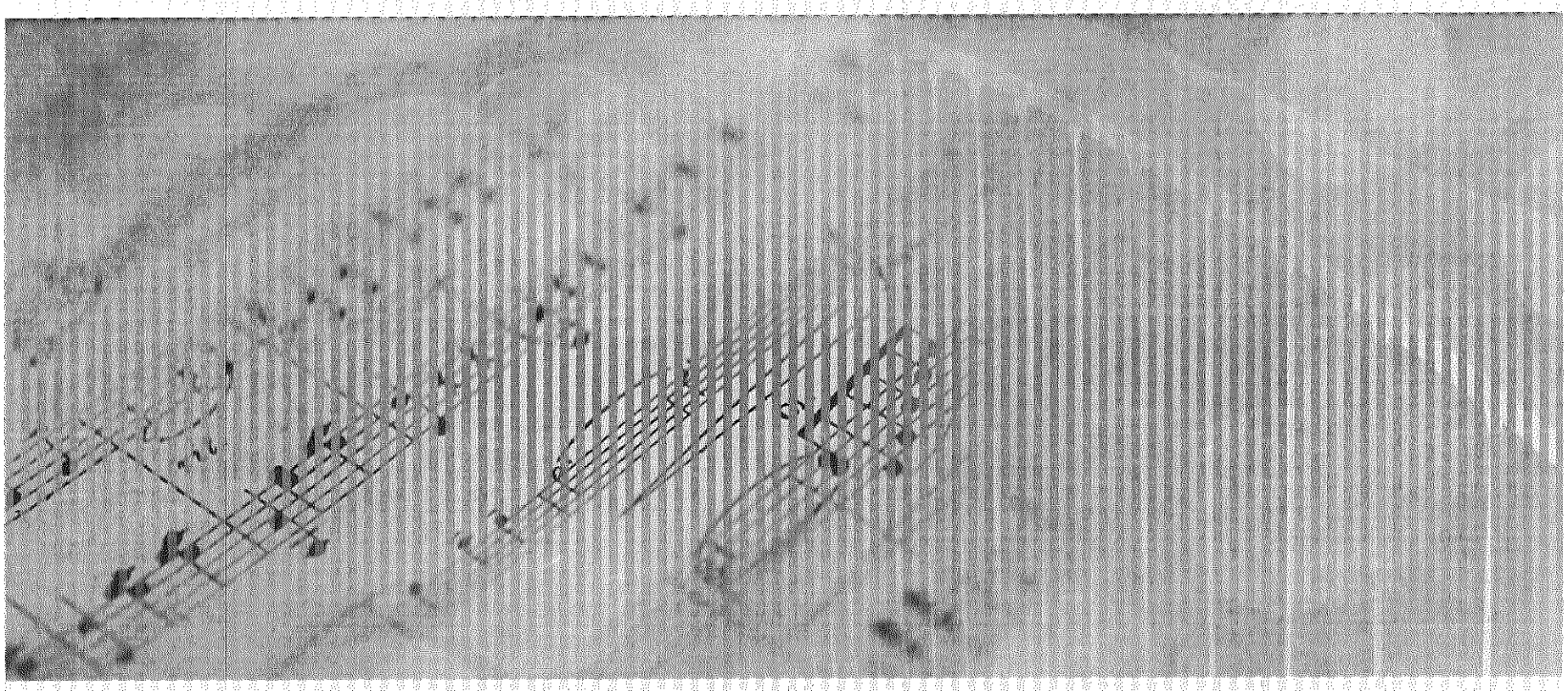
Tsippi Fleischer

Like Two Branches, Op. 24

Cantata for chamber choir, two oboes, violoncello, qanun (or piano) and a set of tar-drums with supplements (1989)
Text: Al-Khansa (The Arabian Peninsula, 6th century), sung in Arabic
Duration: 40 minutes



ציפי פליישר

כשני ענפים, אופ׳ 24

קנטטה למקהלה קאמרית, שני אבובים, קאנון (או פסנתר), צ׳לו ומערכת תופי טאר עם תוספות (1989)
טקסט: אל חנסא (חצי האי ערב, המאה השישית לפני הספירה), מושר בערבית
תזמון: 40 דקות

ISRAEL MUSIC INSTITUTE
מכון למוסיקה ישראלית

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IMI 7872

Printed in Israel February 2017

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ציפי פליישר (נ' 1946) נחשבת למלחינה-האשה הראשונה בעלת מוניטין בינלאומיים מהמזרח התיכון; היא ידועה בתרומתה למוסיקה העכשווית, וזכתה בפרסים בינלאומיים רבים, כמו גם במלגות שהייה לצורך הלחנה. הישגיה האקדמיים כוללים: תארים ראשונים בהלחנה, בתיאוריה מוסיקלית ובמזרחנות; תארים שניים בחינוך מוסיקלי ובשפות שמיות; ודוקטורט (1995) מטעם אוניברסיטת בר-אילן, בזכות התיזה שלה על האופרה "מדיאה" מאת כרוביני. יצירותיה בוצעו במעל 40 ערים ברחבי העולם על ידי סולנים, אנסמבלים, מקהלות ותזמורות, ותועדו במעל 20 תקליטורים.

המוסיקה של ציפי פליישר משקפת מגוון השפעות סגנוניות ותרבותיות, ובכלל זה השפות והסגנונות המוסיקליים של המזרח התיכון (מהשפות העתיקות ועד לעברית וערבית בנות-זמננו), ומסורות אירופאיות מהרנסנס ועד לאוונגרד והמוסיקה האלקטרונית. בין יצירותיה ניתן למנות: שבע סימפוניות; ארבע אופרות; שתי אורטוריות; הקנטטה "כשני ענפים", המבוססת על פואמה מאת משוררת ערבית מהמאה השישית, ומייצגת את הישגיה הסגנוניים של המלחינה במיטבם; מחזורי שירים רבים; יצירות מולטי-מדיה בשפות שמיות עתיקות; ועוד.

ד"ר פליישר כיהנה במשך מספר עשורים כמרצה במדרשה למוסיקה במכללת לוינסקי לחינוך בתל-אביב, ושימשה כמנחה של פרויקטים מיוחדים ופורומים במסגרת זו. היא חינכה מספר דורות של מוסיקאים שהשפעתם ניכרת בישראל ובעולם בתחומי ההלחנה, הניצוח, הביצוע והחינוך. מאז פרישתה מהוראה סדירה בשנת 2005, בצד עיסוקה האינטנסיבי בהלחנה, היא שקועה בסיכום פועלה כמורה וחוקרת בתחום ההיסטוריה והניתוח של הזמר העברי. בתחום זה, יצאו לאור ספר בן שני כרכים, "הירמון שירים", והמונוגרפיה פרי-עטה "מתי כספי - הקסם והחידה".

פרטים נוספים - כולל רשימת יצירות מקיפה, ביבליוגרפיה ודיסקוגרפיה - ניתן למצוא באתר המלחינה:
http://www.tsippi-fleischer.com/indexh.asp.

Tsippi Fleischer (b. 1946) is considered the first internationally-established woman composer from the Middle East; she has been marked for her contribution to contemporary music, and received many international awards and residency scholarships. Her academic achievements also include Bachelor's degrees in music theory and composition and in Oriental Studies, and Master's degrees in Music Education and in Semitic Linguistics; in 1995, she was awarded a PhD in Musicology for her dissertation on Cherubini's Medée. Her works have been performed in over 40 cities around the world (including major cultural capitals) by renowned soloists, ensembles, choirs and orchestras, and preserved on over 20 commercial CDs.

Tsippi Fleischer's music brings together diverse stylistic and cultural influences, including the languages and musical styles of the Middle East (from ancient languages to modern Hebrew and Arabic), and European traditions from the Renaissance to the avant-garde and electronic music. Her oeuvre includes: seven symphonies; five operas; two oratorios; the cantata «Like Two Branches», based on a poem by a 6th-century Arab poetess, which represents the culmination of the composer's stylistic achievement; a large number of song cycles; multi-media works in ancient Semitic languages; and more.

For several decades, Dr. Tsippi Fleischer lectured at the Department of Music, Levinsky College of Education, Tel Aviv, and served as Special Projects and Forums Moderator there. She taught several generations of musicians who are now making their mark on the Israeli and international music scene in composition, conducting, performance and education. Since her retirement from regular teaching in 2005, alongside her intense activity as a composer, she has been summarizing her impressive decades-long period of music teaching and research into the history and analysis of Hebrew song, including the two-volume treatise, «The Harmonization of Songs», and the large-scale monograph "Matti Caspi: The Magic and the Enigma».

More details, including a comprehensive work-list, bibliography and discography, are available on the composer's website, http://www.tsippi-fleischer.com.

From the composer: the singers perform from the full score — מאת המלחינה: הזמרים שרים מתוך הפרטיטורה המלאה

To listen through the composer's website: http://www.tsippi-fleischer.com/disco1993.html — להאזנה באתר המלחינה:

TSIPPI FLEISCHER

צ'יפי פליישר

"LIKE TWO BRANCHES"

"כִּשְׁנֵי עֲנָפִים"

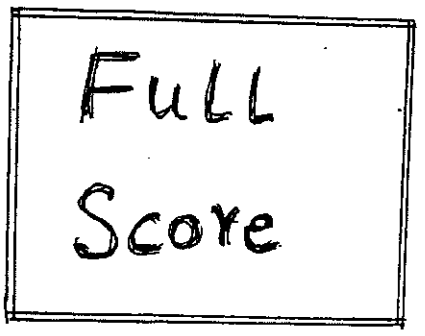
Cantata (in Arabic)
for chamber choir,
two oboes, kanun®, 'cello,
a set of tar-drums
with supplements

קנטטה (בערבית)
למקהלה קאמרית,
שני אבובים, קאנון®, צ'לו,
מערכת תופי טאר
עם תוספות

Text: the poetess Chansa**
(the Arabian Peninsula,
6th century)

מלים: המשוררת חַנְסָא
(חצי האי ערב,
המאה ה-6 לספירה)

® or piano
** pronounced as ch in German Buch



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THE WORK IS DEDICATED TO THE CONDUCTOR AVNER ITAI AND THE CAMERAN SINGERS

היצירה מוקדשת למנצח אבנר איתי
ולזמרי קאמרן

The property of
TSIPPI FLEISCHER — COMPOSER

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רכוש של
ציפי פליישר-מלחינה

שד' בת-גלים 7 חיפה 35012, טל: 04-534741, ת.ד. 8094, חיפה 31080

ORIGINAL TEXT IN ARABIC + TRANSLATIONS INTO HEBREW AND ENGLISH

١. كُنَّا كَغُصْنَيْنِ فِي جُرْثُومَةٍ بَسَقَا حِينًا عَلَى خَيْرِ مَا مُنْمَى لَهُ ٱلشَّجَرُ
حَتَّى إِذَا قِيلَ قَدْ طَالَتْ عُرُوقُهَا وَطَابَ غَرْسُهُمَا وَٱسْتَوْسَقَ ٱلثَّمَرُ
أَخْنَى عَلَى وَاحِدٍ رَيْبُ الزَّمَانِ وَمَا يُبْقِي الزَّمَانُ عَلَى شَيْءٍ وَلَا يَذَرُ

٢. يَقِينَ وَتَحْسَبُهُ قَافِلًا إِذَا طَابَقَتْ وَغَشِينَ ٱلْحِرَارَا
كَأَنَّ ٱلْقُتُودَ إِذَا شَدَّهَا عَلَى ذِي وُسُومٍ تُبَارِي صِوَارَا

٣. وَتُرْوِي السِّنَانَ وَتُرْدِي ٱلْكَمِيَّ كَمِرْجَلِ طَبَّاخَةٍ حِينَ فَارَا
وَتُغْشِي ٱلْخُيُولَ حِيَاضَ ٱلنَّجِيعِ

٤. أ. تَمَكَّنَ فِي دِفْءِ أَرْطَاتِهِ ٢. أَهَاجَ ٱلْعَشِيُّ عَلَيْهِ فَثَارَا؟
و. فَبَاتَ يُقَنِّصُ أَبْطَالَهَا

٥. يُذَكِّرُنِي طُلُوعُ الشَّمْسِ صَخْرًا وَأَذْكُرُهُ لِكُلِّ غُرُوبِ شَمْسِ
وَلٰكِنْ لَا أَزَالُ أَرَى عَجُولًا وَبَاكِيَةً تَنُوحُ لِيَوْمِ نَحْسِ
أَرَاهَا وَالِهًا تَبْكِي أَخَاهَا
وَمَا يَبْكُونَ مِثْلَ أَخِي وَلٰكِنْ أُعَزِّي ٱلنَّفْسَ عَنْهُ بِالتَّأَسِّي
فَلَا وَٱللّٰهِ لَا أَنْسَاكَ فَيَا لَهْفِي عَلَيْهِ

٦. فَسَوْفَ أَبْكِيكَ مَا نَاحَتْ مُطَوَّقَةٌ وَمَا أَضَاءَتْ نُجُومُ ٱللَّيْلِ لِلسَّارِي

الخنساء

LIKE TWO BRANCHES

1. Like two branches
Of the same tree-trunk we grew.
The branches spread out, the tree
Flourished, fruit ripened -
When suddenly
One branch was cut off.
Nothing survives the cruel hand of Time.

2. Your swiftly-saddled horse gallops steadily
While the other horses hesitate,
Their hooves sliding on rocky lava.

3. You appease the thirsty spear
You smite the armoured horsemen;
Like a boiling cauldron you seethe
While their horses wade
Through a dark stream of blood.

4. In the shade of a tree he found rest,
All night long he lay in the sand
Then suddenly sprang up -
Was it a rain-storm that alarmed him?

5. Every morning at sunrise I remember Sakhr
And I remember him when the sun goes to rest.
Wherever I turn, I see a bereaved woman
Bitterly crying,
Crazed by grief at the loss of a brother.
No, they do not mourn a brother as you were to me.
With soothing words I console myself,
But I swear by God: I will never forget you.
O, how my heart aches, remembering you.

6. I shall weep for you,
So long as the ring-dove on a branch laments,
So long as stars shine for travellers
In the dark of night.

English:
Gila Abrahamson

1
כִּשְׁנֵי עֲנָפִים הָיִינוּ
מִתּוֹךְ גֶּזַע אֶחָד צָמְחוּ
עָלוּ כְּפוֹרַחַת גַּם-יַחַד
אוּלַם אַךְ גָּדְלוּ וְהִשְׁגִּיאוּ
וּפְרִיָּם הַחַל מִבְשִׁיל
וְהִנֵּה לְפֶתַע תְּהַפּוּכוֹת הַזְּמַן:
עַל אַחַד מֵהֶם עָלָה הַכּוֹרֵת
כִּי הַזְּמַן הָאַכְזָר אֵינוֹ מוֹתִיר דָּבָר.

2
סוּסְךָ דוֹהֵר אִיתָן, עַת שְׁאָר הַסּוּסִים
נִרְתָּעִים בְּפַנְשָׁם בְּאַרְמַת טְרָשִׁים קְשׁוּחָה.

3
אַתָּה מַרְוֶה רְמָחִים צְמֵאִים
אַתָּה מְשַׁסֵּף גִּבּוֹרִים חֲמוּשִׁים
סוֹעֵר אַתָּה כְּקִדְרָה רוֹתַחַת
וְהַסּוּסִים עוֹבְרִים בִּים שֶׁל דָּם.

4
מִרְגּוֹעַ מְצָא לוֹ הַסּוּס בְּצֵל צְאָלִים
אַךְ לְפֶתַע זִנֵּק הוּא
כְּלוּם הִפְתִּיעוֹ מָטָר?

5
עַם זְרִיחַת הַחַמָּה אֶזְכּוֹר אֶת צַכְ"ר
אֶזְכְּרֵהוּ אַף לְעֵת שְׁקִיעָה
בַּאֲשֶׁר אֶפְנֶה אֶרְאֶה שַׁכּוּלָה
מַר תִּבְכֶּה, תְּקוֹנֵן אֶת יוֹם אֲסוֹנָה
טְרוּפַת-דַּעַת תְּבַכֶּה אֶת אֲחִיהָ.
אֵין הֵן מְקוֹנְנוֹת עַל אַח כְּאַחִי שֶׁלִּי.
וְאֲנִי אֶת עַצְמִי אֲנַחֵם, אַרְגִּיעַ
אַךְ כִּי נִשְׁבַּעְתִּי, בְּאֱלוֹהַּי, לֹא אֶשְׁכַּחְתּוֹ לְעַר
לְבִי נִחְמַץ מִיגוֹן לְזִכְרוֹ.

6
אֶבְכֶּה עָלֶיךָ כָּל עוֹד תְּהֵמָה יוֹנָה עַל עֳפָאִים,
וְכָל עוֹד יָאִירוּ כּוֹכָבִים לְנוֹסְעִים בִּרְמִי הַלַּיְלָה.

