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LEVADI (ALONE)

by

Diane Thome

for soprano and tape

PROGRAM NOTE

LEVADI (ALONE)

The poetry of Chaim Nachman Bialik, which inspired the present work, has had a special meaning for me since my sixteenth year when I wrote a ballet based on his poem, IN MY GARDEN. Having decided to write a solo voice and synthesized tape composition, I began to search out other poems of this great Russian-Jewish writer of the Haskelah, the Jewish enlightenment. The particular text chosen, while it alludes to specific historical events, also contains a multitude of haunting images and associations which awakened deep responses in me. I was also impressed with the rich melodic resources of Ladino songs and I incorporated certain sephardic or sephardic-style melodies in the soprano part while simultaneously providing a tapestry of other voices in the tape. These layerings reappear in various guises and textures throughout the work, suggesting a compositional analog of certain recurrent elements in the poem.

For the creation of the tape portion, a Yamaha DX-7, TX-7, QX-7, REV-7, CX-5M computer, mixer and 4-track tape recorder were used. I wish to thank Robert Austin for his collaboration in the realization of the tape. I also wish to express my appreciation to Samuel Roskin for his enlightening discussions of the Hebrew text, and to Issac Maimon for his Ladino translation.

LEVADI was commissioned by the Belle Arte Concerts for Montserrat Alavedra, who has recorded it on the Opus One label. It is dedicated to my mother and my grandmother.

Diane Thome



ALONE

The wind carried all of them away
the light swept all of them away
A new song made the morning of their lives
exult with song:
And I, a soft fledgling, was completely forgotten
from the hearts of all
under the wings of the Shekinah.

Solitary, solitary I remained, and the Shekinah too;
She fluttered her broken right wing over my head
My heart understood her heart; she trembled with anxiety
over me, over her son, over her only son.

She has already been driven from every corner
Only one hidden nook, desolate and small, remained
-- the House of Study -- and she covered herself
with the shadow, and I was together with her
sharing in her distress.

And when my heart yearned for the window, for the light
and when the place under her wing was too narrow for me,
she hid her head in my shoulder, and her tear
dropped on my Talmud page --

Silently she wept over me and enfolded me
as though shielding me with her broken wing:
"The wind carried them all away, they have all flown off
and I was left alone, alone"

And something akin to a very ancient lamentation
and something akin to a prayer, a supplication-and-trembling;
My heart heard in that silent weeping
and in that tear, churning --

English translation by T. Rübner

LEVADI (Soliko)

--Chaim Nachman Bialik

El ayre los careyo leshos, la luz los bario a todos.
Un cante nuevo alevanto la manyana de sus vidas
I yo pasharicó kedi olvidado de todos los corasones
Debasho las alas de la Shehina.

Soliko, soliko kedí i la Shehina también.
Meneó su ala derecha, rota, ensima mi cabeza
Temblió con esperansa sobre mi, sobre su ijo regalado
I mi corason entendió su corason.

Fué aronjada de cada rincón.
Solamente uno, escondido, desolado i chico kedo
-- la Casa de Estudio -- i se abrigo con solombra
Yo con eya sufriendo en la estrechura.

Mi corason dezeyava la ventana i la luz
Cuando el lugar debasho su ala era muy estrecho para mí.
I escondió su cabeza en mi espalda
I su lagrima cayo en la oja del Talmud.

Cayada eya yoro i me abrasó
I paresia ke me estava protectando con su ala rota:
"El ayre los careyo a todos leshos, todos bolaron afuera
I yo kedi soliko, soliko"

Una cosa ke asemejava a una alguaya vieja,
A una orasion, a una rogativa,
Sintió mi corason en este yoro sin boz
I temblió en esta lagrima cayente.

Ladino translation by Issac Maimon

♩ = 52

(sim.)

Tape

Tape

Sop.

Tape

Sop.

Tape

Tape

♩ = 60
poco f > *teggiero*

Sop. *Ah*
sva

Tape *mf*

5
4

Sop. *sva*

Tape

4
4

Sop. *(Ah)*
sva

Tape

5
4

Sop. *sva*

Tape

4
4

Sop. *(Ah)*
 8va

Sop.

Tape *(Tape lines continue)*

Sop.

