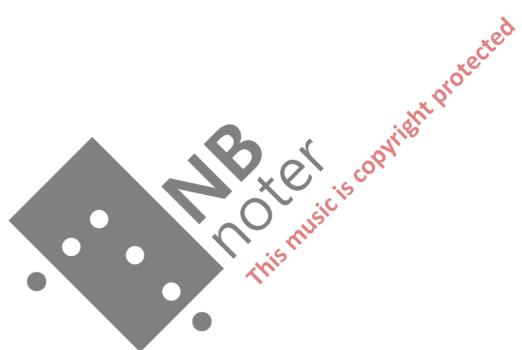


Kjell Habbestad:

String Quartet

Quattro stazioni
op. 21

Dedicated to Yehezkel Braun





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I Impetuoso, 5'30"

II Affettuoso, 5'30"

III Misterioso, 4'30"

IV Giocoso, 4'30"



Committed by Bergen Kammermusikkforening
supported by Norwegian Cultural Council

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STRING QUARTET op 21

Quattro stazioni

This journey in time and space finds its departure station in the Middle East, and ends up in the Far North, following the route of a 2000 year-old cultural tradition.

1st movement. Impetuoso.

The first "stazione" collects its musical material from a small group of people living in two separate communities, Nablus and Holon in Israel - the Samaritans.

The Samaritans has preserved itself and its distinctive tradition for over 2000 years. They are essentially a fundamentalistic sect living according to the laws of the Pentateuch but not according to the later prophetic and rabbinic writings which have shaped normative Judaism. Now numbering only about 400 people, they are divided almost equally between the biblical city of Sichem, now called Nablus, their religious and political capital, and a neighbourhood in the Israeli city of Holon on the outskirts of Tel Aviv. The group in Nablus claims continuous residence since the time of Solomon until today, where the city was taken by Israel during the Six-Day War. The holy place of the Samaritans is the biblical Mount Gerizim, just outside Nablus, where the annual Passover animal sacrifices continue to be carried out.

The song "*Kal tab*" was originally sung on the third Sabbath of each month, after the reading of the portion from the Pentateuch. It is nowadays sung when there is a celebration such as a marriage or a circumcision, or on other happy occasions. The Samaritans themselves classify the song as heavy, and remark on the extensive *qifufim*, or "bendings" which it contains. The musical material is limited, essentially to three notes, the central one of which is heavily vibrated. Unlike the case of "Western" chant where some of the more melismatic forms developed later, the complex *kaved* of Samaritan music probably developed earlier as a progressive series of ornamentations in the simple one-note structure. Thus, in searching in Samaritan music for links to the ancient past, it is likely that the key is to be found in the *kaved* style rather than elsewhere.

The material itself is so ornamented and possesses such a special character that I wanted it to live its own life, without too much artificing involvement. I also have tried to stress the fact that the music has its basis in one single note; therefore the movement introduces no modulations or foreign tonalities.

2nd movement. Affettuoso.

The starting point for this movement is the Gregorian Chant "*In exitu Israel de Aegypto*".

The view which considers ancient Jewish music to be one of the sources of Plainsong is not new. The historical basis of this belief is quite probable: Christianity was born amidst Palestinian Jewry around the time of the destruction of the second temple. The first Christians were mainly simple folk and their liturgy originated in the Synagogue. But as time passed by, certain processes operated towards a progressive blurring of the traces of common origin. It might though be possible to find in Gregorian Chant traces of secondary Jewish influence, from a relatively late date.

