

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Fragmented Memories

**Permalink**

<https://escholarship.org/uc/item/3z43g2mq>

**Author**

Wirshba, Carle

**Publication Date**

2020

# Carle Jordan Wirshba

## Fragmented Memories: זיכרונות מקוטעים

*for bass clarinet quintet*

Full Score

ca. 7'

**2018**

Copyright © Purple Jaw Music  
& Carle Jordan Wirshba, 2018 (ASCAP)  
All Rights Reserved

# ***Fragmented Memories:***

## **זיכרונות מקוטעים**

***Carle Jordan Wirshba***

***for the Cassatt String Quartet***

***& Vasko Dukovski***

***at the 2018 Seal Bay Festival***

*this commission 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](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***

-

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.

# Fragmented Memories:

## זכרונות מקוטעים

for the Cassatt String Quartet & Vasko Dukovski  
at the 2018 Seal Bay Festival

this commission 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, and the Seal Bay Festival Scholarships

Carle Jordan Wirshba

♩ = 66

Bass Clarinet in B $\flat$

*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*

7

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.*

*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. 

♩ = 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 7  
♩ = 78  
(♩ = 156)

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.  $\frac{5}{4}$

Vln. I  $\frac{5}{4}$

Vln. II *sul pont.*  $\frac{5}{4}$

Vla. *nat.*  $\frac{5}{4}$

Vc.  $\frac{5}{4}$

Detailed description: This system contains measures 78 and 79. The key signature is two sharps (F# and C#). The time signature is 5/4. Measure 78 features a B. Cl. line with a long note, a Vln. I line with a sixteenth-note run, a Vln. II line with chords marked 'sul pont.', a Vla. line with a sixteenth-note run marked 'nat.', and a Vc. line with a simple bass line. Measure 79 shows a change in the B. Cl. line and Vln. I line, with a boxed annotation '2+2+2+2+3' above the B. Cl. staff.

80

B. Cl.  $\frac{5}{4}$   $\frac{4}{4}$   
*mf*  $\rightarrow$  *mp* *f*

Vln. I  $\frac{5}{4}$   $\frac{4}{4}$   
*mp*  $\rightarrow$  *p* *mf*

Vln. II  $\frac{5}{4}$   $\frac{4}{4}$   
*mp*  $\rightarrow$  *p* *mf*

Vla. *sul pont.*  $\frac{5}{4}$   $\frac{4}{4}$   
*p*  $\rightarrow$  *pp* *mp*

Vc.  $\frac{5}{4}$   $\frac{4}{4}$   
*mf*  $\rightarrow$  *f*

Detailed description: This system contains measures 80 and 81. The key signature remains two sharps. The time signature changes from 5/4 to 4/4 between measures. Measure 80 includes dynamic markings: B. Cl. (*mf* to *mp* to *f*), Vln. I (*mp* to *p* to *mf*), Vln. II (*mp* to *p* to *mf*), Vla. (*p* to *pp* to *mp*), and Vc. (*mf* to *f*). Measure 81 continues the musical material with similar dynamics.

82

B. Cl.  $\frac{5}{4}$   $\frac{4}{4}$

Vln. I  $\frac{5}{4}$   $\frac{4}{4}$

Vln. II *sul pont.*  $\frac{5}{4}$   $\frac{4}{4}$

Vla. *nat.*  $\frac{5}{4}$   $\frac{4}{4}$

Vc.  $\frac{5}{4}$   $\frac{4}{4}$

Detailed description: This system contains measures 82 and 83. The key signature is two sharps. The time signature changes from 5/4 to 4/4 between measures. Measure 82 features a B. Cl. line with a long note, a Vln. I line with a sixteenth-note run, a Vln. II line with chords marked 'sul pont.', a Vla. line with a sixteenth-note run marked 'nat.', and a Vc. line with a simple bass line. Measure 83 continues the musical material.

♩ = 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*

Vla. sul pont. *pp*

Vc.

110 2+2+2+3

B. Cl. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* nat.

Vc. *mf*

116

$\text{♩} = 108$

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.

120  $\text{♩} = 97$

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*

123  $\text{♩} = 82$   
( $\text{♩} = 164$ )

B. Cl. *f*

Vln. I *mp* *f* *arco* *pp*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *f* *arco* *f*

3+3+2

127  $\text{♩} = 140$

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 *arco* *mf*

Vln. II *arco* *mf*

Vla. *pizz.* *arco* *mf*

Vc. *f*

Detailed description: This system contains measures 132-135. The B. Cl. part starts with a triplet of eighth notes (marked *f*), followed by a sixteenth-note run (marked *ff*), and ends with a half note (marked *f*). The strings (Vln. I, Vln. II, Vla., Vc.) are mostly silent until measure 134, where they enter with sustained notes. Vln. I and Vln. II are marked *arco* and *mf*. Vla. is marked *pizz.* and *arco* *mf*. Vc. is marked *f*.

136

$\text{♩} = 132$

135

B. Cl. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *ff*

Detailed description: This system contains measures 135-138. The B. Cl. part has a continuous sixteenth-note run (marked *mf*). The strings (Vln. I, Vln. II, Vla., Vc.) play sustained notes. Vln. I, Vln. II, and Vla. are marked *mp*. Vc. is marked *ff*.

139

B. Cl. *slap* *f*

Vln. I *f*

Vln. II *8va* *mf*

Vla. *f* *ff*

Vc. *f* *ff*

Detailed description: This system contains measures 139-142. The B. Cl. part has a sixteenth-note run (marked *slap*), a rest, and then a half note (marked *f*). The strings (Vln. I, Vln. II, Vla., Vc.) play sustained notes. Vln. I is marked *f*. Vln. II is marked *8va* and *mf*. Vla. is marked *f* and *ff*. Vc. is marked *f* and *ff*.

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.

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

Vln. I *fp* *mf* *p* *f* *pp*

Vln. II *fp* *mf* *p* *f* *pp*

Vla. *fp* *mf* *p* *f* *pp*

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

*molto espressivo*

*rapid/fast as possible*

*decrease trem. speed*

152

B. Cl. *slap. air to air w/pitch*

Vln. I *rapid/fast as possible* *decrease trem. speed*

Vln. II *rapid/fast as possible* *decrease trem. speed*

Vla. *rapid/fast as possible* *decrease trem. speed*

Vc.

*f* *mf* *mf* *f* *ff* *mf* *p* *pp*

*fp* *mf* *p* *f*

*fp* *mf* *p* *f*

*fp* *mf* *p* *f*

*fp* *mf* *mp* *f* *p* *pp*