תרגום לעברית:
שמון סומק

To the singers, Tim and Avner — with affection, from Tsippi

LIKE TWO BRANCHES כִּשְׁנֵי עֲנָפִים

Music: Tsippi Fleischer (1989) מוסיקה: ציפי פליישר

Text: The poetess Chansa (6th Century) טקסט: המשוררת חַנְסָא (מ.6 לספירה)

Phonetic transcription from Arabic by the composer; Literal translation to English by Gila Abrahamson

תעתיק פונטי מערבית ותרגום מילולי לעברית – מאת המלחינה

I LIKE TWO BRANCHES (A)

p.1

We were like two branches on a tree-trunk flourishing for some time in the best condition for the growth of trees

Kunna kaghuṣnayni fi jurthumatin basaḥa ḥinan ʿala chayri ma yunma lahu-ššajaru

until it was said (that) they grew long (in) their roots and (that) fine was their growth and ripening the fruit

ḥatta ʾidha ḥiila ḥad ṭalat ʿurūkuhuma watāba gharsuhuma wastawsaḥa ththamaru

Cut off (was) the one (by) the hazards of time; And there is not left behind (by) Time a thing and no pity

chna ʿala wāḥidin rayba-zzamāni wama yubqi zzamānu ʿala šayʾin wala yadharu

II YOUR SWIFTLY-SADDLED HORSE

p.12

[The enemy's horses]

They plod on, and you will stab them; your horse being stone (i.e. firm) – while their back legs follow where their front legs trod and they enter upon rocky lava

Yaḥina watasabuhu kāfilan ʾidha ṭabaqat waghašīna-lḥirāra

it seems (that) the saddles when he places on the wild donkeys they try to outdistance the wild cows

kaanna-lbuṭūda ʾidha šaddaha ʿala dhi wusūmin ṭubāri ṣwāra

III LIKE TWO BRANCHES (B)

p.20

We were like two branches...

Kunna kaghuṣnayni...

IV YOU APPEASE THE THIRSTY SPEAR

p.28

You appease the spear (and) you kill the man in armour like the cauldron of a cook when it boils over

Waturwi-ssināna waturdi-lkamiyya kamirjali ṭabbāchatin ḥina fārā

You cover [the horses of the enemy] [in] dark blood

watughši-lchuyūla ḥiyāḍa-nnajīsi

V "BALLET" (instrumental)

p.35a

VI LIKE TWO BRANCHES (c)

p. 44

We were like two branches...
Kunna kaghuṣnayni...

VII IN THE SHADE OF A TREE

p. 30

He sits under the warmth of his(arta)tree, he remained [in ambush] hunting [=intending to hunt] the heroes [of the enemy]
Tamakkana fi difi ʾartatihi fabāta yukannisu ʾabṭalaha

Did it rage, the evening, upon him, and did it storm?
ʾahāja-l-ʿašiyyu ʿalayhi fathārā?

VIII EVERY MORNING AT SUNRISE

p. 54

It reminds me, the rising of the sun, (of) Ṣakhr – and I will remember him every setting of the sun
Yudhakkiruni ṭulūʿu-šš-šamsi ṣakhran waʾadhkuruhu kulli ghurūbi-š-šams(i)

And yet I never stop from seeing a bereaved woman while she is crying bewailing the day of tragedy
Walākin la ʾazālu ʾara ʿajūlan wabākiyatan tanūḥu liyawmi naḥsi

I see her crazed mourning for her brother, It is not (that) they mourn for (a brother) like my brother
ʾarāha wālihan tabki ʾaḫāha wama yabkūna mithla ʾaḫi

But I distract my soul <from him> with consolations
Walākin uʿazzi-nnafsa <ʿanhu> bitta'assi

No! By God! not will I forget you
falā wallāhi la ʾansāka

O, how great my sorrow for him
faya lahafi ʿalayhi

IX LIKE TWO BRANCHES (D)

p. 60

We were like two branches...
Kunna kaghuṣnayni...

X I SHALL WEEP FOR YOU

p. 85

For ever will I mourn for you as long as will coo the dove and so long as will shine stars of the night for the traveller
Fasawfa ʾabkīka ma nāḥat muṭawwaqatun wama ʾadāʾat nujūmu-llayli lissārī

כשני־ד דנפים / ציפי פליש

תרגום מילולי לעברית די המלחינה בצירוף תעתיק פונטי באותיות עבריות.

I [illegible]

II [illegible]

III [illegible]

IV [illegible]

V [illegible]

VI [illegible]

VII [illegible]

VIII [illegible]

IX [illegible]

X [illegible]

הערות לתרגום

⌒ צירופי מלים בגלל ה׳ היידוע

⏟ צירופים מילוליים, אידיומטיים

[ ] תוספות בתוך התרגום אל הכתוב בטקסט המקורי — להבהרה

<> לא הולחן

נוספו בתרגום העברי סימני פיסוק

הערות להיגוי

□̇ הגה נחצי (ארוני, זוזי וכדו׳)

□̄ □̄י □̄ו תנועות ארוכות

□̎ אות מגושה (=הֶגֶה בגוש)

הגיים ספציפיים | 1 מבטא ש |

ע = כמו ר באלה הצרפתית mère

ח׳ = " ch הגרמנית buch

ד̄ = " th האנגלית this

ת̄ = " th " thick

"LIKE TWO BRANCHES" - Text: Al-Ḫansa ; Music: Tsippi Fleischer

LITERAL TRANSLATION : GILA ABRAHAMSON ; PHONETIC TRANSCRIPTION : TS. FLEISCHER

We were like two branches on a tree-trunk flourishing for sometime in the best condition for the growth of trees
I Kunna ḫaghuṣnayni fi jurthūmatin ḫasaḳā ḥīnan ʿala ḫayri ma yunma laḥu-ššajaru

it was said (that) they grew long (in) their roots and (that) fine was their growth and ripening the fruit until
ḥatta ʾidha ḥīla ḥad ṭālat curūḳuhuma waṭāba gharsuhuma wastawsaḳa-ththamaru

Cut off (was) the one (by) the hazards of time ; And there is not left behind (by) Time a thing and no pity
ʾachna ʿala wāḥidin ʀaybu-zzamāni wama yubḳi-zzamānu ʿala šayʾin wala yadharu

[The enemy's horses]
They plod on, and you will stab them your horse being stone (i.e. firm) - while their back legs follow where their front legs trod and they enter upon rocky lava
II Yaḳīna waṭaḥsabuhu ḥāfilan ʾidha ṭābaḳat waghaššina-lḥirāra

it seems (that) the saddles when he places on the wild donkeys they try to outdistance the wild cows
ḫaʿanna-lkuṭūda ʾidha šaddaha ʿala dhī wusūmin tubāri ṣiwāra

We were like two branches
III Kunna ḫaghuṣnayni...

You appease the spear (and) you kill the man in armour like the cauldron of a cook when it boils over
IV Waturwi-ssināna waturdi-lkamiyya ḫamirjali ṭalbāchatin ḥīna fārā

You cover [the horses of the enemy] [in] dark blood
watughši-lchuyūla ḥiyāda-nnajīʿi

V Ballet (instrumental)

Until it was said....
VI Ḥatta ʾidha ḥīla... (out of 'Kunna ḫaghuṣnayni'...)

He sits under the warmth of his (arʿa) tree, he remained [in ambush] hunting [=intending to hunt] the heroes [of the enemy]
VII Tamakkana fi difʾi ʾarṭāṭihi fabāta yuḥannisu ʾabṭālaha

Did it rage, the evening, upon him, and did it storm?
ʾahāja-lʿašiyyu ʿalayhi fathāra ?

It reminds me, the rising of the sun (of) Ṣaḫr - and I will remember him every setting of the sun
VIII Yudhakkiruni ṭulūʿu-ššamsi ṣaḫran waʾadhkuruhu likulli ghurūbi-ššamsi

And yet I never stop from seeing a bereaved woman while she is crying bewailing the day of tragedy
Walākin la ʾazālu ʾara ʿajūlan wabākiyatan tanūḥu liyawmi naḥsi

I see her crazed mourning for her brother ; It is not (that) they mourn for (a brother) like my brother
ʾarāha wālihan tabki ʾaḫāha wama yabkūna mithla ʾaḫi

But I distract my soul <from him> with consolations
Walākin ʾuʿazzi-nnafsa <ʿanhu> bitaʾssi

No! By God, not will I forget you
falā wallāhi la ʾansākka

O, how great my sorrow for him !
faya laḥafi ʿalayhi

We were like two branches...
IX Kunna ḫaghuṣnayni...

For ever will I mourn for you as long as will coo the dove and so long as will shine stars of the night for the traveller
X Fasaʿufa ʾabkīka ma nāḥat mutawwakātun wama ʾaḍāʾat nujūmu-llayli lissārī

C O N T E N T S

Chapter	page	Text (Arabic) Phonetic transcription ↓	Original ↓	Hebrew Translation
I LIKE TWO BRANCHES (A)	1	"Kunna kaghuṣnayni"...	"كُنَّا كَغُصْنَيْنِ"...	כִּשְׁנֵי עֲנָפִים הָיִינוּ...
II YOUR SWIFTLY-SADDLED HORSE	12	"Yaḳīna wataḥsabuhu"...	"يَقِينَ وَتَحْسَبُهُ"...	סוּסְךָ דּוֹהֵר אֵיתָן...
III LIKE TWO BRANCHES (B)	20	"Kunna kaghuṣnayni"...	"كُنَّا كَغُصْنَيْنِ"...	כִּשְׁנֵי עֲנָפִים הָיִינוּ...
IV YOU APPEASE THE THIRSTY SPEAR	29	"Waturwi'(a)ssināna"...	"وَتُرْوِي السِّنَانَ"...	אַתָּה מַרְוֶה רְמָחִים צְמֵאִים...
V BALLET (INSTRUMENTAL)	35			
VI LIKE TWO BRANCHES (C)	44	"Kunna kaghuṣnayni"...	"كُنَّا كَغُصْنَيْنِ"...	כִּשְׁנֵי עֲנָפִים הָיִינוּ...
VII IN THE SHADE OF A TREE	47	"Tamakkana fi difʾi ʾarṭātihi"...	"تَمَكَّنَ فِي دِفْءِ أَرْطَاتِهِ"...	מַרְגּוֹעַ מָצָא לוֹ...
VIII EVERY MORNING AT SUNRISE	54	"Yudhakkiruni ṭulūʿu ʾššamsi"...	"يُذَكِّرُنِي طُلُوعَ الشَّمْسِ"...	עִם זְרִיחַת הַחַמָּה...
IX LIKE TWO BRANCHES (D)	60	"Kunna kaghuṣnayni"...	"كُنَّا كَغُصْنَيْنِ"...	כִּשְׁנֵי עֲנָפִים הָיִינוּ...
X I SHALL WEEP FOR YOU	85	"Fasawfa ʾabkīka"...	"فَسَوْفَ أَبْكِيكَ"...	אֶבְכֶּה עָלֶיךָ...

Percussion (one player)

Tars "S" (soprano)
"T" (Tenor)
"B" (Bass)

Cortales on Tar
Bongos, High Bongo
Wood-Block
Timpani
Glockenspiel
Timbales, H. Timbales
Tambourine
Darbuka
Snare Drum
Double-Headed Tom Tom
Small Gongs, Gong (see 41)
Roto Toms (see 20)
Cashishi
Triangle (see 42)
Bells (see 42)

☐ longer than a regular bar

☐ section

I LIKE TWO BRANCHES (A) "Kunna ḥaghuṣnayni"... "كُنَّا غُصْنَيْنِ"... "הָיִינוּ שְׁנֵי עֲנָפִים"...

Introduction

♩=120
attacca, brillante

Ob.1
Ob.2
Kan. (C)

Piu rit. A Tempo

Piu rit. A Tempo

rit. Ad Lib. A Tempo 1 Molto cantabile ♩=104

Sop. M.S. Alt. Ten. Bar. Bass

rit. Ad Lib. A Tempo

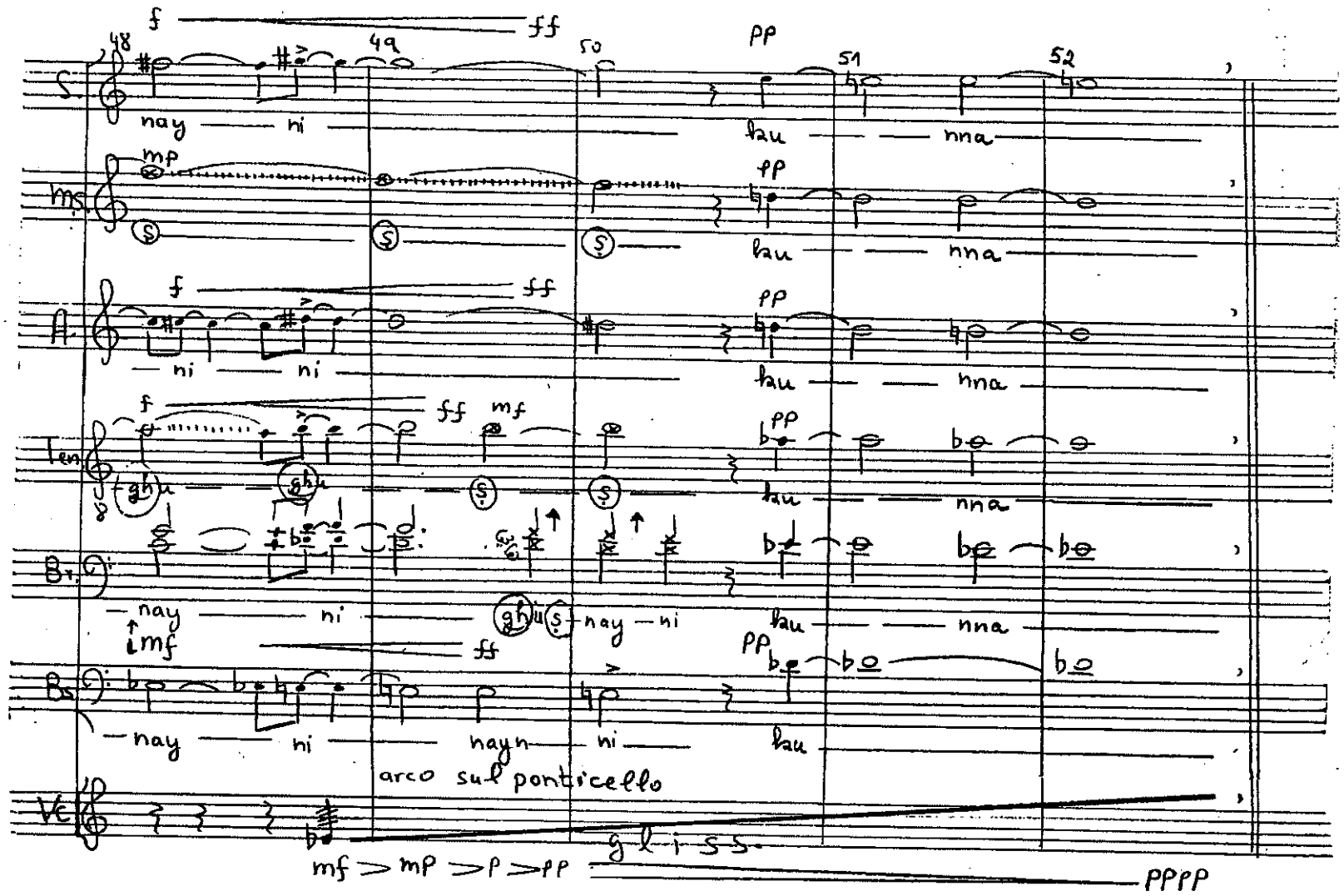
Ob.1 Ob.2 Kan.

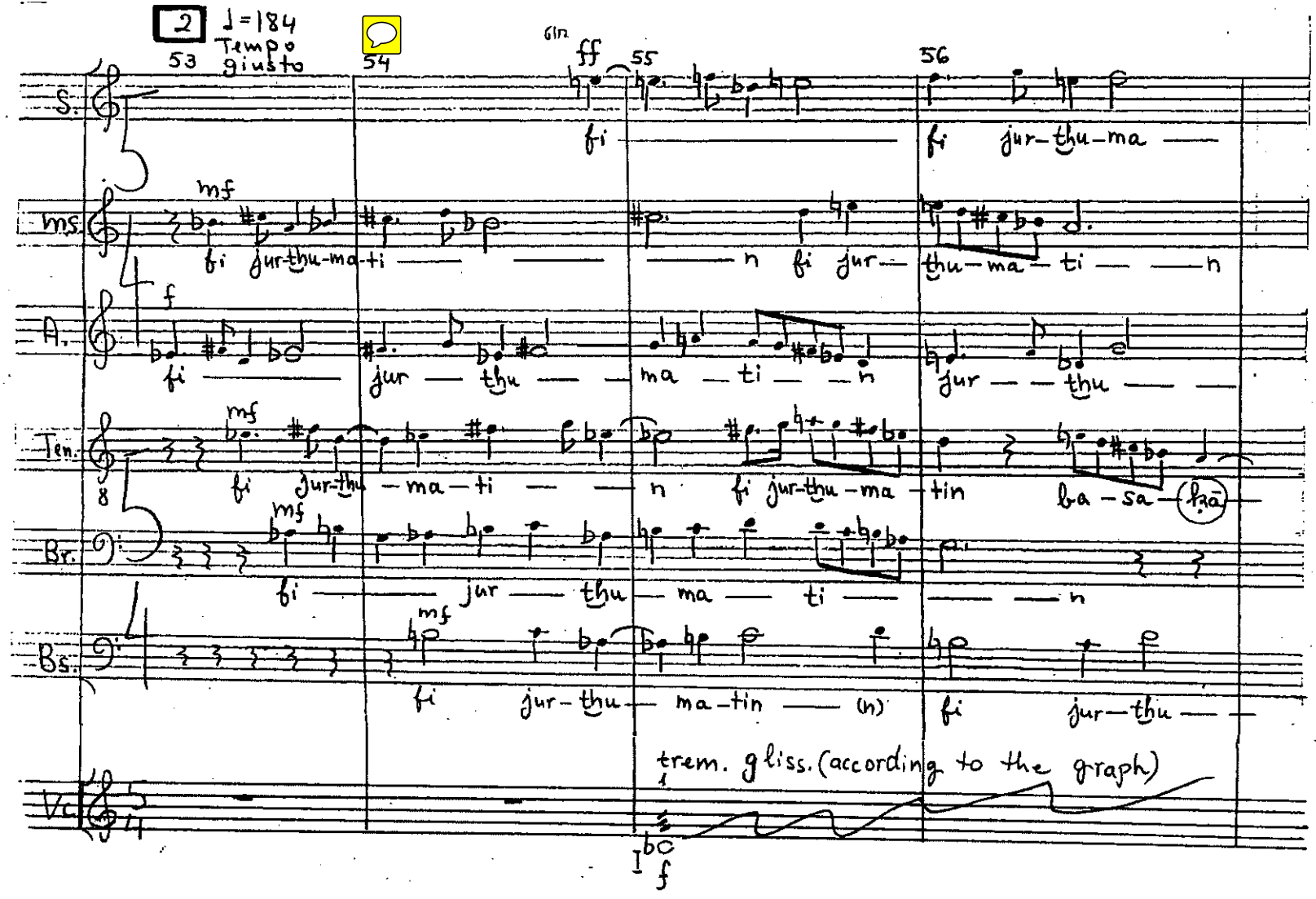
exaggerated Ad Lib.

o..... quick free rhythms along o with consonants and vowels repetitions

d..... quick free rhythms along d with consonants and vowels repetitions

Sop. M.S. Alt. Ten. Bar. Bass Orch.


