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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
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This paper is submitted in partial fulfilment of the requirements for the Degree of Master of Music
Canberra School of Music
FEBRUARY, 1996
ACKNOWLEDGEMENTS

This paper would not have been possible without the help and encouragement of several people. Many, many thanks to my wonderful, selfless mother who spent several days typing and offering words of encouragement and wisdom. Many thanks to my dear friend Amanda who proofread the many drafts and was a constant source of support during my study. Also, to my loyal friend Judith who assisted me enormously with the layout of the thesis and who was always available to help with endless computer problems.

I am also deeply grateful to my supervisor Jon Beaumont who has been an inspiration to me throughout my Masters Degree. His intelligence, wit, patience, endearing manner and, above all else, his belief in me has given me the confidence to succeed in this academic work.

I would also like to extend my thanks to Dr Ronald C. Purcell, Associate Professor of Guitar, California State University, who has been my contact with the archives of the Estate of Castelnuovo-Tedesco and who has provided me with invaluable information through our many phone conversations and correspondence.

Many thanks to Timothy Kain who contributed greatly with some editorial suggestions. I also wish to add that it has been a privilege to have Tim as my teacher, mentor and friend throughout my years of study at the Canberra School of Music.

And lastly to Ditta Zizi who introduced me to this extraordinary piece of music in 1994 and suggested this topic for my thesis.
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### Bibliography
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 stave, enabling the performer to select which version to play.

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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. 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.

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

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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 stave 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

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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](image)

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](image)

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 c¹ for notes in the octave above and including middle C, c² for notes two octaves above middle C, c³ for notes three octaves above and c for the notes one octave below.

© in D is indicated by Castelnuovo-Tedesco at the beginning of the work. © 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 © in E or © 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.

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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.
17 Purcell tells me that many of these compositions are unpublished or lost.
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 Gieseking. 22

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21 ibid.
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 Sephardic 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!" With this encouragement, Castelnuovo-Tedesco began deriving his own thematic material and ultimately composed many commissioned works for Synagogues and other Jewish bodies.

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.

In 1924, he married Clara Forti and they had two sons, Pietro and Lorenzo. 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!

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.

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

32 See Section 1, p. 2.
33 Mario Castelnuovo-Tedesco, (title unknown), Márta Schéle, soprano, Josef Holocek, guitar, [sound recording], Grammofonfirma, Sweden, 1975, BIS LP-31.
Daiß) in 1985, and more recently by the soprano Roberta Alexander and guitarist Dick Hoogeveen.

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.

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. 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.

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

35 [Sound recording], Etcetera Records, (1993), op. cit.
38 ibid., p. 1171.
script and deals mainly with the question of how modern Andalusian 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

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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).
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 \( \text{\textit{6}} \) 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.

Ex. 5  Movement No. 2, bar 34

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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:

<table>
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<tr>
<th>Part</th>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
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<td>D</td>
<td>D</td>
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<tr>
<td>Part 2</td>
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<td>E attacca</td>
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<td>No. 9</td>
<td>No. 10</td>
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<td>No. 15</td>
<td>No. 16</td>
<td>No. 17</td>
<td>No. 18</td>
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<tr>
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<td>D attacca</td>
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<tr>
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<td></td>
<td></td>
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</tr>
</tbody>
</table>
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.

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.

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.

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, (e1 added)
- XIV 28, 1: e1, e2 omitted (g1 added)
- XIV 30, 1: e1, e2 omitted (g1 added)
- XIV 32, 1: e1, e2 omitted (g1 added)
- XIV 32, 2: e1 omitted
- XIV 37, 1: b, e2 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.

---

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

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.

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\(^b\)\(^1\) and c\(^#\)\(^2\)), the chord and the following rapid semiquaver figure become playable.
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
- V 51, 1: $e^b_2$, $g^2$, $c^3$ down an octave
- 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 $c^1$ 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 $c^1$ (the third of the chord), it makes the semiquaver passage following the chord very difficult.

---

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\textsuperscript{1} and the middle note f\textsuperscript{1} (which is heard in two other octaves) enables the chord to be played without altering it harmonically.

