SETTINGS OF THE SABBATH

A THESIS IN
Music Composition

Presented to the Faculty of the University of
Missouri-Kansas City in partial fulfillment
of the requirements for the degree

MASTER OF MUSIC

by Katie Fellman

B.M. University of Southern California, 2010
Kansas City, Missouri 2016
SETTINGS OF THE SABBATH

Katie Fellman, Candidate for the Master of Music Degree
University of Missouri-Kansas City, 2016

ABSTRACT

Settings of the Sabbath is a piece written for large ensemble and SATB choir. The Sabbath is a sacred time for Jews that starts sundown Friday night and ends at sundown Saturday night. It is a time for reflection, prayer, and rest. Per Hebraic tradition, the prayers are usually sung monophonically which provides a unity among the congregation. These prayers are often unveiled in strophic form providing an easy method to remember the melodies and lyrics to the prayer. For more complicated prayers with multilayered meaning, however, the same melody cannot convey all of the different meanings. SATB choir and sinfonietta instrumentation add depth to the timbral and textural space available.

The piece is in two movements. The first movement is based on the prayer "Lecha Dodi," which ushers in the Sabbath. It refers to “meeting the bride,” which in this case is Shabbat. The prayer is in many verses. I have chosen those that are most significant personally and that form the structure of the movement.

The second movement is an interpretation of the "Sh’mah." A prayer that says “Hear o Israel the Lord is our God the Lord is one.” The word Sh’mah means “hear.” This is an important word of the prayer. I conceptualized the word to unveil over 5 minutes. The instruments represent the sound of "sh" with air like noises on the trings and blowing through the instruments. The choir reveals the "mm" and then the "ah" part of the Sh’mah phonetically. The piece becomes more rhythmic and more chaotic harmonically and rhythmically. It culminates in a cacophony commanding the listener to “hear” this prayer.
The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a thesis titled "Settings of the Sabbath," presented by Katie Fellman, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

**Supervisory Committee**

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Conservatory of Music and Dance

James Mobberley, DMA  
Conservatory of Music and Dance

Mara Gibson, Ph.D.  
Conservatory of Music and Dance
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>iii</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>vi</td>
</tr>
<tr>
<td>PERFORMANCE NOTES</td>
<td>vi</td>
</tr>
<tr>
<td>TEXT NOTES</td>
<td>vii</td>
</tr>
<tr>
<td>SETTINGS OF THE SABBATH: LECHA DODI</td>
<td>1</td>
</tr>
<tr>
<td>SETTINGS OF THE SABBATH: SH’MA</td>
<td>31</td>
</tr>
<tr>
<td>BIOGRAPHICAL VITA</td>
<td>53</td>
</tr>
</tbody>
</table>
INSTRUMENTATION
Large Ensemble

flute
oboé
clarinet in Bb
bassoon

horn in F
trumpet in C
trombone

piano

soprano voice
alto voice
tenor voice
bass voice

violin
viola
cello
double bass

PERFORMANCE NOTES

Settings of the Sabbath: Lecha Dodi
The first movement usher in the Sabbath and should bring the listener through a
tourney of emotions from happiness, to despair, back through joy and jubilation.

Settings of the Sabbath: Sh’má
The second movement is a slow unveiling of the word sh’má.

The string noises at the beginning are meant to be soft airy sounds.

The "ffffooooo" sound in the voices starting in measure 11, is meant to continue the
effect of air or wind-like noises before the syllable "sh" is introduced.

Violin and viola mm. 3-18: The desired effect is "air-like" noise, or a brushing sound of
the hair of the bow moving back and forth, vertically from the nut of the violin to the
bridge. Effect desired on strings II and III, however if the player can produce sound
more effectively by using other strings, this is permissible.

Voices mm. 14-18 smooth transition between "ffoo" sound and "sh" sound

Trumpet and trombone mm. 47-53, double tongue for duration of note. Evenness is
not necessary, just fill as many double tongues in the note duration as possible. Measure
54, switch to flutter tongue.
Phonetic Translation of Hebrew

"Lecha Dodi"

Lecha dodi likrat kala,
p’nei Shabbat n’kabelah!
Adonai echad ush’mo echad;
Rav lach shevet b’emek ha’bacha;
Hitna’ari me’afar kumi,
Ki va orech, kumi uri.
Uri, uri, shir dabeiri;
K’vod Adonai alai’yich nigla.
V’nism’cha v’nagila!

"Sh’ma"

Lecha dodi likrat kala,
p’nei Shabbat n’kabelah!
Adonai echad ush’mo echad;
Rav lach shevet b’emek ha’bacha;
Hitna’ari me’afar kumi,
Ki va orech, kumi uri.
Uri, uri, shir dabeiri;
K’vod Adonai alai’yich nigla.
V’nism’cha v’nagila!

