

ANDREA CLEARFIELD

**THE
GOLEM PSALMS**

**CANTATA FOR BARITONE,
SATB CHOIR
AND ORCHESTRA**

(2006)

INSTRUMENTATION

3 FLUTES (3 DOUBLES PICCOLO)

2 OBOES

ENGLISH HORN

2 CLARINETS IN A

BASS CLARINET

2 BASSOONS

CONTRA BASSOON

4 HORNS IN F

3 TRUMPETS IN C

2 TENOR TROMBONES

1 BASS TROMBONE

TUBA

PERCUSSION (3 PLAYERS)

TIMPANI

HARP

PIANO/CELESTA (1 PLAYER)

STRINGS

PERCUSSION LIST

3 Timpani

I

Marimba, 4 1/3 octave (share with II),
Xylo, Vibes, Chimes, Sus Cymbal H, Sizzle Cymbal,
Triangle, Slide Whistle, Snare Drum, Small Gourd Rattle,
Slap Stick, Vibraslap, Claves, Crash Cymbal,
Bell Tree, Suspended Crotale (E), Kalimba
*bass bow required for bowed vibes and cymbal

II

Marimba (share with I), Glock, Sus Cymbal M,
2 Congas (H,L), 2 Bongos (H,L), Tam-Tam (M), 4 Timbales,
Policeman's Whistle, Gourd Rattle, Temple Blocks (5 gradated),
Suspended Triangle, Cowbell, Flexatone, Ratchet, Brake Drum or Anvil,
Suspended Crotale (B), Mark Tree
*bass bow required for bowed Tam-Tam

III

Vibes (Share with I), 3 Gradated Toms and B.D., Snare drum,
Electronic Drum Set (Yamaha DTXPress) with powered speakers
(or acoustic drum set), Sleigh Bells, Suspended Triangle, Hi-Hat,
Tambourine, Small Tam-Tam, Sus. Cymbal L, Gourd Rattle,
4 small metal (player's choice)

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Score in C

Commissioned by Mendelssohn Club of Philadelphia, Alan Harler, Music Director

THE GOLEM PSALMS

Ellen Frankel

Andrea Clearfield
April, 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?

I. CREATION

Dark, with a quiet intensity ♩ = 116

2 3 4 5 6 7 8

Fl. 1/2

Ob. 1

Cl. 1

Bsn. 1

C.Bsn.

Hn. 1,3

Tbn. 1/2

Tbn. 3

Perc. I

Perc. II

Perc. III

Timp.

Hp.

Pno./Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

a 2 straight mute

sfz

straight mute

sfz

Small Gourd Rattle (high pitched)

pp

Low Conga hard mallets

p

Sus. Cymbal with wood l.v.

pp

p l.v.

ppp

gl.

p

mp

sfz

l.v.

(play grace notes sharply)

sfpp

p

pizz.

sfz

arco

pp

gl.

p

col legno

p

col legno

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

40 (begin trill on beat from above) 41 42 43 44 45 46

Fl. 1 *tr b* *tr b sim.* *tr b sim.* *tr b sim.* *tr b sim.* *tr b sim.* *tr b sim.* *mp* *f*

Fl. 2 *tr* *tr sim.* *tr sim.* *tr sim.* *tr sim.* *tr sim.* *tr sim.* *mp* *f*

Ob. 1 *emerging slowly* *pp* *pp* *pp* *pp* *pp* *pp* *mp* *f*

Ob. 2 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *mp* *f*

Cl. 1 *tr b* *tr b* *tr b* *tr b* *tr b* *tr b* *tr b* *mp* *f*

Cl. 2 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mp* *f*

Bs. Cl. *p* *mp* *mp* *pp* *pp* *pp* *pp* *mp* *f*

Bsn. 1/2 *a.2* *p* *p* *p* *p* *p* *p* *mp* *f*

C. Bsn. *p* *mp* *mp* *pp* *pp* *pp* *pp* *mp* *f*

Hn. 1,3 *a.2* *p* *p* *p* *p* *p* *p* *mp* *f*

Hn. 2,4 *p* *bell in stand* *mp* *mp* *mp* *mp* *mp* *p* *bell out of stand* *mf*

Tbn. 1/2 *p* *bell in stand* *mp* *mp* *mp* *mp* *mp* *p* *bell out of stand* *mf*

Tbn. 3 *p* *bell in stand* *mp* *mp* *mp* *mp* *mp* *p* *bell out of stand* *mf*

Perc. I *Sus. Cymbal* *soft mallets* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *mf*

Perc. II *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. III *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hp. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pno/Cel. *p* *p* *p* *p* *p* *p* *p* *p* *loco*

S. *cha-os un-formed and mute, wa-ter and wind, un-formed and mute, wa-ter and wind, and wa-ter and wind, and then, and then, and then, Cre-*

A. *cha-os, un-formed and mute, wa-ter and wind, un-formed and mute, wa-ter and wind and wa-ter and wind, and then, and then, and then, Cre-*

T. *in the be-gin-ning, be-gin-ning, in the be-gin-ning was cha-os, un-formed and mute, wa-ter and wind and in the be-gin-ning was cha-os and then, fCre-*

B. *in the be-gin-ning, be-gin-ning, in the be-gin-ning was cha-os, un-formed and mute, wa-ter and wind and in the be-gin-ning was cha-os and then, Cre-*

Vln. I *div.* *mp* *mp* *mp* *mp* *mp* *mp* *p*

Vln. II *div.* *mp* *mp* *mp* *mp* *mp* *mp* *pp*

Vla. *arco* *mp* *mp* *mp* *mp* *mp* *mp* *pp*

Vcl. *arco* *mp* *mp* *mp* *mp* *mp* *mp* *pp*

D.B. *p* *mp* *mp* *pp* *pp* *pp* *pp* *f*

