Amidah - תפילת העמידה

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AMIDAH - תפילה העמידה

by

Tyler Katz

A thesis submitted in partial fulfillment of the requirements for the Master of Arts degree in Music in the Graduate College of The University of Iowa

May 2019

Thesis Supervisor: Professor David K. Gompper
This work is dedicated to my family and friends.
This piece is written for Accroche Note.
This document contains text with holy words on it. Please do not desecrate or destroy.
ACKNOWLEDGEMENTS

I would like to acknowledge and thank my professors, especially Dr. Jean-François Charles, for guiding me as I wrote this thesis. I would also like to extend my appreciation to my advisor, Dr. David Gompper, for helping me reach this point, and to my former composition professors, Dr. Josh Levine and Dr. Dorothy Hindman, for guiding me in my compositional learning process. I also give many thanks to my violin professor, Dr. Scott Conklin, for mentoring me and helping me reach my goals, and to my former violin teachers, especially Ms. Sonia Hadar, who continues to teach me through her kindness and generosity. I would especially like to thank my parents, Steven and Michelle Katz, for inspiring me to pursue a musical career, and I would like to thank my grandfather, Sherwin Katz, for always reminding me to remember my Jewish roots. In addition, I would like to acknowledge the University of Iowa Hillel, the University of Miami Hillel, and their staff for providing a warm, nurturing Jewish environment during my respective graduate and undergraduate careers. Finally, I would like to thank my friends for providing support for me. I would especially like to express my sincerest gratitude to my three closest Jewish friends that I have spent countless Shabbat services and dinners with, who have sung these prayers with me every Friday night: Kai Kiser, Jeremy Penn, and Harry Levine. Your presence has allowed me to blossom as a person.
ABSTRACT

Amidah - תפילת העמידה – for soprano voice, clarinet, cello, and piano – is a liturgical work in three movements that uses common Jewish prayers as its text. These three movements focus on specific prayers that can be found in the Amidah, the central portion of a Jewish prayer service. This work uses prayers that can be performed on a Friday evening Shabbat service.

The first movement focuses on accompanimental music to the Silent Amidah, a silent prayer. The prelude uses the traditional Jewish melody of the opening prayer of the Amidah, Adonai S’fatai Tiftach (אדני שפתי פתת), leading directly into the first movement. This movement, while harkening to some Jewish melodies, takes ideas from classical Western harmony. While conveying both a sense of calmness and unease, the movement allows for the listener to silently reflect and meditate while absorbing the music.

The second movement, Oseh Shalom (עושה שלום), takes its root in Freylach music, a traditional, fast-paced, upbeat style of Klezmer music. While keeping traditional elements, it also uses contemporary harmony and extensive ornamentation in a joyous, energetic fashion.

The third movement, Mi Shebeirach (מי שברך), combines flowing lines, ornamental ancient Hebrew trope cantillation, liturgical elements, Middle-Eastern aspects, and spectral harmonies to create a slow, lamenting prayer for healing, a prayer that cries out in pain and suffering, begging for a restoration of mind, body, and soul. The movement closes in mournful sadness comforted by the presence of the Divine.
PUBLIC ABSTRACT

Amidah – תפילת העמידה – for soprano voice, clarinet, cello, and piano – is a liturgical work in three movements that uses common Jewish prayers as its text. These three movements focus on specific prayers that can be found in the Amidah, the central portion of a Jewish prayer service. This work uses prayers that can be performed on a Friday evening Shabbat service.

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REFERENCES ..........................................................................................................................53
שמעל ישראל יהוה אלוהינו יהוה זחלי
ברוך שם כבוד מלכותו לעלם עד
ואוהבת את יהוה אלקיך بكلלותך ובלבך ובצ_aryךкова אלוהיך אנכי אשך אנכי מצריך
על-לבכך ובגנותך ובצרותך ובחייך ובצ_aryךкова בconciliation וברך עשה ואלוהים לא�ת
עלバラך אנכי לשבטך בין עינייך ותכתבו על-ומ نهائي בני ישראל ביהל המלך
למען תזכרו ות 사람이 את-כל-מפרושי ויריה עם יהוה אלהיך אחר הגרעין
אתך מאחרי מצרים ליהו אלה为一体的 ויהו אלהיך נפריד מתוך
יהוה אלהיך אמת
תפילה - אדני שפתי תפתח:
1. תהלתך יגיד ופי יפתח שפתי אדני
2. יעשה שלום:

עשוה שלום במרומיו ואמו והאם יברך את החולים הקדוש ברוך הוא ימלא רחמים עליהם ליהוה ורחמים ליהוה

מי שברך אבותינו ואמותינו הוא יברך את החולים הקדוש ברוך הוא ימלא רחמים عليهم ליהוה ורחמים ליהוה

ולרפאתם לכלך ולרככם שלוחת ליהוה רפואה רפואה שמלת יהודה רפואה בשלום רפאתו ושלום רפאתו

השתה בבצלנו במחן קדוש ו pami

2 Ibid.
T’filah - Adonai S’fatai Tiftach

ADONAI, s’fatai tiftach ufi yagid t’hilatecha.