Tape *(Tape lines continue)*

Sop.

Tape

$\text{♩} = 72$ *legato*

7 8 6 7 8

Sop.

ay - re los ca -

Tape

9 8 6 6

Sop. *re* - *o* *los* *ca* -

Tape

Sop. *re* - *o* *le* -

Tape

Sop. *shos,* *la*

Tape

Sop. *luz* *la* *luz* *los*

Tape

Sop. bar - io los

Tape

Sop. bar - io a to

Tape

Sop. dos.

Tape

Sop. Un

Tape


leggiere


Sop.  can-te-~~ni~~voun-can-te nu-e-vo a -levantolamanya-nade-sus vi-das Un

Tape 

Sop.  can-tenu-e-voun-can-te nu-e-vo a -levantolamanya-nade-sus vi-das i -

Tape 

Sop.  yo pa - sha - ri - co ke - di — ol - vi - da - do de

Tape 

The image shows a musical score for a Soprano (Sop.) and Tape. The score is divided into three systems, each with a Soprano line and a Tape section consisting of two staves. The key signature is two sharps (F# and C#). The lyrics are: "to - dos las cor - a - son - es De - ba - sho las a - las de ba - sho las a - las de - la - She - - - hi - na." The Soprano part features a melodic line with a triplet of eighth notes in the first system and a triplet of quarter notes in the second system. The Tape part provides a rhythmic accompaniment with eighth and sixteenth notes. The lyrics are written below the Soprano staff, with hyphens indicating syllables that span across multiple notes.

Tape

5
4

Sop.

mf legato 3

So-li-ko,

Tape

dim. tranquillo

3 3 3 3 3 3 3 3

4
4

Sop.

So - li- ko

Tape

mp semplice

3 3 3 3 3

4
4

Sop.

mf

So - li-ko so-li-ko ke-di _____ i la She

Tape

3

4
4

Sop. *hi-natam-bién* *Mén* *io- su ala derecha, ro-ta, en -*

Tape

Sop. *simamicabe - sa*

Tape

Sop. *poco f molto aspr.*
Tem- bli-ó con es-pe - ran-sa- so- bre mi, so -

Tape

Sop. *bre- su- i -jó re-ga-la- do* *i - jo re-ga-la- do*

Tape

♩ = 72

Sop. I - mi co-ra-son en- tendio co-ra-son - I - mi co-ra-son

Tape

Sop. entendio su corason. ah.

Tape

Tape

tape alone

Tape

Sop. Fue a-ron-ja - da

Tape

Sop. *mp*
de ca-da rin - con, So-la-men-te

Tape *p molto*

Sop.
un - o, de - so - la - do chi - co ke - do

Tape

Sop. *mf*
la ca - sa de - stu - dio i se a - bri -

Tape

Sop. *mp*
go con so - lom - bra Yo

Tape *pp*

Sop. *cone-yasufriendo en la es-tre-chur - ra*

Tape

Sop. *mic - RA - SON de - ze*

Tape

motto cantabile
P
cresc.

Sop. *ya - va - la ven - ta - na i la luz*

Tape

f
3

meno f, dolce ^x

Sop. Cu - an-do el lu - gar de - .

Tape

Sop. ba - sho su a - la eramyestre-cho pa-ra

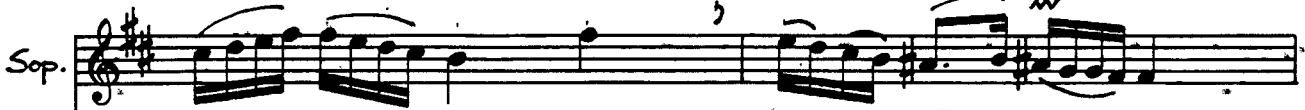
Tape

cresc. sub.