English translation

Come, my friend, to meet the bride, and let us welcome the presence of Shabbat!

God is one and God's name is one;

Long enough have you sat in the valley of tears;
Shake yourself free, rise from the dust,
Your light is coming, rise up and shine.

Awaken! Awaken! utter a song;
The glory of the Lord is revealed upon you.
We will rejoice and sing happily!

Hear

Phonetic guide

• All "a" vowels are pronounced like "ah"
• An "i" vowel alone is pronounced like "ee"
• The apostrophe if followed by a consonant is a soft vowel between "eh" and "lh." Think of this like the German "shwa"
• The apostrophe if in the middle of two vowels, acts as a little break in the vowel to re-attack with a glottal stroke.
• The sound "ch" is a sound produced in the back of the throat, like a throat clearing noise. It is a strong "h" sound with more of the throat involved.
• "ai" is pronounced like "eye"
• "e" vowel is pronounced like "chevron" or IPA ɛ
• "o" vowel is pronounced like "oh"
• "u" vowel is pronounced like "oo"
• "ei" vowel is pronounced between "bear" and "bay"
Settings of the Sabbath
Lecha Dodi
for sinfonietta and SATB

Katie Fellman

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Settings of the Sabbath

\( \text{\textcopyright} \) = 132

\textit{Fl.}  
\textit{Ob.}  
\textit{Bb Cl.}  
\textit{Bsn.}  
\textit{Hn.}  
\textit{C Tpt.}  
\textit{Tbn.}  
\textit{Pno.}  
\textit{S}  
\textit{A}  
\textit{T}  
\textit{B}  
\textit{Vln.}  
\textit{Vla.}  
\textit{Vc.}  
\textit{D.B.}  

\textit{Mute}  
\textit{Mute off}  

\textit{mostly dry pedal ad lib}
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath

Fl.

Obs.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S

A

T

B

Vln.

Vla.

Vc.

D.B.

"ri u - ri u - ri u - ri k' vod a-da-nai a-lai'"

"ri u - ri u - ri u - ri k' vod a-da-nai a-lai'"

"shir shir da - bei - ri"
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath
Settings of the Sabbath

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S

A

T

B

Vln.

Vla.

Vc.

D.B.
Settings of the Sabbath

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S

A

T

B

Vln.

Vla.

Vc.

D.B.

li - krat - ka - lah, p' - nei Shab - bat n' - ka - be - lah!

li - krat - ka - lah, p' - nei Shab - bat n' - ka - be - lah!

li - krat - ka - lah, p' - nei Shab - bat n' - ka - be - lah!

li - krat - ka - lah, p' - nei Shab - bat n' - ka - be - lah!
Settings of the Sabbath
Settings of the Sabbath
Sh'ma

Katie Fellman

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<table>
<thead>
<tr>
<th>Instrument</th>
<th>Pitch Class</th>
<th>clef</th>
<th>Autograph Below</th>
<th>( \text{\textcopyright 2016 by Katie Fellman, ASCAP, All rights reserved.} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarinet in B♭</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horn in F</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trumpet in C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trombone</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soprano</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenor</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double Bass</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
shape mouth like saying "foo"; let the air hit your teeth so that you are sounding the "F" but let enough air through so you sound "windy"; stagger breath

Settings of the Sabbath: Sh'ma
shape mouth like saying "foo"; let the air hit your teeth so that you are sounding the "F" but let enough air through so you sound "windy"; stagger breath
Settings of the Sabbath: Sh'ma
Settings of the Sabbath: Sh'ma
Settings of the Sabbath: Sh'ma

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.

S
A
T
B
Vln.
Vla.
Vc.
D.B.

mp

pedal ad lib

42
Settings of the Sabbath: Sh'ma
Settings of the Sabbath: Sh'ma
Stagger breathe
flutter tongue
Settings of the Sabbath: Sh'ma

50
BIOGRAPHICAL VITA

Katie Fellman is composer born in Dallas, TX. After graduating from The Interlochen Arts Academy High School in Michigan, she attended the USC Thornton School of music. In 2010 she graduated cum laude with a BM in composition, and received the Choir Leadership Award under conductor and mentor Lesley Leighton. Katie attended the Scoring for Motion Pictures and Television program at the USC Thornton School of music and received The Alice and Joe Harnell Scholarship for Scoring for Motion Pictures and Television in 2010-2011. In 2016 Katie received an MM in composition from the Conservatory of Music and Dance at the University of Missouri-Kansas City where she was a fellow in the Composers in the Schools program.

Past Instructors:
Dr. Chen Yi, Dr James Mobberley, Dr. Zhou Long, Dr. Mara Gibson, Dr. Erica Muhl, Dr. Frank Ticheli, Brian Head, Dr. Robert Aldridge, Dr. David Dzubay, Joel McNeely, Jack Smalley, Eric Schmidt.