



LAURENCE BITENSKY

Rapture
FOR SOLO PIANO

Rapture

FOR SOLO PIANO

LAURENCE BITENSKY

c. 21'

NOTES

SONG HAS ALWAYS OCCUPIED A PROMINENT PLACE IN THE CULTURE OF THE CHASIDIM. FOUNDED IN POLAND IN THE EIGHTEENTH CENTURY BY ISRAEL BAAL-SHEM TOV, THE MYSTICAL CHASIDIC MOVEMENT QUICKLY SPREAD THROUGHOUT EASTERN EUROPE. THE LEADERS OF THE MOVEMENT, KNOWN AS *TZADDIKIM*, GREATLY VALUED PIETY AND JOYOUS EXPRESSION OVER TRADITIONAL JEWISH STUDY. MUSIC, PARTICULARLY WORDLESS VOCAL MUSIC, WAS THEREFORE A VEHICLE FOR INTENSE AND ECSTATIC SPIRITUAL ELEVATION. TO THE CHASIDIC MIND, SONG IS THE SOUL OF THE UNIVERSE. THE DIVINE NAME IS COMPOSED OF FOUR MUSICAL NOTES, AND SINGING IS AN OUTPOURING OF THE SOUL CAPABLE OF REACHING THE HIGHEST SPHERES.

TZADDIKIM AND THEIR FOLLOWERS REGULARLY COMPOSED SONGS. WHILE SOME SONGS HAVE TEXTS, WORDS WERE GENERALLY CONSIDERED TO BE LIMITING, INTERRUPTING THE STREAM OF EMOTIONS. THESE WELL-KNOWN *NIGGUNIM*, OR WORDLESS SONGS, ARE USED FOR INSPIRATION AND PREPARATION FOR WORSHIP. ROOTED IN LITURGICAL CHANT, DANCE RHYTHMS, AND JEWISH FOLK MUSIC, THE CHASIDIC *NIGGUN* IS HEAVILY INFLUENCED BY SLAVIC FOLK MUSIC, COSSACK DANCES, AND MILITARY MARCHES AS WELL.

LIKE BARTOK'S *EIGHT IMPROVISATIONS ON HUNGARIAN FOLK TUNES*, OP. 8, *RAPTURE: EIGHT IMPROVISATIONS ON CHASIDIC FOLK TUNES* IS SET OF FREE IMPROVISATIONS ON EXISTING TUNES, ARRANGED INTO THREE MOVEMENTS. THE TUNES ARE TAKEN FROM ABRAHAM IDELSON'S *THESAURUS OF HEBREW-ORIENTAL MELODIES, VOL. 10: SONGS OF THE CHASIDIM*. THE ORIGINAL TUNES, INCLUDED IN THE APPENDIX, CONTAIN A VARIETY OF MODES AND EXHIBIT A RANGE OF EXPRESSION, FROM VIGOROUS AND EXULTANT DANCE-LIKE TUNES TO ECSTATIC REVERIES. HALF ARE WORDLESS, SOME HAVE RELIGIOUS TEXTS (NUMBERS 1, 7 AND 8), AND ONE (NUMBER 5) IS A HUMOROUS CARICATURE OF THE CHASSIDIC TUNE WITH A SATIRICAL TEXT WRITTEN BY AN OPPONENT OF THE MOVEMENT.

THE THREE MOVEMENTS SHOULD BE PLAYED WITHOUT INTERRUPTION. IF DESIRED, THE PIANIST MAY PLAY THE ORIGINAL TUNES INCLUDED IN THE APPENDIX BEFORE OR AFTER THE PERFORMANCE.

Rapture I

#1.

Laurence Bitensky

♩ = c. 46 parlando, con rubato

depress silently

♩ = c. 69

rit. -----

♩ = c. 92

S.P. → sempre

7

♩ = c. 69 rit. -----

A Tempo

♩ = c. 46

accel. →

S.P. → sempre

11

♩ = c. 46 → ♩ = c. 69

♩ = c. 92

S.P. → sempre

#2.

(♩ = c. 92)

rit.

poco a poco

♩ = c. 69

attacca

p

S.P.

♩ = c. 92

♩ = c. 69

accel.

♩ = c. 92

♩ = c. 69

cresc. poco a poco

f

D.P. freely

♩ = c. 92

rit.