Sop. *ff* mi. I es-con - dia su - ca -

Tape *f marcato*

f with intensity

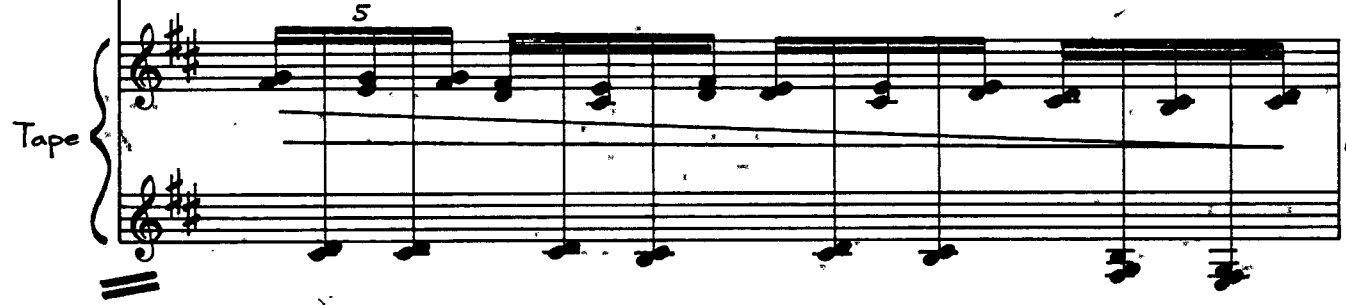
Sop. 

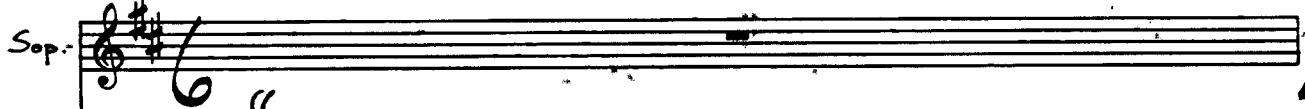
be - sa - en - mies - pal - - da I - su - la - grima - ca - yo

Tape 

Sop. 

en la o - ja del Tal - mud.

Tape 

Sop. 

ff

Tape 

Sop. 

ff appassionato

Ah

Tape 

Sop. 

Tape 

This musical score is divided into three systems, each featuring a Soprano (Sop.) line and a Tape line, with piano accompaniment in the third system. The key signature is three sharps (F#, C#, G#).

- System 1:** The Soprano part begins with the vocalization "(Ah)". The Tape part features a melodic line with a triplet of eighth notes. The piano accompaniment is not present in this system.
- System 2:** The Soprano part continues with a melodic line. The Tape part has a more complex rhythmic pattern with a sextuplet of eighth notes. The piano accompaniment is not present in this system.
- System 3:** This system includes piano accompaniment. The Soprano part has a melodic line with a triplet. The Tape part has a melodic line with a triplet. The piano accompaniment is marked *ff* (fortissimo) and includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system concludes with a large bracket on the right side.

Additional markings include dynamic markings like *ff* and *mm*, and various articulation marks such as accents and slurs.

Tape

Handwritten musical score for a Tape system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments, including a 'v' (vibrato) and a 'x' (trill). The bass staff contains a rhythmic accompaniment with eighth notes and triplets. The system concludes with a large handwritten '4' on the right side.

Sop.

Ah

Tape

Handwritten musical score for a Soprano (Sop.) and Tape system. The Soprano part is on a single treble clef staff, starting with a dynamic marking of *f* and a vocalization 'Ah'. The Tape part consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth notes. The system concludes with a large handwritten '8' on the right side.

Sop.

♩ = 56.

Tape

p subito

Handwritten musical score for a Soprano (Sop.) and Tape system. The Soprano part is on a single treble clef staff, starting with a tempo marking of *♩ = 56.* The Tape part consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth notes. A dynamic marking of *p* subito is present. The system concludes with a large handwritten '6' on the right side.

Sop.

Ah

Tape

pp

Handwritten musical score for a Soprano (Sop.) and Tape system. The Soprano part is on a single treble clef staff, starting with a dynamic marking of *pp* and a vocalization 'Ah'. The Tape part consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth notes. The system concludes with a large handwritten '4' on the right side.

poco f leggiero

Sop.

Ab

Tape

mp

Sop.