The first attempt to attribute a Jewish origin to a Gregorian melody was made by Martin Gerbert in his book "De Cantu et Musica Sacra" (1774). In the first chapter he writes: "*Est vero singularis melodia psalmi CXIII, In exitu Israel de Aegypto, forte e synagoga repetenda.*" He refers to the psalmodic tone used, a rather unique one named "*Tonus Peregrinus*", that is the *foreign* or *alien* tone. This particular tone is quite rare and its use is limited mainly to rendering of Psalm CXIII. This is the only one among the Gregorian psalm-tones which has a "wandering tenor": at the first half of the verse the reciting tone is A and at the second half G. The "*Tonus Peregrinus*" is especially important because similar structures are quite common in the traditions of various Jewish communities. The Hebrew version of the same psalm according to the tradition of the Lithuanian Jews corresponds almost note for note with the Gregorian version. It is quite probable that the "*Tonus Peregrinus*" is of Jewish origin.

After introducing the original material, assigned for 4 instruments, I have gathered the tiny motives (2 or 3 notes each) treated them one by one composed into a musical unity. Unlike the first movement I have continuously changed the tonality trying to give the musical progress a suggestion of being in constant motion or wandering (*in exitu*).

3rd movement. Misterioso

The basis for this movement is another rarity, a two-part hymn from the Orkneys, the St. Magnus Hymn: "*Nobilis, humilis, Magne martyr stabilis.*"

This hymn, consisting of 7 stanzas, is the oldest known polyphonic setting in the Nordic countries, dated to 1280. The two parts move in parallel thirds, thus constituting a more natural and sonorous harmony than the more "theoretic" polyphony at the actual period. The third as an interval was moreover not tolerated as a consonant by the theorists, not to speak of the succession by two major thirds! It is therefore presumed that the harmonizing of the St. Magnus Hymn is a result of folk tradition more than a developing by cloister brothers. The melody has though been used, if not in an official liturgical context, at least in a church connection.

The melody which has a lyrical character is supposed to be of a Norwegian origin. The Orkneys belonged to Norway at the time, and it is likely to believe that the Norwegians brought the two-part song from their home country. We may here have to deal with one example of the polyphonic singing style that the Englishman in the 12-1300 adopted from the Dane and Norse; now classified as the *gymel*, (gemellus = twin, which refers to the parallel voice). The lower part is considered as the "first part", *vox principalis*, the upper voice as *vox organalis*. The mode is hypolydian.

This movement throughout represents the original material (slightly changed) in the two middle voices (viola and 2.-violin) as whistling flageolets with no vibrato, while the two other voices (cello and 1.-violin) constitutes a warm counterpoint (muted and espressivo in both parts), making a contemporary comment upon the original hymn.

4. movement. Giocoso.

The approach to the final movement is "*Vassenda-slåtten*" later named "*Rotnheims-Knut*". Erik Medås (b. 1769) living at Vassenden in Granvin, Hardanger played this *halling*, which was named after him. (The latter naming stems from the folk dancer Knut Rotnheim, Gol in Hallingdal. This was his *slått* when he "*dansa laus*" ≈ danced "wildly".) The first appearance of this *slått* is nevertheless Christmas Eve 1695; then introduced in a more simple and primitive form, named "*Under ground music*".

As a form regarded the *slått* is in 1600 already so distinguished that it probably belongs to a very old tradition, which, before it came to the harding fiddle, must have been performed on several primitive instruments. In this *slått* we also find traces from even older ones ("*Fornes-brunen*" dated to 1350, the time of the Black Death, "*Fanitullen*" from Hallingdal and more.)

The fiddle had to be tuned in *trollstilling* (a-e-a-ciss); the oldest known tuning for the harding fiddle (this also explains the A major notation). The harding fiddle music already at this time formed a special kind of rich ornamented polyphony both consonant and dissonant. The construction of "*Vassenda-slåtten*" is a complex two-portion form, each of the portions consisting of smaller ones. The tonality is the *lydian* mode, frequently introducing the *lydian* fourth (tritonus) which later has become a distinctive feature of the Norwegian Folk Music. The harmony formed by the peasant players was moreover so radical that the contemporary composers hesitated for more than 100 years to make use of it. The *slått* also has a rich counterpoint; from time to time even a double counterpoint.

