

ANDREA CLEARFIELD

THE GOLEM PSALMS

*for Baritone Solo  
SATB Chorus  
and Orchestra*

*(2006)*

*Vocal Score with Orchestral Reduction*

Original texts by Ellen Frankel,  
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Sanford Sylvan, baritone  
The Chamber Orchestra of Philadelphia  
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Commissioned by Mendelssohn Club of Philadelphia, Alan Harler, Music Director

# THE GOLEM PSALMS

Ellen Frankel

Andrea Clearfield, 2006

## PROLOGUE

*(pre-recorded)*

My name is Joseph, the Golem, but what does that tell you except that I am raw potential, waiting to be shaped by need?

What does that tell you except that I am mute unless others speak for me, unless I am the *shofar* for my creator's breath?

What does that reveal except that I came into being by magic, and was kept secret by those who conjure under threat of death?

Am I so different from you, shaped by the circumstances of your birth, subject to the whims of power,  
the burdens of history?

Am I so different, invisible but for an act of grace, doomed to wait for redemption beneath a shroud of prayers?

The musical score for the Prologue is presented in a standard format with six vocal staves. The staves are labeled on the left as Baritone Solo, Soprano, Alto, Tenor, Bass, and O.R. (Other Roles). Each staff begins with a 4/4 time signature. The Baritone Solo staff is in bass clef, while the Soprano, Alto, and Tenor staves are in treble clef. The Bass staff is in bass clef. The O.R. section consists of two staves, both in bass clef. The score is a pre-recorded section, indicated by the text above, and features a single measure with a fermata over the note. The measure is marked with a 2/4 time signature at the end of the staff.

# I. CREATION

2 Dark, with a quiet intensity ♩ = 116

Bar. S. A. T. B.

(play grace notes sharply)

O.R.

*sfz pp secco*

*f<sub>to</sub> \**

8

O.R.

*sfz pp*

*f<sub>to</sub> \**

*sim.*

14 *(exaggerate hairpins)*  
*p*  
T. In the be - gin - ning,  
B. *p*  
In the be - gin - ning,  
O.R. *p*

19 (3+3+2) *p*  
T. in the be - gin - ning was cha - os, in the be - gin - ning was cha - os, un -  
B. *p*  
in the be - gin - ning was cha - os, in the be - gin - ning was cha - os, un -  
O.R. *p*

23

S. *mf* the Di-

A. *mf* Cre - a - tion, the Di-

T. *mp* formed and mute, wa - ter and wind, and then *mf* Cre - a - tion, the Di-

B. *mp* formed and mute, wa - ter and wind, and then *mf* Cre - a - tion, the Di-

O.R. *mp* *p* *mp* *p* *mp* *mf*

*Ad.* \* *Ad.* \* *Ad.*

28

S. *f* *p* *ff*

A. *f* *p* *ff*

T. *f* *p* *ff*

B. *f* *p* *ff*

O.R. *f* *mf* *ffp*

*Ad.* *loco* *8<sup>vb</sup>*

vine will

34 *(exaggerate hairpins)*

S. *p* In the be - ginning, in the be - ginning was cha - os,

A. *p* In the be - ginning, in the be - ginning was cha - os

O.R.

*Red. \**

38

S. *mp* in the be - ginning was cha - os unformed and mute, wa - ter and

A. *mp* in the be - ginning was cha - os, unformed and mute, wa - ter and

T. *mp* In the be - ginning, in the be - ginning, be - ginning, in the be -

B. *mp* In the be - ginning, in the be - ginning, be - ginning, in the be -

O.R.

*Red. \**

42 incisive *pp subito* cristallino

S. the Di - vine will.

A. the Di - vine will

T. the Di - vine will. in the be - gin-ning,

B. the Di - vine will.

O.R. *sffz* *fp*

Leo.

46 *p*

S. In the be - gin-ning in the be - gin-ning was cha-os unformed and mute, wa - ter and wind,

A. In the be - gin-ning, in the be - ginning was cha-os un - formed and mute, wa -

T. in the be - gin-ning was cha - os, un-formed and mute, wa - ter andwind, un-formed and mute,

B. In the be - gin-ning, in the be - ginning was cha - os un - formed and

O.R. *pp*

Leo.