5 3

Tape

pp leggiero

pp leggiero

5 5

Tape

5 6

sub. f marcato

Detailed description: This page of a musical score, numbered 17, features three systems of music. The first system includes a Soprano line and a single Tape line. The Soprano part begins with a melodic line marked 'poco f leggiero' and includes a triplet of eighth notes. The Tape part provides accompaniment with a '4' time signature and a 'mp' dynamic. The second system consists of a Soprano line and a three-part Tape section. The Soprano line has a melodic phrase with a '5' fingering. The Tape section includes piano accompaniment with 'pp leggiero' dynamics and various rhythmic patterns, including a triplet and a '5' fingering. The third system also features a Soprano line and a three-part Tape section. The Soprano line continues with a melodic line. The Tape section includes piano accompaniment with 'sub. f marcato' dynamics and rhythmic patterns, including a '5' fingering and a '6' fingering. The score is written in a key signature of two sharps (F# and C#) and includes various performance markings such as dynamics, articulation, and fingerings.

Tape

6 6

sfz

Tape

6 6 3 6

sfz

8va

mf

PII

Sop.

mf delicately

Ca - ya - da e - ya yo - ro

Tape

Sop.

i - me a - bra - so

Tape


Sop.


I pa-re -si - a ke me es - ta - va

Tape

Sop.  pro-tec - tan-do con su a - la ro - ta:


Tape 


Sop.  "El ay - re los - ca - rey - o


Tape 


Sop.  los - ca - rey - o a to - dos le - shos,

Tape 

Sop.  to - dos bo - la - ron a - fue - ra I yo,

Tape 

Sop.  ke - di so - li - ko EL

Tape 

legato intenso

Sop.

ay - re los ca-rey-o. -los ca-rey-o a to-dole-shos — I

Tape

Sop.

yo ke - di so - li - ko, so -

Tape

6
4

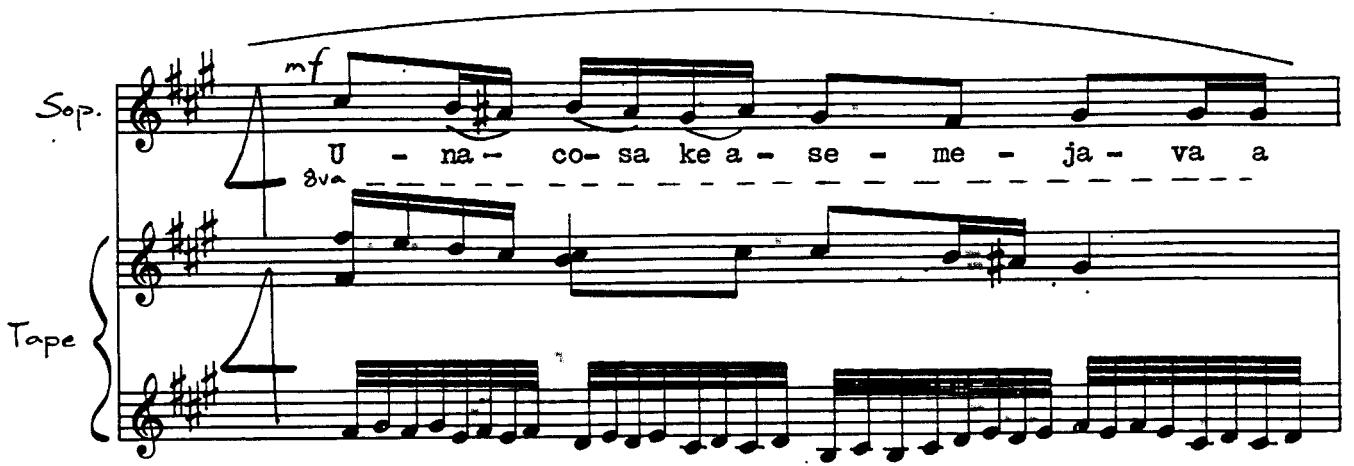
Sop.

li - ko so - li - ko"