In this movement like in the first one I have kept very close to the original material, in a setting like a canon on the under-fourth. What is originally played by one harding fiddle is divided on 1. and 2. violin, imitated by viola and cello. Since the *slått* contains a great deal of fifths, and also the tritone fourth, these features are frequently quoted. In the repetitive part somewhat before the recapitulation, the Samaritan "Kal tab" is reintroduced to complete the circle.

Kjell Habbestad

Sources:

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2. "A paper read at the 17. annual conference for Jewish sacred music in Jerusalem, December 1975", Yehezkel Braun.
3. "Hymnus in honorem Sancti Magni comitis Orchadiæ". Codex Upsalensis C 233, Nils L. Wallin.
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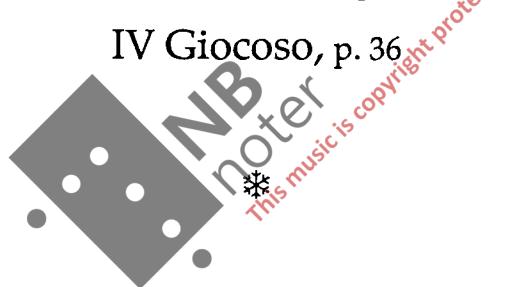
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I

Impetuoso

J = 96
excessively hard bowing

Violin I

Violin II

Viola

Cello

ff *f*

5

ff *f*

ff *f*

9

13

17

20

20

pizz
3
mf
arco
f
ff
f

23

23

pizz
ff (gliss)
mf
ff
3
pizz
mf

26

26

pizz
arco
ff
pizz
mf
ff
arco
pizz
arco
ff
mf
arco
ff
mf
ff

30

ff

pizz arco 3

f pizz

f mf

33

pizz mf

f

ff

arco pizz

36

mp

arco

pizz arco 3

mf f

arco pizz

f mf

39

42

47

51

arco
ff
f
mf
pizz
mf
ff
mf
f
mf
pizz
ff
mf
f
mf

56

ff
~
~
> ~
>
arco
ff
f
arco
ff
f
pizz
mf
p

59

ff
~
~
3
3
~
f
pizz
mf
arco
f
ff
ff
arco
f
ff

62

*NB
noter
This music is copyright protected*

65

*NB
noter
This music is copyright protected*

68

*NB
noter
This music is copyright protected*

71

pizz

74 arco

pizz

arco

mp

mf

3

ff arco

f

3

77

pizz arco

mf

ff mp

f mp

pizz arco

ff mf f

pizz arco

ff mf f

mf

81 *f*

arco 3 pizz arco 3 > mf

mf > *f* *f*

84

arco ~ ff ~ ~ ~

ff f ff

ff

88 ~

pizz arco ~ ~

ff

92

95

98

101

104

107

poco a poco trem sul pont

A musical score page featuring three staves of music for strings. The top staff uses a treble clef and has a key signature of one sharp. It consists of six measures. The first five measures feature sixteenth-note patterns with dynamic markings of *pp*, *ff*, and *mp*. The sixth measure begins with a half note followed by a fermata. The middle staff uses a treble clef and has a key signature of one sharp. It contains six measures, starting with eighth-note patterns and transitioning to sixteenth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains four measures, starting with eighth-note patterns and transitioning to sixteenth-note patterns. Various dynamics like *ff*, *f*, *mp*, and *pp* are indicated throughout the piece.

A musical score page featuring three staves of string music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of six measures. Measure 1 starts with a dynamic ff, followed by a measure with a sustained note and a dynamic mf. Measure 3 begins with ff. Measure 4 starts with ff, followed by a measure with a dynamic f. Measure 5 starts with ff. Measure 6 starts with ff. Various performance instructions like pizzicato (pizz.) and grace notes are included. A large red watermark reading "This music is copyright protected" is overlaid diagonally across the page.

