

Carle Jordan Wirshba

Fragmented Memories:
זיכרונות מקוטעים

for bass clarinet quintet

Full Score

ca. 7'

2018

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Fragmented Memories:

זיכרונות מקוטעים

Carle Jordan Wirshba

for the Cassatt String Quartet

& Vasko Dukovski

at the 2018 Seal Bay Festival

*this comission was made possible by
Syracuse University's Jewish Studies Program*

*additional support by Syracuse University's The Graduate School,
the Syracuse University Graduate Student Organization,
SU's College of Visual and Performing Arts Minor Fund,
the Seal Bay Festival Scholarships*

Quintet Instrumentation:

Bass Clarinet

-

Violin I

-

Violin II

-

Viola

-

Violoncello

ca. 7'

Video:

Available here: https://www.youtube.com/watch?v=a_jjEg26iI8

or by going to *YouTube* and typing "*Dukovski & Cassatt Quartet Play Wirshba's Fragmented Memories at the 2018 Seal Bay Festival*" in the search bar

Program Note

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Inspired by a past Hom HaShoah (Holocaust Remembrance Day) and the stories passed down to us from the World War II generation, this piece sets out to pay homage to the stories that should never be forgotten. As the title portrays, I set out to paint a sonic narrative reflecting memories of the distant past - specifically of an individual who endured the horrors of the Holocaust. Despite a great deal of time and space this individual has spent away from such tragedies, memories still make their way into his/her subconscious. These haunted thoughts, however, only return in fragments and flashes as distinct memories fade in and out. The music is intended to represent this narrative of fragmented memories fading in and out of one's consciousness. While many of these memories are hostile, aggressive, and dismal, memories of better times fade in as well.

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♩ = 66

Bass Clarinet in Bb
slap. *molto espressivo* *air to air w/pitch*
f *mf* *mf* *f* *ff* *mf* *p* *f*

Violin I
rapid/fast as possible *decrease trem. speed* *rapid/fast as possible*
fp *mf* *p* *f* *pp* *fp*

Violin II
rapid/fast as possible *decrease trem. speed* *rapid/fast as possible*
fp *mf* *p* *f* *pp* *fp*

Viola
rapid/fast as possible *decrease trem. speed* *rapid/fast as possible*
fp *mf* *p* *f* *pp* *fp*

Violoncello
fp *mf* *mp* *f* *p* *fp*

B. Cl.
mf *mf* *f* *ff* *mf* *p* *f* *slap. air to air w/pitch*

Vln. I
decrease speed *pizz. rapid/fast as possible arco*
mf *p* *f* *pp* *ff* *fp*

Vln. II
decrease trem. speed *pizz. rapid/fast as possible arco*
mf *p* *f* *pp* *ff* *fp*

Vla.
decrease trem. speed *pizz. rapid/fast as possible arco*
mf *p* *f* *pp* *ff* *fp*

Vc.
mf *mp* *f* *p* *fp*

12 $\text{♩} = 118$

B. Cl. *mf* *mf* *f*
decrease trem. speed

Vln. I *mf* *p* *f* *f*

Vln. II *f* *mp* *mf* *mp* *mf*
rapid/fast as possible arco
decrease trem. speed
8va

Vla. *mf* *p* *f* *ff*
decrease trem. speed

Vc. *mf* *mp* *f* *ff* *f*

17

B. Cl. *ff* *f* *ff*

Vln. I *ff* *mf* *f* *ff*

Vln. II *ff* *mf* *f* *ff*

Vla. *ff* *f* *ff* *mf* *f* *ff*

Vc. *ff* *f* *ff*

23

2+2+2+2+3

26

B. Cl. *p* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *pizz.* *mp*

Vc. *p* *f*

28

B. Cl. 


Vln. I 


Vln. II 


Vla. 


Vc. 

33

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc.

38

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc.

42

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc.

only air

♩ = 132

49

B. Cl. *f*

Vln. I

Vln. II

Vla.

Vc. *arco*
ff

54

B. Cl. *f*

Vln. I *ff* *mf*

Vln. II *f* *mf*

Vla. *mf* *mf*

Vc.

58

B. Cl. *f*

Vln. I *ff*

Vln. II *mf* 6

Vla. *f* 6

Vc.

62 3+3+2
♩ = 78
(♩ = 156)
7

66

B. Cl. *ff* *pp*

Vln. I *mf* *ff* *f*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *f*

69 3+3+2
2+2+2+3

B. Cl. *f*

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p* non vib. non vib.

76 ♩ = 102

B. Cl. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* sul pont.

Vc. *f*

78 2+2+2+2+3

B. Cl.

Vln. I

Vln. II *sul pont.*

Vla. *nat.*

Vc.

