

The term 'ghetto' originates from the city of Venice, referring to the section of town where the Jewish inhabitants lived. Its tall buildings and tight canals engulfed the traveler in a network of interlocking paths to which no map could decipher. While exploring, the traveler will note the green colouring painted on the sides of buildings and fountains in order to simulate greenery and plant life, as there was none.

Perso nel Ghetto Originale

Lost in the Original Ghetto

vi.

Meandering ♩. = 52-56

Measures 1-6 of the piece. The music is in 3/8 time. The bass line starts with a half note G#2, followed by eighth notes A#2, B2, C#3, D3, E3, F#3, G#3, A#3, B3, C#4, D4, E4, F#4, G#4, A#4, B4, C#5, D5, E5, F#5, G#5, A#5, B5, C#6, D6, E6, F#6, G#6, A#6, B6, C#7, D7, E7, F#7, G#7, A#7, B7, C#8, D8, E8, F#8, G#8, A#8, B8, C#9, D9, E9, F#9, G#9, A#9, B9, C#10, D10, E10, F#10, G#10, A#10, B10, C#11, D11, E11, F#11, G#11, A#11, B11, C#12, D12, E12, F#12, G#12, A#12, B12, C#13, D13, E13, F#13, G#13, A#13, B13, C#14, D14, E14, F#14, G#14, A#14, B14, C#15, D15, E15, F#15, G#15, A#15, B15, C#16, D16, E16, F#16, G#16, A#16, B16, C#17, D17, E17, F#17, G#17, A#17, B17, C#18, D18, E18, F#18, G#18, A#18, B18, C#19, D19, E19, F#19, G#19, A#19, B19, C#20, D20, E20, F#20, G#20, A#20, B20, C#21, D21, E21, F#21, G#21, A#21, B21, C#22, D22, E22, F#22, G#22, A#22, B22, C#23, D23, E23, F#23, G#23, A#23, B23, C#24, D24, E24, F#24, G#24, A#24, B24, C#25, D25, E25, F#25, G#25, A#25, B25, C#26, D26, E26, F#26, G#26, A#26, B26, C#27, D27, E27, F#27, G#27, A#27, B27, C#28, D28, E28, F#28, G#28, A#28, B28, C#29, D29, E29, F#29, G#29, A#29, B29, C#30, D30, E30, F#30, G#30, A#30, B30, C#31, D31, E31, F#31, G#31, A#31, B31, C#32, D32, E32, F#32, G#32, A#32, B32, C#33, D33, E33, F#33, G#33, A#33, B33, C#34, D34, E34, F#34, G#34, A#34, B34, C#35, D35, E35, F#35, G#35, A#35, B35, C#36, D36, E36, F#36, G#36, A#36, B36, C#37, D37, E37, F#37, G#37, A#37, B37, C#38, D38, E38, F#38, G#38, A#38, B38, C#39, D39, E39, F#39, G#39, A#39, B39, C#40, D40, E40, F#40, G#40, A#40, B40, C#41, D41, E41, F#41, G#41, A#41, B41, C#42, D42, E42, F#42, G#42, A#42, B42, C#43, D43, E43, F#43, G#43, A#43, B43, C#44, D44, E44, F#44, G#44, A#44, B44, C#45, D45, E45, F#45, G#45, A#45, B45, C#46, D46, E46, F#46, G#46, A#46, B46, C#47, D47, E47, F#47, G#47, A#47, B47, C#48, D48, E48, F#48, G#48, A#48, B48, C#49, D49, E49, F#49, G#49, A#49, B49, C#50, D50, E50, F#50, G#50, A#50, B50, C#51, D51, E51, F#51, G#51, A#51, B51, C#52, D52, E52, F#52, G#52, A#52, B52, C#53, D53, E53, F#53, G#53, A#53, B53, C#54, D54, E54, F#54, G#54, A#54, B54, C#55, D55, E55, F#55, G#55, A#55, B55, C#56, D56, E56, F#56, G#56, A#56, B56, C#57, D57, E57, F#57, G#57, A#57, B57, C#58, D58, E58, F#58, G#58, A#58, B58, C#59, D59, E59, F#59, G#59, A#59, B59, C#60, D60, E60, F#60, G#60, A#60, B60, C#61, D61, E61, F#61, G#61, A#61, B61, C#62, D62, E62, F#62, G#62, A#62, B62, C#63, D63, E63, F#63, G#63, A#63, B63, C#64, D64, E64, F#64, G#64, A#64, B64, C#65, D65, E65, F#65, G#65, A#65, B65, C#66, D66, E66, F#66, G#66, A#66, B66, C#67, D67, E67, F#67, G#67, A#67, B67, C#68, D68, E68, F#68, G#68, A#68, B68, C#69, D69, E69, F#69, G#69, A#69, B69, C#70, D70, E70, F#70, G#70, A#70, B70, C#71, D71, E71, F#71, G#71, A#71, B71, C#72, D72, E72, F#72, G#72, A#72, B72, C#73, D73, E73, F#73, G#73, A#73, B73, C#74, D74, E74, F#74, G#74, A#74, B74, C#75, D75, E75, F#75, G#75, A#75, B75, C#76, D76, E76, F#76, G#76, A#76, B76, C#77, D77, E77, F#77, G#77, A#77, B77, C#78, D78, E78, F#78, G#78, A#78, B78, 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C#321, D321, E321, F#321, G#321, A#321, B321, C#322, D322, E322, F#322, G#322, A#322, B322, C#323, D323, E323, F#323, G#323, A#323, B323, C#324, D324, E324, F#324, G#324, A#324, B324, C#325, D325, E325, F#325, G#325, A#325, B325, C#326, D326, E326, F#326, G#326, A#326, B326, C#327, D327, E327, F#327, G#327, A#327, B327, C#328, D328, E328, F#328, G#328, A#328, B328, C#329, D329, E329, F#329, G#329, A#329, B329, C#330, D330, E330, F#330, G#330, A#330, B330, C#331, D331, E331, F#331, G#331, A#331, B331, C#332, D332, E332, F#332, G#332, A#332, B332, C#333, D333, E333, F#3