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\#\textsuperscript{1} omitted
- XI 10, 2 a\textsuperscript{b1} omitted
- XVII 24, 1 f\textsuperscript{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.
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 b¹ (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♭ 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.

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.

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 bb. 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
V 10, 3 c¹ omitted
V 17, 5 a¹ omitted
V 31, 1 b⁷¹ omitted
V 47, 2 g¹ omitted
VI 7, 1 b⁷¹ omitted
VI 11, 1 d² omitted
VI 13, 1 b⁷¹ omitted
VI 15, 1 d² 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^1 omitted
VI 18,1 b^1 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^1 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^1 omitted
VI 43,1 e^1 omitted
VI 45,1 d^1 omitted
VI 47,1 c#^2 omitted
VI 48,1 b^1, c#^2 omitted
VI 49,1 d^1 omitted
VI 50,1 a omitted
VI 51,1 b^1 omitted
VI 52,1 b^1 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^1 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)\textsuperscript{54}
IX 22,2 b^2 omitted* (ossia)
IX 24,2 a^2 omitted (ossia)

\textsuperscript{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^#, 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, d¹, b¹ omitted
IX 54, 2  a, e¹, c#² omitted
IX 54, 4  a, f#¹, d² omitted
X 20, 1  c¹ omitted
X 21, 1  c¹ omitted
X 24, 1  a♭, e♭¹, c² omitted
XI 3, 1  d♭² omitted
XI 3, 2  c♭² omitted
XI 3, 3  b♭¹ omitted
XI 4, 1  a♭¹ omitted
XI 4, 2  g♭¹ omitted
XI 9, 1  g¹ omitted
XI 11, 1  g¹ omitted
XI 12, 2  g¹ omitted
XI 13, 1  c¹ omitted
XI 14, 5  g¹ omitted
XI 25, 1  f¹ omitted *
XI 27, 1  g¹ omitted
XI 30, 1  C omitted
XI 31, 1  c¹ omitted
XI 32, 1  c¹ omitted
XII 14, 1  g¹ omitted *
XII 14, 2  f¹ omitted
XII 20, 1  f¹ omitted
XII 32, 1  e¹ omitted
XIV 28, 2  e¹ omitted *
XIV 29, 1  e¹ omitted *
XIV 29, 2  e¹ omitted *
XIV 30, 2  e¹ omitted *
XIV 31, 1  e¹ omitted *
XIV 31, 2  e¹ omitted *
XIV 34, 1  e¹ omitted *
XIV 36, 1  b omitted *
XIV 38, 1  b omitted *
XV 25, 1  f#¹ omitted
XV 58, 6  e¹ 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.

![Fretboard diagram](image1)

**Ex. 19a**  Movement No. 14, bar 9

![Fretboard diagram](image2)

**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.

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.

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.

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, the entire passage becomes playable under a bar chord at the fourth fret and the desired gentle, expressive lilt is obtained.

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.

\[ \text{Ex. 24} \quad \text{Movement No. 3, bars 1-4} \]
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.
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 f1 has been added for a full F major chord.

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.

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

35
(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 ($g^2$) 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.

Ex. 28    **Movement No. 5, bar 66**

In Ex. 29, the notes $a$ and $f^1$ 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.

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.

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

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,  

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

MCT Autobiography

Part I "Una Vita di Musica"

Chapters 1 through 70 ("Exodus")

Part II

Chapters 71 through 100

("May Festival of Florence", 1972)

Part II "In America"

Chapters 71 through 100

("May Festival of Florence", 1972)

Castiglione, July 15, 1952 to New York, Aug. 13, 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
Lento, triste (Slow and sad)

Fate has blocked the way to the garden of friendship, that my heart may not find rest therein; he has shut it out with estrangement, as with bolted doors, that it may not tend its plants to bring them to blossom.
A Subito mosso e agitato

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

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

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

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

molto espr.
And if nettles spring up, I will persuade my heart that they are sprigs of bal-sam. If bitter upon my palate be their must

