayable chord. However, as previously discussed in this section, the benefits of using D tuning in some of the movements far outweigh the problems that would be created if the work is all in E tuning.

The first chord in Ex. 13 demands an impossible stretch for the left hand but by omitting the c¹ and playing the note a as an open string, the chord becomes possible to play and the bass note sustained for the full crotchet beat, as was Castelnuovo-Tedesco's intention. While it would perhaps be preferable harmonically to keep the c¹ (the third of the chord), it makes the semiquaver passage following the chord very difficult.

The image displays two musical examples, labeled (6) in D, illustrating a chord and its subsequent arpeggio. Each example includes a guitar fretboard diagram and a musical staff. The left example shows a chord with notes on the 5th, 10th, and 12th frets, which is impossible to play. The right example shows a chord with notes on the 5th, 10th, and 12th frets, but the 6th string is open (0th fret), making it playable. Both versions include a semiquaver arpeggio following the chord.

Ex. 13 Movement No. 6, bar 35

⁵¹ The preferred choice in this example is to keep the upper notes in their original register (because of the voice leading from the previous bar) and rearrange the bass note up an octave.

⁵² In this instance, the preferred choice is to rearrange the upper voice chord down an octave (as the chord has been heard the previous bar) and thus keep the arpeggio figure in its original register.

Ex. 14 shows a chord with too many notes for the left hand. Omitting the doubled note c^1 and the middle note f^1 (which is heard in two other octaves) enables the chord to be played without altering it harmonically.

Ex. 14 Movement No. 10, bar 6

Other bars where notes have been omitted due to an unplayable chord caused by the sixth string being tuned to D can be found at:

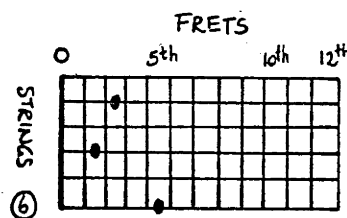
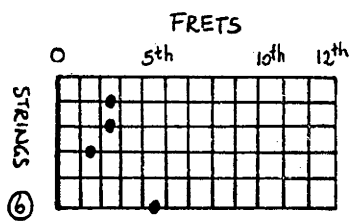
X 17, 1	$d\#^1$ omitted
XI 10, 2	a^b1 omitted
XVII 24, 1	f^1 omitted

3. LEFT HAND PROBLEMS

The following are examples of the difficult chords or passages which have demanded rearrangement by either the omission of a note or the revoicing of a note an octave higher. Unlike the problems outlined in the category 'Unplayable chords' where a chord or passage are impossible to perform as written, the following examples, while not impossible to perform, are unnecessarily difficult to execute. They sound awkward and benefit both musically and technically from the following rearrangements.

(a) Note omitted

The problem in Ex. 15 is created by a texture which requires a rapid movement from a very fast passage of semiquavers indicated '*agitato e drammatico*' to a very difficult chord. However, by simply omitting the $b^{\flat 1}$ (the fifth note of the chord in bar 53), the harmonic structure is not affected and the passage becomes more playable.



Ex. 15 Movement No. 3, bar 51-53

Castelnuovo-Tedesco indicates '*fast and murmuring*' and '*pp, even*' at the beginning of Movement 6 but makes this very difficult to achieve with a substantial proportion of the bars requiring a chord on the first beat

immediately followed by rapid semiquavers. The chord in Ex. 16 requires a five fret stretch with the bass note g to be held for a crotchet beat or longer while the semiquavers are played. This is impossible so by omitting the g and b^{b1} and playing the f² with the open d¹, a pedal note can be achieved under the semiquavers which is the sustained effect Castelnuovo-Tedesco intended.

FRETS

0 5th 10th 12th

STRINGS

⑥

FRETS

0 5th 10th 12th

STRINGS

⑥

⑥ in D

⑥ in D

Ex. 16 Movement No. 6, bar 9

The tempo indication for the passage in Ex. 17 is '*subito mosso e agitato*' but at a fast tempo, this passage is extremely difficult. As written, the repeated semiquavers played on the open third string result in the lower note of the chord (also played on the third string) to be held for a semiquaver instead of a crotchet, making this passage feel and sound awkward. By omitting the lower voice throughout these bars, the top two voices of the chord and the semiquaver g¹ will all be played on different strings, enabling a rapid articulation of the passage while still retaining a full sound on the crotchet beats.

mf

mf

in D

mf

mf

⑥ in D

p i p *Sim.*

Ex. 17 Movement No. 5, bar 13

In Ex. 18, the low fretted b semiquavers pose a problem. At speed, the second crotchet chord is awkward to play and the third chord almost impossible with the difficult stretch to the b^b. By omitting the middle voice of those chords, the passage is playable without significantly altering the sound. In fact, the alteration more accurately represents the full effect which is created at the piano.

Ex. 18 Movement No. 5, bar 18

Other bars where notes have been omitted due to left hand problems are listed below. This substantial list also includes bars where a note in a chord has been omitted as a result of an idiomatic decision rather than a specific left hand problem. These are marked with an asterisk (*).

IV 2, 1	a omitted ^{*53}
V 10, 3	c ¹ omitted
V 17, 5	a ¹ omitted
V 31, 1	b ^{b1} omitted
V 47, 2	g ¹ omitted
VI 7, 1	b ^{b1} omitted
VI 11, 1	d ² omitted
VI 13, 1	b ^{b1} omitted
VI 15, 1	d ² omitted
VI 16, 1	a omitted*

⁵³ With the lower note a omitted, this chord and the following chord in bar 3 can be fingered at the fifth fret under a five string barre.

VI 17, 1	b ^{b1} omitted
VI 18, 1	b ^{b1} omitted
VI 20, 1	c omitted
VI 21, 1	d ¹ omitted
VI 23, 1	c omitted
VI 25, 1	d ¹ omitted
VI 27, 1	c omitted
VI 29, 1	g, b ^{b1} omitted
VI 30, 1	e ¹ , a ¹ omitted
VI 31, 1	f ¹ , g ¹ omitted
VI 32, 1	f ¹ , a ¹ omitted
VI 33, 1	d ¹ omitted
VI 37, 1	a ¹ omitted
VI 39, 1	a ¹ omitted
VI 41, 1	b ^{b1} omitted
VI 43, 1	e ¹ omitted
VI 45, 1	d ¹ omitted
VI 47, 1	c ^{#2} omitted
VI 48, 1	b ^{b1} , c ^{#2} omitted
VI 49, 1	d ¹ omitted
VI 50, 1	a omitted
VI 51, 1	b ^{b1} omitted
VI 52, 1	b ^{b1} omitted
VI 54, 1	c omitted
VI 55, 1	d ¹ omitted
VI 57, 1	c omitted
VI 59, 1	d ¹ omitted
VI 61, 1	c omitted
VI 63, 1	g, b ^{b1} omitted
VI 64, 1	e ¹ , a ¹ omitted
VI 65, 1	f ¹ , g ¹ omitted
VI 66, 1	f ¹ , a ¹ omitted
VI 67, 1	d ¹ omitted
VI 69, 1	e ¹ omitted
IX 22, 1	c ^{#3} omitted (ossia) ⁵⁴
IX 22, 2	b ² omitted* (ossia)
IX 24, 2	a ² omitted (ossia)

⁵⁴ Castelnuovo-Tedesco has written an ossia from bars 22-26 and this is the version I am using.