22

Measures 22-26 of a piano piece. The key signature has two sharps (F# and C#). The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). A crescendo hairpin is visible between measures 22 and 23.

27

Measures 27-31 of a piano piece. The right hand continues the melodic line with eighth notes and quarter notes. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is visible between measures 27 and 28.

32

Measures 32-36 of a piano piece. The right hand features a melodic line with eighth notes and quarter notes. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is visible between measures 32 and 33.

37

Measures 37-41 of a piano piece. The right hand features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes in measure 39. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is visible between measures 37 and 38.

42

Measures 42-46 of a piano piece. The right hand features a melodic line with eighth notes and quarter notes. The left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). A crescendo hairpin is visible between measures 42 and 43.

47

Measures 47-51 of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A crescendo hairpin leads to a mezzo-piano (*mp*) dynamic at measure 50. The key signature has one sharp (F#).

52

Measures 52-56. The right hand continues the melodic pattern. The left hand has a more complex accompaniment with some chords. A fortissimo (*f*) dynamic is marked at measure 53, followed by a melisma (*mel.*) in the right hand. A mezzo-forte (*mf*) dynamic is marked at measure 55. The key signature changes to two sharps (F# and C#).

57

Measures 57-61. The right hand has a melisma (*mel.*) in measure 58. The left hand continues with a steady accompaniment. The key signature remains two sharps.

62

Measures 62-66. The right hand features a continuous sixteenth-note pattern. The left hand has a steady eighth-note accompaniment. The key signature changes to one flat (Bb).

67

Measures 67-71. The right hand continues with a sixteenth-note pattern. The left hand has a steady accompaniment. The key signature changes to two sharps (F# and C#).