I will go dancing and shouting, as one that is wild with the joy of the spic-éd

ossia

If its dews be drops from the streams of the
brimstone

I will pretend that they are crumbs of

Quiet and fluent

p dolcissimo

For by the humility of my

spirit

I would fain restore my banished heart to its
place in the heart of the loved one. like a gentle

show-er I will enter therein, as a stream of

oil in its inner recesses. Then shall I walk through the

darkness until the light of my friend, and he will no
Un poco mosso

I will hope to eat of the fruits of the garden of his love

Lento

if the first fruits be denied me.
Go now, o my song,

and take my message to my beloved

for truly, song is a faithful messenger

p dolce (a piacere)

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)

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


THE DIVAN OF MOSES-IBN-EZRA

(1055 - 1135)

A cycle of Songs for Voice and Guitar
op. 207
Part I - SONGS OF WANDERING

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2 - "The dove that nests in the tree-top....", . . . . . . . . . . . 8
3 - "Wrung with anguish....", . . . . . . . . . . . . . . . . . 11

Part II - SONGS OF FRIENDSHIP

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18 - "I behold ancient graves....", . . . . . . . . . . . . . . . . . 55

EPILOGUE

19 - "Wouldst thou look upon me in my grave?....", . . . . . . . . . . 56
Part I - SONGS OF WANDERING

1 - "When the morning of life had passed..."

Andantino agitato e un poco malinconico

When the morning of life had passed as a shadow,

and the path of my years was shortened,

exile called to me "O thou, that dwellest at
At the sound of his voice mine ears ting-led; I a-
rose, with shak-en heart, to go forth, a wan-der-er and my
child-ren cried un-to God! But
they are the fount of my life how shall

E. 1718 B.
Un poco agitato

I exist without them, and the light of mine eyes be not with me?

Sempre più agitato

mind is bewildered, and my thoughts confused to a people rude of speech and obscure in words;

E. 1713 B.
quasi recitativo

before the insolence of their gaze, my face is cast down.

following the voice

C Tempo I

Oh, when will God call unto me "Go free!" That I may escape from them if only by the skin of my teeth.

Mosso e deciso

E. 1713 B.
2 - The dove that nests in the tree-top...,

Lento

The young dove, that nests on the tree-

p dolce

The young dove, that nests on the tree-

guual e lamentoso

ossia

in the gar-

don of

spices where of should he la-

gment?


A Quiet and fluent

p dolce

brooks de-

the palm-bough is a shade un-

not their wa-

ters, the palm-bough is a shade un-

to his

p even

head; his nest-lings dis-port be-

fore him, and he tea-

ches them his
song. Mourn, little dove mourn for the

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

Un poco agitato

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

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

E. 1718 B.
PH Tempo I (Lento)

Grieve for him, little dove, and bemoan his exile; dispay not before him gladness and song.

Un poco appassionato

Oh, lend him thy wings, that he may fly unto his loved ones, and rejoice in the dust of their land:

E. 1713 B.
3 - "Wrung with anguish...,"

Agitato e drammatico

Wrung with anguish, my heart complains;

each chamber mourning the other's hurt

like a bird in flight my life span seems

E. 1718 B.
my years its wings, their feathers, days. In
all my years, in all their

days, I have reached but a shadow of

my desire. My mind is

E. 1713 B.
wearied, my strength decays:

stumble and fall in the morass of age

what now are my sayings? Or what my thoughts?

What is my wisdom? Or what mine art? More
B Tempo I

swift than shadows my three-score years;

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

C Deciso

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

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

E. 1713 B.
Part II - SONGS OF FRIENDSHIP

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

Declamato (quasi recitativo)

\[\text{\textbf{f}}\]

sorrow shatters my heart; and men distress sit with blame

\[\text{\textbf{mf con fantasia (quasi cadenza)}}\]

because it follows love. They

censure it for its delight in the beautiful friend. And be-

cause it loves him even as its own soul they re-

E. 1718 B.
They impute to him a blemish, in that his face, bright as
day, is framed about with the blackness of night.

C a tempo (ma un poco appassionato)

Wherefore my heart swears by the life of love, that it will not listen to his de-

tractors; but the flame of its af-

E. 1718 B.
It will hide in its inner-most chamber,
even from the loved one, that his heart may not be

lifted up in pride.