♩ = c. 69

accel.

f

p

mf

p *cresc.*

A Tempo (♩ = c. 69) ♩ = c. 92 $\overset{3}{\text{♩}} = \text{♩}$ (♩ = c. 69) *accel.* → ♩ = c. 92

f *p* *cresc. poco a poco*

31 ♩ = c. 69 ♩ = c. 92 *accel. molto* → ♩ = c. 69

f *p* *ffz*

35 ♩ = c. 92 ♩ = c. 69

f pesante *ffz* *f sim.*

S.P. → *sempre*

♩ = c. 92

40

♩ = c. 69

accel. poco a poco

S.P. → *sempre*

ffz *f*

♩ = c. 92

♩ = ♩ (♩ = c. 138)

8^{va}

p

S.P. *con Ped.*

51 (8)

rit.

56 $\text{♩} = \text{c. } 92$ $\text{♩} = \text{c. } 69$ *accel. poco a poco*

p *cresc. poco a poco* *f*

Ped. freely

$\text{♩} = \text{c. } 92$ *rit.* $\text{♩} = \text{c. } 69$ $\text{♩} = \text{c. } 52$

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

64 *accel. poco a poco* $\text{♩} = \text{c. } 69$

p *cresc. poco a poco* *f*

67 $\text{♩} = \text{c. } 92$ $\text{♩} = \text{c. } 120$

71

78 *rit. poco a poco*

♩ = c. 69 *accel.* *rit.* (♩ = c. 69) ♩ = c. 92

83 *p* *f* *f* *sfz* *f pesante*

S. P. sempre

♩ = c. 69 ♩ = c. 92 ♩ = c. 69 ♩ = c. 92

87 *sub ff violente* *sfz* *f sim.* *sub ff* *f*

S. P. sempre

♩ = c. 69 *accel. poco a poco*

95 *sub ff* *f* *L.H. decres. poco a poco*

S. P.

♩ = c. 92

102

mp

pp

6 6 6 6 6 6

3

con Ped.

106

ff

6 6 6

Ped. freely →

110

5 5

♩ = c. 120

accel. molto

113

♩ = c. 138

(martellato)

#3. ♩ = c. 80

(attacca)

ffz

ff

accel.

♩ = c. 92

116

Ped. freely

♩ = c. 138

rit. molto

♩ = c. 80

rit.

♩ = c. 69

8va

$\text{♩} = \text{c. } 52$ *accel. poco a poco* $\text{♩} = \text{c. } 92$

$\text{♩} = \text{c. } 80$ $\text{♩} = \text{c. } 138$ $\text{♩} = \text{c. } 92$ $\text{♩} = \text{c. } 138$ *rit.*

127

A Tempo $\text{♩} = \text{c. } 86$ *accel.* $\text{♩} = \text{c. } 138$ *rit.* $\text{♩} = \text{c. } 86$ *accel.*

131

ff *ff* *ff* *mf*

135 $\text{♩} = \text{c. } 69$ $\text{♩} = \text{c. } 46$ $\text{♩} = \text{c. } 40$

mf *mp* *p* *poco sfz* *pp* *tranquillo*

S.P. \rightarrow *sempre*

139

sim. *poco sfz* *sub pp* *mp*

S.P. \rightarrow *sempre*

142

poco sfz *sim.* *poco accel.*

S.P. \rightarrow *sempre*

A Tempo

poco accel.

A Tempo

145 *poco sfz*

sub pp *mp* *pp* *mf* *p*

S.P.

148 *accel.* $\text{♩} = \text{c. } 52$ $\text{♩} = \text{c. } 69$ $\text{♩} = \text{c. } 92$ *accel.*

cresc. poco a poco *3* *5* *3* *3* *5* *3* *3*

$\text{♩} = \text{c. } 69$ $\text{♩} = \text{♩} (\text{♩} = \text{c. } 52)$ *accel. poco a poco*

$\text{♩} = \text{c. } 80$ *8va* *3* *3* *3* *3* *3* *5* *3*

ff

$\text{♩} = \text{c. } 92$ $\text{♩} = \text{c. } 52$ *accel.* $\text{♩} = \text{c. } 69$

Musical score for the first system, measures 1-10. The piece is in 4/4 time. The first section (measures 1-4) features a tempo of approximately 92 bpm. The second section (measures 5-10) features a tempo of approximately 52 bpm with an acceleration marking, followed by a return to approximately 69 bpm. The score includes complex rhythmic patterns, including quintuplets and sextuplets. Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*).