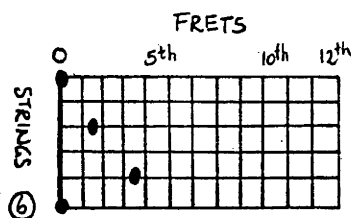
IX 26, 2	a ² omitted
IX 26, 3	a ² omitted
IX 26, 4	e ² omitted
IX 26, 5	c# ² omitted
IX 26, 6	e ² omitted
IX 28, 3	e ² , g# ² omitted
IX 29, 2	a, d ¹ , b ¹ omitted
IX 29, 5	a, d ¹ , b ¹ omitted
IX 30, 2	a, e ¹ , c# ² omitted
IX 31, 2	a, e ¹ , c# ² omitted
IX 31, 4	g, c# ¹ , b ¹ omitted
IX 32, 3	c# ¹ omitted
IX 32, 4	f#, c# ¹ , a ¹ omitted
IX 33, 2	c# ² omitted
IX 33, 3	c# ² omitted
IX 33, 4	b ¹ omitted
IX 33, 5	a ¹ omitted
IX 33, 6	b ¹ omitted
IX 35, 2	a omitted
IX 37, 2	a omitted
IX 39, 1	c# ² omitted
IX 40, 1	g# ¹ omitted
IX 41, 1	c# ¹ omitted
IX 42, 1	g# ¹ omitted
IX 43, 2	d ¹ , f# ¹ omitted
IX 43, 4	f# ¹ , a ¹ omitted
IX 43, 5	g# ¹ , b ¹ omitted
IX 44, 2	d ² , f# ² omitted
IX 44, 3	e ¹ , g# ² omitted
IX 44, 4	f# ² , a ² omitted
IX 44, 5	g# ² , b ² omitted
IX 45, 1	a ² , d ³ omitted
IX 50, 2	d ¹ , f# ¹ omitted
IX 50, 3	e ¹ , g# ¹ omitted
IX 50, 4	f# ¹ , a ¹ omitted
IX 50, 5	g# ¹ , b ¹ omitted
IX 52, 2	a, d ¹ , b ¹ omitted
IX 52, 5	a, d ¹ , b ¹ omitted
IX 53, 2	a, d ¹ , b ¹ omitted

IX 53, 5	a, d ¹ , b ¹ omitted
IX 54, 2	a, e ¹ , c# ² omitted
IX 54, 4	a, f# ¹ , d ² omitted
X 20, 1	c ¹ omitted
X 21, 1	c ¹ omitted
X 24, 1	a ^b , e ^{b1} , c ² omitted
XI 3, 1	d ^{b2} omitted
XI 3, 2	c ^{b2} omitted
XI 3, 3	b ^{b1} omitted
XI 4, 1	a ^{b1} omitted
XI 4, 2	g ^{b1} omitted
XI 9, 1	g ¹ omitted
XI 11, 1	g ¹ omitted
XI 12, 2	g ¹ omitted
XI 13, 1	c ¹ omitted
XI 14, 5	g ¹ omitted
XI 25, 1	f ¹ omitted*
XI 27, 1	g ¹ omitted
XI 30, 1	C omitted
XI 31, 1	c ¹ omitted
XI 32, 1	c ¹ omitted
XII 14, 1	g ¹ omitted*
XII 14, 2	f ¹ omitted
XII 20, 1	f ¹ omitted
XII 32, 1	e ¹ omitted
XIV 28, 2	e ¹ omitted*
XIV 29, 1	e ¹ omitted*
XIV 29, 2	e ¹ omitted*
XIV 30, 2	e ¹ omitted*
XIV 31, 1	e ¹ omitted*
XIV 31, 2	e ¹ omitted*
XIV 34, 1	e ¹ omitted*
XIV 36, 1	b omitted*
XIV 38, 1	b omitted*
XV 25, 1	f# ¹ omitted
XV 58, 6	e ¹ omitted
XVIII 4, 1	a omitted*
XVIII 5, 1	a omitted*

(b) Voice up an octave

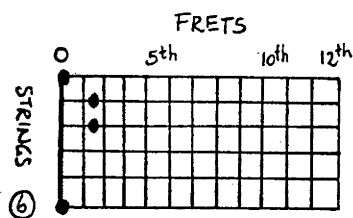
As Castelnuovo-Tedesco realised all his guitar works at the piano, he frequently arranged his chords with an even spread between the notes (see Ex. 19a).

Idiomatic guitar writing would usually require the top notes of the chord to be grouped together; i.e., in a four note chord, the top three notes are on adjacent strings and the bass note is played on any of the lower strings (see Ex. 19b). This is a more comfortable position for the right hand, especially in fast passages, and adds to the clarity of the chord.



⑥ in E

Ex. 19a Movement No. 14, bar 9



⑥ in E

Ex. 19b Movement No. 14, bar 9

Throughout *The Divan of Moses-Ibn-Ezra*, there are dozens of examples of chords written with a 'pianistic' spread but these do not always require rearranging. In Movement 14, bars 9-13 (see Ex. 20), the passage is playable as written with only one chord per bar and tempo marking '*andantino malinconico*' but by rearranging the lower middle voice up an octave, the sound is clearer and therefore a preferable option.

gent - ly may it be that oft he seems un - to him - - self

Ex. 20 Movement No. 14, bars 9-13

Throughout the work, there are numerous examples where a chord is very difficult to play. In Ex. 21, a left hand stretch across the six strings is made more difficult by the tempo marking '*piu mosso (gayly)*', so revoicing the f¹ (natural) up an octave is crucial and enables the bass note a to be played as an open string.

FRETS 5th 10th 12th

FRETS 5th 10th 12th

claim the new-born

claim the new-born

Ex. 21 Movement No. 9, bar 15

Ex. 22 is from the same movement and is almost impossible to play. The second crotchet in bars 19 and 21 requires a very difficult left hand stretch and this, coupled with the other difficult chords, makes the passage extremely awkward. A simple rearranging of the middle voice up an octave in bars 18-21 enables the passage to be played in the one position at the ninth fret, gaining ease and clarity.

⑥ in E

forth to meet his coming gai-ly throng;

CVIII

⑥ in E

Ex. 22 Movement No. 9, bars 18-21

A similar problem exists in Ex. 23 with Castelnuovo-Tedesco indicating '*mp espr.*' for a passage with extremely difficult chords. Once again, by rearranging the lower middle voice up an octave,⁵⁵ the entire passage becomes playable under a bar chord at the fourth fret and the desired gentle, expressive lilt is obtained.

⑥ in E

way.

mp espr.

⑥ in E

mp espr.

CVI

⑥ in E

Ex. 23 Movement No. 14, bars 24-27

⁵⁵ The chord on the second dotted crotchet of bars 25 and 27 is more difficult with the f#¹ rearranged up an octave, so my choice is to keep that chord in its original voicing.

