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Chedvah for flute, oboe, clarinet, bassoon, two violins, viola, cello, and piano

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**Author**

Klein, Zachary Alexander

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*Chedvah* for flute, oboe, clarinet, bassoon,

two violins, viola, cello, and piano

A thesis submitted in partial satisfaction

Of the requirements for the degree Master of Arts

In Music

by

Zachary Alexander Klein

2016



## ABSTRACT OF THESIS

*Chedvah* for flute, oboe, clarinet, bassoon,  
two violins, viola, cello, and piano

by

Zachary Alexander Klein

Master of Arts in Music

University of California, Los Angeles, 2016

Professor David Samuel Lefkowitz, Chair

*Chedvah* is a piece of music that deals with the idea of trying to find happiness in all of the wrong places. It's based on the premise that we are born with a natural joy, something that we lose touch with over time. The older we get, the more we try to get in touch with that inner joy through indulging in various physical pleasures, which actually furthers us from the true inner joy of childhood. The piece culminates in the abandonment of "trying" and the acceptance of this joy through setting ourselves aside and tuning into our souls. This narrative is accomplished through layering two different textures of music: one calm and serene (the theme of the soul's joy) and one hectic and propelling out of control (indulgence in physical pleasures.) The two musical textures find reconciliation by combining them to create a new musical texture.

The thesis of Zachary Alexander Klein is approved.

Ian Krouse

Movses Pogossian

David Samuel Lefkowitz, Committee Chair

University of California, Los Angeles

2016

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# Chedvah

Zachary Alexander Klein

♩ = 156

Flute

Oboe

Clarinet in Bb

Bassoon

Piano

Violin I

Violin II

Viola

Violoncello

==

10

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.



36

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mp*

*p*

*mf*

*f*

*p*

*mf*



44

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*p*

*mf*

*mp*

*p*

*pp*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

52

Fl. *pp* *mp* *sub: pp* *ff*

Ob. *mp* *sub: pp* *ff*

Cl. *mp* *sub: pp* *ff*

Bsn. *mf* *sub: pp* *ff*

Pno. *f*

Vln. I *mf* *sub: pp* *ff*

Vln. II *mp* *sub: pp* *ff*

Vla. *p* *mp*

Vc. *p* *mp*

==

61

Fl. *p* *pp* *tr* *mf*

Ob. *mf* *p* *sub: pp*

Cl. *mp* *growl* *pp* *mf*

Bsn. *mp* *pp*

Pno. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mf* *p* *pp* *mf*

Vc. *mp* *pp* *mf*

69

Fl. *pp* *mp* *f*

Ob. *mp* *f*

Cl. *pp* *mp* *f*

Bsn. *p* *f*

Pno. *f*

Vln. I *mf* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *p* *mf* *sub. mp* *f*

==

77 (80)

Fl. *mp* *sfz* *sfp*

Ob. *sfz* *sfp*

Cl. *mp* *sfz* *sfp*

Bsn. *mp* *sfz* *sfp*

Pno. *p*

Vln. I *p* *sfz* *sul pont* *sfp*

Vln. II *mf* *sfz* *sul pont* *sfp*

Vla. *mf* *sfz* *sul pont* *sfp*

Vc. *p* *sfz* *sul pont* *sfp*



104

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

==

112

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

120

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*p*

*pp*



128

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

136

Fl.  
Ob.  
Cl.  
Bsn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

==

What should I do about these rests?  
Should I keep as is or do an eighth note  
followed by a quarter rest and an eighth rest?

144

Fl.  
Ob.  
Cl.  
Bsn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

152

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.



160

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

169

Fl. *mf* *f*

Ob. *mp*

Cl. *mp* *f*

Bsn. *p* *mf* *sub. mp* *f*

Pno. *pp*

Vln. I

Vln. II

Vla.

Vc.



(90) 177

Fl. *p* *pp*

Ob. *mp* *pp* *p*

Cl. *mp* *pp*

Bsn. *p* *pp*

Pno. *keep C ostinato pp* *ff* *mp*

Vln. I *p* *senza sord. sul tasto*

Vln. II *p* *senza sord. sul tasto*

Vla. *p* *senza sord. sul tasto*

Vc. *p* *senza sord. sul tasto*

181

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Bsn. *ff* *pp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

==

187

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I *mp* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *f*

Vc. *p* *f*

194

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Pno. *ff* *mp* *keep C Costinato pp*

Vln. I *sul pont* *grind bow* *p*

Vln. II *mp* *sub. p*

Vla. *mp* *p*

Vc. *sfz* *sub. p*

==

198

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

205

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f* *mp* *f* *ff* *mp*

*mf* *mp* *f* *ff* *mp*

*p* *sfz* *ff* *mp* *f* *ff* *mp*

*sfz* *ff* *mf* *mp* *f* *ff* *mp*



212

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*sub p* *mp* *mf*

*sub p* *p* *mf*

*sub p* *mp* *mf*

*sub p* *p* *mf*

*sub p* *p* *mf*

*sub p* *p* *mf*

220

Fl. *mp* *mf* *mp* *mf* *mp*

Ob. *mp* *mf* *mp* *mf* *mp*

Cl. *mp* *mf* *mp* *mf* *mp*

Bsn. *mp* *mf* *mp* *mf* *mp*

Pno.

Vln. I *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp*

226

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *sul pont* *sfz* *ff* *sfz*

Vc. *ff* *sul pont* *sfz* *ff* *sfz*



241  $\text{♩} = 160$

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*



246  $\text{♩} = 158$   $\text{♩} = 156$   $\text{♩} = 154$

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

*pp*

*f* *p*

*mf* *p*

*mp* *p*

*p* *pp*

*p* *pp*

253  $\text{♩} = 152$   $\text{♩} = 150$   $\text{♩} = 147$   $\text{♩} = 144$

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

==

261

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.



286

Fl.  
Ob.  
Cl.  
Bsn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

//

293

Fl.  
Ob.  
Cl.  
Bsn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.



319 (80)

Fl.  
Ob.  
Cl.  
Bsn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

==

326 (80)

Fl.  
Ob.  
Cl.  
Bsn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

333 (80)

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.



343 (80)

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