80

B. Cl. *mf mp f*

Vln. I *mp p mf*

Vln. II *mp p mf*

Vla. *sul pont. p pp mp*

Vc. *mf f*

82

B. Cl.

Vln. I

Vln. II *sul pont.*

Vla. *nat.*

Vc.

♩ = 91

B. Cl. *pp*

Vln. I *pizz.*
p — *mf* — *pp*

Vln. II *pizz.*
p — *mf* — *pp*

Vla. *pizz.*
p — *mf* — *pp*

Vc. *pizz.*
p — *mf* — *pp*

B. Cl. *mp* — *pp* — *mp*

Vln. I *mp* — *pp*

Vln. II *mp* — *pp*

Vla. *mp* — *pp*

Vc. *mp*

B. Cl. *p* — *mp* — *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp*

93

B. Cl. *pp* *mp* *pp* *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *p* *ppp*

97

$2+2+2+3$
♩ = 50

B. Cl. *mp* *p*

Vln. I arco sul pont. *pp*

Vln. II arco sul pont. *pp*

Vla. arco *mp*

Vc. arco *p*

102

B. Cl.

Vln. I nat.

Vln. II nat. *mp* sul pont.

Vla. *pp*

Vc.

110 2+2+2+3

B. Cl. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* nat.

Vc. *mf*

116 ♩ = 108

B. Cl. *f*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mp* sul pont.

118 2+2+2+2+3

B. Cl.

Vln. I

Vln. II

Vla. *mp* sul pont.

Vc. *mf* nat.

12

120
♩ = 97

B. Cl. *mp*

Vln. I *pizz.* *8va*
p — *mf* — *pp*

Vln. II *pizz.* *8va*
p — *mf* — *pp*

Vla. *pizz.*
p — *mf* — *pp*

Vc. *pizz.*
p — *mf* — *pp*

124
♩ = 82
(♩ = 164)

B. Cl. *f*

Vln. I *arco*
mp — *f* — *pp*

Vln. II *mp* — *ff*

Vla. *mp* — *ff*

Vc. *arco*
f — *f*

127 ♩ = 140

B. Cl. *mf*

Vln. I *pizz.* *f* (pizz.)

Vln. II *f*

Vla. *arco* *f* *pizz.*

Vc. *f*

132

B. Cl. *f* *ff* *f*

Vln. I *mf* arco

Vln. II *mf* arco

Vla. pizz. *mf* arco

Vc. *f*

136

$\text{♩} = 132$

135

B. Cl. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *ff*

139

B. Cl. *f* *slap*

Vln. I *f*

Vln. II *mf* 8va

Vla. *f* *ff*

Vc. *f* *ff* arco

143 2+2+2+2+3

B. Cl. *ff* *pp*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *f* *ff* *pp*

148

$\text{♩} = 66$
slap.

molto espressivo

B. Cl. *f* *mf* *f* *ff* *p*

Vln. I *rapid/fast as possible* *fp* *mf* *p* *f* *pp*
decrease trem. speed

Vln. II *rapid/fast as possible* *fp* *mf* *p* *f* *pp*
decrease trem. speed

Vla. *rapid/fast as possible* *fp* *mf* *p* *f* *pp*
decrease trem. speed

Vc. *fp* *mf* *mp* *f* *p*

152

slap. air to air w/pitch

B. Cl. *f mf mf f ff mf p pp*

Vln. I *rapid/fast as possible* *decrease trem. speed*
fp mf > p f

Vln. II *rapid/fast as possible* *decrease trem. speed*
fp mf p f

Vla. *rapid/fast as possible* *decrease trem. speed*
fp mf p f

Vc. *fp mf > mp f p pp*

The image shows a page of a musical score for measures 152 through 155. The score is for five instruments: B. Cl., Vln. I, Vln. II, Vla., and Vc. The key signature is three flats (B-flat major or D-flat minor). The B. Cl. part starts with a 'slap.' instruction and 'air to air w/pitch' above the first few notes. The dynamics for B. Cl. are *f*, *mf*, *mf*, *f*, *ff*, *mf*, *p*, and *pp*. The string parts (Vln. I, Vln. II, Vla., and Vc.) all have a 'rapid/fast as possible' instruction at the beginning of the first measure. The Vln. I, Vln. II, and Vla. parts have a 'decrease trem. speed' instruction starting in measure 154. The dynamics for Vln. I are *fp*, *mf*, *p*, and *f*. For Vln. II, they are *fp*, *mf*, *p*, and *f*. For Vla., they are *fp*, *mf*, *p*, and *f*. For Vc., they are *fp*, *mf*, *mp*, *f*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.