Oseh Shalom


Mi Shebeirach

Mi Shebeirach avoteinu v’imoteinu, hu y’vareich et hacholim. HaKadosh Baruch Hu yimalei rachamim aleihem, l’hachalimam ul’rapotam ul’hachazikam, v’yishlach lahem m’heirah r’fuah, r’fuah shleimah min hashamayim, r’fuat hanefesh u’r’fuat haguf, hashta ba’agala uviz’man kariv. V’im’ru: Amen.4

4 Ibid.
T’filah - Adonai S’fatai Tiftach

LORD, open up my lips, so that my mouth may declare your glory.

Oseh Shalom

May the one who makes peace in high places make peace for us, for all of Israel, and for all the world. And let us say: Amen.

Mi Shebeirach

May the one who blessed our ancestors, bless and heal those who are ill. May the Blessed Holy One be filled with compassion for their health to be restored and their strength to be revived. May God swiftly send them a complete renewal of body and spirit. And let us say: Amen.\(^5\)

\(^5\) Ibid.
Amidah - תפילת העמידה
T'filah (Adonai S'fatai Tiftach)  
(אדניشفתי פתחה)

Lento $\frac{d}{\text{beat}} = 80$

Soprano

Clarinet in B♭

Cello

pp legato

B♭ Cl.

Vc.

rit.

attacca

Silent Amidah - תפילת העמידה

Sopr. - TACET

B♭ Cl.

Vc.

PPP in the distance

Pno.

sul tasto

keep pedal down throughout duration of piece

Pedal changes ad lib as necessary.

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Amidah - תפילת העמידה
Tefila Haemidah

Amidah - תפילת העמידה

B♭ Cl.

Vc.

Pno.

B♭ Cl.

Vc.

Pno.

B♭ Cl.

Vc.

Pno.
Amidah - תפילה המרדה

B♭ Cl.

Vc.

Pno.

64

65

66

rit.

dim. as if going into the distance and fading away
gradually slow from down through passage.
(note values do not have to be exact,
as long as we get to the whole note by the end)
Amidah - תפילת העמידה
Amidah - תפילת העמידה

16

pp cresc.
Amidah - תפילת העמידה
Amidah - תפילות העמידה
Amidah - תפילת העמידה
Amidah - תפילת ה.userNameםוד
O seh Shalom  O seh Shalom  O seh Shalom  bim ro mav
Amidah - תפילה תפילה

Sing as if in 3/4

S

B♭ Cl.

Vc.

Pno.

S

B♭ Cl.

Vc.

Pno.

Accented notes should focus on lower bass note.
Amidah - תפילת העמידה
 Amidah - תפילה הפותיה

S

B♭ Cl.

Vc.

Pno.

S

B♭ Cl.

Vc.

Pno.
Shalom aleinu Aleinu v'al kol
v'al kol Yisra'el v'al kol yoshvei tei'ev' V'

28 Amidah - תפילה ה㽏וד
Oseh Shalom bimromav Hey!
Amidah - תפילה היפה
Amidah - תפילה השופתית
Amidah - תפילת העמידה
Mi Shebeirach - מי שברך

Largo - Ad Lib \( \text{\textbullet} \)\( \text{\textbullet} \) = 48

Soprano

Clarinet in B♭

Cello

Piano

Soprano

Clarinet in B♭

Cello

Piano

S

B♭ Cl.

Vc.

Pno.

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Amidah - תפילת העמידה

Più Mosso $\frac{\text{d}}{\text{d}} = 60$

ord. $\text{mp dolce}$

S

B♭ Cl.

Vc.

Pno.

unpitched key clicks

indefinite rhythm within two beats

scratch tone - should sound like unpitched clicks

'a vō ti nu v'i mo tēi nu hu y'-va-reich''
accel. molto

indeterminate harmonic glisses up and down on A string throughout measure. As high in pitch as possible.
Amidah - תפילת ה熒שד

S

B♭ Cl.

Vc.

Pno.

S

B♭ Cl.

Vc.

Pno.

sustain entire pitch collection
Amidah - תפילה העמידה

Meno Mosso $\frac{j = 40}{mp}$

S

B♭ Cl.

Vc.

Pno.

S

B♭ Cl.

Vc.

Pno.

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REFERENCES


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