Other bars where notes have been rearranged up an octave due to left hand problems are listed below:

IX 17, 3	f ¹ up an octave
IX 31, 3	c ^{#1} up an octave
IX 33, 1	c ^{#1} up an octave
XIII 12, 1	c up an octave
XVII 11, 1	f ^{#1} up an octave
XVII 12, 1	f ^{#1} up an octave
XVII 13, 1	e ¹ up an octave
XVII 14, 1	c ¹ up an octave
XVII 31, 10	b ^b up an octave
XVII 32, 1	c ¹ up an octave
XVII 32, 2	c ¹ up an octave
XVII 33, 1	b ^b up an octave
XVIII 8, 1	c up an octave

4. RIGHT HAND PROBLEMS

As previously stated, a number of the difficult chords listed under 'Left hand problems' could be categorised under 'Right hand problems'; however, Movement 3 with its repetition of fast semiquaver chords for thirty two bars is an exclusive right hand problem (see Ex. 24). Repeated fast chords pose one of the most difficult techniques on the guitar and can very quickly lose rhythm. Playing only the top note of each alternate chord simplifies the passage, resulting in a clear and rhythmic motif.

Agitato e drammatico

⑥ in D

⑥ in D

Ex. 24 Movement No. 3, bars 1-4

Ex. 25 shows a difficult and fast arpeggio pattern rearranged into a much more manageable passage. The original requires rapid repetition of the thumb for the first three notes - a difficult technique - but by rearranging two of those notes, the arpeggios can be played fluently with a combination of thumb and fingers. Bars 40 and 41 also require the left hand to jump quickly from the lower notes to the higher notes which in this case is extremely awkward and makes it very difficult to create the desired legato effect.

ff *ben declamato*

like a tor - rent would it rush in - to their throats, but their

ff *ben declamato*

like a tor - rent would it rush in - to their throats, but their

Ex. 25 Movement No. 10, bars 38-41

5. REARRANGEMENT OF CHORDS AND ARPEGGIOS

(a) Note added to chords

Notes have been added to a number of chords to enable them to be rolled over all six strings. This simple rearrangement not only produces a richer, fuller sound but also a more idiomatic chord. Throughout Movement 7 'Drink deep my friend...', a note has been added to several of the four and five string chords. This facilitates a strumming technique on the down beat of each bar, thereby highlighting the light hearted 'pub song' nature of this piece. In Ex. 26, an f^1 has been added for a full F major chord.

⑥ in E

⑥ in E

Ex. 26 Movement No. 7, bar 7

In Ex. 27, to make this chord more idiomatic, the note b has been added, enabling the chord to be rolled across all six strings.

⑥ in E

⑥ in E

Ex. 27 Movement No. 8, bar 24

Other bars where notes have been added to chords can be found at:

V 69, 1	f# ¹ added
VII 8, 1	e ¹ added
VII 9, 1	f ¹ added
VII 10, 1	e ¹ added
VII 15, 1	e ¹ added
VII 16, 1	e ¹ added
VII 17, 1	e ¹ added
VII 20, 1	e ¹ added
VII 21, 1	b added
XIII 12, 2	b added
XIV 39, 1	e ¹ added
XV 63, 1	e ¹ added
XVIII 22, 1	d ¹ added
XIX 2, 1	b added
XIX 2, 2	e ¹ added
XIX 3, 2	e ¹ added
XIX 4, 1	e ¹ added
XIX 4, 2	e ¹ added
XIX 19, 1	f ¹ added
XIX 20, 1	f ¹ added
XIX 28, 1	b added
XIX 35, 1	b added
XIX 35, 2	e ¹ added

(b) Simplification of arpeggio patterns

Idiomatic arpeggio writing for the guitar is usually notated with single notes in the upper voice with an optional lower voice (preferably in the bass) on the first beat of the bar. In Ex. 28, the composer has added unnecessary complexity to this phrase by adding a second note (g²) to the upper voice on the third crotchet beat. This creates a technical difficulty for the player. As this note is played one quaver beat later, its omission would not greatly alter the melodic line; furthermore, the right hand arpeggio pattern would remain consistent.

mes - sage to my be -

pp (col canto)

pp (col canto)

Ex. 28 Movement No. 5, bar 66

In Ex. 29, the notes a and f¹ from the first chord of the bar are also superfluous notes which create a technical problem for the left hand and interrupts the flow of the arpeggio. Omitting these notes enables the passage to be played at the fifth fret with the upper three notes to be played on the top three strings; clearly, the preferred fingering.

naught. Of

f

f

Ex. 29 Movement No. 12, bar 19

Ex. 30, although not strictly an arpeggio pattern, is made much more idiomatic by omitting the middle note from the first chord in each bar. The effect is very similar to the original as the omitted note is heard throughout the fast semiquaver passage which follows each chord. A similar passage follows at bars 53-57 and again, by omitting the middle note from the first chord, the result is a more idiomatic phrase for the guitar.

are their souls and where their bo - dies?

are their souls and where their bo - dies?

Ex. 30 Movement No. 15, bars 37-44

CONCLUSION

In this paper my objective has been to enable *The Divan of Moses-Ibn-Ezra* to become an integral part of the guitar chamber music repertoire.

The published original manuscript is plagued with problems for the performing guitarist with its overall style of writing more suited to a two-handed spread on a keyboard than the limitations of the guitar fretboard. This is a direct result of Castelnuovo-Tedesco's ill-health in the last two years of his life which prevented him from following through with his usual consultative process of composition for his guitar works. The extensive reworking of the 24 *Caprichos de Goya* by Gilardino provides evidence of this necessary partnership in facilitating performance editions of his compositions.

Using my editorial solutions, a published edition can now be made of *The Divan of Moses-Ibn-Ezra* so this magnificent piece of music can at last get the recognition it deserves.

APPENDIX I



Department of Music

Ms. Carolyn Kidd
14 Cotton Street
Downer, ACT, 2602
Australia
06 241-528
06 248-0997(Fax, Univ)

Nov. 3, 1995

Dear Ms. Kidd:

Please excuse the delay regarding your request for information on the Castelnuvo-Tedesco, "Divan..."

I am awaiting further information from the Tedesco estate on this work. It seems, this work being one of his late compositions, that he did not write too many notes or make many comments about it.

However, Mario's youngest son, Lorenzo will search the archives for any information pertaining to the work.

In the mean time, please list your questions and send them to me ASAP.

Enclosed is the promised program from the GFA Conference - 1995.

Sincerely,

A handwritten signature in black ink, appearing to read "Ron Purcell". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Ronald C. Purcell
Music Department
FAX - (818) 885-2339

APPENDIX II

MCT Autobiography

Part I "Una vita di Musica"

~~Part II~~ Chapters 1 through 70 ("Exodus")
(written in Castiglione, no date)

Chapters

Part II "In America"

Chapters 71 through 100
("May Festival of Florence", 1972)

Castiglione July 15, 1952 to New York Oct 3, 1952

"Epilogue" Beverly Hills June 15, 1955 to
Aug. 19, 1955

Part III "Between two Worlds"

Chapters 101, "morning in Iowa" to

Chapter 115 "Florence May Festival 1961"
Florence, July 1961

Part IV "Epilogue"

Chapter 116 "Why continue to Write" to
Ch. 117 "Four Grandchildren"

Santa Barbara, May 1966

5 - "Fate has blocked the way....,"

Lento, triste (Slow and sad)

mp espr.

mf

Fate has blocked the way to the gar-den of friend-ship, that my

p $\frac{1}{2}cIII$ *mp* $\frac{1}{2}cII$

heart. may not find rest there - in; he has shut it out with e -

mf $\frac{1}{2}cIII$ $\frac{1}{2}cVII$ $\frac{1}{2}cIII$ *mp*

p *sim.*

-strange-ment, as with bolt - ed doors, that it may not tend its

mf espr. *mf* $\frac{1}{2}cVI$

plants to bring them to blos-som.