120

ff

f

poco a poco trem sul pont

122

mp

pizz

f

arco

ff

125

arco

ff

pizz

ff

pizz

ff

pizz

II

Affettuoso

J = 84

Violin I

Violin III

Viola

Cello

poco a poco trem sul pont

sfp *f*

p *sfp* *p* *mf* *mf*

fpp *fpp* *mp* *mf* *p*

mp *sfp*

8

poco a poco trem sul pont

13

18

22

sfz

mp

f

col legno

arco

mf

ff

3

26

mp

mf

sfz

f

3

3

3

mf

3

29

f

5

f

5

sfz

sfz

sfz

f

3

sfz

sfz

31 *sfz* *sfz*

5 5 *f*

f 3 3 3

f

f

f *mf*

mp 3 3 3 *mp* 3 3 3

f *mf* *mf* *ff*

36

p *pizz* *mf* *mp* *mp* *mf*

mf *col legno* *mp* *arco* *ff* *f*

40

Musical score for page 24, measures 40-42. The score consists of four staves: Treble, Bass, Alto, and Bass. Measure 40 starts with a rest followed by eighth-note pairs. Measure 41 begins with eighth-note pairs in the Bass staff, marked *fp*. Measure 42 continues with eighth-note pairs, with dynamics *mf* in the Alto and Bass staves.

43ff

Musical score for page 24, measures 43-45. The score consists of four staves: Treble, Bass, Alto, and Bass. Measure 43 starts with eighth-note pairs in the Treble staff, followed by sixteenth-note pairs in the Bass staff, marked *f*. Measure 44 continues with eighth-note pairs, with dynamics *mp* and *pp*. Measure 45 concludes with eighth-note pairs, with dynamics *pizz* and *mp*.

48

Musical score for page 24, measures 48-50. The score consists of four staves: Treble, Bass, Alto, and Bass. Measure 48 starts with eighth-note pairs in the Treble staff, marked *mp*. Measure 49 continues with eighth-note pairs, marked *p* and *pp*. Measure 50 concludes with eighth-note pairs, marked *arco*, *fp*, and *mf*.

53

57

61

poco a poco sul pont.....

64

pizz
mp
pp
rit...
a tempo
pp
rit...
a tempo
fp > fp
a tempo
fp

69

poco a poco trem sul pont

p
f
sfz
f
p
sfz
sfz
p
fp
fp
fp
mp
fp
fp
fp
mp

73

f
mf
p
mf
p
mf
sfz
fp
f
mf
p
mf
sfz
fp
mf
p
sfz
fp

77

pp

f

mf

mp

f

mf

f

ff

col legno

81

mp

mp

f

mp

mp

sul pont

f

mp

mp

mp

arco

84

mf

mp

mp

sul pont

ff

mf

f

ff

87

pizz

col legno arco

ff *f*

91

fp

mf

mf

mf

94

ff

f

mp

mp

f

97

ff >

mp

tr

tr

mf

101 >

ff mf f mf

fp pizz > > f mp

mf tr > pp mf

ff f pp f

105 >

mp p ppp arco ppp

pizz

col legno

arco

ppp

III

Misterioso

J = 60

1

con sord, espressivo

p *mp* *sim.* 3

non vibrato

Violin I

Violin III

Viola

Cello

5

mp *p*

p *p.a.p sul pont*

p.a.p sul pont

pizz

fp *p*

pp

p

9

mp

mf

f

arco

13

p

mp

mf

mf

17

mf

f

mf

f

20

f

mf 3

mp 3

pp

p 3

mp 3

mf

sffz

pp

p 3

mp 3

mf

25

mf

3

3

sim

f

p

sim

p

pizz

3

sffz

3

< i>sffz

3

3

29 *f*

poco a poco trem sul pont

arco

mf

pp

3

Musical score for orchestra, page 33, measures 1-3. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measure 1: Treble and Alto staves are silent. Bass staff has a single eighth note. Cello/Bassoon staff has a sixteenth-note pattern. Measure 2: Treble and Alto staves are silent. Bass staff has a sixteenth-note pattern. Cello/Bassoon staff has a sixteenth-note pattern. Measure 3: Treble and Alto staves are silent. Bass staff has a sixteenth-note pattern. Cello/Bassoon staff has a sixteenth-note pattern. Measure 4: Treble and Alto staves are silent. Bass staff has a sixteenth-note pattern. Cello/Bassoon staff has a sixteenth-note pattern.

