

Full Score

The Garden Synagogue

A Prelude for Orchestra and Choir

by

Jonathan M. Blair

GUTHOLD MUSIC PUBLISHER



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Instrumentation

Piccolo	4 Percussionists (*)
2 Flutes	Celesta
Oboe	Harp
English Horn	Choir (SATB)
2 Clarinets in B \flat (2nd doubles on B \flat Bass Cl.)	Strings
2 Bassoons (2nd doubles on Contrabassoon)	(*) <u>Percussion</u>
4 Horns in F	2 Roto-Toms
2 Trumpets (in B \flat /C)	Bass Drum
3 Trombones (3rd on Bs.Trb.)	Crash Cymbals
Tuba	Gong
	(no Timpani part)

Duration: 9 1/2 minutes

Minimum Instrumentation:

2+1.1+1.2d1.1-2221-hp-kbd-str

"This is a musical tribute to my first visit to Cape Town's oldest synagogue. What made the experience truly inspiring was the presence of my then year-old daughter, who is growing up Jewish. The impact that she might have on the world was amplified for me that day, and through that experience.

I am thankful to Gavin Morris, director of the South African Jewish Museum, for exposing this work to the Jewish community in Cape Town, and in turn, that very community for its extremely well-received acceptance. I am equally thankful to its editor, Davis Brown, for his careful attention to the score, correcting orchestral issues in places where my imagination usurped my analysis."

About the Composer

Jonathan Blair hails originally from San Diego, California, but now lives in Cape Town, South Africa. He studied Composition at the San Francisco Conservatory of Music under Conrad Susa, and piano with Anna Marie McCarthy and Marc Steiner. He has been a distinguished artist by invite for U.S. government's agencies in California, and was Composer-in-residence for Journey Community Church from 2012 to 2015 and Music Director for Meridian Baptist Church from 2013 to 2015, as well as at Rubios Dance Studio from 2004 to 2007. His music has been performed in the United States, Europe and Africa, and includes works for solo instruments, chamber ensembles, orchestra and choir.

Cover photos by Jonathan Blair.

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The little girl, barely old enough to walk, meanders down the discreetly winding paths of luscious, cultivated vegetation that is steeped in history (they were once farmed by the Dutch East India Company) while anchored in the present (a notable jazz club now occupies the former Anglican crypt). Enveloped in calm joy, she wanders into the serene, sacred grove that foreshadows the entrance to the Synagogue.

Upon crossing through the enormous double doors, she is humbled by the grand vaulted ceilings, hanging lamps, and ritual fragrance. The 19th-century interior transforms into a modern nautilus staircase, beckoning her into the inner recesses of museum and with it, the awe-inspiring history of the Jewish people. As she descends deeper underground, the walls gently whisper “Shalom Alechem” and other traditional sacred themes. Although she is too young to know it yet, the Garden Synagogue is speaking to her—calling upon her to realize the fullest potential of herself and her people.

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Dedicated to the Jewish Museum of South Africa

The Garden Synagogue

A Prelude for Orchestra and Choir

Jonathan M. Blair

Adagietto tranquillo (♩ = 75)

The score is divided into two systems. The first system includes:

- Piccolo
- 2 Flutes
- Oboe
- English Horn in F
- 2 Clarinets in B \flat (& Bass Clar. in B \flat)
- 2 Bassoons (& Contrabassoon)
- 4 Horns in F (I, II, III, IV)
- 2 Trumpets in C
- 3 Trombones
- Tuba
- 2 Roto-Toms, Bass Drum, Crash Cymbals, Gong
- Celesta
- Harp (with chord sequence: B \flat C D E \flat F G A \flat)
- Choir (Sopranos, Altos, Tenors, Basses)

The second system includes:

- 1st Violins
- 2nd Violins
- Violas
- Violoncellos
- Contrabasses

Tempo: Adagietto tranquillo (♩ = 75). Dynamics include *p* and *mf* *espress.* A large 'SAMPLE COPY' watermark is overlaid on the score.

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Pic. Fls. Ob. E.H. Cls. Bns.

Musical score for woodwinds. The Flute part has a dynamic marking of *mf* and a second ending marked *a 2*. The Oboe part has a dynamic marking of *mp*. The other instruments (Piccolo, English Horn, Clarinet, Bassoon) are shown with rests.

I II Hns. III IV Trps. Trbs. Tub.

Musical score for brass and strings. The Horns (I-IV), Trumpets, Trombones, and Tubas are shown with rests.

Hp.

Musical score for Piano (Hp.).

S. A. T. B.

Musical score for vocalists (Soprano, Alto, Tenor, Bass) showing rests.

1Vns. 2Vns. Vas. Vcs. Cbs.

Musical score for strings. The Violins (1st and 2nd) and Violas parts feature triplets. The Viola part has a dynamic marking of *p* and a *div.* marking. The Cello and Double Bass parts are shown with rests.

14

Pic.

Fls.

Ob.

E.H.

Cls. *a 2*
mf

Bns.

mp

14

I
II
Hns.
III
IV

Trps.