S.
Ms.
A.
Ten.
Br.
Bs.
Vc.
nay — ni — ku — nna
ni — ni — ku — nna
nay — ni — nay — ni — ku — nna
nay — ni — nayn — ni — ku
arco sul ponticello
gliss.
mf > mp > p > pp
pppp


2
♩=184
Tempo giusto
S.
Ms.
A.
Ten.
Br.
Bs.
Vc.
fi — fi jur-thu-ma —
fi jur-thu-ma-ti — n fi jur — thu-ma-ti — n
fi — jur — thu — ma — ti — n jur — thu —
fi jur-thu — ma-ti — n fi jur-thu-ma-tin ba-sa-ḳā
fi — jur — thu — ma — ti — n
fi jur-thu — ma-tin — (n) fi jur-thu —
trem. gliss. (according to the graph)

57 58 59

S. ti — — — n jur — thu — — ma — ti — — — — n

M.S. fi — jur — thu — — ma — — — ti — — n jur — thu —

A. — ma — — ti — n fi jur — thu — — — — ma — — —

Ten. 8 — fi — — — — — ju — r — thu — — ma — ti — — — n

Br. fi — jur — thu — — — ma — — tin — fi jur — thu —

Bs. — — ma — — ti — n ba — — sa — — —

Kan.

Vc. col legno batt.

pp, p, mp, mf changing → , improvis.

△ = approximate pitch

rit. ♩= 66

60 61 62 63

S. ba — — sa — — (ḳa)

M.S. — ma — — tin ba — — — sa — — (ḳa)

A. — — ti — — — n ba — sa — — (ḳa)

Ten. 8 fi jur — thu — ma — ti — gliss. — n ba — — sa — — (ḳa)

Br. — — ma — ti — — n ba — sa — — (ḳa)

Bs. — (ḳa) — ba — — sa — — (ḳa)

Kan. trem. chord

Vc. tr. △ arco, ord.

mp, mf changing

3

rit.

♩= 138

64 65 66 67

S. mp gliss. (ḥi) — — — nan (ca)-la (cha) — y — ri ma — yun-ma la — — —

M.S. mp (ḥi) — — — nan (ca)-la (cha) — y — ri ma — yun-ma la —

A. mp gliss. (ḥi) — — — nan (ca)-la (cha) — y — ri ma — yun-ma

Ten. mp gliss. (ḥi) — — — nan (ca)-la (cha) — y — ri ma —

Br. mp gliss. (ḥi) — — — nan (ca)-la (cha) — y — ri

Bs. mp gliss. (ḥi) — — — nan (ca)-la (cha) — y — ri

Ob. 1 "echo" p 1.8 va assia: 1.8 va sib dob

Ob. 2 "echo" p

68 69 70

S. — — — hu — šša — ja — ru — attacca

M.S. — — hu — šša — — — šša — ja-ru —

A. la — — hu — šša-ja-ru —

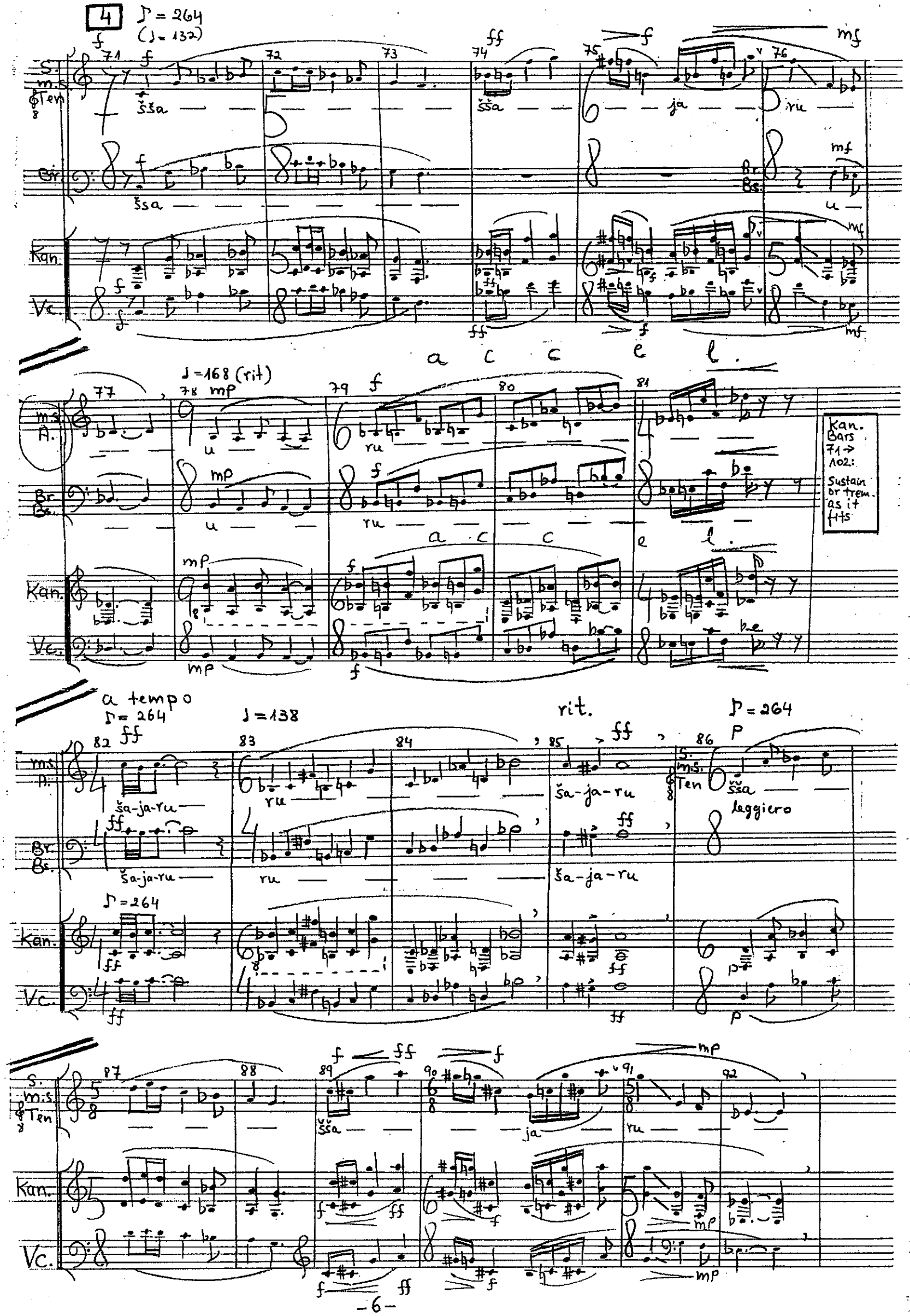
Ten. yun-ma la — — — hu — šša-ja-ru —

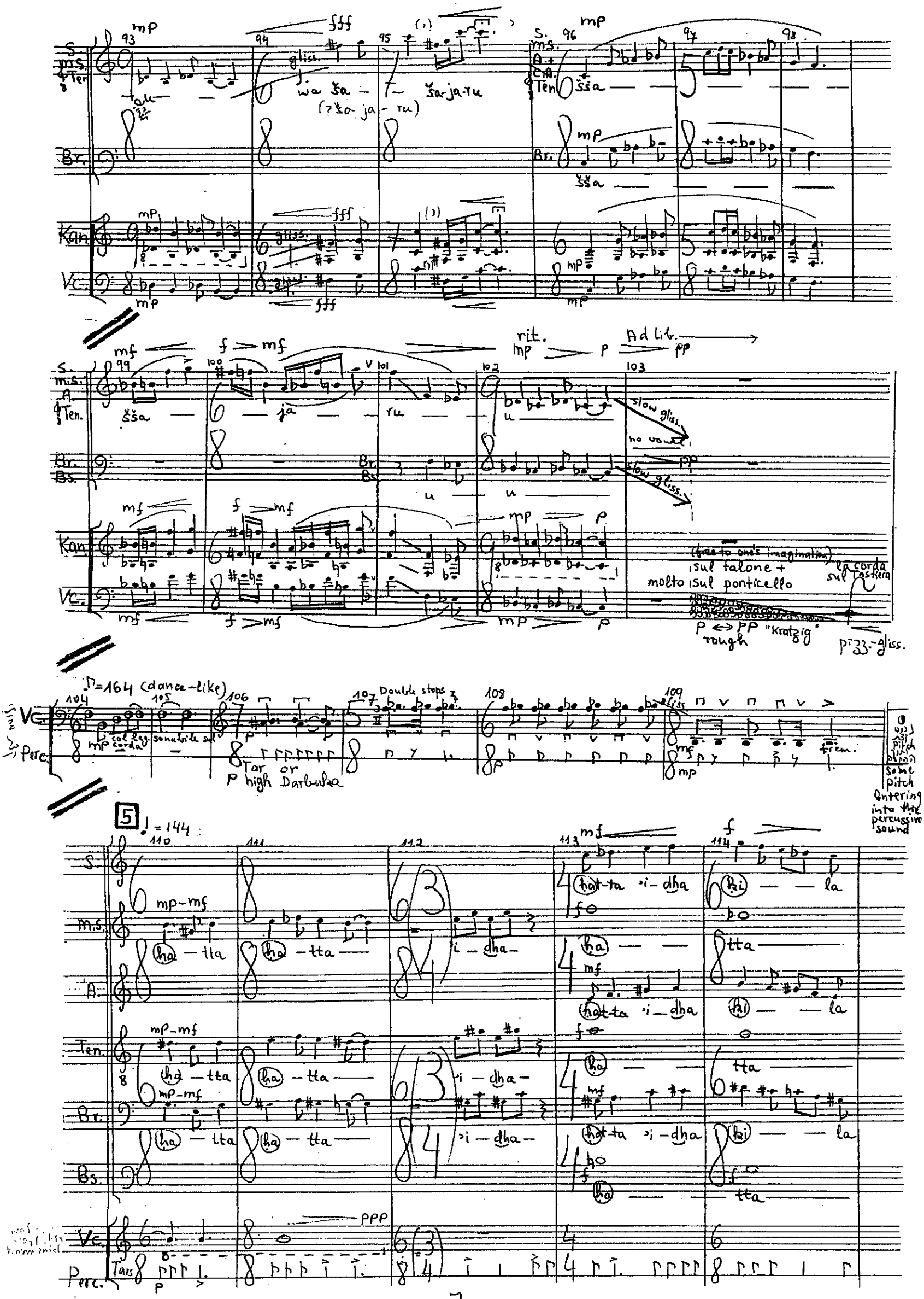
Br. mf ma — yun-ma la — — — hu — šša-ja-ru —

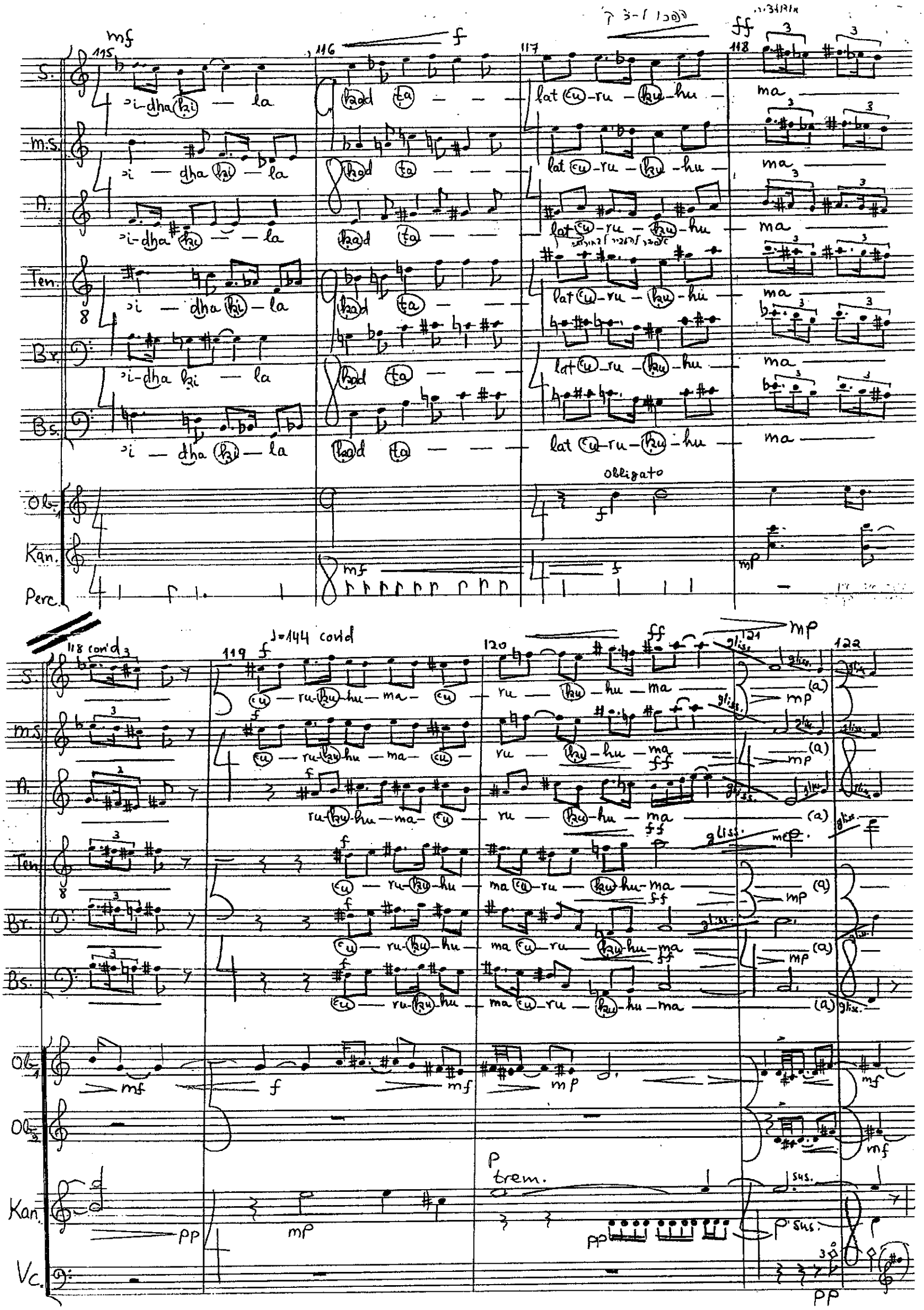
Bs. mp ma — yun — ma la — — — hu šša — ja-ru —

