



Aleksandar Simić

Kaddish

for solo viola



Edicija M

Kaddish

Aleksandar Simić

Tragico e espressivo (♩ = 76)

rit.

a tempo

rit.

Musical notation for measures 1-4. Measure 1 starts with a *mf* dynamic. Measure 4 ends with a *f* dynamic. The piece is in 3/4 time.

5

a tempo
(tranquillo e sempre espressivo)

pochiss. piu mosso e patetico (♩ = 80) 3

Musical notation for measures 5-9. Measure 5 starts with a *mf* dynamic. Measure 9 ends with a *mp* dynamic. The piece is in 3/4 time.

10

(marcato e un po' appassionato)

poco stretto

rit.

a tempo

Musical notation for measures 10-13. Measure 10 starts with a *mf* dynamic. Measure 13 ends with a *f* dynamic. The piece is in 3/4 time.

14

meno mosso (♩ = 69)

sul tasto (sonore e calmo)

rit.

Musical notation for measures 14-17. Measure 14 starts with a *mp* dynamic. Measure 17 ends with a *p* dynamic. The piece is in 3/4 time.

18

a tempo (♩ = 76)

poco piu mosso (♩ = 88)

Musical notation for measures 18-20. Measure 18 starts with a *f* dynamic. Measure 20 ends with a *mf* dynamic. The piece is in 3/4 time.

21

Musical notation for measures 21-24. Measure 21 starts with a *f* dynamic. Measure 24 ends with a *f* dynamic. The piece is in 3/4 time.

25

poco a poco acc. (♩ = 96)

piu stretto a ben accentuato

Musical notation for measures 25-27. Measure 25 starts with a *fff* dynamic. Measure 27 ends with a *fff* dynamic. The piece is in 3/4 time.

28

Tenebroso (♩ = 80)

Musical notation for measures 28-31. Measure 28 starts with a *mf* dynamic. Measure 31 ends with a *mf* dynamic. The piece is in 3/4 time.

32

(♩ = 100)

(*precipitando*)

poco allarg.

Musical notation for measures 32-35. Measure 32 starts with a *mp* dynamic. Measure 35 ends with a *mf* dynamic. The piece is in 3/4 time.

36 $(\text{♩} = 84)$ *Spazioso e sul' pont. sul D*
fff *(molto espressivo e brillante)* *sf* *mp*

41 *in modo ord. e poco a poco piu patetico*
(con dolore, ma un poco ad libitum) *mf* *(poco a poco piu vigoroso)*

45 *accel.* *rit.*
f *fff*

48 *a tempo (ma sempre poco sost.)* *pochiss. rit.*

52 *a tempo e marcato* $(\text{♩} = 84)$ *pizz.* *arco*
mf *mp* *mf* *mp(mf)*

56 *Solenne* $(\text{♩} = 80)$
mf *f*

60 *risoluto* *pochiss. rit.*

64 *Sostenuto e poco a poco piu grandioso* *(non sosten.)*
mp *(espressivo e sonore)* *fff*

69 *Doppio movimento* $(\text{♩} = 84)$ *poco rit.* ----- *Maestoso* $(\text{♩} = 84)$
ff

75 *(ben marcato)* *pochiss. allarg.* *Misterioso sul' pont.*
fff *mp* *pp* *ppp*

This Kaddish was initially written as a piece for a cantor and a small accompanying group of male voices.

It was this, vocal version, that I played to the great Maxim Vengerov, who told me that it is "his opinion that the music does not require a hazzan with a beard and a prayer shawl, but rather a one with a bow and a fiddle". Since we met to talk about a possible performance of one of my previous works, I realized it was his way of saying that he would rather play something as a premiere than a composition which other violinists have performed before him, and so I sat down - gladly, and made a version for the solo violin. As agreed, I shipped the score by DHL to an address in France, and never heard back from him again. Not that I called later to see if he got it, or liked it. I thought I did the best job I could, and was sincerely grateful to him for making me do it.

Now, years later, thanks to Jeunesses Musicale Serbia Competition, where I also sat on the board for a long time, and to my dear friend Dejan Mladjenovic, whose idea it was to propose this as a compulsory composition, this piece is before you, in its new, unaccompanied viola rendering, together with my best wishes, and hopes that it will give all of you a genuine pleasure and inspire you to create a powerful personal story and an impressive, persuasive sound of your own.

Yours truly,

A handwritten signature in black ink, appearing to read 'Aleksandar', written in a cursive style.

Aleksandar