Trbs.

Tub.

14

Hp.

B: C: D: E F# G# A:

14

S.
A.

T.
B.

p

ooh _____ (etc.)

p

ooh _____ (etc.)

14

IVns.

2Vns.

Vas.

Vcs.

Cbs.

19

Pic.

Fls.

Ob.

E.H.

Cls.

Bns.

19

I

II

Hns.

III

IV

Trps.

Trbs.

Tub.

19

S.

A.

T.

B.

19

1Vns.

2Vns.

Vas.

Vcs.

Cbs.

mp

accel.

24

Pic.

Fls. I. only

Ob.

E.H.

Cls.

Bns.

24

I
II
Hns.
III
IV

Trps.

Trbs.

Tub.

24

S.
A.

T.
B.

accel.

24

1Vns.

2Vns.

Vas.

Vcs.

Cbs.

mp

mp

div.

mp

29

Pic. *f*

Fls. *f*

Ob.

E.H.

Cls.

Bns.

29

I Hns. *mf*

II

III Hns. *mf*

IV

Trps. *f* *mf*

I Trbs. *mf*

II

III Tub.

29

Cel.

29

1Vns. *f*

2Vns. *f*

Vas. *f*

Vcs.

Cbs. *f*

Largo

35 Adagietto

Pic. 34

Fls.

Ob. *mf*

E.H. *mf*

Cls. *mf*

Bns.

I II Hns. *ff* *n*

III IV *ff* *n*

Trps.

I II Trbns. *ff* *n*

III Tub.

34 (Hp. cues) *mf*

Cel.

Largo

35 Adagietto

IVns. *p*

2Vns. *p*

Vas. *p* *div. 3*

Cs. *mp*

Cbs. *p*

rit.

39

Pic.

Fls.

Ob.

E.H.

Cls.

Bns.

39

I
II
Hns.

III
IV

Trps.

Trbs.

Tub.

39

B.D.

Gong

39

Cel.
& Hp.

39

S.
A.

T.
B.

rit.

39

1Vns.

2Vns.

Vas.

Vcs.

Cbs.

46 **Larghetto** *rit.* *a tempo*

Pic. Fls. Ob. E.H. Cls. Bns.

I. only *mp* *a 2 mp*

46 *mp* *mp* *mp*

Hns. I II III IV Trps. Trbs. Tub.

I. only *mp*

46

B.D. Gong

p

46 *a 2* *pp* *ppp* *(Hp. only)*

Cel. & Hp.

B♭ C D♭ E♭ F♯ G A♭

46 *mp* *mp*

S. A. T. B.

Larghetto *rit.* *a tempo*

1Vns. 2Vns. Vas. Vcs. Cbs.

f *pizz.* *p* *pizz.*

56

Pic. *mp*

Fis. *mf* *a 2* *mf*

Ob. *mf*

E.H.

Cls. *mf* *a 2*

Bns. *f* *a 2*

II. take Bass Clarinet

56

I Hns. *mf*

II Hns. *mf*

III Hns.

IV Hns.

Trps. *mp*

Trbs.

Tub.

56

Hp.

56

1Vns.

2Vns.

Vas.

Vcs. *div.* *pizz.* *p*

Cbs.

62

Pic. *mf*

Fls. *f*

Ob. *mf* *f*

E.H.

I *f*

Cls. *mf*

II (Bs.) *mf*

Bns. *mf*

II. take Contrabassoon

62

I

Hns. II *mf*

III

IV

Trps. *mf* *a 2*

Trbs.

Tub.

62

Hp.

62

1 Vns. *mf* *div. a 4*

2 Vns.

Vas.

Vcl. *mf*

Cbs.

67 *rit.*

Pic. Fls. Ob. E.H. I Cln. II (Bs.) Bn. & Cbn.

f *f* *solo* *mf* *solo* *f*

67 I II Hns. III IV Trps. Trbs. Tub.

67 Hp.

rit. 68 Largo

67 1Vns. 2Vns. Vas. Vcs. Cbs.

74

Pic.

Fls.

Ob.

E.H.

I
Cls.

II (Bs.)

Bn. &
Cbn.

I. solo

mf

Bn. solo

mf

f

74

I
Hns.

II

III

IV

Trps.

Trbs.

Tub.

74

Hp.

74

I Vns.

2 Vns.

Vas.

Vcs.

Cbs.

p

p

unis.

p

unis.

p

unis. arco

p

arco

p

82

Pic.

Fls.

Ob.

E.H.

I
Cls.

II (Bs.)

Bn. & Cbn.

82

I
Hns.

III
IV

Trps.

Trbs.

Tub.

82

Hp.

82

1Vns.

2Vns.

Vas.

Vcs.

Cbs.

p

p

mf

f

mf

p

mf

mf

p

pizz.

pizz.

89

Pic.

Fls.

Ob.

E.H.

I

Cl.

II (Bs.)

Bn. & Cbn.

89

I

II

Hns.

III

IV

Trps.

Trbs.

Tub.