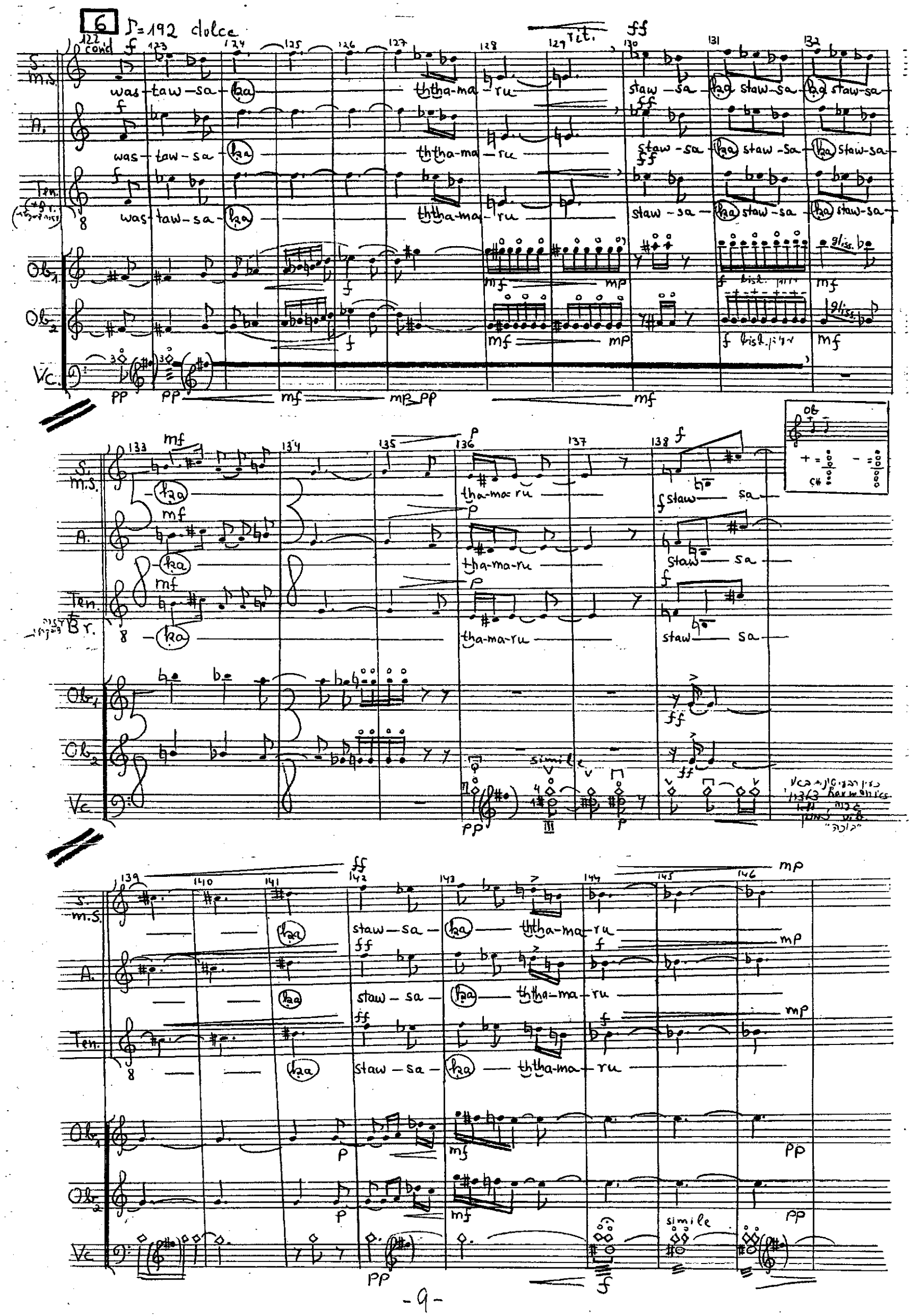
Ob. 1 ppp

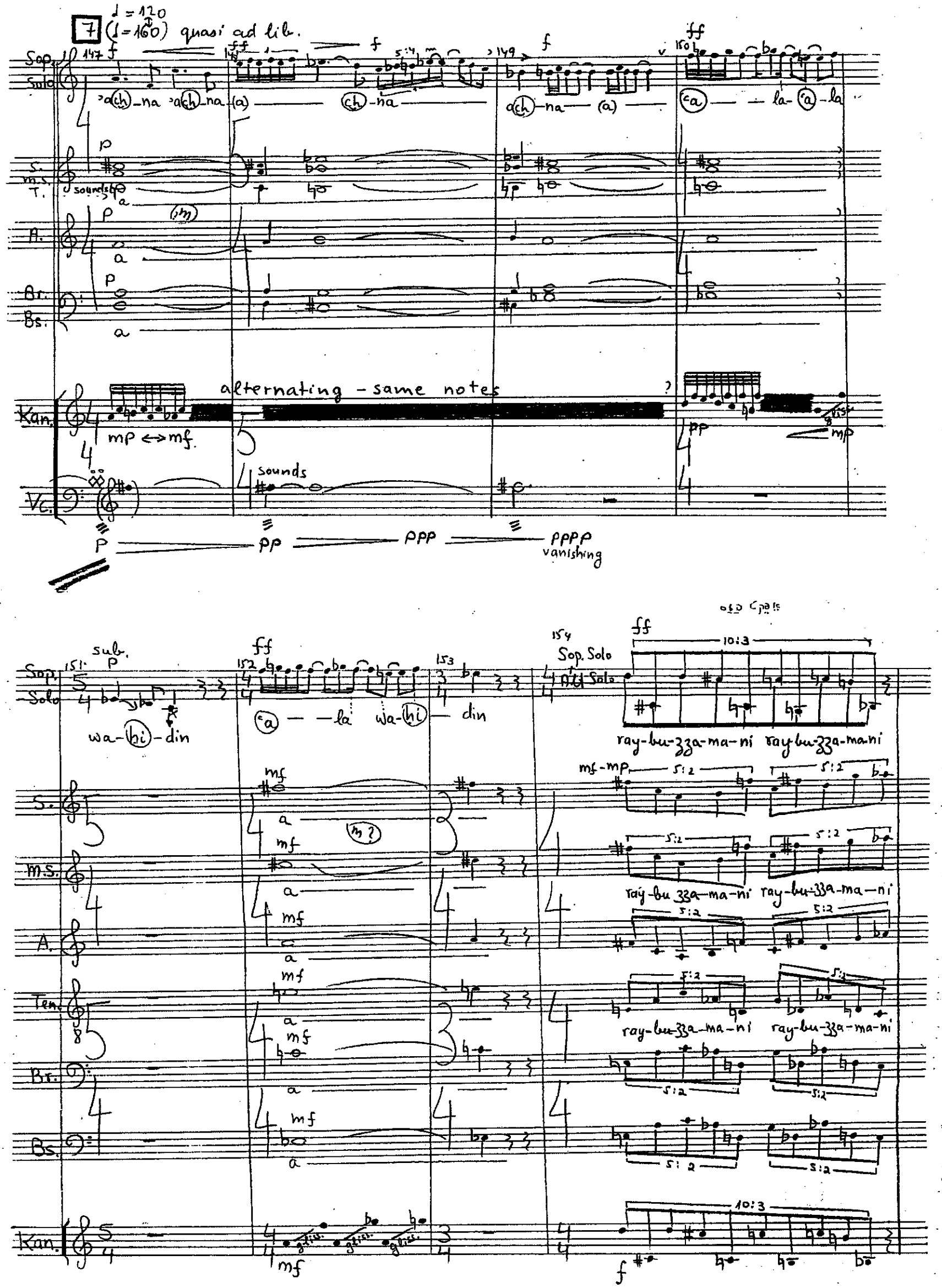
Ob. 2 ppp attacca


4
♪ = 264
(♩ = 132)
S.
m.s.
Ten
Br.
Kan.
Vc.
šša
ja
ru
u
a c c e l.
♩ = 168 (rit)
m.s.
A.
Br.
Bs.
Kan. Bars 71 → 102: Sustain or trem. as it fits
a tempo
♪ = 264
♩ = 138
rit.
♪ = 264
ša-ja-ru
leggiero
♪ = 264


S.
M.S.
A.
Ten.
Br.
Kan.
Vc.
Bs.
Perc.
rit.
Ad lib.
slow gliss.
no vowel
(free to one's imagination)
sul talone +
molto sul ponticello
la corda sul Tastiera
P ↔ PP "Kratzig"
rough
pizz.-gliss.
♪=164 (dance-like)
Double stops
col leg. corda
sonabile sul
Tar or
P high Darbuka
trem.
some pitch entering into the percussive sound
5
♩=144
Tars


S.
M.S.
A.
Ten.
Br.
Bs.
Ob.
Kan.
Perc.
Vc.
obligato
trem.
gliss.
sus.


6
♪=192 dolce
S. m.S.
A.
Ten.
Br.
Ob.1
Ob.2
Vc.
was-taw-sa-ka
ththa-ma-ru
staw-sa-ka staw-sa-ka staw-sa
tha-ma-ru
staw-sa
ka
gliss.
bisb.
simile
Harmonics
vib.


7
♩ = 120
(♩ = 160) quasi ad lib.
Sop. Solo
S. m.s. T.
A.
Br. Bs.
Kan.
Vc.
alternating - same notes
mp ↔ mf
sounds
p
pp
ppp
pppp
vanishing
Sop. Solo
sub. p
wa-hi-din
ff
ca - la wa-hi - din
Sop. Solo
All Solo
ray-bu-zza-ma-ni ray-bu-zza-ma-ni
mf-mp
mf
a
m?
gliss.
f

8 Tempo Giusto

♩=100

155 156

Sop. mp wa-ma yub-ḳi a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-ḏha-ru

M.S. mp wa-ma yub-ḳi a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-ḏha-ru

A. mp wa-ma yub-ḳi a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-ḏha-ru

Ten. mp wa-ma yub-ḳi a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-ḏha-ru

Br. mp wa-ma yub-ḳi a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-ḏha-ru

Bs. mp wa-ma yub-ḳi a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-ḏha-ru

Kan. p

157 158 159 160

Sop. mp ya-ḏha-ru la ya-ḏha-ru p pp la ya-ḏha-ru

M.S. mp ya-ḏha-ru la ya-ḏha-ru p pp la ya-ḏha-ru

A. mp ya-ḏha-ru la ya-ḏha-ru p pp la ya-ḏha-ru

Ten. mp ya-ḏha-ru la ya-ḏha-ru p pp la ya-ḏha-ru

Br. mp ya-ḏha-ru la ya-ḏha-ru p pp la ya-ḏha-ru

Bs. mp ya-ḏha-ru la ya-ḏha-ru p pp la ya-ḏha-ru

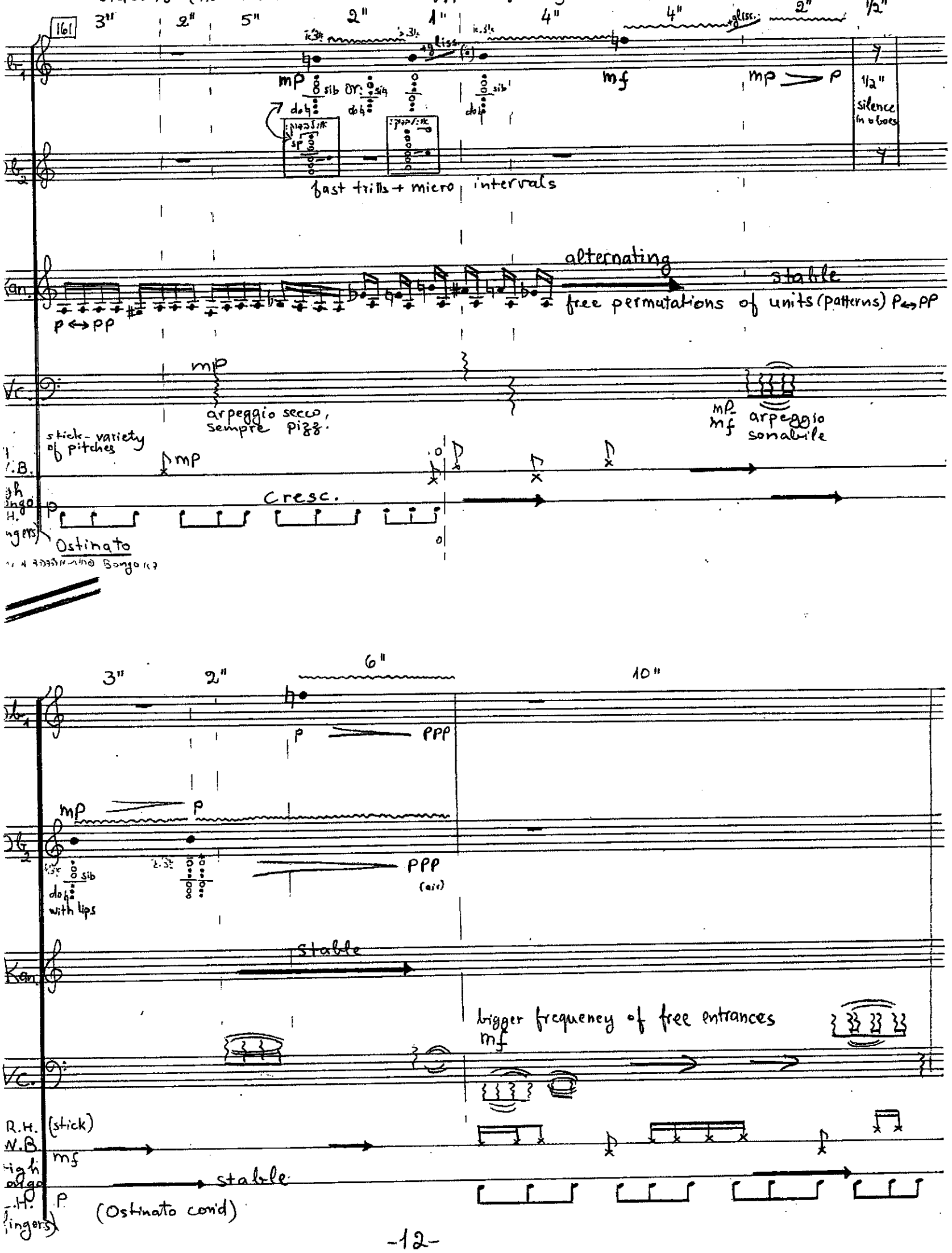
Kan. pp sus. p mp mf mp

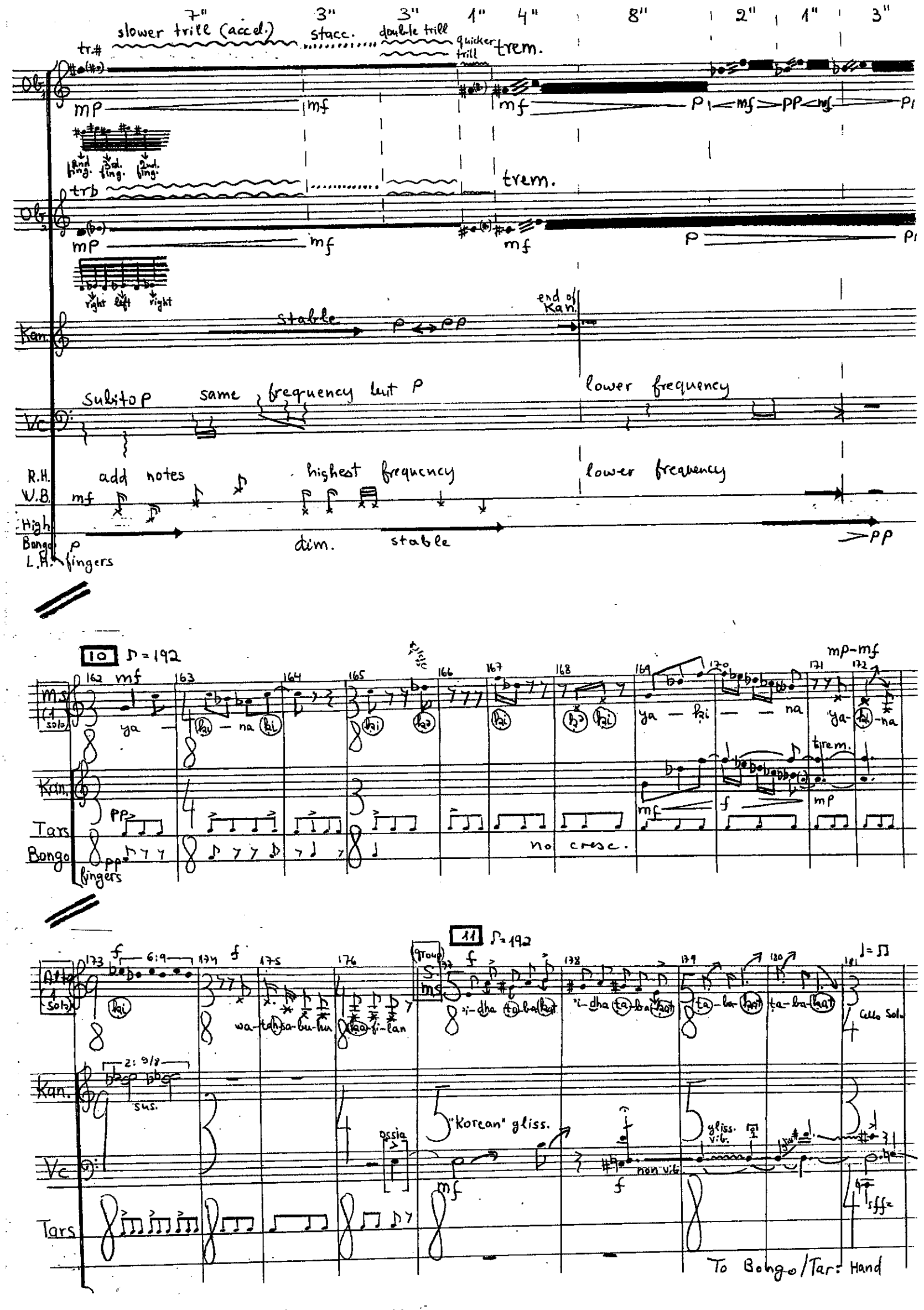
II YOUR SWIFTLY SADDLED HORSE "Yakīna watahsabuhu"... "يَقِينَ وَتَحْسَبُهُ"

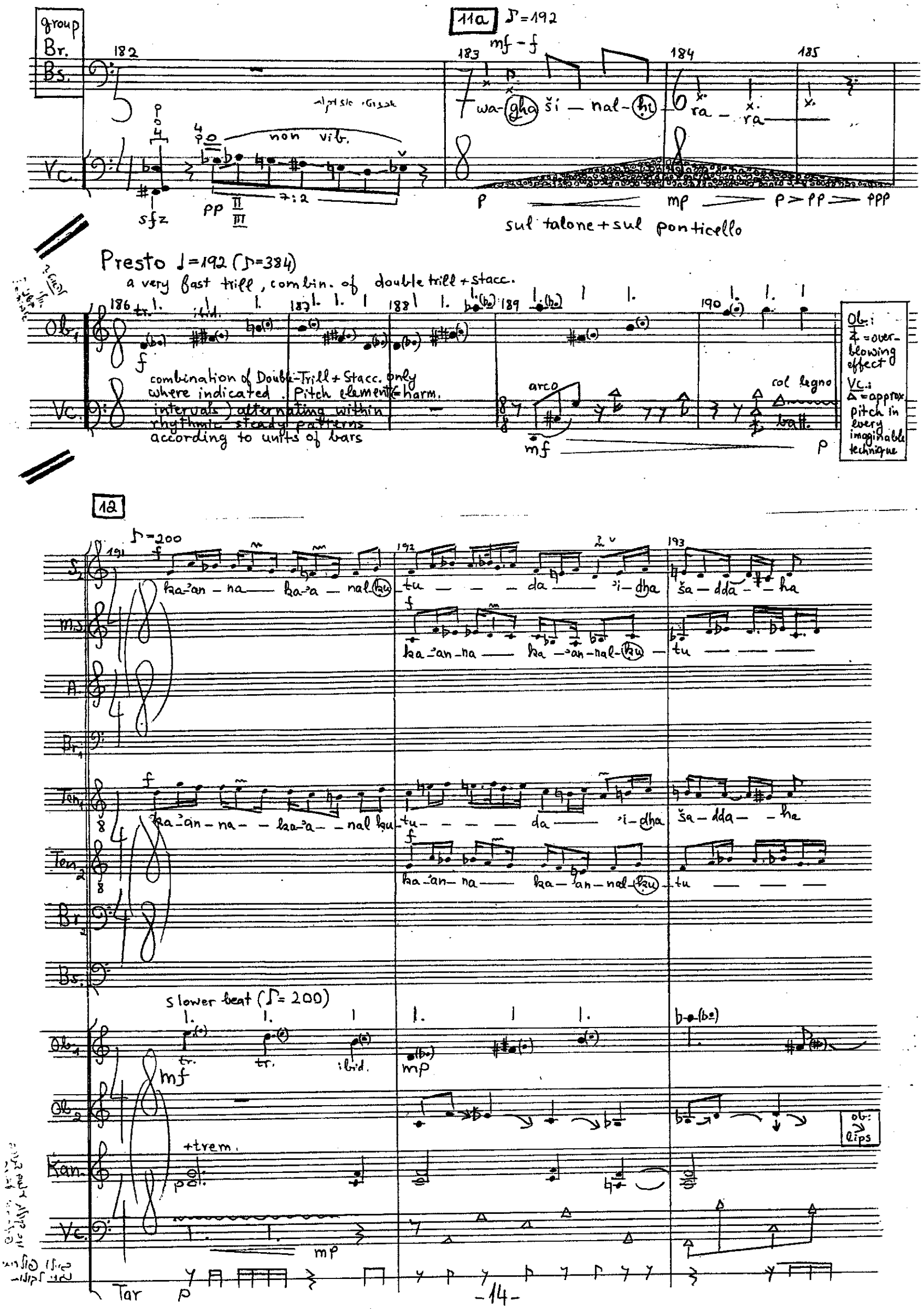
סוּסְקָ דּוֹהֵר אֵיתָן...