$\text{♩} = \text{c. } 46$ $\text{♩} = \text{c. } 69$ $\text{♩} = \text{c. } 40$

Musical score for the second system, measures 11-15. The piece is in 4/4 time. The first section (measures 11-13) features a tempo of approximately 46 bpm. The second section (measures 14-15) features a tempo of approximately 69 bpm with an acceleration marking, followed by a return to approximately 40 bpm with a *poco a poco* acceleration marking. The score includes complex rhythmic patterns, including triplets. Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*).

$\text{♩} = \text{c. } 92$ $\text{♩} = \text{c. } 46$

162

Musical score for the third system, measures 16-20. The piece is in 4/4 time. The first section (measures 16-19) features a tempo of approximately 92 bpm. The second section (measures 20-21) features a tempo of approximately 46 bpm. The score includes complex rhythmic patterns, including triplets. Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*) and piano (*p*). A *passionato* marking is present. A *pause* is indicated between measures 19 and 20. Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*) and piano (*p*). A *pp* marking is present. A *pause* is indicated between measures 19 and 20.

II

#4. ♩ = c. 80 *Capriccioso, freely* rit. molto - - - - ♩ = c. 60 *A Tempo* rit. molto - - - - ♩ = c. 60

166 depress silently *mp* *f* poco *sfz* *f* poco *sub p*

Ped. S.P. → sempre

accel. poco a poco →

170 *f* *a piacere* *mp* *f* *short*

3 3 3 3 3

17

♩ = c. 138 rit. molto - - -

S.P. → sempre

173 *mp* *sub p* *f* poco *sfz* *f* poco

A Tempo rit. molto ♩ = c. 60 accel. poco a poco →

5 5

Ped. S.P. → sempre

$\text{♩} = \text{c. } 138$

accel. poco

$\text{♩} = \text{c. } 60$

accel. poco a poco \longrightarrow $\text{♩} = \text{c. } 138$

177

mp *mf* *f*

S.P.

$\text{♩} = \text{c. } 80$ *rit. molto* \dots *A Tempo*

rit. molto \dots $\text{♩} = \text{c. } 138$ *rit. molto* \dots *poco accel.* \longrightarrow *A Tempo*

180

ff *sffz* *subp* *short* *attaca*

S.P.

#5. $\text{♩} = \text{c. } 100$

186

ff *short* *short* *short* *short* *short*

Ped. freely \longrightarrow

189 *rit.* ----- $\text{♩} = \text{c. } 80$ *Satirically* $\text{♩} = \text{c. } 100$

ff declamando

194 *rit.* ----- $\text{♩} = \text{c. } 80$ *rit.* ----- $\text{♩} = \text{c. } 60$ *accel.* ----- $\text{♩} = \text{c. } 80$

tr *tr* *tr*

198 *accel.* ----- $\text{♩} = \text{c. } 100$ $\text{♩} = \text{c. } 60$

tr *tr* *tr* *tr*

204 $\text{♩} = \text{c. } 100$ $\text{♩} = \text{c. } 80$ $\text{♩} = \text{c. } 60$ *accel. poco a poco*

Trill in bass line. Tremolo in right hand. *accel. poco a poco*

211 $\text{♩} = \text{c. } 150$ $\text{♩} = \text{c. } 100$

Trill in bass line. Tremolo in right hand. *sempre ff*

216 *rit. poco a poco*

Trill in bass line. Tremolo in right hand. *rit. poco a poco*

219 *accel. molto* $\text{♩} = \text{c. } 60$

5 6 5

tr

tr

223 *A Tempo* *accel. poco a poco* $\text{♩} = \text{c. } 80$ $\text{♩} = \text{c. } 138$

3 3

tr

226 *sfz* *poco accel.* $\text{♩} = \text{c. } 60$ *pause between #5 and #6*

tr

3 3 3

short

esp. *sub p* short

3 3

III

#6. $\text{♩} = \text{c. } 40$ *poco accel.* → *A Tempo*

230 *poco sfz* *Ped. freely* *p* *espressivo con rubato* *rit.* $\text{♩} = \text{c. } 54$ *rit. - - - -*