$\frac{1}{2}cV$ (b) $\frac{1}{2}cVII$ $\frac{1}{2}cIII$ $\frac{1}{2}cVI$ $\frac{1}{2}cII$

A Subito mosso e agitato

mf

Though e - ne - mies rage, I will knock up - on the doors;

mf *sf* *a* *m* *f* *sf* *a* *m* *f*

sim.

mf

in the face of the en - vi - ous, will I en - ter the por - tals

mf *sim.*

p *u* *p* *p* *i* *p* *p*

locks will I shat - ter with the pow - er of speech,

mf *sim.*

molto espr.

with the songs of my lips I will break - bolts in sun - der.

f *mf*

p *u* *p* *sim.*

B Più mosso e gaio

mf

And if net-tles spring up, I will per-su-ade my heart that they are sprigs of

mp

bal-sam. If bit-ter up-on my pa-late be their must

CI

p

mf

I will go danc-ing and shout - ing, as one that is wild with the joy of the spic-ed

V

$\frac{1}{2}C V$

$\frac{1}{2}C III$

mf

mf

f

ossia
wine.

mf

If its dew's be drops from the streams of the

$\frac{1}{2}C II$

f

mf

mp

brim-stone I will pre - tend that they are crumbs of

$\frac{1}{2}$ C I $\frac{1}{2}$ C II

mp *p*

C Quiet and fluent

ice. For by the hu-mi-li-ty of my

p dolcissimo

pp

spi - rit I would fain re -

p espr.

p espr.

③ ④

-store my ba - nished heart to its

⑤

long - er with - hold from me his shin - ing.

CVIII

Un poco mosso

I will hope to eat of the fruits of the

gar-den of his love

the af-ter-groth

rit.

Lento

if the first fruits be de - nied me.

p grave $\frac{1}{2}CIII$

$\frac{1}{2}CII$

E

Andante mosso (in 2)

mp espr.

Go now, o my song,

p dolce

$\frac{1}{2}$ C II

mf molto espr.

take my mes - sage to my be - lo - ved

pp (col canto)

p

$\frac{1}{2}$ C II

p simple

for tru - ly, song is a faith - ful

p

C IV

$\frac{1}{2}$ C V

mes - sen - ger

p dolce (a piacere)

pp

p dolce

I

APPENDIX IV

- Op. 207 1966 "The Divan of Moses-Ibn-Ezra"
- Title: The Divan of Moses-Ibn-Ezra (1055-1135): a cycle of songs for voice and guitar, op. 207.
- Instrumentation: Voice and guitar.
- Duration: 34 min.
- Publisher: Ancona: Edizioni Musicali Bèrben (1973)
- Copyright: ©1994 (Bèrben)
- Premiere: Oslo, October 7, 1978, duo Majeron, Balestra.
- Contents: Songs of Wandering
 When the morning of life has passed. .
 The dove that nests in the tree-top
 Wrung with anguish . . .
- Songs of Friendship
 Sorrow shatters my heart . . .
 Fate has blocked the way . . .
 O brook . . .
- Of Wine, and of the Delights of the Sons of
Man
 Drink deep, my friend . . .
 Dull and sad is the sky . . .
 The garden dons a coat of many . .
 The World and Its Vicissitudes
 Men and children of this world . .
 The world is like a woman of folly
 Only in God I trust . . .
- The Transience of this World
 Where are the graves . . .
 Let man remember all his days. . .
 I have seen upon the earth . . .
 Come now, to the Court of Death . . .
 Peace upon them
 I behold ancient graves. . .
- Epilogue
 Wouldst thou look upon me in my
grave?
- Location: Holograph LC ML 96.c34 no. 154; Archives: publ.
copy.
- Recording: Märta Schéle, soprano, Josef Holecek, guitar
GRAMMOFONFIRMA BIS LP-31; Roberta
Alexander, soprano, Dick Hoogeveen, guitar
ETCETERA KTC 1150.

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**COLLEZIONE DI MUSICHE PER CHITARRA
DIRETTA DA ANGELO GILARDINO**

MARIO CASTELNUOVO-TÈDESCO

(1895 - 1968)

THE DIVAN OF MOSES-IBN-EZRA

(1055 - 1135)

**A cycle of Songs for Voice and Guitar
op. 207**



EDIZIONI MUSICALI **BÈRBEN** - ANCONA - ITALIA

Part I - SONGS OF WANDERING

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Part V - THE TRANSIENCE OF THIS WORLD

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17 - "Peace upon them...., 52
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THE DIVAN OF MOSES-IBN-EZRA

(1055-1135)

A cycle of Songs for Voice and Guitar

op. 207
(1966)

MARIO CASTELNUOVO-TEDESCO
(1895-1968)

Part I - SONGS OF WANDERING

I - "When the morning of life had passed....,"

Andantino agitato e un poco malinconico

p espr.

⑥ in D

When the

morn-ing of life had passed as a sha-dow,

and the path of my years was short-ened,

f ex - ile called to me *mf espr.* "O thou, that dwell est at *mp*

ease, *f* a - rise!"

p At the sound of his voice mine ears ting-led; I a -

mf -rose, with shak-en heart, to go forth, a wan-der - er and my

f child - ren cried un - to God! *mp* But

molto espr. they are the fount of my life how shall

Un poco agitato

mf I ex - ist with - out them, and the light of mine eyes be not with

mp

me?

mf

B Tempo I

mp Fate has led me to a land where in my'

p

Sempre più agitato

mf mind is be - wild - ered, and my thoughts con - fused to a

f

peo - ple rude of speech and ob - - scure in words;

mf

quasi recitativo

f be- fore the in- solence of their gaze, *mf* my face is cast down. *mp*

f following the voice

C Tempo I *mp espr.*

mf Oh, when will God call un - to me "Go free!" That I

p

Mosso e deciso

may es-cape from them if on-ly by the skin of my

f *p*

Tempo I

teeth.

mf *mp* *p*

2 - The dove that nests in the tree-top...,

Lento *p dolce*

The young dove, that nests on the tree - top

p uguale e lamentoso

ossia

mp espr. *mf*

in the gar - den of spi - ces where of should he la - ment? The

A Quiet and fluent

p dolce *mp*

brooks de - ny him not their wat - ers, the palm-bough is a shade un - to his

p even

mf *mp espr.*

head; his nest-lings dis-port be - fore him, and he tea - ches them his

mp espr.

song. Mourn, lit - tle dove mourn for the

mf *p* *mf*

ossia

wan-der-er, and for his child-ren, that are far a - way, — with none to bring them —

mp

Un poco agitato

food. He sees no one that has seen their fa - ces, none can he ask of their

wel - fare, save wiz - ards and mut-ter-ers.

f *psf*

B Tempo I (Lento)

p espr.