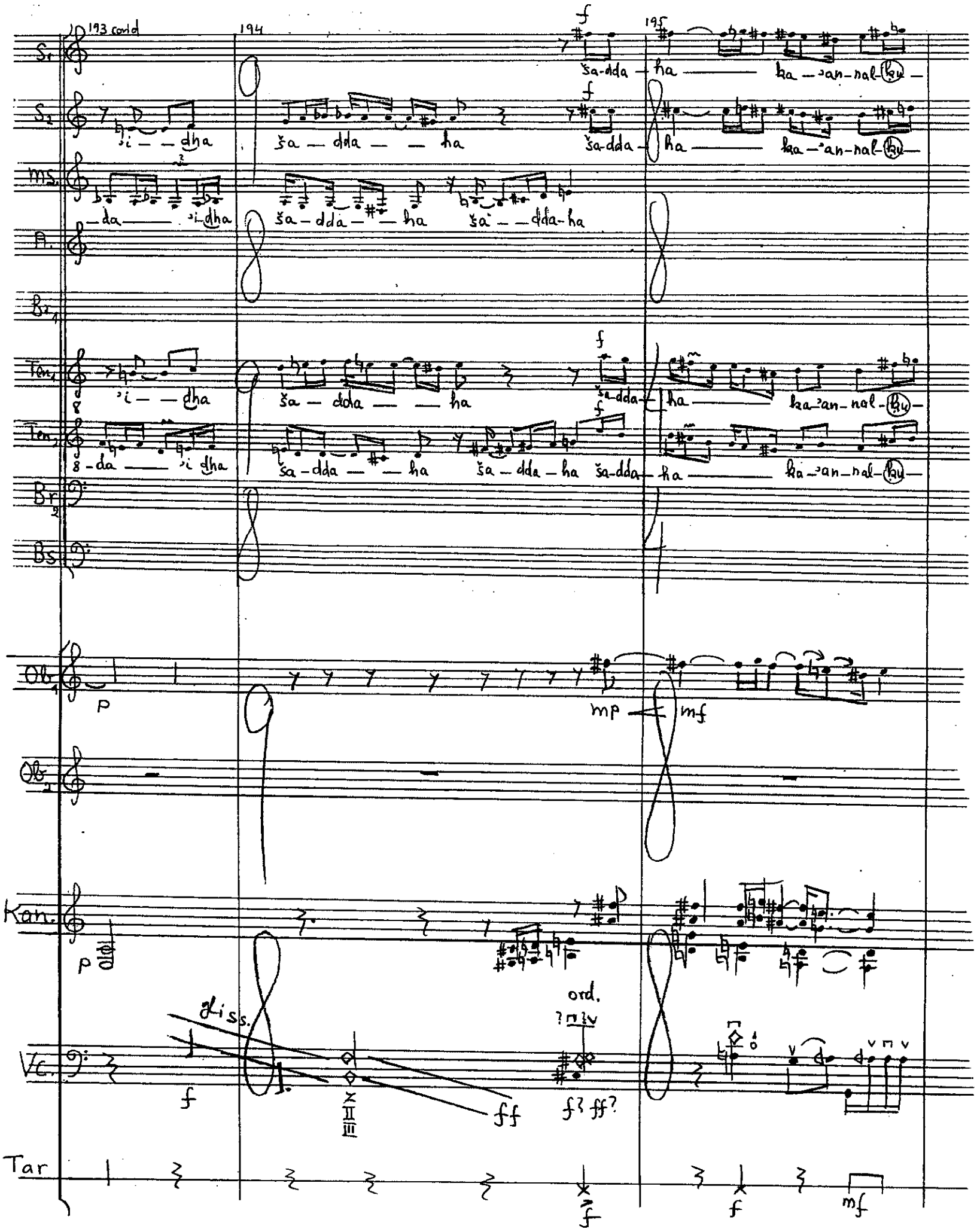
9 Quasi Pastorala

total: 78" (no meter: 78 seconds noting, quite definitely demanded)

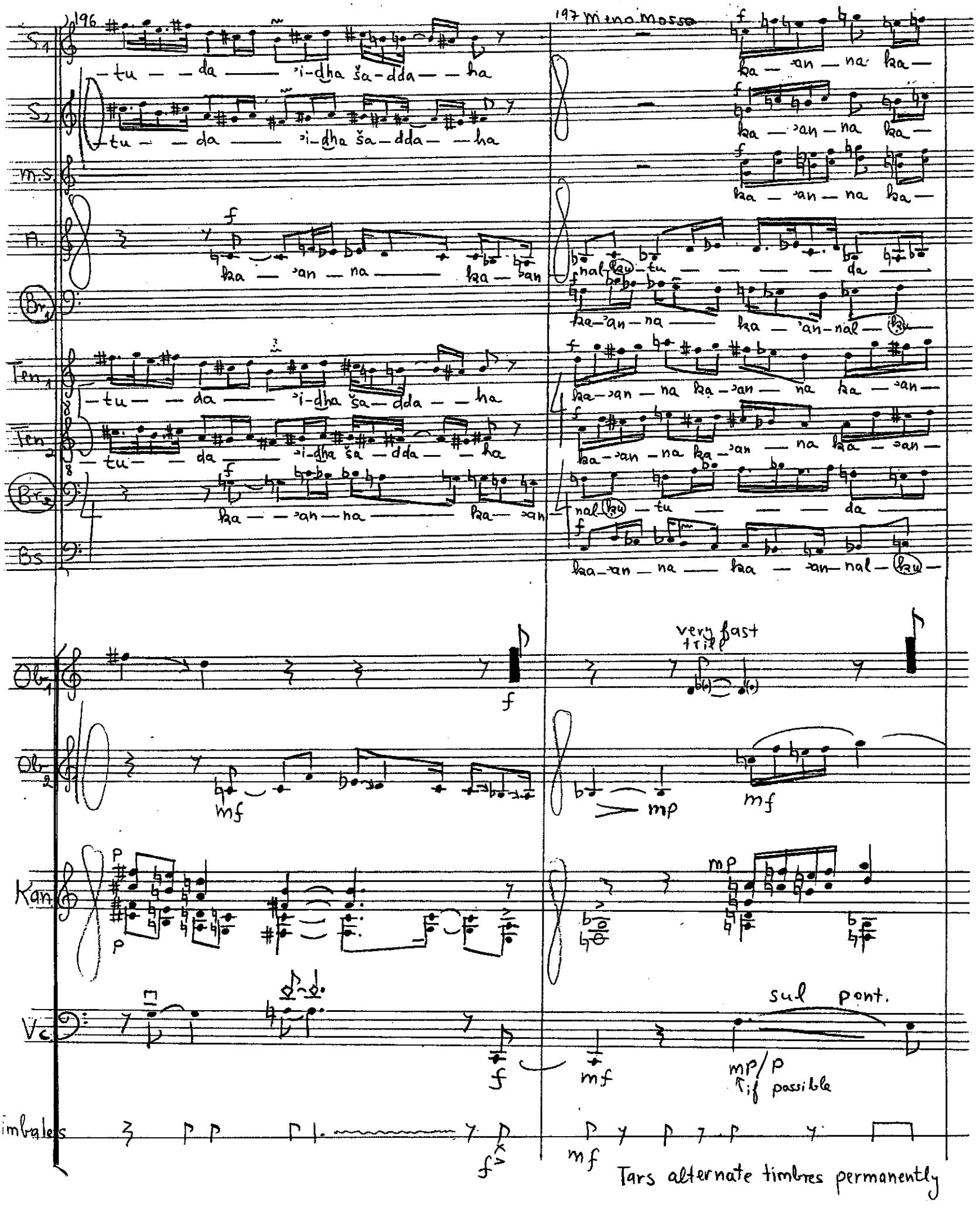



7" 3" 3" 1" 4" 8" 2" 1" 3"
slower trill (accel.)
stacc.
double trill
quicker trill
trem.
Ob.
mp
mf
p
pp
2nd fing.
3rd fing.
2nd fing.
trb
right
left
right
Kan.
stable
end of Kan.
Vc
subito p
same frequency but p
lower frequency
R.H.
W.B.
add notes
highest frequency
High Bongo
L.H.
fingers
dim.
stable
10
♪ = 192
mp-mf
ms (1 solo)
ya
ki
na
Tars
Bongo
no cresc.
11
♪ = 192
Alto (1 solo)
wa-tah-sa-bu-hu
ka-fi-lan
i-dha ta-ba-kat
ta-ba-kat
Cello Solo
sus.
ossia
"Korean" gliss.
gliss. vib.
non vib.
sffz
To Bongo/Tar: Hand


group
Br.
Bs.
Vc.
182
183
184
185
11a
♪=192
mf - f
wa-gha ši — nal-ḥi — ra — ra
non vib.
sfz
pp
7:2
p
mp
p > pp > ppp
sul talone + sul ponticello
Presto ♩=192 (♪=384)
a very fast trill, combin. of double trill + stacc.
186
187
188
189
190
Ob.
Vc.
combination of Double-Trill + Stacc. only where indicated. Pitch element (= harm. intervals) alternating within rhythmic steady patterns according to units of bars
arco
col legno
batt.
mf
p
Ob.: ⊼ = over-blowing effect
Vc.: △ = approx. pitch in every imaginable technique
12
♪=200
191
192
193
S.
M.S.
A.
Br.
Ten.
Ten.
Br.
Bs.
ka-ʾan — na — ka-ʾa — nal-ḳu — tu — da — ʾi-dha — ša — dda — ha
ka-ʾan-na — ka-ʾan-nal-ḳu — tu
ka-ʾan-na — ka-ʾa — nal ḳu — tu — da — ʾi-dha — ša — dda — ha
ka-ʾan-na — ka-ʾan-nal-ḳu — tu
slower beat (♪= 200)
Ob.
Ob.
Kan.
Vc.
tr.
ibid.
mf
mp
+trem.
p
mp
ob.: lips
Tar
p



Vc:	
⧗ = rapid irregular tremolo	ⅆ = 1/4 tone lower



ob's: = free choice of chords, still according to relative height noted

198

199

S1: ʾan – na ḥa – ʾan – na ḥa – ʾan – na

S2: ʾan – na ḥa – ʾan – na ḥa – ʾan – na

M.S.: ʾan – na ḥa – ʾan – na ḥa – ʾan – na

A.: – ḥu – tu – da – ʿi – dha

Br1: tu – da – ʿi – dha

Ten1: – na ḥa – ʾan – na ḥa – ʾa – nal – ḥu – tu

Ten2: na ḥa – ʾan – na ḥa – ʾa – nal – ḥu – tu

Br2: – ḥu – tu – da – ʿi – dha

Bs: tu – da – ʿi – dha

ḥa – ʾa – nal – ḥu – tu – da – ʿa – la – ʿa – la

ḥa – ʾa – nal – ḥu – tu – da – ʿa – la – ʿa – la

ḥa – ʾa – nal – ḥu – tu – da – ʿa – la – ʿa – la

ša – ḥdda – ha – ʿa – la

ša – dda – ha – ʿa – la

da – ḥu – tu – da – ʿa – la – ʿa – la

da – ḥu – tu – da – ʿa – la – ʿa – la

ša – dda ha – ʿa – la

ša – dda – ha – ʿa – la

Ob1: trill simile, trill simile, f

Ob2: mf

Kan: mp

Vc.: mf

Low Tar

simile.

f

Vc:
= the same on two strings
= signifies ricochet

Ob: = (recommended)

acc.

200 ff

201

S.

@a-la dhi wu-su — min dhi — wu-su —

min wu-su — min wu-su — min

S.

@a-la dhi wu-su — min dhi — wu-su —

min wu-su — min wu-su — min

M.S.

@a-la dhi wu-su — min dhi — wu-su —

min wu-su — min wu-su — min

A.

@a-la dhi wu-su — min dhi — wu-su —

min wu-su — min wu-su — min

Br.1

@a-la dhi wu-su — min dhi wu-su —

min wu-su — min wu-su — min

Ten.1

@a-la dhi wu-su — min dhi — wu-su —

min wu-su — min wu-su — min

Ten.2

@a-la dhi wu-su — min dhi wu-su —

min wu-su — min wu-su — min

Br.2

@a-la dhi wu-su — min dhi wu-su —

min wu-su — min wu-su — min

Bs.

sempre

tktk — — — — — — — —

Ob.1

f

ff

Ob.2

till simile

F Lips pressure

ff

Kan.

f

Vc.

Low Tar

ff

mf

ff

Ob's fingering for the chord in b. 200 - recommended

202 203 204

S1 S2 MS A1 A2 Ten1 Ten2 Br Bs

tu — ba — ri

(Si) — wā — — ra

fff

Ob1 Ob2 Kan. Vc.

f ff fff

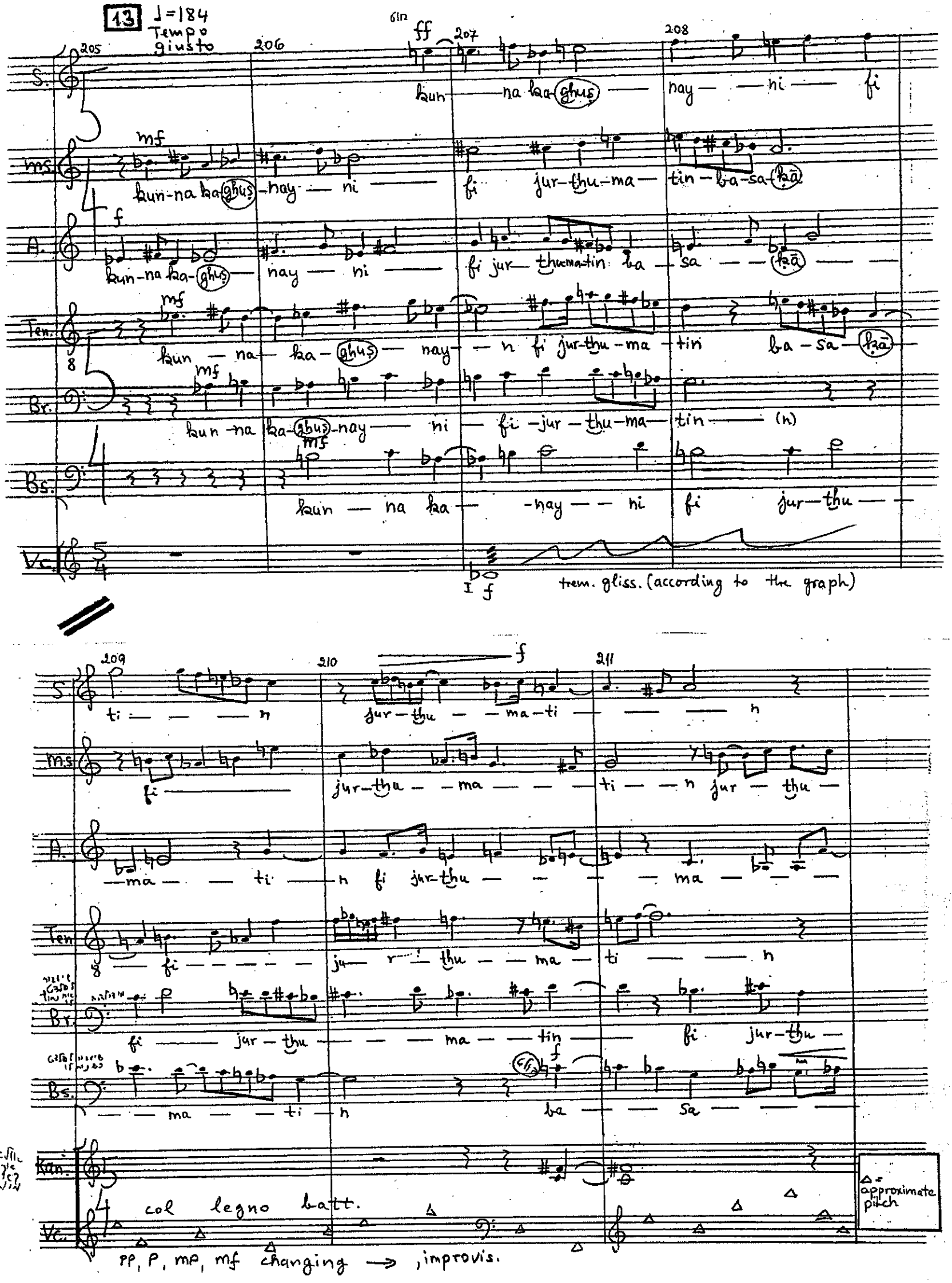
Low Tar

mf fff

Optional for instruments

Ob1 Ob2 Kan Vc. Tars

III LIKE TWO BRANCHES(B) " "Kunna kaghuṣnayni"... "كُنَّا كَغُصْنَيْنِ"... כִּשְׁנֵי עֲנָפִים הָיִינוּ



rit.