Molto mosso

CODA

Meno mosso

mf a piacere

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

Lento, triste (Slow and sad)

Fate has blocked the way to the garden of friendship, that my heart may not find rest therein; he has shut it out with estrangement, as with bolted doors, that it may not tend its plants to bring them to blossom.

E. 1718 B.
Subito mosso e agitato

mf

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

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

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.

E. 1718 B.
Più mosso e gaio

And if nettles spring up, I will persuade my heart that they are sprigs of

balsam. If bitter upon my palate be their must

I will go dancing and shouting, as one that is wild with the joy of the spiced

wine. If its dews be drops from the streams of the

E. 1718 B.
will pretend that they are crumbs of brim-stone.

Quiet and fluent  

For by the humility of my spirit I would fain restore my banished heart to its

E. 1713 B.
place in the heart of the loved one like a gentle
show-er I will enter therein, as a stream of
oil in its inner recesses. Then shall I walk through the
darkness un-to the light of my friend, and he will no
long - er with - hold from me his shin - ing.

Un poco mosso

I will hope to eat of the fruits of the garden of his love

the af-ter-groth

rit. Lento

if the first fruits be de - nied me.
Andante mosso (in 2)

Go now, o my song,

p dolce

mf molto espr.

take my message to my beloved

pp (col canto)

p simple

for truly, song is a faithful

p dolce (a piacere)

E. 1718 B.
6 - "O brook..."

Fast and murmuring

\[ \text{p espr.} \]

O brook, whose hurry-ing wat-ers go to the

\[ \text{pp even} \]

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

\[ \text{mp} \]

And if thy waves are red as blood

tell him my tears have stained thy flood;

E. 1718 B.
Un poco agitato

muted drops of eye and heart, for

exile, and for love they flow

exile and love, that rend the frame of them who

dwell from friends a part.

E. 1718 B.
B Tempo I

O brook, be-speak him

tenderly; fill thou his heart with thought of me,

so that usurper may not claim my place there in.

E. 1713 B.
Un poco agitato

Make him to know that for his ransom I would give what

years I yet may have to live

Deciso

or if my life be all too little worth

all that I hold most precious upon earth.
Part III
OF WINE, AND OF THE DELIGHTS OF THE SONS OF MEN

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

\[ \text{Gayly (ritmico e deciso)} \]

Drink deep, my friend,

and pass the cup to me

my heart from crushing sorrows

to set free, my heart from crushing sorrows to set free

\[ \text{mf espr.} \]

and if I die before thy face, do thou revive me

E. 1718 B.
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.

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

Andantino malinconico

Dull and sad is the sky, as my heart

from the clouds drop the dews, like my tears.

E. 1713 B.
Speaks the cup without words, and it saith:

Them that wea-ry, or that faint I re-store; without hands do I

glean all their grief without axe, I cut down sorrow's

ossia

boughs.
"The garden dons a coat of many hues..."

Allegretto gentile

The garden dons a coat of many hues; the mead a broidered carpet hath un

now, a wondrous scene may every eye behold.

new-born flowers acclaim the new-born spring, and

E. 1713 B.
forth to meet his coming gaily throng;

Un poco solenne

high, at their head, on sove reign throne is borne the

ossia

a tempo (Gayly)

rose the flow-ret's queen queen of my song.

like a fanfare

p espr.

From

mf calando  mp  molto rit.

E. 1718 B.
B  Tempo I

prisoning leaves she bursts and casts aside her captive garb, in

royal robes to shine.

C  Subito mosso

I drink to her! Nor heaven forgive the wretch if such there be who spares his choicest

E. 1713 B.
Part IV - THE WORLD AND ITS VICISSITUDES

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

Moderato (Solemn and stern)

Men are children of this world,

yet hath God set eternity in their hearts

as a firm possession from the day that

he created them. The world is like a flowing

E. 1718 B.
brook, they drink of it and are not satisfied they would not be satisfied
were the sea emptied there in. It

is as though the water were strong brine. And the

E. 1718 B.
The craving of their hearts impelled them to drink thereof.

like a torrent would it rush into their throats, but their thirst would remain unquenched forever.