Grieve for him, lit-tle dove, and be-moan his ex-ile; dis-

p

-play not be-fore him glad-ness and song.

mf

C Un poco appassionato

mf molto espr.

Oh, lend him thy wings, that he may fly un-to his

loved ones, and re-joice in the dust of their

Mosso

land:

f *mf* *p* *p dolce*

3 - "Wrung with anguish...,,"

Agitato e drammatico

f

Wrung with an - guish, my heart com - plains;

mf dark

each cham - ber mourn - ing the oth - er's hurt

f

mf espr.

like a bird in flight my life span seems

mp

mp

my years its wings, their feath - ers, days. In

p

mf

all my years, in all their

mp

mp *p*

days, I have reached — but a shad - ow of

p

mf

my de - sire. My mind is

mp

wear - ied, my strength de - cays: I

calando
stumb - le and fall in the mo - rass of age

A Un poco meno
what now are my say - ings? Or what my thoughts?

What is my wis - dom? Or what mine art? More

B Tempo I

f swift than shad - ows my three - score years; *mf*

mf fast - er they rushed than a rac - ing steed. *mf*

C Deciso

From the time of man's birth till his time shall come, is *f*

but from knead - ing to ris - ing of dough. *ff*

Part II - SONGS OF FRIENDSHIP

4 - "Sorrow shatters my heart...,"

Declamato (*quasi recitativo*)

f *mf*

Sor - row shat-ters my heart; and men di-stres-sit with blame

f

Detailed description: This system contains the first two staves of music. The top staff is in 2/4 time and features a vocal line with two triplet markings. The bottom staff is a piano accompaniment with chords and some melodic lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

molto espr.

f

be-cause it fol - lows love. They

mf con fantasia (quasi cadenza)

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with a long note on 'love' and a fermata. The bottom staff features a piano accompaniment with a 7-measure rest and a cadenza-like passage. Dynamics include *f* and *mf con fantasia (quasi cadenza)*.

A Andantino (*teneramente*)

mp espr.

p

cen-sure it for its de-light in the beau - ti-ful friend. And be-

cause it loves him ev - en as its own soul they re-

Detailed description: This system contains the fifth and sixth staves. The top staff continues the vocal line. The bottom staff features a piano accompaniment with a 7-measure rest and a triplet marking. Dynamics include *p* (piano) and *mp espr.* (mezzo-piano, esprimo).

mf molto espr.

-buke him for the a - bun - dance of his tears _____ when it

thinks and speaks of him. _____

p dolce (a piacere)

B Un poco agitato

mf ben declamato

They im - pute to him a ble - mish, in that his face, bright _____ as

mf marcato e ritmico

day, is framed a-bout with the black-ness of night.

C *a tempo (ma un poco appassionato)*

mf
Where - fore my heart swears by the life of

f love, *mf* that it will not lis - ten to his de -

trac - tors; *f* but the flame of its af -

mf

fec - tion it will hide in its in - ner - most cham - ber,

espr. *f ben declamato (a piacere)*

e - ven from the loved one, that his heart may not be

mf *sf*

rit. *a tempo*

lift - ed up in pride.

Molto mosso

f

D CODA

Meno mosso

mf a piacere *p dolce*

5 - "Fate has blocked the way...,,"

Lento, triste (Slow and sad)

mp espr. *mf*

Fate has blocked the way to the gar - den of friend-ship, that my

p *mp*

heart. may not find rest there - in; he has shut it out with e -

mf *mp*

-strange-ment, as with bolt - ed doors, that it may not tend its

mf espr. *mf*

plants to bring them to blos-som.

(b)

A Subito mosso e agitato

mf

Though e - ne - mies rage, I will knock up - on the doors;

mf *sf* *sf*

mf

in the face of the en - vi - ous, will I en - ter the por - tals

mf

locks will I shat - ter with the pow - er of speech,

molto espr.

with the songs of my lips I will break - bolts in sun - der.

f. *mf*

B Più mosso e gaio

mf

And if net-tles spring up, I will per-su-ade my heart that they are sprigs of

mp

mp

bal-sam. If bit-ter up-on my pa-late be their must

p

mf

I will go danc-ing and shout - ing, as one that is wild with the joy of the spic-éd

mf *mf*

f

ossia
wine.

mf

If its dews be drops from the streams of the

f *mf* (h) (h)

mp

brim-stone I will pre - tend that they are crumbs of

mp *p*

C

Quiet and fluent

ice. For by the hu-mi-li-ty of my

pp *p dolcissimo* *3* *3*

spi - rit I would fain re -

p espr. *p espr.*

-store my ba - nished heart to its

place in the heart of the loved one like a gen - tle

p espr. *p sf*

show-er I will en - ter there - in, as a stream of

calmando *pp*

p espr. *p dolce* *piu p*

oil in its in - ner re - ces-ses. Then shall I walk through the

rit. **D** Tempo I (Calm) *p*

pp *p dolce*

dark - ness un-to the light of my friend, and he will no

mp *mf espr.*

mp

long - er with - hold from me his shin - ing.

Un poco mosso

I will hope to eat of the fruits of the

gar-den of his love the af-ter-groth

rit. Lento

if the first fruits be de - nied me.

E

Andante mosso (in 2)

mp espr.

Go now, o my song,

p dolce

mf molto espr.

take my mes - sage to my be - lo - ved

pp (col canto)

p

p simple

for tru - ly, song is a faith - ful

mes - senger

p dolce (a piacere)

pp

p dolce

6 - "O brook....,"

Fast and murmuring *p espr.*

O brook, whose hur-ry-ing wa-ters go — to the

pp even

far. land that molds my friend, by thee, my greet-ing let be

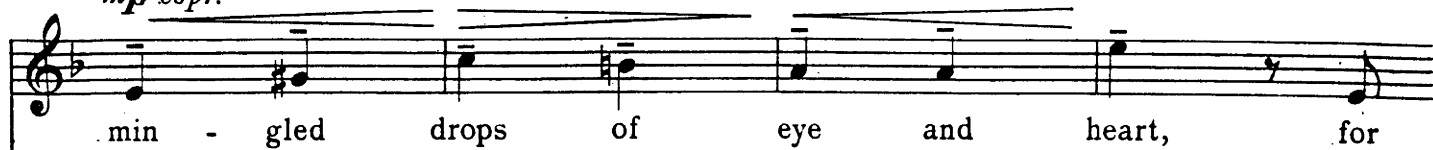
mp

sent. And if thy waves are red as blood

p

tell him my tears have stained thy flood; the

A Un poco agitato
mp espr.



B Tempo I

p espr.

O brook, be - speak him

pp

mp

ten - der-ly; fill thou his heart with thought of

mf

me, so that u - surp - er may not

claim my place there - in.

C Un poco agitato
mp espr.

Make him to know that for his ran-som I would give what

years I yet may have to live

Deciso

or if my life be all too lit - tle worth

all that I hold most pre-cious up-on earth.