♩=66

212 213 214 215

S. f ba — — sa — — ha — a a a

M.S. f —ma — — tin ba — — — sa — — ha — a a a

A. — — ti — — — n ba — sa — — ha — a a a

Ten. f fi jur-thu—ma-ti — — n ba — sa — — ha — a a a

Br. f — — ma—ti — — n ba — sa — — ha — a a a

Bs. ff ha — — — ba — — sa — — ha — a a a

Kan. mp tr. trem. chord

Vc. arco, ord. mp, mf changing

14 ♩=126

rit.

♩= 138

216 217 218 219

S. mp p pp p ha — — — nan ga — la cha — — y — ri ma— yun-ma la — — —

M.S. mp p pp p ha — — — nan ga — la cha — — y — ri ma — yun-ma la —

A. mp p pp mp ha — — — nan ga — la cha — — y — ri ma— yun-ma

Ten. mp p pp mp ha — — nan ga — la cha — — y — ri ma —

Br. mp p pp ha — — — nan ga — la cha — — y — ri

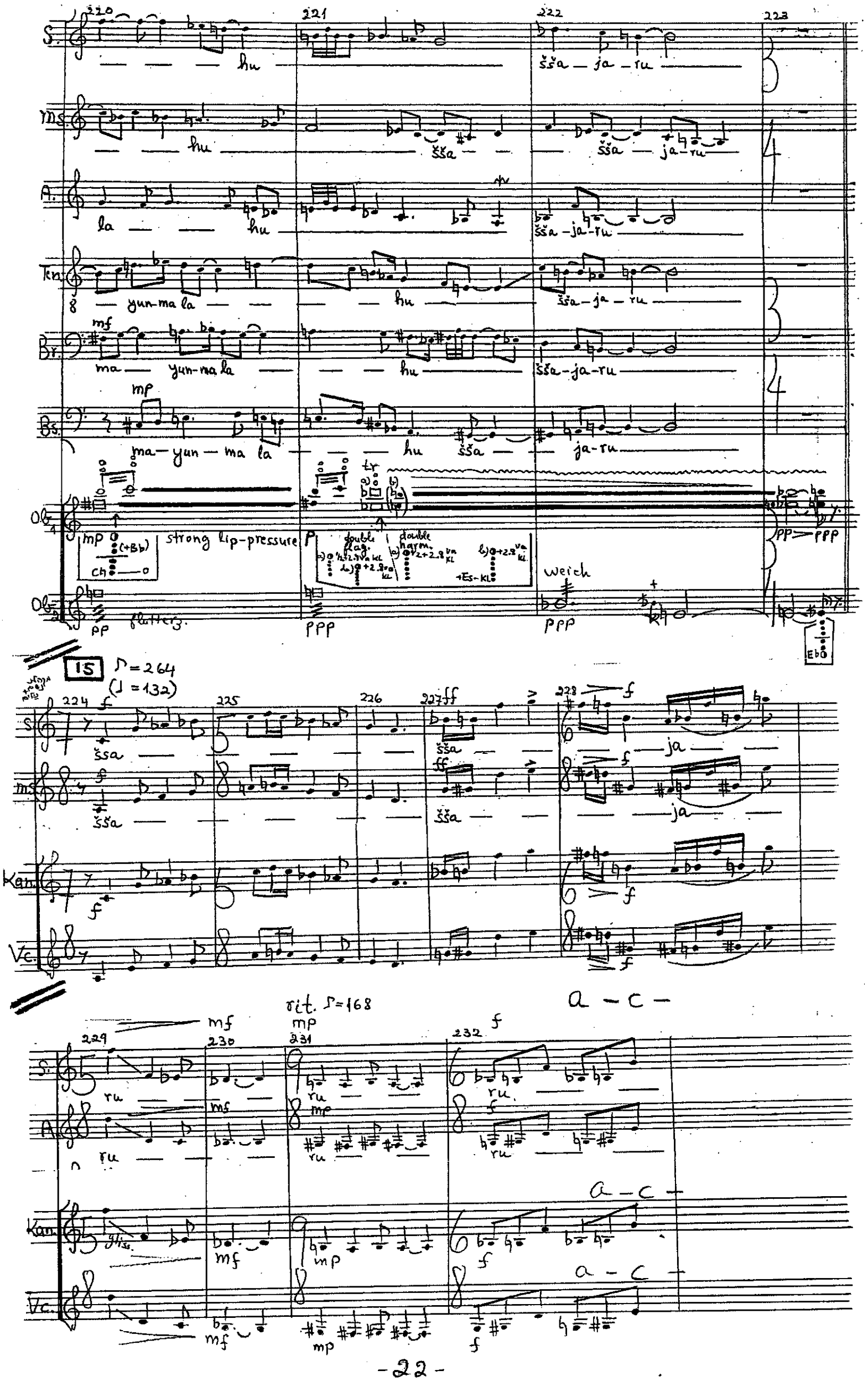
Bs. mp p pp ha — — — nan ga — la cha — — y — ri

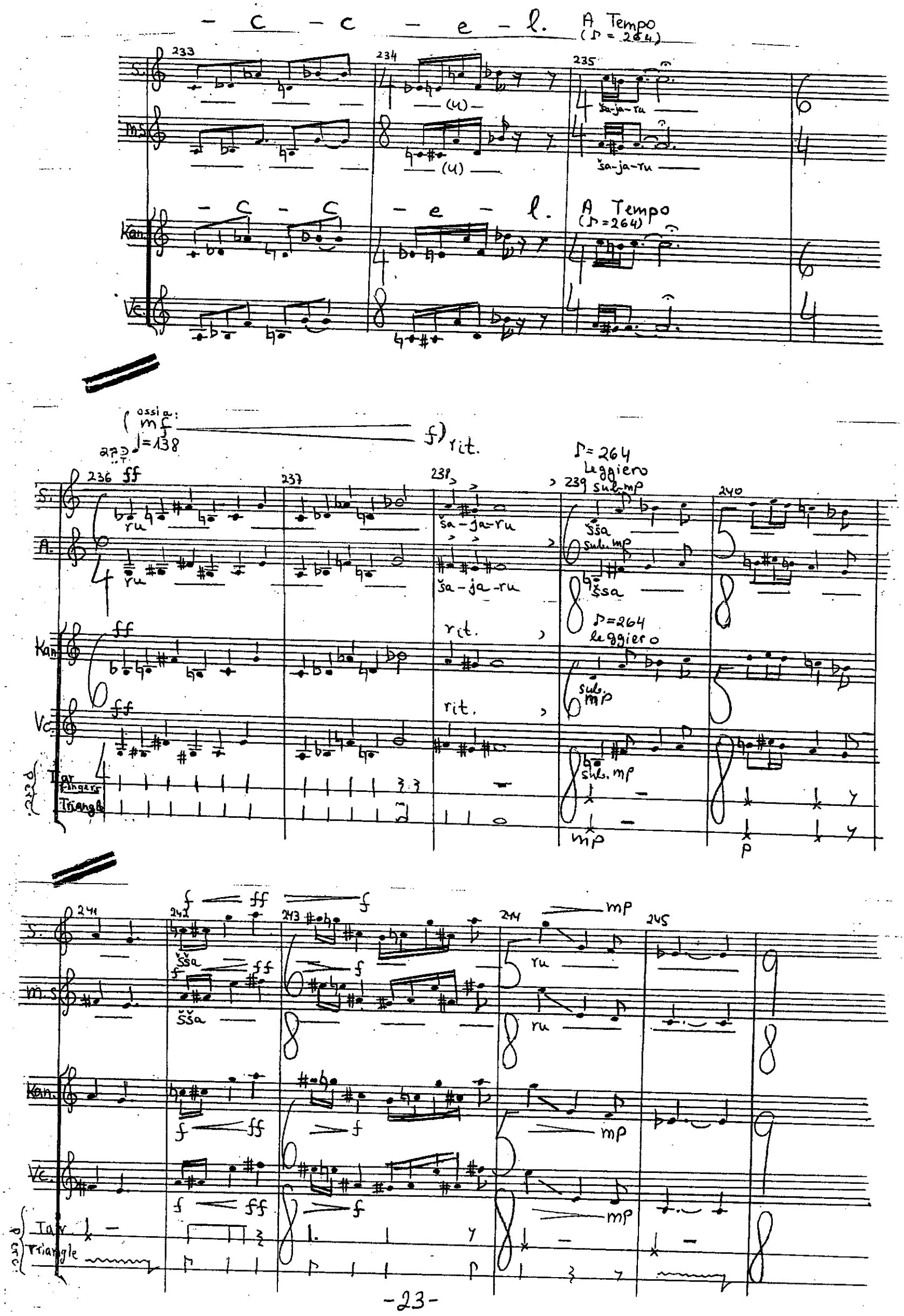
Ob.1 p cho

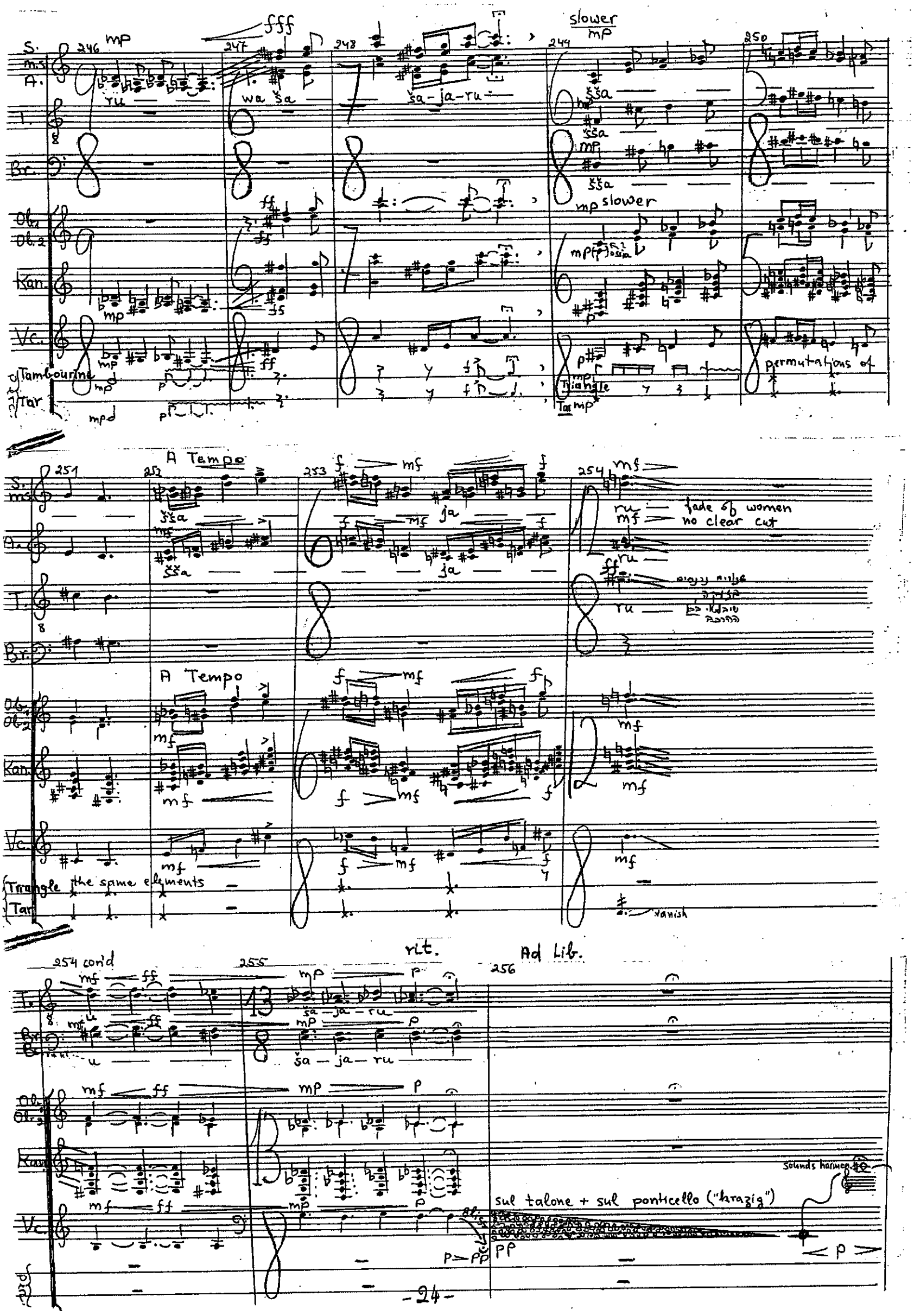
Ob.2 p "echo"

Triangle +Low Tar mp

x see finger. in ob.2 br. 66 page 5


220
221
222
223
S.
hu
šša — ja — ru
Ms.
hu
šša
šša — ja-ru
A.
la
hu
šša-ja-ru
Ten.
yun-ma la
hu
šša-ja-ru
Br.
mf
ma
yun-ma la
hu
šša-ja-ru
Bs.
mp
ma-yun-ma la
hu
šša
ja-ru
Ob.
mp
strong lip-pressure
P
double flag.
double harm.
weich
pp
ppp
pp > ppp
Ob.
pp
flatterz.
ppp
ppp
15
♪=264
(♩=132)
224
225
226
227
228
S.
šša
ja
Ms.
šša
šša
ja
Kan.
Vc.
rit. ♪=168
a — c —
229
230
231
232
S.
ru
ru
ru
A.
ru
ru
ru
Kan.
gliss.
mf
mp
f
a — c —
Vc.
mf
mp
f
a — c —


- c - c - e - l.
A Tempo
(♪ = 264)
233
234
235
S.
M.S.
Kan.
Vc.
(u)
ša-ja-ru
ossia:
mf
f) rit.
♩=138
236
237
238
239
240
ff
ru
ša-ja-ru
♪=264
Leggiero
sub. mp
šša
rit.
♪=264
leggiero
Tar
Fingers
Triangle
mp
p
241
242
243
244
245
f
ff
mp
ru
Tar
Triangle



S.
m.s.
A.
T.
Br.
Ob.1
Ob.2
Kan.
Vc.
Tambourine
Tar
246
247
248
249
250
mp
fff
ru
wa ša
ša-ja-ru
slower
mp
šša
mp slower
permutations of
Triangle
251
252
253
254
A Tempo
ja
fade of women
no clear cut
Triangle the same elements
vanish
254 con'd
255
256
rit.
Ad Lib.
sul talone + sul ponticello ("krazig")
Sounds harmon.