235 $\text{♩} = \text{c. } 40$ *poco accel.* → $\text{♩} = \text{c. } 54$ *poco* *3* *5* *rit.* $\text{♩} = \text{c. } 40$ $\text{♩} = \text{c. } 54$

241 *poco accel.* *rit.* *A Tempo* ($\text{♩} = \text{c. } 54$) *accel.* → $\text{♩} = \text{c. } 66$ *cresc. poco a poco* *3* *3* *6* *5* *3* *3* *3* *3* *3* *3* *16* *8*

247 *accel.* $\text{♩} = \text{c. } 80$ *accel. molto*

mf

f

$\text{♩} = \text{c. } 66$ *accel.* $\text{♩} = \text{c. } 40$ *accel.*

f

mf

$\text{♩} = \text{c. } 54$ *rit.* $\text{♩} = \text{c. } 48$ $\text{♩} = \text{c. } 54$ *rit.*

p

mp

pp

260 $\text{♩} = \text{c. } 54$ rit. - - $\text{♩} = \text{c. } 66$ *A Tempo* *accel.* *accel.*

cresc. poco a poco

263 *A Tempo* ($\text{♩} = \text{c. } 66$) *accel.* $\text{♩} = \text{c. } 80$

sfz *mf* *mf* *mf*

267 $\text{♩} = \text{c. } 108$ *accel.* $\text{♩} = \text{c. } 66$ *accel.*

f

$\text{♩} = \text{c. } 40$ *accel.* \longrightarrow $\text{♩} = \text{c. } 54$ *rit.* $\text{♩} = \text{c. } 40$ *accel.* \longrightarrow $\text{♩} = \text{c. } 54$
(very slow trill, gradually getting faster ad lib.)

271 *mf* *p* *pp espr.* *poco*

276 $\text{♩} = \text{c. } 40$ *accel.* \longrightarrow $\text{♩} = \text{c. } 54$ *tr* (sim.) *tr* (sim.) *mp* *cresc.* *poco* *a--- poco---*

280 $\text{♩} = \text{c. } 66$ *accel.* \longrightarrow $\text{♩} = \text{c. } 88$ $\text{♩} = \text{c. } 66$ *accel.* \longrightarrow *f* *molto espr.* *f* *f* *f* *f*

♩ = c. 88

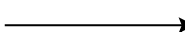
♩ = c. 66

rit.

♩ = c. 54

♩ = c. 40

accel.



285

ff

4

mf

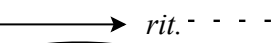
mp



♩ = c. 54 *rit.* - - - - ♩ = c. 40

♩ = c. 54 *rit.* - - - - - ♩ = c. 40

poco accel.



290

mf

3

3

p

5

3

mp

*A Tempo**accel.* →

♩ = c. 54

accel. poco a poco →

295

p

cresc. poco a poco

mf



→ ♩ = c. 69

accel. poco a poco →

♩ = c. 80

299

mp

cresc. poco a poco

mf

303

(attacca) **#7.** *accel. poco a poco* →

f

Ped. freely →

306

$\text{♩} = \text{c. } 92$ *accel.* → *A Tempo* ($\text{♩} = \text{c. } 92$) *poco accel.* →

$\text{♩} = \text{c. } 108$

308

Musical score for measures 308-310. The score is in 4/4 time with a tempo of approximately 108 beats per minute. It features a complex piano texture with multiple triplets in the right hand and sustained bass notes in the left hand. The key signature has one sharp (F#).

accel. $\text{♩} = \text{c. } 92$

310

Musical score for measures 310-312. The score is in 3/4 time with a tempo of approximately 92 beats per minute. It features a complex piano texture with multiple triplets in the right hand and sustained bass notes in the left hand. The key signature has one sharp (F#). The tempo is marked *accel.* and the dynamics include *poco*.

$\text{♩} = \text{c. } 80$ *rit.* $\text{♩} = \text{c. } 54$

Musical score for measures 312-314. The piece is in 2/4 time. Measure 312 starts with a tempo of approximately 80 beats per minute. The music features a series of triplets in both the treble and bass staves. A *rit.* (ritardando) marking is present above the first measure. At measure 313, the tempo changes to approximately 54 beats per minute, and the dynamic marking *ff* (fortissimo) is introduced. The score continues with more triplet patterns in both hands.