Part III

OF WINE, AND OF THE DELIGHTS OF THE SONS OF MEN

7 - "Drink deep, my friend...,"

Gayly (*ritmico e deciso*)

Drink deep, my friend,

and pass the cup to me my heart from crush-ing sor-rows

to set free, my heart from crush-ing sor - rows to set free

mf espr.
and if I die be - fore thy face, do thou re-vive me

mp

p espr.

quick-ly with thy min-strel-sy and if I die be-fore thy face do

thou re-vive me quick-ly with thy min-strel-sy.

attacca

sf

8 - "Dull and sad is the sky....,"

Andantino malinconico

p espr.

Dull and sad is the sky, as my heart

p

p espr.

A

Più mosso

p

from the clouds drop the dews, like my tears.

pp staccato e leggero

p

Speaks the cup with-out words, and it saith:

B Più lento e grave

p espr.

"Them that wea-ry, or that faint I re-store; with-out hands do I

p dolce e sonoro

f ben declamato

glean— all their grief with-out axe, I cut down— sor-row's

mf *sf*

C Tempo I (Andantino)

ossia *attacca*

boughs.

mp *p espr.*

Allegretto gentile

p dolce

mp

The gar-den dons a coat of man - y hues; the mead a broid-ered_ car-pet hath. un -

p simple

mf

- rolled; the woods are brave_ in_ checquered man-tles

mp espr.

mp

mp

now, a won-drous scene_ may_ eve-ry eye be - hold.

The

p

psf

A **Più mosso (Gayly)**

new - born flow-ers ac - claim the new-born spring, and

marcato

forth to meet_ his com - ing gai - ly throng;

Un poco solenne

high, at their head, on so - ve reign throne is borne the

f

ossia

a tempo (Gayly)

rose the flow - ret's_ queen_ queen of my song.

f

like a fanfare

p espr.

From

mf calando

mp

molto rit.

B Tempo I

mp

pri-son-ing leaves_ she_ bursts and casts- a side_ her_ cap-tive garb, in

mf

roy - al robes to shine.

pp

p

C Subito mosso

f

Deciso

f

I drink_ to her! Nor hea-ven for-give the

f

ff

f sonoro

wretch if such there be who spares_ his choi - cest

mf

f

winl.

ff

Part IV - THE WORLD AND ITS VICISSITUDES

10 - "Men and children of this world...,

Moderato (Solemn and stern)

mf

Men are chil-dren of this world,

mf marcato

f

yet hath God set e - ter - ni - ty in their hearts

f

mf

as a firm pos - ses - sion from the day that

mf

A *Un poco più mosso*
mp espr.

he cre - at - ed them. The world is like a flow-ing

mp *p fluent*

mf

brook, they drink of it and are not

f

sat - ed they would not be sa - tis - fied

mf

were the sea emp - tied there - in. It

mp *p*

B sempre più agitato

mp

is as though the wa - ter were strong brine. — And the

p

mf *f*



crav - ing of their hearts im - pelled them to drink there - of

mp *mf*

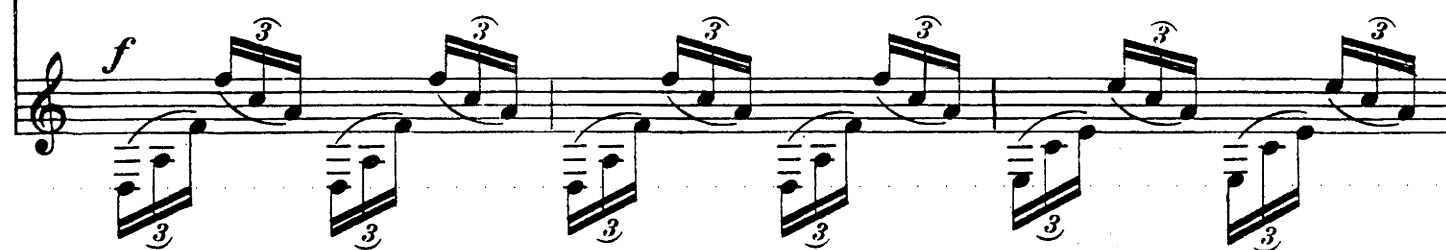


ff *ben declamato*



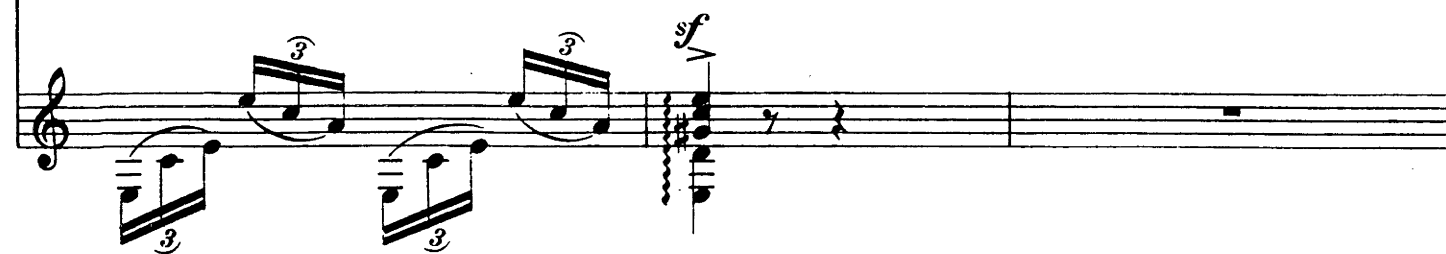
like a tor - rent would it rush in - to their

f



throats, but their thirst would re - main un quenched for -

f



attacca



-ev - er.

f marcato e deciso



11 - "The world is like a woman of folly...,

Animato e deciso

f

The world is like a wo-man of fol-ly, vain are her

f

Un poco meno

mf *mp più espr.*

pomp and glo-ry she speaks sweet words, but

mf *mp*

p

cer-tain-ly un-der her tongue is a

p

sul legno (like a Drum) sul legno

Subito mosso

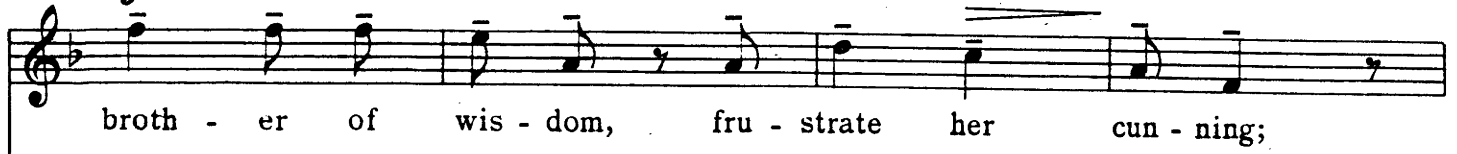
snare.