16

Lento

♩ = 104

..... see page 2

257 258 259 260 261 262 263

M.S. A. Ten. Bar. Bass Vc.

mp mf ppp

ha — tta — i-dha — ki — la

264 265 266 267 268 269 270 No Meter

f ff

S. ms. A. Ten. Bar. Bass Vc.

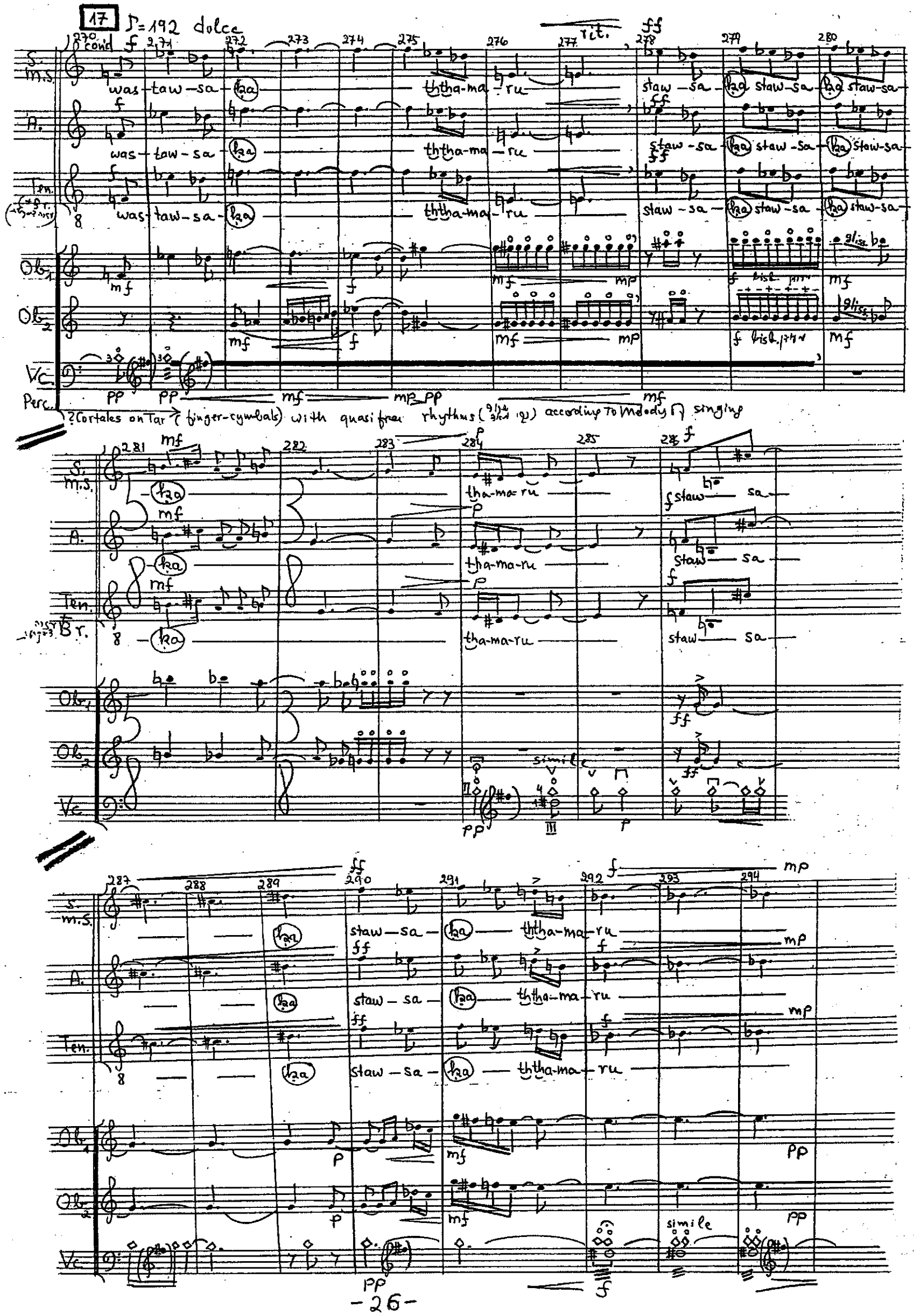
ka-d ta-lat cu-ru — ku-hu-ma

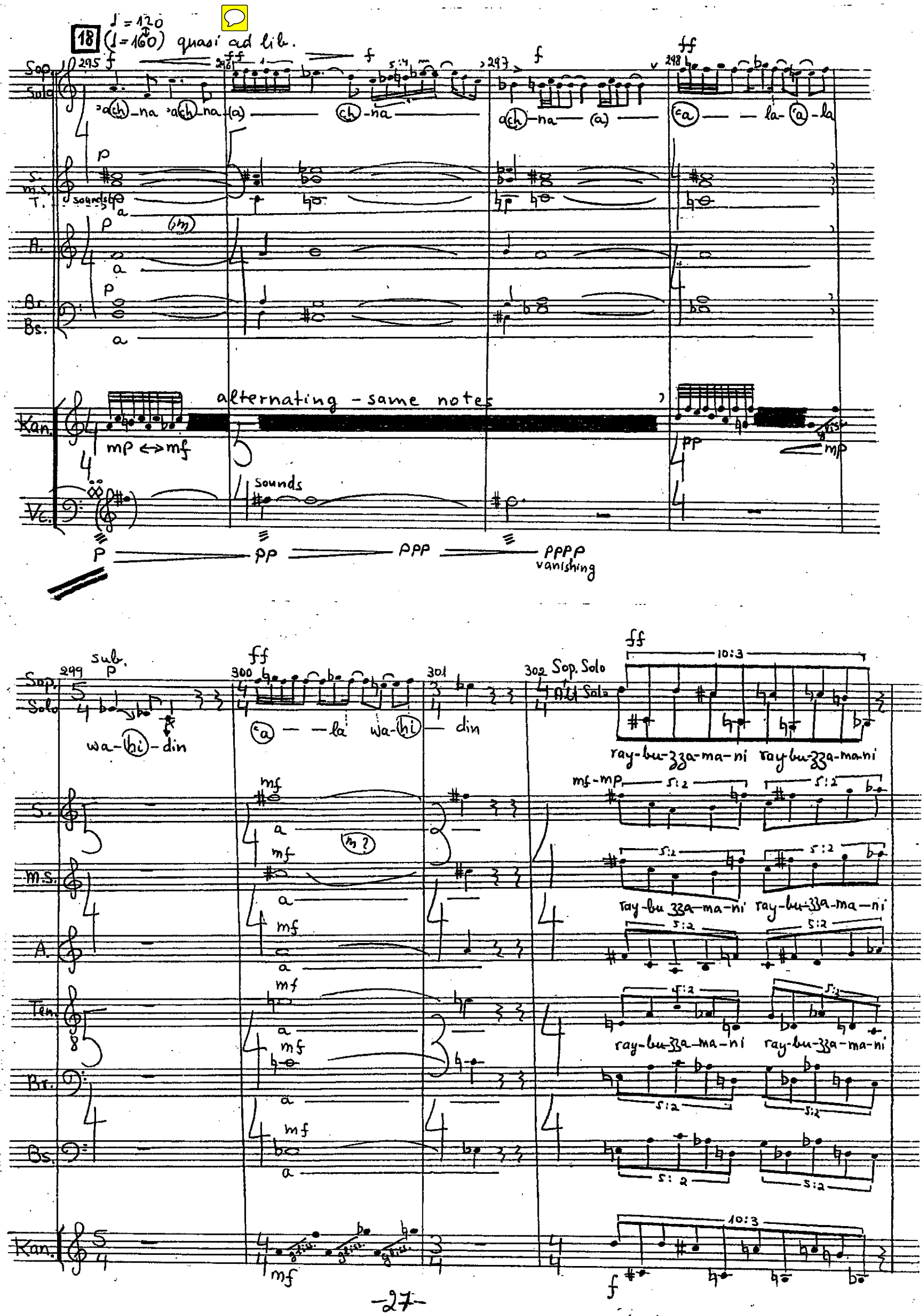
arco sul ponticello

(harmonics) sounds

gl. s. s.

mf > mp > p > pp — ppp


17
♪=192 dolce
rit.
S. M.S.
A.
Ten.
Ob.1
Ob.2
Vc.
Perc.
was-taw-sa-ka
ththa-ma-ru
staw-sa-ka staw-sa-ka staw-sa
?Cortales on Tar (finger-cymbals) with quasi free rhythms according to Melody singing
tha-ma-ru
staw-sa
simile
staw-sa-ka-ththa-ma-ru
simile


18
♩ = 120
(♩ = 160) quasi ad lib.
Sop. Solo
S.
M.S.
T.
A.
Br.
Bs.
Kan.
Vc.
alternating - same notes
sounds
vanishing
sub. p
Sop. Solo
All Solo
ray-bu-zza-ma-ni
10:3
5:2

19 Tempo Giusto

♩=100

303 304

Sop. mp wa-ma yub-ki a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-dha-ru

M.S. mp wa-ma yub-ki a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-dha-ru

A. mp wa-ma yub-ki a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-dha-ru

Ten. mp wa-ma yub-ki a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-dha-ru

Br. mp wa-ma yub-ki a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-dha-ru

Bs. mp wa-ma yub-ki a-zza-ma-nu ʿa-la šay-ʾin wa-la ya-dha-ru

Kan. p

305 306 307

Sop. mp ya-dha-ru la ya-dha-ru p pp la ya-dha-ru

M.S. mp ya-dha-ru la ya-dha-ru p pp la ya-dha-ru

A. mp ya-dha-ru la ya-dha-ru p pp la ya-dha-ru

Ten. mp ya-dha-ru la ya-dha-ru p pp la ya-dha-ru

Br. mp ya-dha-ru la ya-dha-ru p pp la ya-dha-ru

Bs. mp ya-dha-ru la ya-dha-ru p pp la ya-dha-ru

Kan. pp sus. p

IV YOU APPEASE THE THIRSTY SPEAR "Waturwi-(ʾa)-ssināna"... "وَتُرْوِي السِّنَانَ"...

אַתָּה מַרְוֶה רְמָחִים צְמֵאִים

20 No meter, seconds counting

♪ = 252 (♩ = 126)

308

9" 3" 5" 2"

Ob1 ff gliss. gliss.

Ob2 tr# tr♭ gliss. ff ad Lib.

nu = quarter-note as a maximum higher or lower

♪ = 252 (♩ = 126)

Vc

No. 1. repeated pattern — creat an agressive effect

No. 2. repeated pattern

Tars "Bongos" (fingers) pay attention to relative heights!

Timp. (ff) use all instruments (mf)

ff

21

4" 1" 3" tr.♭ 8" 6"

Ob1

Ob2

♩ = arpeggio sonabile

Vc mf

♪ = acc. f ff

arco

simile

fff IV

all instruments dim.

f (ff) repeated pattern No. 3

← 10" dur. → slight improvisation possible

12" dur. 4" 8" 2" 4" 2" 7"

Ob1 gliss. gliss.

Ob2 tr# 2" 1" 1" tr.♭ ad Lib.

(slower) ♪ = quasi pitched

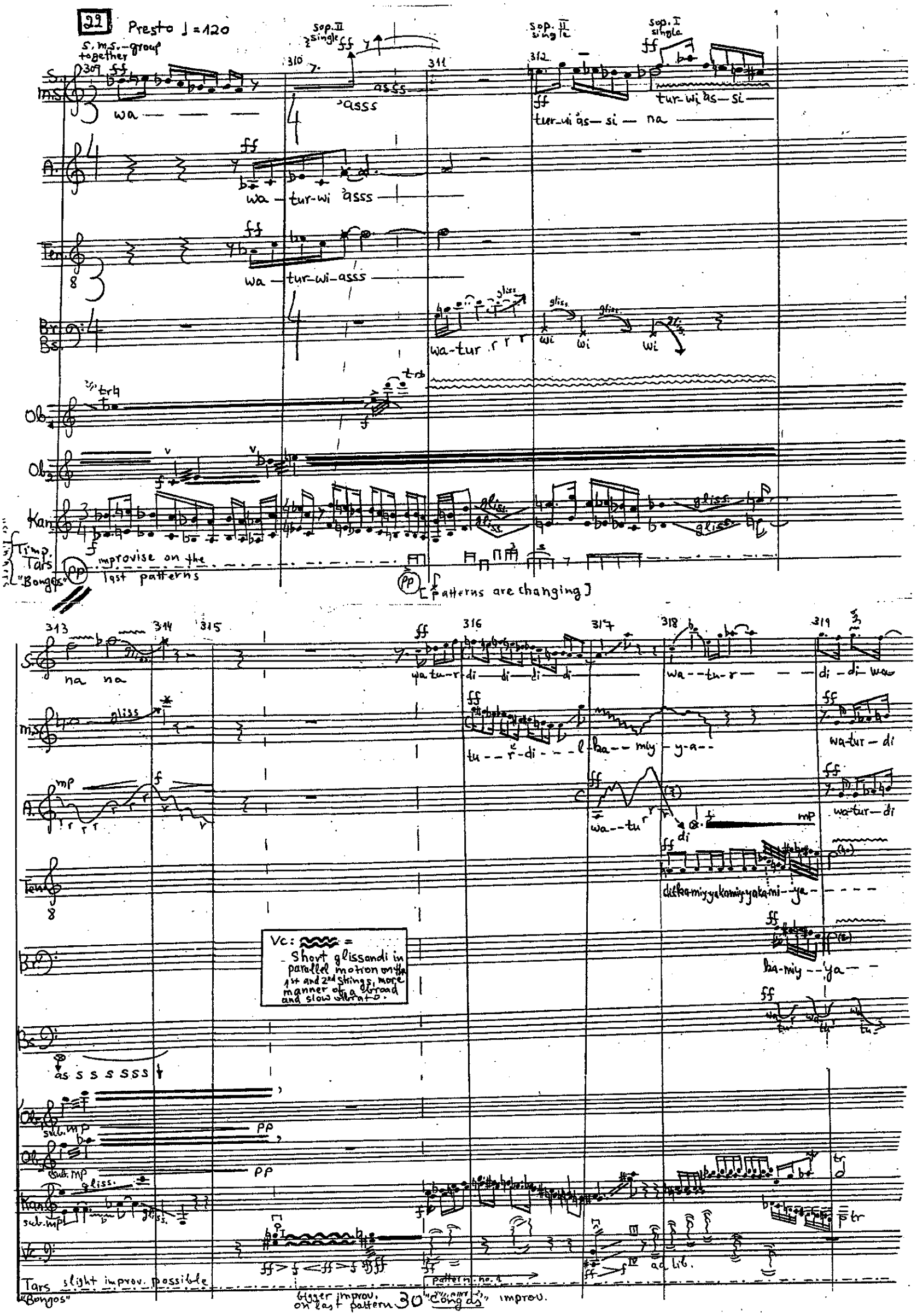
Vc fff spicc. pizz. secco

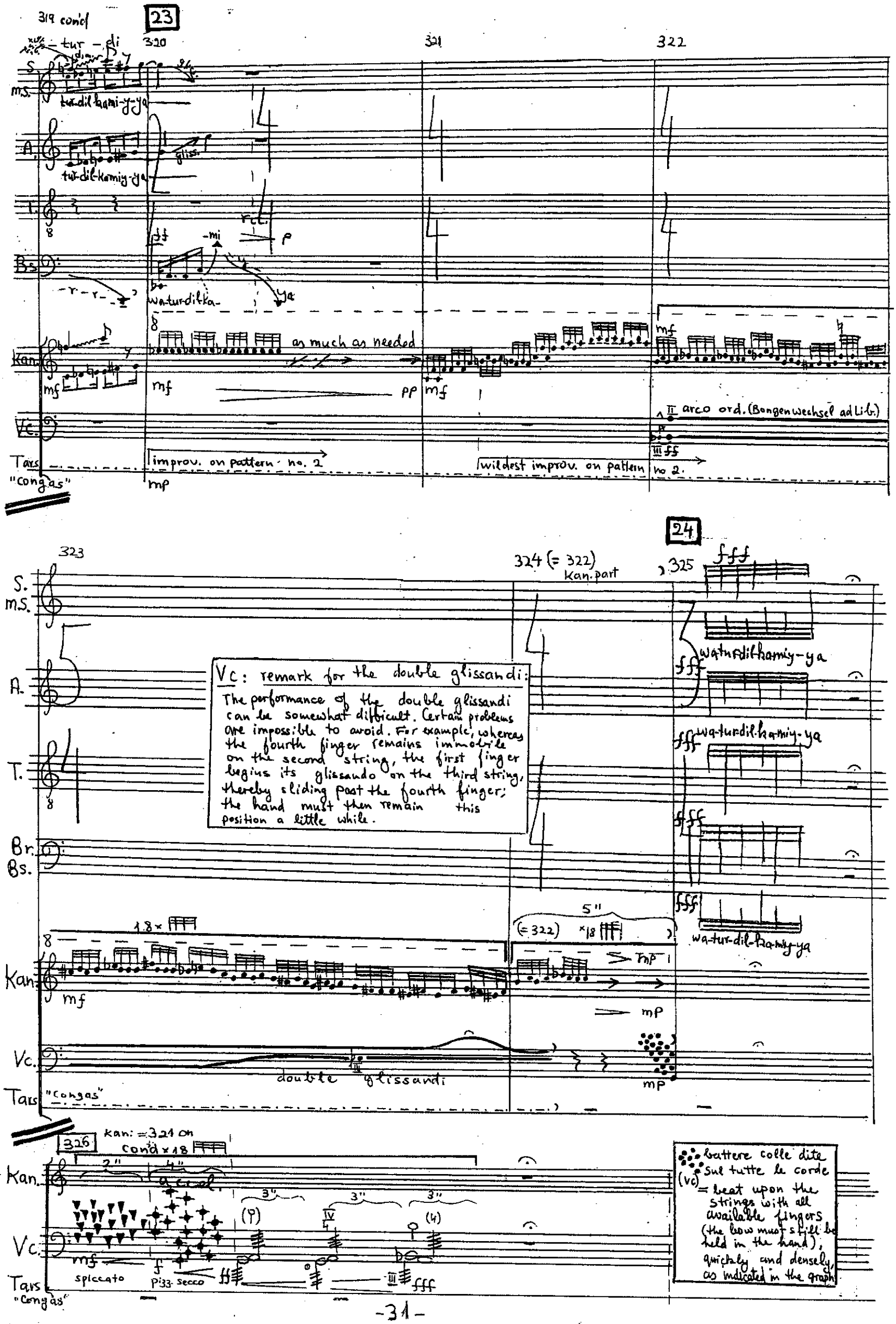
8" 2"