37

3

3

sim

sim

mf

f

Musical score page 41. The score consists of three staves:

- The top staff uses a treble clef and has a fermata over the first note.
- The middle staff uses a treble clef and includes the instruction "p.a.p. sul pont" above the first two notes, which are circled.
- The bottom staff uses a bass clef and includes the instruction "p.a.p. sul pont" above the first two notes, which are circled.

Performance dynamics are indicated below the staff:

- Staff 1: *p*
- Staff 2: *mp*
- Staff 3: *mf*
- Staff 3: *mp*
- Staff 3: *fp*
- Staff 3: *pp*

Musical score for piano, page 10, measures 47-50. The score consists of four staves. The top staff (treble clef) has a dynamic of *pp*, a tempo of $\frac{3}{8}$, and a key signature of one sharp. It features eighth-note patterns with grace notes. The second staff (treble clef) is mostly blank. The third staff (bass clef) has a dynamic of *pp* and includes bass notes and rests. The bottom staff (treble clef) has a dynamic of *p*, a tempo of $\frac{2}{4}$, and a key signature of one sharp. It features eighth-note patterns with grace notes.

51

pp 3 sim.

p

pp 3 sim.

mf 3

Musical score for orchestra, page 15, measures 55-56. The score consists of four staves. The top staff (treble clef) has sixteenth-note patterns with dynamics *pp* and a three-note grouping. The second staff (alto clef) shows sustained notes with a dynamic *p*. The third staff (bass clef) shows sustained notes with a dynamic *p*. The bottom staff (bass clef) shows sustained notes with a dynamic *f*.

59

mp

pp

mp

sim.

mp

sim.

mp

3

3

63

3

3

3

3

3

3

pp

67

pp

p.a.p. sul pont

p.a.p. sul pont

ppp

I V

Giocoso

1 $J = 84$ *fp*

Violin I

Violin II

Viola

Cello

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8 *mp*

Violin I

Violin II

Viola

Cello

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19

A musical score page featuring four staves of music for two pianos. The top two staves are for the treble clef piano, and the bottom two staves are for the bass clef piano. The key signature is A major (three sharps). Measure 23 begins with a dynamic of ff . The first piano has a sixteenth-note pattern starting on the second staff. The second piano has a eighth-note pattern. Measures 24-25 show a continuation of these patterns with dynamics f , tr , and f . Measure 26 starts with a dynamic ff and ends with a dynamic f .

26

(infinite) poco a poco sul pont, dim a niente

f

(infinite) poco a poco sul pont, dim a niente

(infinite) poco a poco sul pont, dim a niente

(infinite) poco a poco sul pont, dim a niente

28

mp *f* *mp* *p*

mp *f* *mp* *tr* *tr*

mp *f* *mp* *mp*

mp *f* *mp*

33

mf

tr *tr*

pizz

arco

mp

pizz

p *tr*

pizz

arco

mp

37

pizz
arco
arco
arco
pizz
mf
arco
pizz
f
f 6

42

pizz
arco
arco
arco
pizz
mf
arco
pizz
f 6
mf
arco
pizz
f 6
mf
arco
pizz
f 6
mf
6
mp
6
mp
6
p
6
mf
mp
p

45

arco 6
mp
6
pp
6
mp
6
pp
6
mf
6
mp
6
pp
6
mf
6
mp
6
pp
6
mf
6
mf
6
mp
6
pp
6
mf
6
mf