mf *mp*

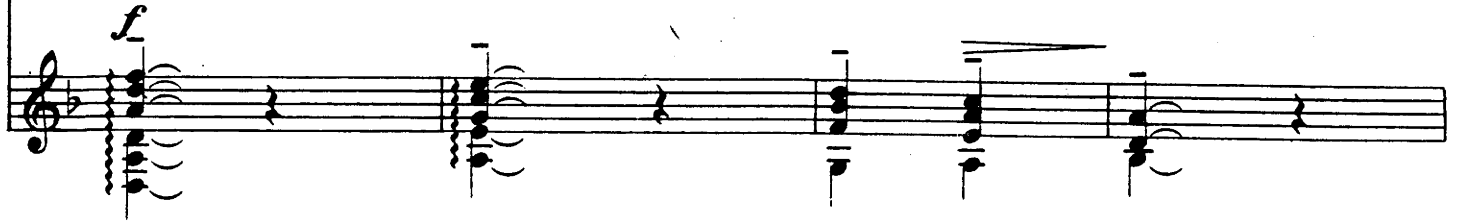
Tempo I

A

f ben declamato



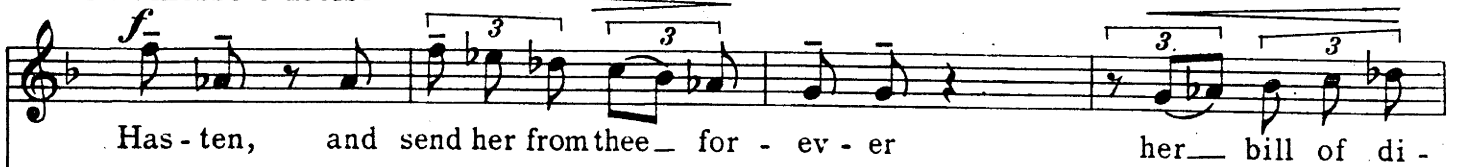
broth - er of wis - dom, fru - strate her cun - ning;




turn thou her glor - y in - to shame.



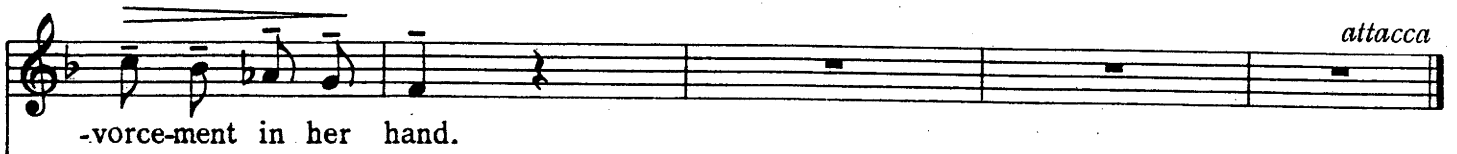
Più mosso e deciso



Has - ten, and send her from thee - for - ev - er her - bill of di -



sul legno



-vorce-ment in her hand.



sul legno

attacca

Quiet and devout

p espr.

On - ly in God I trust. To

p even

(following the voice)

mp espr.

him, my prayer a-scends con - ti - nu - al - ly; the

se - cret of my soul I will not bare for man to

Un poco agitato

mp

see. What help for mor - tal lies in mor - tals?

mp

pow - er? What suc - cor un - to one de - spised can

is - sue from the lips of the un - prized?

A Più mosso - deciso

f Earth's fa - vor, spurn. *ff deciso* *mf* *tornando...* 'Tis

al tempo, ma un poco agitato

mf she, with her own hands, brings low the tow - er, and she that turns her pre - cious gifts to

naught. *f* Of child - ren twain she hath to bed been brought

Funereal

p with-in her womb, a - gain, the one is ly-ing;

p ma marcato

mp and on her back the *mf molto espr.* oth - er crawls in pain *f* the

ben declamato *p* dead, the dy-ing.

mf *p*

Part V - THE TRANSIENCE OF THIS WORLD

13 - "Where are the graves...,"

Lento-funebre

mf

Where are the graves of all the men that died on

p *mp*

earth from days of old? One grave is digged a-bove an - oth - er, and

mf *f*

corse is laid to rest on corse; in holes in the ground they lie to -

mf *mp* *attacca*

-geth - er the bits of chalk and the pre - cious stones.

Quiet (Andantino malinconico)


p Let man re-mem-ber all his days, *espr.* that he toward

mf death is borne from birth, *p* un-loi-ter-ing-ly. *mp espr.* So

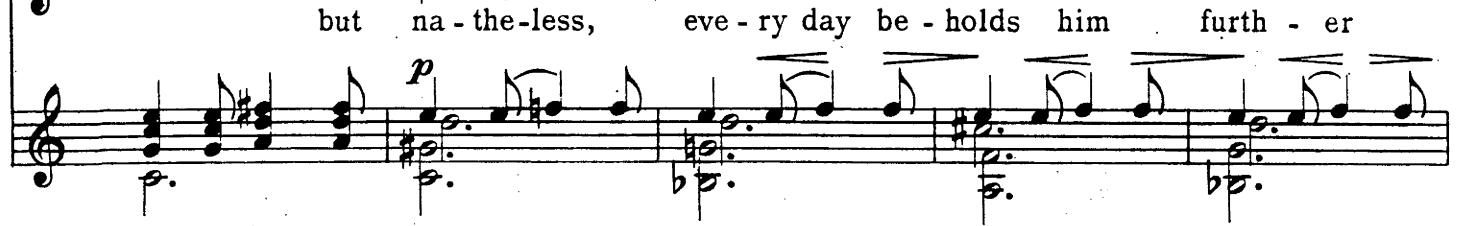
p even gent-ly may it be that oft he seems un-to him-

p dolce -self to be at rest, and deems his state se-cure;

pp

p < 

but na-the-less, eve-ry day be-holds him furth-er



furth-er, on the way.


mp espr. 



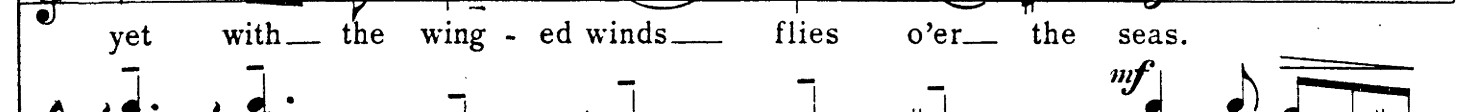
mf espr. 


Like one on ship-board that re-clines at ease



f 

yet with the wing-ed winds flies o'er the seas.

mf 



attacca 



15 - "I have seen upon the earth...,,"

Slow-dreamy

p espr.

I have seen up-on the earth spacious man-sions,

p

mp

pa - la - ces of i - vor - y with loft - y cham - bers and

f

pil - lars up-on carv - ed pe-de-stals hou-ses rich - ly a -

- dorned and filled with things of beau - ty.

A Subito mosso e agitato

mp *mf*

And, as in a twink-ling, I have seen them heads of ru - ins,

where — in none might dwell.