Musical score for measures 315-317. The piece is in 3/4 time. Above the staff, the tempo markings are: $\text{♩} = \text{c. } 108$ *accel. molto* (accelerando molto), *A Tempo*, *accel. molto*, *A Tempo*, and *accel. molto*. The dynamic markings are *mp* (mezzo-piano), *f* (forte), *sub mp* (sub-mezzo-piano), and *f*. The score consists of triplet patterns in both the treble and bass staves.

Musical score for measures 318-320. The piece is in 3/4 time. Above the staff, the tempo markings are *A Tempo* and *accel. poco a poco* (accelerando poco a poco). The dynamic marking is *ff* (fortissimo). The score features triplet patterns in both hands. In measure 319, there are markings for *8va* (octave up) and *8va* (octave down) with dashed lines. In measure 320, there are markings for a quintuplet (5) and a sextuplet (6). The piece concludes with a *poco* (poco) marking and a final triplet in both hands.

$\text{♩} = \text{c. } 138$ *accel.* → *A Tempo* *accel.* → *A Tempo* *accel.* → *A Tempo* ($\text{♩} = \text{c. } 138$)

322

crescendo *ff* *l.v.*

326

ff *rit.*

$\text{♩} = \text{c. } 92$ *accel.* → $\text{♩} = \text{c. } 138$

329

8vb *rit.*

331 $\text{♩} = \text{c. } 108$

332

333



$\text{♩} = \text{c. } 92$ *accel. poco a poco* $\text{♩} = \text{c. } 138$

334

sub *cresc. poco a poco*

p

335

336

337

$\text{♩} = \text{c. } 92$ *accel.* \longrightarrow $\text{♩} = \text{c. } 108$ *accel.* \longrightarrow $\text{♩} = \text{c. } 54$ *poco accel.* \longrightarrow

349

molto

ff

3

7

3

5

$\text{♩} = \text{c. } 40$ *accel. poco a poco* \longrightarrow

352

ff sempre

ffz

3

3

5

3

3

5

$\text{♩} = \text{c. } 54$ *accel. poco a poco* \longrightarrow $\text{♩} = \text{c. } 69$

355

luminoso

3

7

19

♩ = c. 80

358



♩ = ♩ *accel.* →



♩ = c. 184

368 *Prestissimo*

381 $\text{♩} = \text{c. } 40$ *mf* *accel.* $\text{♩} = \text{c. } 54$ *rit.* $\text{♩} = \text{c. } 46$

S.P. \rightarrow *sempre al fine*

385 *poco accel.* *rit.* $\text{♩} = \text{c. } 46$ $\text{♩} = \text{c. } 54$

S.P. \rightarrow *sempre al fine*

389 $\text{♩} = \text{c. } 46$ *poco accel.* *A Tempo* *poco* *perdendosi*

S.P. \rightarrow *sempre al fine*

Appendix

#1/ Idelsohn # 150.*Moderato, quasi Recitando*

Im o-mar-ti, im o-mar-ti mo-toh rag-li, *trm* mo-toh rag-li, *trm* chas-d'chohado- noy yis-o-de - ni.

#2/ Idelsohn # 27.*Allegro moderato*

1. 2.

#3/ Idelsohn # 121. (abridged)*Moderato*

3

#4/ Idelsohn # 189. (abridged)*Moderato*

mf 1. 2. 1. 2.

#5/ Idelsohn # 239. Di chassidim, der rebbi un der gabe

Allegro *meno*

Fine *Recitando*

Der reb - bi sitzt un shvitz, un es ruht oif ihm di hei - li - ge shchi - ne, un di chas si - dim sin - gen,

D.C. al Fine

tan - tzen un shprin - gen un sei ho - ben ha no - oh fun dem reb - bins mi - ne. (M. Eppelman)

#6/ Idelsohn # 94.
#7/ Idelsohn # 128.

Moderato poco a poco allegro vivace

f Ve - ta - her li - be - nu, ve - ta - her li - be - nu le - ov - de - choh be - e - mes.

Fine

D.C.

#8/ Idelsohn # 85. Yedid Nefesh

Ye - did ne - fesh ov ha - ra - cha - mon me - shoch av - doch el re - tzo noch, yo - rutz av - doch ke - mo a - yol

yish - ta - cha - ve el mul ha - do - roch, Ye - rav lo ye - di - du - soch

mi - no - fes tzuf ve - chol to - - am.