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Suite for Cello

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GEORGE LAM

SUITE  
*for cello*

MANCHESTER LIGHTHOUSE MUSIC



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## Preface

*Suite for Cello* was commissioned by Sara Sitzer for the inaugural Gesher Music Festival of Emerging Artists, which featured music that connects classical chamber music and the Jewish perspective. As my contribution to the festival's program, this suite is both a conversation with my favorite solo cello repertoire (including music by Bach, Britten and Ligeti) as well as a conversation with the Jewish tradition itself.

The suite contains four movements. The *Nocturne* and *Serenade* – two “night-songs” – open and close the work, recalling the cycles of sunrise and sunset, natural events that both begin and end a day of ritual and worship. The second movement retells a story where Elijah and Rabbi Baroka of Hoza'a discuss various people destined for the World To Come, where the cello portrays the many different characters in the scene. The third movement is a set of variations on the shofar's sound, and is based on the natural harmonic series of the cello.

Duration: approximately 11 minutes.

*Suite for cello* was commissioned by Sara Sitzer and the Gesher Music Festival of Emerging Artists. The work was first performed by Sara Sitzer on June 24, 2011, at the St. Louis Jewish Community Center.

Special thanks to Brian Howard.

An electronic copy of the score is available as a free download at [www.gtlam.com](http://www.gtlam.com).

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for Sara Sitzer  
SUITE FOR CELLO

GEORGE LAM (2011)

Nocturne

Not too slow, with rubato (♩ = c. 82)

*p*

*p* rit.

a tempo (arco) rit. Più mosso (♩ = c. 88) *f* rit.

Slow pizz. *p* rit. *mf* *p* a tempo (♩ = c. 82) arco *pp*

*p*



Più mosso (♩ = c. 120)

rit. . . . .

Musical notation for 'Più mosso' in bass clef. It features a series of eighth notes with slurs and a triplet of eighth notes. The piece concludes with a dynamic marking of *f* and a *rit.* instruction.

Fantastical (♩ = c. 108)

rit. . . . .

Musical notation for 'Fantastical' in treble clef. It includes a triplet of eighth notes, a piano (*p*) dynamic marking, and a *rit.* instruction.

molto rit. . . . .

a tempo

Musical notation in bass clef. It starts with a *molto rit.* instruction and a dynamic marking of *f*, followed by a triplet of eighth notes, a change to *a tempo*, a dynamic marking of *p*, and a quintuplet of eighth notes.

rall. . . . .

Musical notation in bass clef. It features a series of eighth notes with slurs and a dynamic marking of *f*.

Deliberate, moving forward, ♩ = c. 96

Musical notation in bass clef. It consists of a series of eighth notes with slurs and a dynamic marking of *simile*.

rall. . . . .

accel. . . . .

rit. . . . .

Musical notation in bass clef. It includes a piano (*p*) dynamic marking, a sextuplet of eighth notes, and a *rit.* instruction.

Tempo Primo (♩ = c. 82)

*pp*

*pp*

*molto rit.*

*pizz.*

*f warm*

*p*

### Elijah and the Rabbi on the World To Come

Always moving forward, ♩ = c. 88

**RABBI**

arco

*p parlando, fluid, with rubato\**

*mf*

*p*

*poco rit.*

**ELIJAH**

*pp*

*mf resonant*

\* Move between 5-, 6- and 7-tuplets smoothly; rubato ad lib. throughout, as in speech.

♩ = c. 56

PRISON GUARD

ELIJAH

rall. . . . .

Tempo I (♩ = c. 88)

RABBI

Methodical, ♩ = c. 56

PRISON GUARD

Tempo I (♩ = c. 88)

RABBI

poco accel. . . . .

Methodical, ♩ = c. 56

PRISON GUARD

rit. . . . .

*espr.* **rall.**

Tempo I (♩ = c. 88) **RABBI** **Tempo II (♩ = c. 56)** **PRISON GUARD** **Tempo I (♩ = c. 88)** **RABBI**

*p* *f* *sub. p* *calm* *f*

*inquisitive* *calm*

**PRISON GUARD** **rall.** **Tempo II (♩ = c. 56)**

*p* *p* *plainly, tasto, slow*

**ELIJAH** **rall.** **non vib.** **Tempo I (♩ = c. 88)** **RABBI**

*pp* *f* *radiant* *f* *urgent again*

*radiant* *urgent again*

**Quasi-Scherzo (♩ = c. 96)** **CLOWNS / BROTHERS**

*f* *bouncy, bright, light*

Musical notation for the sixth system, featuring a quintuplet, sextuplets, and a quintuplet. Dynamics range from piano to forte.

Tempo I (♩ = c. 88)

rall. . . . .

*pp*  
*sotto voce*

*f*

*p*

Shall the horn sound and the people not tremble

Lento rubato (♩ = c. 60) accel. . . . . rall. . . . . Andante (♩ = c. 96) accel. . . . .

*pp* *sempre sostenuto*

*mp*

(♩ = c. 60) accel. . . . . rall. . . . . (♩ = c. 60) accel. . . . . rall. . . . .

*pp*

*mf* > *pp*

*pp*

*mf*

*pp*

senza vib.

(♩ = c. 96) senza vib. (♩ = c. 116) accel. . . . . ord. . . . . rall. . . . . (♩ = c. 60) accel. . . . .

*pp*

*mp*

*pp*

ord.

ord.

(short)

\* The "dotted slur" denotes no breath (break) between the two notes.



## Serenade

Moderato pizzicato (♩ = c. 56)

The musical score is written in bass clef with a 3/4 time signature. The tempo is Moderato pizzicato, with a quarter note equal to approximately 56 beats per minute. The score consists of six staves of music, each containing a series of chords and some melodic lines. The dynamics are marked as follows:

- Staff 1: *p espr.*, *mf*, *p*, *pp*
- Staff 2: *mf*, *pp*, *f*, *sim.*
- Staff 3: *p*, *mf*
- Staff 4: *p*
- Staff 5: *mf*, *pp*
- Staff 6: *p*, *mp*

The score includes various articulations such as accents, slurs, and dynamic hairpins. The key signature has one flat (B-flat).

Musical staff 1: Bass clef, key signature of one sharp (F#). The staff contains several measures of music with dynamic markings *pp*, *mf*, and *f*. The *f* marking is connected to the *mf* marking by a wedge-shaped hairpin.

Musical staff 2: Bass clef, key signature of one sharp (F#). The staff contains several measures of music with a dynamic marking *p*.

Musical staff 3: Bass clef, key signature of one sharp (F#). The staff contains several measures of music with dynamic markings *f* and *p*. A tempo marking *molto rall.* is present above the staff. A five-measure slur is indicated above the staff, and a hairpin connects the *f* and *p* markings.

May 31, 2011  
Somerville, Massachusetts