Tape

Sop. *mf*
U - na - co - sa ke a - se - me - ja - va a
8va

Tape



Sop.
u - na al - guay - a vi - e ja,
8va

Tape



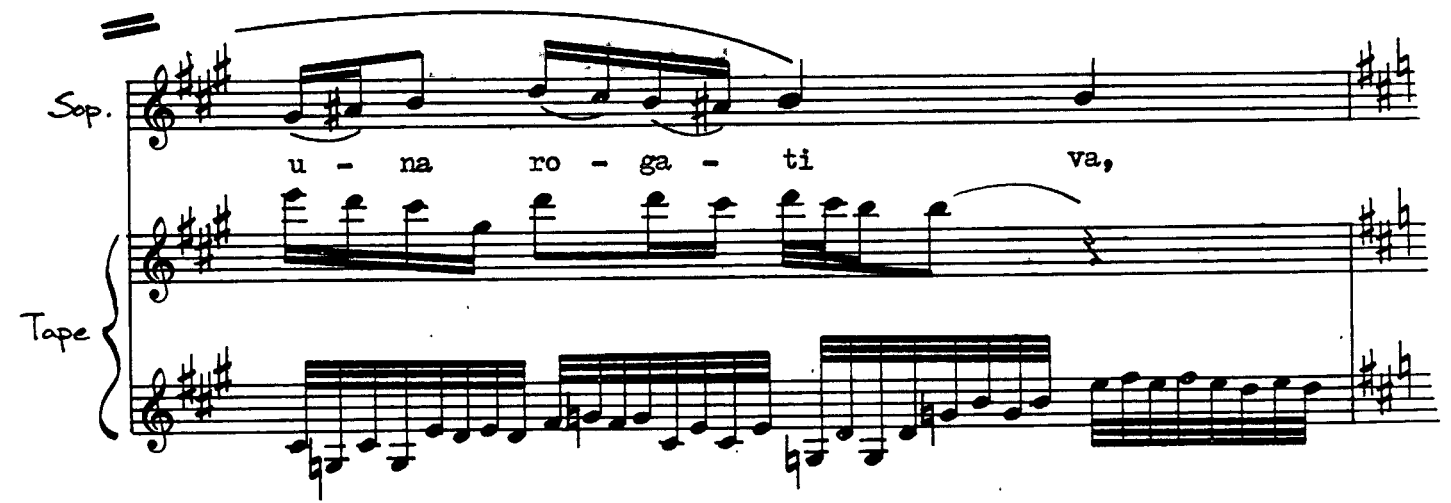
Sop.
A u - na o - ra - si - on, a

Tape



Sop.
u - na ro - ga - ti va,
8va

Tape



Sop. Sin - tió mi co - ra - son en

Tape

Sop. es - te - yo - ro sin ——— boz

Tape

Sop. I — tem - blió en es - ta la - gri - ma

Tape

3

4

Sop. ca - yen - te

Tape

Sop. Sin - tio mi - co - ra son - en

Tape

Sop. es - te yo - ro sin boz

Tape

Sop. I - tem - bliõ en es - ta

Tape

Sop. *la-gri-ma ca - yèn-te.*

Tape

3

6

2

ff

Tape

marcato, ringing

6

Sop. *Ah*

Tape

sfz

ff

This musical score is for a Soprano and Tape. It consists of six systems of music. The first system features a Soprano line with the lyric "(Ah)" and a long horizontal line, and a Tape line with a dynamic marking of *f*. The second system shows the Soprano line with a melodic line and a dynamic marking of *mp*, and the Tape line with a complex rhythmic pattern. The third system includes a Soprano line with a melodic line, a dynamic marking of *mp*, and a large bracket on the right side. The fourth system has a Soprano line with a melodic line and a dynamic marking of *mp*, and a Tape line with a complex rhythmic pattern. The fifth system shows the Soprano line with a melodic line and a dynamic marking of *pp*, and a Tape line with a complex rhythmic pattern. The sixth system features the Soprano line with a melodic line and a dynamic marking of *pp*, and a Tape line with a complex rhythmic pattern. The score includes various musical notations such as treble clefs, key signatures (two sharps), time signatures (4/4), and performance markings like *f*, *mp*, and *pp*.

The musical score is divided into three systems. The first system features a Soprano line with a forte (*f*) dynamic and a Tape line with an *Ah* vocalization. The second system includes a Soprano line with a *>* accent, a Tape line with a *ppp* dynamic, and a piano accompaniment with a *pp* dynamic. The third system shows a Soprano line with a tempo marking of $\text{♩} = 48$ *p* and a *esp.* marking, a Tape line with *Ah* and humming, and a piano accompaniment with *pp* dynamics and a *dim. a niente* instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.