SCALERICA D’ORO

suite for violoncello, dumbek, finger cymbals and castanets

JOELLE WALLACH
**SCALERICA D'ORO** is derived from several Sephardic sacred and secular melodies, evoking the ethos of the traditional melodies uttered through the cello’s inimitably eloquent voice.

**PERFORMANCE NOTES**

**CELLO:**

I  a. The drone is to be sustained (or to appear to be sustained) as indicated while the melody is to be inflected per the indicated articulations and bowings.
   b. m.16 is marked “nearly sul tasto” because a true sul tasto may not be feasible because the melody must be played so high on the fingerboard on the G string in order to permit the drone on the C string.

II The “uvular” trills should suggest that gesture with which middle-eastern women express enthusiasm in crowds.

III a. When bowing/slurring is omitted, it can be assumed to be similar to prior occurrences of phrase.

IV a. The trill-like symbol first appearing in the cello in measure one, indicates not a trill byt a very slow, wide vibrato that begins to be noticeable in the midst of the note.
   b. *f* is always softer than *mf*

V a. The gesture first appearing in measure 1 is a “yelp” in which the note ENDS with a sudden, upward slide toward the harmonic or normal very high pitch indicated.
   b. harmonics at measure 5 may be either natural or artificial but sound at the indicated pitches. The phrase may be performed quite slowly if necessary.
   c. In the VIVO sections, the audience may be encouraged to sing along.
   d. The repeat from measures 28-70 may be taken as indicated, skipped if preferred, or repeated multiple times if an enthusiastic audience is singing along.
   e. The doublestop glissandi at measures 76-80 may gliss to one or both of the indicated pitches.

**PERCUSSION:**

1. In Movements II, III, IV and V, the long dark arrow indicates continuous improvisation on the pattern previously notated and/or on the patterns from the rhythmic glossary on the final page of this score.
2. The opening sound of III is made by pulling the right hand out from INSIDE the Dumbek once it the head is struck.
Scalera d'Oro
Commissioned by the Shearith Israel League

based on traditional Sephardic sources:
A'har Noghenim

Meditative and freely with a little whine
\[ \text{\( \frac{4}{4} \)} \quad \text{c. 54} \]

con sord.

**Violoncello**

see Performance Note Ia

p lontano cantabile e con molto rubato

**PERCUSSION TACIT**

see Performance Note Ib

nearly sul tasto (still \textit{con sord.})

\[ \text{ppp molto lontano} \]
This movement is about momentum. Feel free to begin fast and get even faster.

based on traditional Sephardic sources:
Sa Dawi

**Presto giocoso** \( \frac{\text{j}}{\text{=} 166} \) senza sord. pizz. pizz. (slap)

**Violoncello**

\( \text{mf roughly} \)

\( \text{f} \text{ roughly} \)

**Dumbek**

\( \text{mf jauntily} \)

pizz. ord

\( \text{mf jauntily} \)

\( \text{mf} \)

**arco**

sul pont.

\( \text{mf like whistling} \)

Continue to improvise on the previous patterns and/or those in the glossary at end of score, except when interruptions or rests are indicated per Dumbek performance notes.
resume improvizing as before
"uvular" trill (see note IIa)

Dombek continues to improvise solo on pattern
poco a poco accel. al fine

"uvular" trill (see note IIa)
based on traditional
Sephardic sources:
Scalerica d'oro

Maestoso \( \frac{2}{4} \quad \frac{5}{4} \)

Violoncello

\( \text{mf} \) like a pronouncement

Dumbek

Dumbek TACIT al m. 10

Più Vivo \( \frac{2}{4} \quad \frac{5}{4} \)

\( \text{mp} \) like a secret

Based on traditional
Sephardic sources:
Scalerica d'oro
Continue to improvise on the previous patterns and/or those in the glossary at end of score, except when interruptions or rests are indicated per Dumbek performance notes.

Meno mosso e maestoso

Dumbek TACIT al m. 45

poco rall., Ancora Più Vivo $\sim=120$

mf vigorously
Continue to improvise on the previous patterns and/or those in the glossary at end of score, except when interruptions or rests are indicated per Dumbek performance notes.
Ancora Più Vivo \( \text{\textit{\textquoteleft\textquoteleft} = 144 \text{\textquoteright\textquoteright}} \)

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108

poco \textit{f} with humor and playfulness

113

poco \textit{f} with humor and playfulness

119

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125

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130

OPTIONAL uvular trill (see note IIa)

Finger Cymbals
based on traditional Sephardic sources:
Yo m'enamori d'un aire/
Los Bilbilicos

IV

Cantabile \( \frac{7}{4} \) = 60-66
"bent" (wide, slow, late)
vibrato, see note IV

Violoncello

Castagnets

"bent" (wide, slow, late)
vibrato, see note IV

Castagnets TACIT al m 56 Allegretto

sul pont.

p barely on the string

poco \( f^* \) is always softer than \( mf \)
Allegretto subito \( \cdot \) = 60

Castanets

continue to improvise freely on elements of castanet rhythmic pattern
Adagio Cantabile  \( \tempo 60-66 \)
poco f

"bent" (wide, slow, late) vibrato, see note IV

barely on the string

poco f  mp  poco f  mp

port
based on traditional Sephardic sources:
Se'i Yona/Cuando el Rey Nimrod

Reflectively \( i=60 \)

\( mp \) a pronunciation

Violoncello

Dumbek Tacit al m. 8

\( pp \) leggiero col legno

(like an offstage commentary)

poco \( f \) espress.

\( pp \) leggiero sul pont.

\( mp \) cantabile espress.

Meno mosso

these harmonics may be natural or artificial per performance note Vb
Dumbek continues to improvise on this traditional pattern throughout (unless otherwise indicated)
poco rall.  Vivo \( \frac{96}{\text{tempo}} \)

Possible audience singing per performance note Vc
dumbek resumes improvising as before
dumbek resumes improvising as before

Optional Repeats per Performance Note Vd

See Performance Note V e
PERCUSSION GLOSSARY:

MASMOODI
\[ j=84 \]
\[
\begin{array}{cccccccccc}
\text{Dum} & ta & ka & Dum & ta & ka & ta & ka & ta & ka \\
\text{Dum} & ta & ka & ta & ka & ta & ka & ta & ka & ta
\end{array}
\]

MACHZUM/MISRACHIT
\[ j=168 \]
\[
\begin{array}{cccccccccc}
\text{Dum} & ta & ka & ta & Dum & ta & ka & ta & Dum & ta \\
\text{Dum} & ta & ka & ta & Dum & ta & ka & ta & Dum & ta
\end{array}
\]

Four more typical Arabic rhythmic patterns:

1. \[ j=84 \]
\[
\begin{array}{cccccccccc}
\text{Dum} & ta & ka & ta & ka & ta & Dum & ta & ka & ta \\
\text{Dum} & ta & ka & ta & Dum & ta & ka & ta & Dum & ta
\end{array}
\]

2. \[
\begin{array}{cccccccccc}
\text{Dum} & ta & ka & ta & ka & ta & ka & ta & Dum & ta \\
\text{Dum} & ta & ka & ta & Dum & ta & ka & ta & Dum & ta
\end{array}
\]