48

p

f

mp

51

ff

mf

f

mf

f

mf

54

mp

f

mp

p

f

pizz

mp

pizz

mp

tr

mp

tr

mf

57

pizz
mf
arco
f
pizz
mf

mf 6
ff 6
ff 6

60

>
ff
>
ff
>
ff
ff
6
ff
6
ff
6

64

p
mp

p
mp

p pizz arco mp pizz arco

68

Musical score for page 42, measures 68-72. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 68 starts with eighth-note patterns in common time. Measure 69 begins with sixteenth-note patterns. Measure 70 continues with sixteenth-note patterns. Measure 71 starts with eighth-note patterns. Measure 72 concludes with eighth-note patterns. Dynamics include *mp*, *mf*, and *tr*.

73

Musical score for page 42, measures 73-77. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 73 features eighth-note patterns. Measure 74 begins with sixteenth-note patterns. Measure 75 starts with eighth-note patterns. Measure 76 continues with eighth-note patterns. Measure 77 concludes with eighth-note patterns. Dynamics include *mp*, *mf*, *p*, and *tr*. A red watermark "This music is copyright protected" is overlaid across the middle of the page.

78

Musical score for page 42, measures 78-82. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 78 starts with eighth-note patterns. Measure 79 begins with sixteenth-note patterns. Measure 80 starts with eighth-note patterns. Measure 81 continues with eighth-note patterns. Measure 82 concludes with eighth-note patterns. Dynamics include *pp* and *p*.

82

pizz

pizz

f

mf

mp

p

87

pizz

arco

pizz

arco

p

f

mf

arco

pizz

arco

mf

mf

mp

pizz

arco

mf

93

3

pizz

arco

f

mf

f

pizz

arco

mf

mf

f

mf

f

mf

f

mf

f

f

97

mf

f

mf

f

mf

f

mf

ff

(‘samaritan’)

102

f

3

f

3

(‘samaritan’)

ff

ff

f

107

ff

mf

ff

3

(‘samaritan’)

112

3

118

3

ff

f

123

3

mf

mf

mf

127

2/4 time signature throughout.

Measure 127:

- Top staff: Dynamics *f*, eighth-note patterns.
- Middle staff: Dynamics *ff*, eighth-note patterns.
- Bass staff: Dynamics *ff*, eighth-note patterns.
- Bassoon staff: Dynamics *ff*, eighth-note patterns.

Measure 130:

- Top staff: Dynamics *mf*, *mp*.
- Middle staff: Dynamics *mp*, *mf*.
- Bass staff: Dynamics *f*, *mf*, *mp*.
- Bassoon staff: Dynamics *mf*, *mp*.

130

2/4 time signature throughout.

Measure 130 (continued):

- Top staff: Dynamics *mf*, *mp*.
- Middle staff: Dynamics *mf*.
- Bass staff: Dynamics *f*, *mf*, *mp*.
- Bassoon staff: Dynamics *mf*, *mp*.

Measure 135:

- Top staff: Dynamics *mf*, *spicc*, *f*.
- Middle staff: Dynamics *mf*, *spicc*.
- Bass staff: Dynamics *mf*, *spicc*.
- Bassoon staff: Dynamics *mf*, *spicc*, *f*.

135

2/4 time signature throughout.

Measure 135 (continued):

- Top staff: Dynamics *mf*, *spicc*, *f*.
- Middle staff: Dynamics *mf*, *spicc*.
- Bass staff: Dynamics *mf*, *spicc*.
- Bassoon staff: Dynamics *mf*, *spicc*, *f*.

Measure 138:

- Top staff: Dynamics *mf*, *spicc*, *f*.
- Middle staff: Dynamics *mf*, *spicc*.
- Bass staff: Dynamics *mf*, *spicc*.
- Bassoon staff: Dynamics *mf*, *spicc*, *f*.

140

ff ff f

145

mf ff mf f ff f

150

f ff ff f

155

161

166