E. 1718 B.
11 - “The world is like a woman of folly...,”

Animato e deciso

The world is like a woman of folly, vain are her pomp and glory she speaks sweet words, but certainly under her tongue is a sul legno (like a Drum)

Un poco meno

pomp and glory she speaks sweet words, but certainly under her tongue is a sul legno

Subito mosso

snare.
Tempo I

brother of wisdom, frustrate her cunning;

turn thou her glory into shame.

Più mosso e deciso

Hasten, and send her from thee forever her bill of divorce in her hand.

E. 1718 B.
Quiet and devout

Only in God I trust.

To

(following the voice)

him,

my prayer ascends continually;

the

secret of my soul I will not bare for man to

see.

What help for mortal lies in mortals'

Un poco agitato

E. 1718 B.
What succor unto one despised can issue from the lips of the unprized?

Earth's favor, spurn. 'Tis

al tempo, ma un poco agitato

she, with her own hands, brings low the tower, and she that turns her precious gifts to
Of children twain she hath to bed been brought naught.

Funereal

with-in her womb, again, the one is ly-ing;

and on her back the other crawls in pain the

dead, the dy-ing.

E. 1718 B.
Part V - THE TRANSIENCE OF THIS WORLD

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

Lento-funebre

Where are the graves of all the men that died on earth from days of old? One grave is dug above another, and corse is laid to rest on corse; in holes in the ground they lie together the bits of chalk and the precious stones.

E. 1718 B.
Let man remember all his days,
that he toward death is borne from birth, unloitering.

Gently may it be that oft he seems unto him-

E. 1718 B.
but na-the-less, eve-ry day be-holds him fur-th-er
fur-ther, on the way.

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

yet with__ the wing-ed winds___ flies o’er_ the seas.

attacca

E. 1713 B.
15 - "I have seen upon the earth....,

Slow-dreamy

I have seen upon the earth spacious mansions,

palaces of ivory with lofty chambers and

pillars upon carved pedestals houses richly adorned and filled with things of beauty.

E. 1713 B.
And, as in a twinkling, I have seen them heads of ruins,

where in none might dwell.

Tell me, where are they that build-ed? And where are they that in ha-bit-ed? Where are their
souls and where their bodies?

And what hope is there for man,

save to await death, with the grave

ever before his eyes for

E. 1718 B.
16 - "Come now, to the Court of Death...,"

Come now, to the Court of Death,

- hold them that sleep there-in

and be thou hushed and
humbled. See, their roof-trees are of stone, their
couches and their cover-lids of dust and
this is their rest and their portion whilst earth endures and their resting place for ever.

E. 1713 B.
17 - "Peace upon them...,.

Quiet (in 2)

Peace upon them that so-juan in-holes of the ground

them that dwell in the deep shadows.

A Un poco andante (more fluent)

These are they that were reared in purple

and that fed upon dainties.

E. 1713 B.
I Agitato (in 4) quasi recitativo

Naught remains to them now, of all their glories; but upon their

Sempre agitato

backs are mounds of earth and slabs of

stone. O children of the

world, be ye terrified at their
showing be admonished and in

structed, be admonished and in

struct ed, o ye that

think!

E. 1713 B.
I behold ancient graves...

Quiet and indifferent (Andantino)

past where-in a people sleeps the eternal sleep. There is no enmity among this folk no envy; no loving of neighbor and no hating;

18 - "I behold ancient graves,...,"

E. 1718 B.
EPILOGUE

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

Very slow

My son, wouldst thou look upon me in my grave? Behold a

prisoner in chains one that dwells in destruction. Immured in a pit there is

E. 1718 B.
no going out nor coming in I am like a prey in the talons of my dust. The

come-li-ness of my face is changed to corrup-tion

I am clad with worms, as with a mantle;

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

E. 1718 B.
black-en-ing of my vi-sage
all my skin is changed in co-lor.

Più agitato e drammatico

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

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

Meno mosso
p repentant

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

p sottovoce

E. 1718 B.
But a little while have they yet on earth, and tomorrow their lot will be as

mine very, the first born of death will cut them off, and their

memory will be lost from the world, even as

I am forgotten...

E. 1718 B.