89

Hp.

89

1 Vns.

2 Vns.

Vas.

Vcs.

Cbs.

94

Pic. _____

Fls. _____

Ob. _____

E.H. *f*

I. _____

Cls. _____

II (Bs.) _____

Bn. & Cbn. _____

I. only *f*

94

I. only *mf*

Hns. _____

III _____

IV _____

Trps. _____

I _____

II _____

Trbs. _____

III *Tub. only*

Tub. _____

a 2 *mf*

94

Hp. _____

94

1Vns. _____

2Vns. _____

Vas. _____

Vcs. _____

Cbs. _____

div.

98

Pic. *f* *ff*

Fls.

Ob. *f* *ff*

E.H. *ff*

I

Cl. s.

II (Bs.) *ff*

Bn. & Cbn.

98

I only

I *mf* *ff*

II

Hns.

III

IV

Trps.

I

II

Trbs.

III

Tub. *ff*

98

Hp.

98

I Vns. *ff*

II Vns. *ff* *pizz.* *mp*

III Vns. *ff* *pizz.* *mp*

Vas.

Vcs. *f* *ff*

Cbs. *f* *ff*

div. arco

102

Pic. I. only

Fls. *f* *mf* *p* *n*

Ob. *f* *p* *n*

E.H. *f*

I. Cls. *f* *p* *n* *f*

II (Bs.)

Bn. & Cbn.

102

I Hns.

II

III

IV

Trps.

Trbs.

Tub.

102

Hp.

102

1Vns.

2Vns.

Vas.

Vcs.

Cbs.

105

Pic.

Fls.

Ob.

E.H.

I

Cl. *p* *n*

II (Bs.) *f* *p* *n* II. take Clarinet

Bn. & Cbn.

105

I

II

Hns.

III

IV

Trps.

Trbs.

Tub.

105

Hp.

105

1Vns. *solo* *f cantabile* 3

2Vns.

Vas.

Vcs. *solo* *gli altri pizz.* *mp* *solo arco* *f cantabile* 3

Cbs.

109

Pic.

Fls.

Ob.

E.H.

Cls.

Bn. & Cbn.

109

I

II

Hns.

III

IV

Trps.

Trbs.

Tub.

109

Toms

B.D.

109

1Vns.

2Vns.

Vas.

Ycs.

Cbs.

113

Pic. *f*

Fls. *f*

Ob. *ff*

E.H. *ff*

Cls. *ff*

Bn. & Cbn. *f* *ff*

117

f I. only

Bn. & Cbn. *f* *ff*

113

I *f*

II *ff*

III *f*

IV *ff*

Trps. *f* *ff*

Trbs. *f* *ff*

Tub. *f* *ff*

117

f *ff*

113

Toms

B.D. *mf* *f*

113

1Vns. *f* *tutti div.*

2Vns. *f* *arco*

Vas. *f* *div.*

Vcs. *f* *div. arco*

Cbs. *f* *div.*

117

119 Pic. *ff* *fff* G.P.

119 Fls. *ff* *fff* G.P. *f* *a 2*

119 Ob. *fff* G.P.

119 E.H. *fff* G.P.

119 Cls. *fff* G.P.

119 Bn. & Cbn. *fff* *ff* G.P.

119 I Hns. G.P.

119 II Hns. G.P.

119 III Hns. G.P.

119 IV Hns. G.P.

119 Trps. *fff* G.P.

119 Trbs. G.P.

119 Tub. *fff* *ff* G.P.

119 Toms G.P.

119 B.D. *ff* *a 2* G.P.

119 Cr.Cyms. & Gong *ff* *a 2* G.P.

119 Cel. & Hp. *a 2* Cel. *p* Hp. *mp* G.P.

119 S. A. *mp* G.P.

119 T. B. *mp* G.P.

119 1Vns. *fff* *fff* G.P.

119 2Vns. *fff* *mp* G.P. *unis.*

119 Vas. *fff* *mf* G.P.

119 Vcs. *fff* *p* G.P.

119 Cbs. *fff* *mf* G.P.

COPY

INSPECTION

rit.

a tempo

125

Pic.
Fls.
Ob.
E.H.
Cls.
Bn. & Cbn.

f
f
f
f
f
f

G.P.
G.P.
G.P.
G.P.
G.P.
G.P.

p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*

Bn. & Cbn.

125

Hns. I II
III IV
Trps.
Trbs. I II
III Tub.

mp
mp
mp
mp

G.P.
G.P.
G.P.
G.P.
G.P.
G.P.

p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*

125

B.D.

G.P.

p ————— *ff*

125

Cel. & Hp.

Cel. *p*
Hp. *mp*

G.P.
G.P.

(Hp. only)

125

S. A.
T. B.

G.P.
G.P.

ff
ff

rit.

a tempo

125

1 Vns.
2 Vns.
Vas.
Cbs.

G.P.
G.P.
G.P.
G.P.

p ————— *ff*
p ————— *ff*
p ————— *ff*
p ————— *ff*

unis.
G.P.
p

div.



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