B Lo stesso tempo

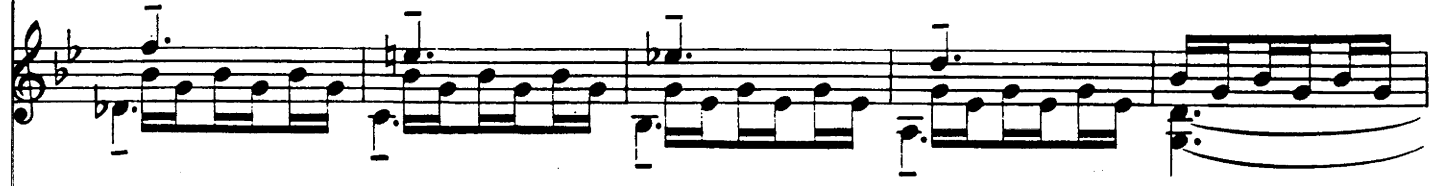
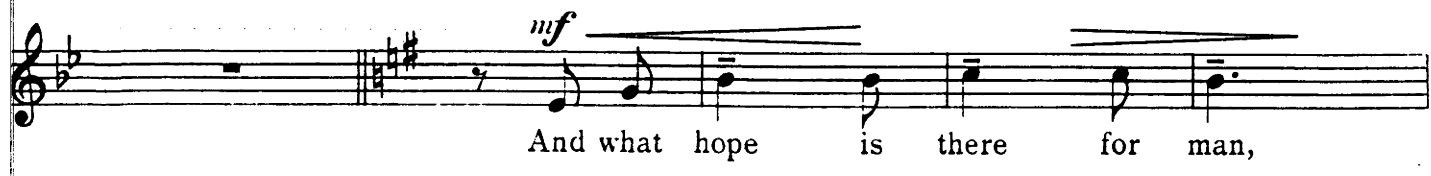
mf espr. *f*

Tell me, where are they that build-ed? And where are

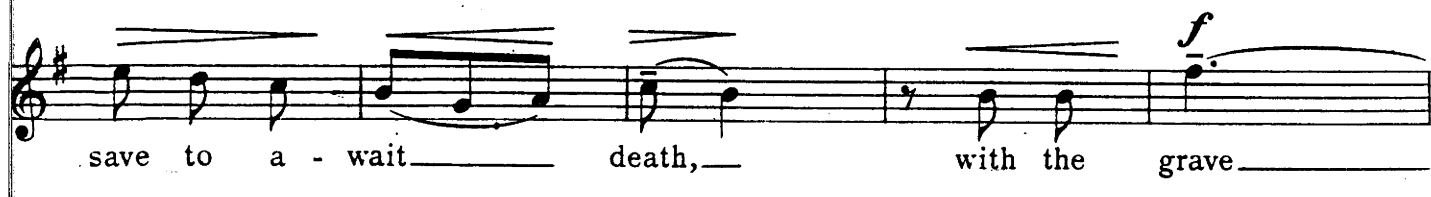
they that in ha-bit-ed? Where are their



souls and where their bo - dies?

mf
And what hope is there for man,

save to a - wait death, with the grave




ev - er be - fore his eyes for



Grave e sostenuto (quasi recitativo)

f time is a herds - man, and death like a knife, and *mf*

f

a piacere

all that live, as sheep. *f* *attacca*

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics 'time is a herds - man, and death like a knife, and'. It starts with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment with chords and some melodic fragments, starting with a forte (*f*) dynamic. The second staff continues the vocal line with lyrics 'all that live, as sheep.' and includes a *a piacere* section with a melodic flourish. It ends with a forte (*f*) dynamic and an *attacca* marking. The piano accompaniment continues with chords and some melodic lines, also marked with a forte (*f*) dynamic.

16 - "Come now, to the Court of Death...,"

Lento-grave

p

Come now, to the Court of Death, be -

p pompous

mf -hold them that sleep there - in and be thou hushed. and *mp*

mf un poco marc.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Come now, to the Court of Death, be -'. It starts with a piano (*p*) dynamic. The bottom staff is a piano accompaniment with chords and some melodic fragments, marked with a piano (*p*) dynamic and the instruction *pompous*. The second staff continues the vocal line with lyrics '-hold them that sleep there - in and be thou hushed. and'. It starts with a mezzo-forte (*mf*) dynamic and a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with chords and some melodic lines, marked with a mezzo-forte (*mf*) dynamic and the instruction *un poco marc.*

mp espr.

hum - bled. See, — their roof-trees are of stone, — their

p *cresc.*

cou - ches and their co - ver - lids of dust — and

a poco *a poco* *mf* *più espr.*

this is their rest — and their por - tion whilst earth en -

mp *col canto* *p*

-dures and their rest - ing place for - ev - er.

p *attacca* *p*

17 - "Peace upon them....,"

Quiet (in 2)

p espr. *mp*

Peace up-on them that so-juan in-holes of the ground up-on

p dolce e grave *p espr.*

them that dwell in the deep sha-dows.

mp più espr.

A Un poco andante (more fluent)

p *3*

These are they that were reared in pur-ple

p dolce

3 *3*

and that fed up-on dain-ties.

B Agitato (in 4) quasi recitativo

f Naught re-mains to them now, of all their glor - ies; *p* but up-on their

C Sempre agitato

mp espr. backs are mounds of earth and slabs of

mp espr. (col canto)

stone. O chil-dren of the

world, *sf* be ye ter - ri-fied at their

show - ing be ad - mo - nished and in -

p *mp espr. (col canto)*

-struct - ed, be ad - mo - nished and in -

p

-struct - ed, o ye that

p

think!

mp grave *attacca*

Quiet and indifferent (Andantino)

p espr.

I be-hold graves of an - cient time, of days — long

past — where-in a peo - ple sleeps the e -

p espr.

p

mp

-ter - nal sleep. There is no en - mi-ty a-mong this folk no

mp

mf

en - vy; no lov - ing of neigh - bor and no hat - ing;

mf

and my thought, en - vi - sion - ing them, can - not di -

- scern ma - ster from slave.

mf *p* *pespr.*

EPILOGUE

19 - "Wouldst thou look upon me in my grave?....,"

Very slow
p funereal

My son, wouldst thou look up - on me in my grave? Be - hold a

p grave

pris - on - er in chains one that dwells in de - struc - tion. Immured in a pit there is

mf *sf* *p* *sf*

mf *sf* *p*

no go-ing out nor coming in I am like a prey in the ta-lons of my dust. The

p *sf* *p*

A Appena più mosso

mp

come - li-ness of my face is changed to cor - rupt - ion

psf

mp un poco marcato

mf *lento*

I am clad with worms, as with a man-tle;

mf espr. col canto

mp ma mosso

mp

thou canst not re - co - gnize my sem-blance be-cause of the

mp

black-en-ing of my vi-sage all my skin is changed in co-lor.

p *psf*

cresc.

B Più agitato e drammatico

Oh, how have my kin made a stran-ger of me! My broth-ers hold me as an

f *mf*

a - lien, and like them, my child - ren re - nounce me.

mf *stringendo* *ff*

Meno mosso
p repentant

Ev - en as I was stub-born and ne - glect-ful tow-ard my fath - er.

p sottovoce

C Tempo I (Slow and funereal)

p

But a lit-tle while have they yet on earth, and to - mor - row their lot will be as

p grave *psf*

f deciso *mf* *mp*

mine ve - ri - ly, the first born of death will cut them off, and their

p *f* *mf*

p *pp parlato*

me-mo-ry will be lost— from the world, ev-en as

p secco *p grave*

p sf *p* *più p* *pp gliss.*

I am for-got-ten...

quasi timpani