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Title

Fragmented Memories

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Author

Wirshba, Carle

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Carle Jordan Wirshba

Fragmented Memories: זיכרונות מקוטעים

for bass clarinet quintet

Full Score

ca. 7'

2018

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Fragmented Memories:

זיכרונות מקרים

Carle Jordan Wirshba

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

*this comission 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
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.

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Carle Jordan Wirshba

Bass Clarinet in B \flat

$\text{♩} = 66$

slap. *molto espressivo* *slap. air to air w/pitch*

f *mf* — *mf f ff* — *mf p* *f*

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

fp — *mf* *>p f pp* *fp* *rapid/fast as possible*

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

fp — *mf* *p f pp* *fp* *fp*

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

fp — *mf* *p f pp* *fp* *fp*

fp — *mf* *p f pp* *fp* *fp*

fp — *mf* *>mp f p* *fp* — *fp*

B. Cl.

mf — *mf f ff* — *mf p* *slap. air to air w/pitch*

decrease speed *pizz. arco* *rapid/fast as possible arco*

mf — *>p f pp ff* — *fp*

decrease trem. speed *pizz. ff* — *fp*

decrease trem. speed *pizz. ff* — *fp*

decrease trem. speed *pizz. ff* — *fp*

mf — *p f pp ff* — *fp*

14

4

12

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

decrease trem. speed

rapid/fast as possible arco

decrease trem. speed

decrease trem. speed

ff

f

ff

f

ff

f

17

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

mf

ff

f

ff

ff

f

ff

ff

26

23

[2+2+2+2+2+3]

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

pizz.

mp

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.

50

 $\text{♩} = 132$

49

B. Cl.

Vln. I

Vln. II

Vla.

Vc. arco
ff

54

B. Cl.

Vln. I
ff

Vln. II
f

Vla.
mf

Vc.

58

B. Cl.

Vln. I

Vln. II
mf 6

Vla.
f

Vc.

7

3+3+2

$\downarrow = 78$
 $\circlearrowleft = 156$

66

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

3+3+2

2+2+2+3

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

76

$\downarrow = 102$

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

78

B. Cl.

Vln. I

Vln. II

sul pont.

Vla.

nat.

Vc.

[Rhythmic pattern bracket: 2+2+2+2+3]

80

B. Cl.

Vln. I

Vln. II

nat.

Vla.

sul pont.

Vc.

82

B. Cl.

Vln. I

Vln. II

sul pont.

Vla.

nat.

Vc.

84

 $\text{♩} = 91$

9

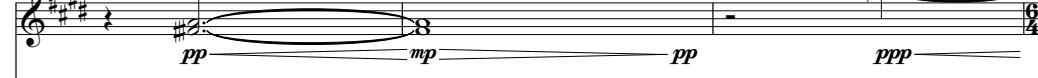
B. Cl.

87

90

10

93

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

97

2+2+2+3

♩ = 50

96

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

102

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

110 [2+2+2+3]

B. Cl. *mf*

Vln. I *mp*

Vln. II *mp*
nat.

Vla. *mf*

Vc. *mf*

116 $\text{♩} = 108$

B. Cl. *f*

Vln. I *f*

Vln. II *mf*

Vla. *mf*
sul pont.

Vc. *mp*

118 [2+2+2+2+3]

B. Cl.

Vln. I

Vln. II

Vla. *mp*
sul pont.

Vc. *mf*
nat.

120

♩ = 97

B. Cl.

pizz.
8^{va}

p
mf
pp

124

3+3+2

♩ = 82
(♩ = 164)

123

B. Cl.

arco

mp
f

pp

mp
ff

ff

mp
f

f

127 ♩ = 140

pizz.

f
(pizz.)

arco
f

pizz.
f

132

B. Cl. 

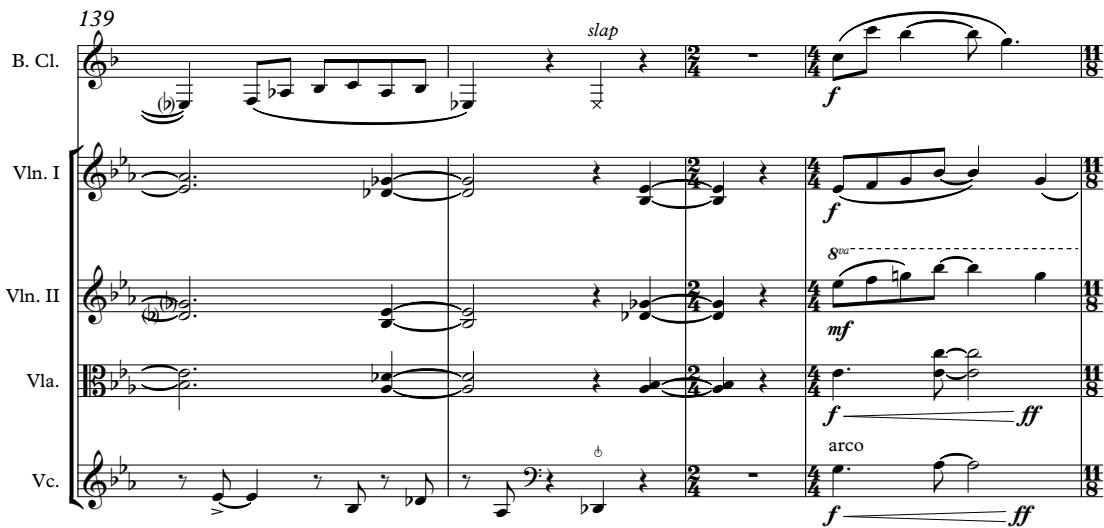
136

 $\text{♩} = 132$

135

B. Cl. 

139

B. Cl. 

143

2+2+2+2+3

B. Cl.

Vln. I

Vln. II (8)

Vla.

Vc.

148

$\downarrow = 66$
slap.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

molto espressivo

rapid/fast as possible

decrease trem. speed

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

152

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

Vln. I

Vln. II

Vla.

Vc.

rapid/fast as possible

decrease trem. speed

decrease trem. speed

decrease trem. speed