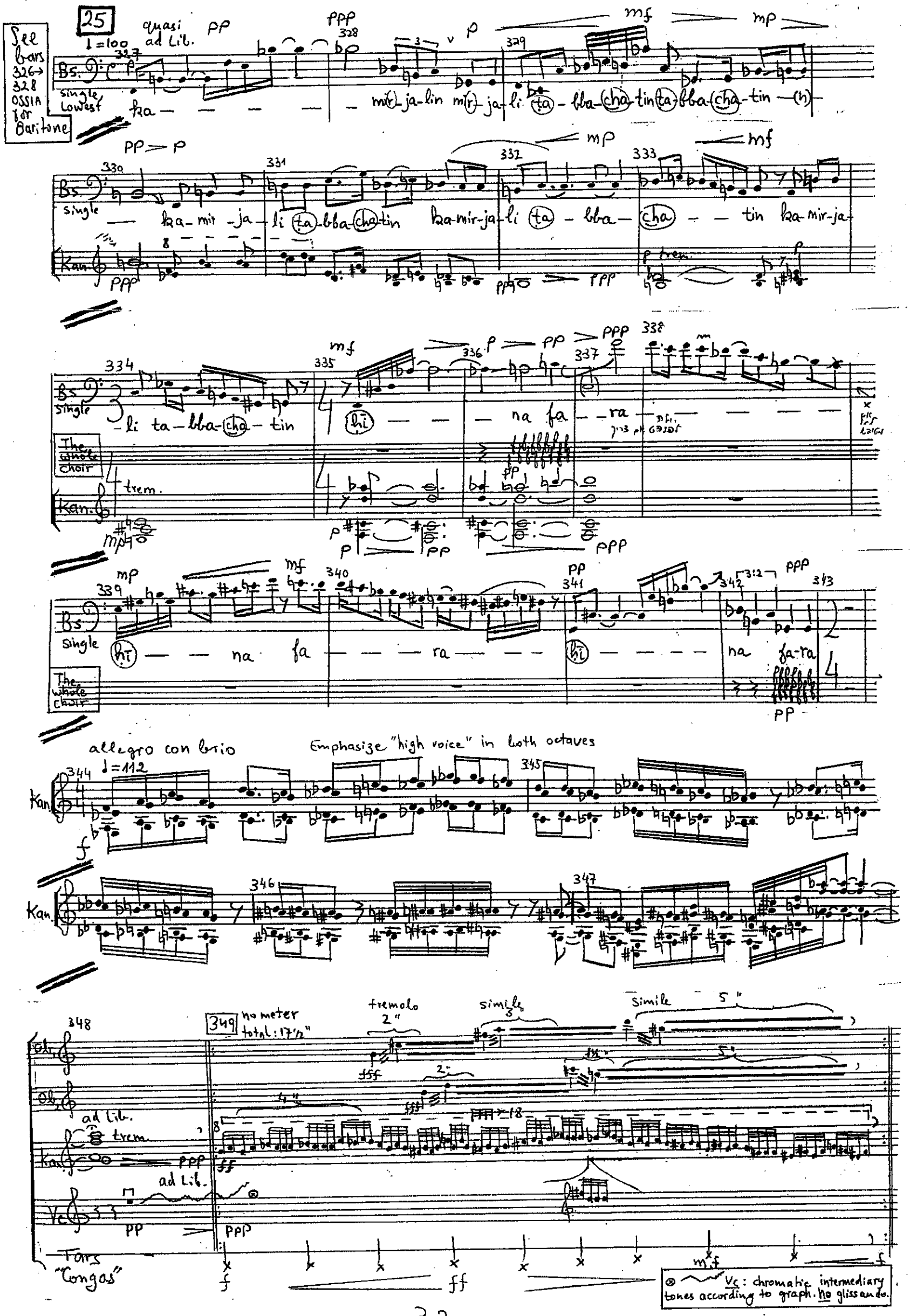
all instruments

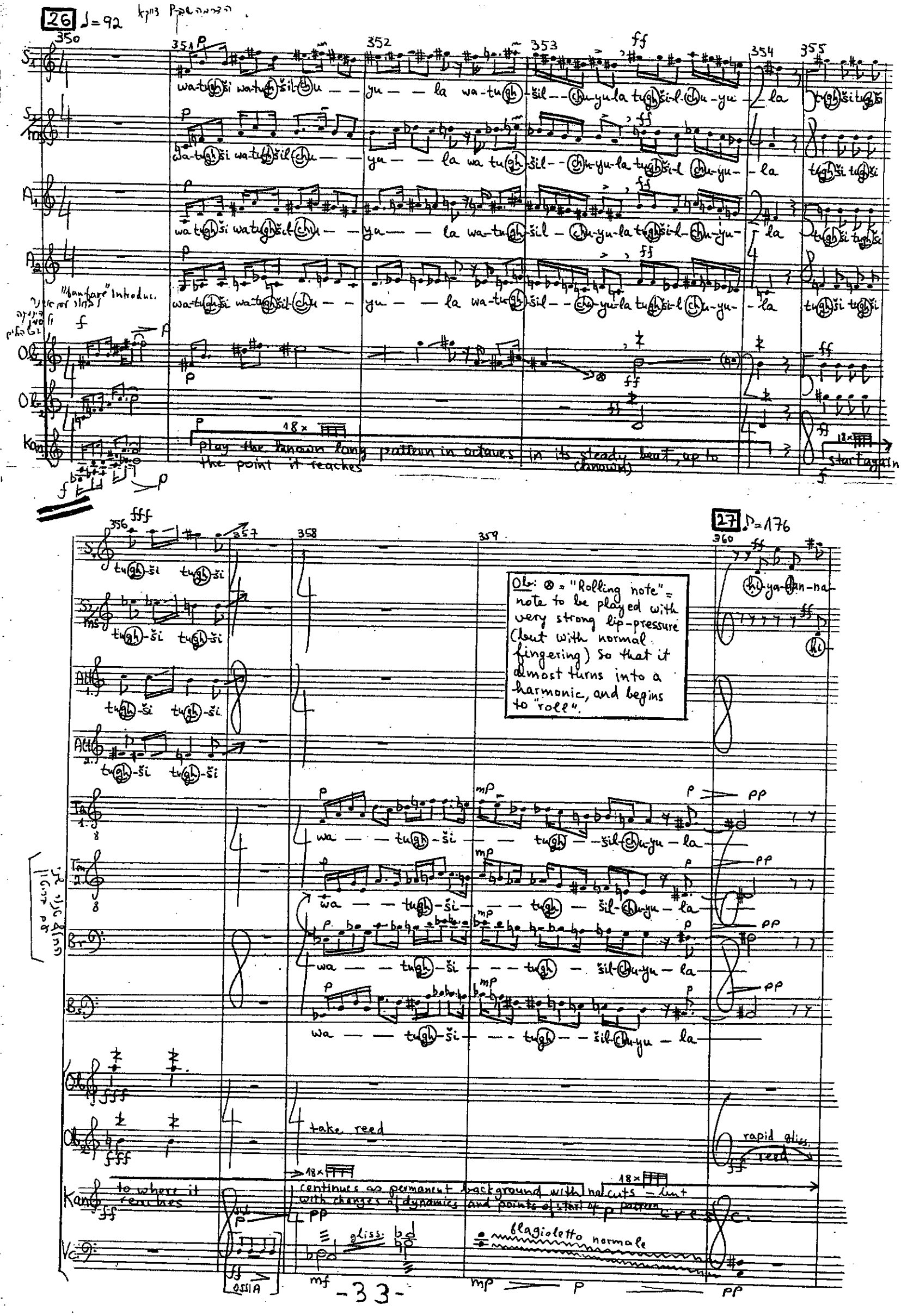
4" 8" 4"

(ff < fff) (f)


22
Presto ♩ = 120
S. m.s. - group together
Sop. II single
Sop. II single
Sop. I single
S.
M.S.
A.
Ten.
Br.
Bs.
Ob.
Kan.
Timp.
Tars
"Bongos"
improvise on the last patterns
[patterns are changing]
Vc: = Short glissandi in parallel motion on the 1st and 2nd strings, more manner of a broad and slow vibrato.
Tars slight improv. possible
"Bongos"
bigger improv. on last pattern
"Congas" improv.
ad lib.


319 cond
23
320
321
322
S.
m.S.
A.
T.
Bs.
Kan.
Vc.
Tars
"congas"
tur-dil-kamiy-ya
gliss.
wa-tur-dil-ka-
as much as needed
mf
pp
II arco ord. (Bongenwechsel ad Lib.)
III ff
improv. on pattern no. 2
wildest improv. on pattern no 2.
mp
323
324 (= 322)
Kan. part
325
24
fff
wa-tur-dil-kamiy-ya
Vc: remark for the double glissandi:
The performance of the double glissandi can be somewhat difficult. Certain problems are impossible to avoid. For example, whereas the fourth finger remains immobile on the second string, the first finger begins its glissando on the third string, thereby sliding past the fourth finger; the hand must then remain this position a little while.
Br.
Bs.
1.8 ×
5"
(= 322)
×18
mp
double glissandi
326
kan: = 321 on
cond × 18
2"
4"
accel.
3"
(♀)
IV
(4)
spiccato
pizz. secco
battere colle dite sul tutte le corde
(Vc) = beat upon the strings with all available fingers (the bow must still be held in the hand), quickly and densely, as indicated in the graph


25
See bars 326→328 OSSIA for Baritone
quasi ad Lib.
♩=100
Bs.
single
Lowest
ka — — — — — mir-ja-lin mir-ja-li ta-bba-cha-tin ta-bba-cha-tin (h)
single
ka-mir-ja-li ta-bba-cha-tin ka-mir-ja-li ta-bba-cha-tin ka-mir-ja-
Kan.
p trem.
single
-li ta-bba-cha-tin hi — — — na fa — ra
The whole choir
trem.
Kan.
single
hi — — na fa — — ra — — hi — — — na fa-ra
The whole choir
allegro con brio
Emphasize "high voice" in both octaves
♩=112
Kan.
Kan.
348
349
no meter
total: 17½"
tremolo
simile
simile
Ob.
Ob.
ad lib.
trem.
Kan.
ad Lib.
Vc
Tars
"Congas"
Vc: chromatic intermediary tones according to graph. no glissando.


26 ♩=92
350
351
352
353
354
355
wa-tugh-ši wa-tugh-šil-chu — yu — la wa-tugh-šil — chu-yu-la tugh-ši-l-chu-yu — la tugh-ši tugh-ši
"fanfare" introduc.
play the known long pattern in octaves in its steady beat, up to the point it reaches (known)
start again
356
357
358
359
360
27 ♪=176
tugh-ši tugh-ši
Ob: ⊗ = "Rolling note" = note to be played with very strong lip-pressure (but with normal fingering) so that it almost turns into a harmonic, and begins to "roll".
hi-ya-dan-na
wa — tugh-ši — tugh — šil-chu-yu — la
take reed
rapid gliss.
reed
to where it reaches
continues as permanent background with no cuts — but with changes of dynamics and points of start of pattern
cresc.
gliss.
flagioletto normale
OSSIA

361 362 363 364 365 366

Sr. 1 — -ji-(ci)

Sr. 2 / ms — ya-(da)n-na-ji-(ci)

Alt. 1 — ff (hi)-ya-(da)n-na-ji-(ci)

Alt. 2 — ff (hi)-ya-(da)n-na-ji-(ci)

Ten. 1 — ff (hi)-ya-(da)n-na-ji-(ci)

Ten. 2 — f mp (hi)-ya-(da)n-na-ji-(ci)

Br. — mf p (hi)-ya-(da)n-na-ji-(ci)

Bs. — mp pp (hi)-ya-(da)n-na-ji-(ci)

Ob. 1 — take reed

Ob. 2 — flower glissando ff; tr.; ff p pp; ×18 cresc. f ff; ×18 p pp

Kan. — f p pp; f ff; p pp

Vc. — flagioletto p pp

28 ♩=138 "ganjeji" stronger pronunciation ♩=108

367 368 369 370 371 372 373 374 375

Sr. 1 — (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci)

Sr. 2 / ms — mf mp p pp ppp

Alt. 1 — (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) last time: quasi sprechgesang

Alt. 2 — mf mp p pp ppp

Ten. 1 — pp ff 8-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci)

Ten. 2 — mf mp p pp ppp

Br. — ff ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci)

Bs. — ff (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci) (hi)-ya-(da)n-na-ji-(ci)

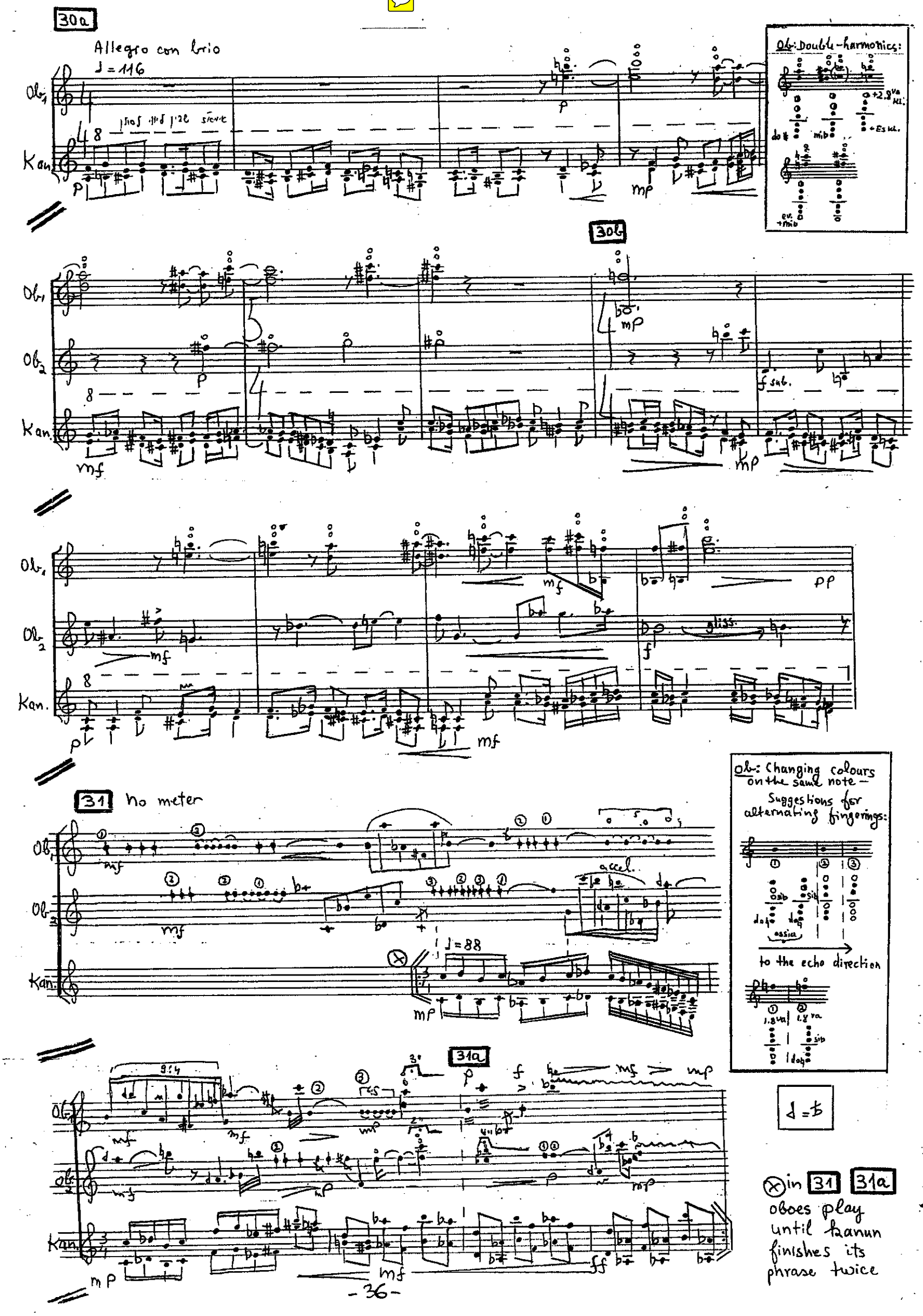
Vc: f = ribattere la corda sul tastiera; p = col legno battuto

Ob. 1 / Ob. 2 — reeds ff; ×18

Kan. — pp; p sf

Vc. — pp ff; sf fff; ad lib. sul tallone + sul ponticello ("kmji'q") p mf

ad Lib.
rit.
375 cond → end :entrance to Ballet
Vc.
Relative length of < > according to graph; units of < > as much as needed according to immediate feeling, with stable rit. and decresc., incl. stable slowing of the inner movement of 'krazig'
(not less than 3x < >)
V BALLET
29
Ad Lib. (Bar-lines according to musical meaning/units)
Largo
(TASTO)
ad Lib.
Bogen unter die Saiten
Vc: O = after a cresc. or dim. signifies: the final dynamics are left to the performer
⊗ = the gliss. on the third string should not be led beyond the tone e (stopped with the tumb), since the a on the fourth string should be kept in place.
Bogen unter die Saiten = the bow is to be drawn across the A and C strings together from below. The next double-stop is to be performed with a normal stroke on the bow.
= accel.
= rit.
d = quarter tone lower
+ = quarter tone higher
29a
(PONT.)
pizz.
pizz. according to the celloist's choice
29b
(TASTO)
(PONT.)
pizz.?
30
♪ = 176
Kan.
arco, sul pont. (trem. remains)
(ord. non trem.)
sul pont.
see the remark above for ⊗
A quick and light scurrying movement with chromatic intermediary tones


30a
Allegro con brio
♩ = 116
Ob1
Kan.
Ob: Double-harmonics:
30b
Ob2
f sub.
gliss.
31
no meter
accel.
♩ = 88
31a
Ob: Changing colours on the same note – Suggestions for alternating fingerings:
to the echo direction
⊗ in 31 31a oboes play until kanun finishes its phrase twice

32
Allegro con brio
♩=100

acc.

Kanun

32a

32b

acc.

Kanun

33 oboes: no counting

si4

33a double-trill in rhythms

repeat chord with these rhythms

trem.

Kanun

33b

acc. Oboes return to counting

correspondingrhythms

Kanun

fingerings in next page

34

no counting
♩=126

34a

Ob.

fingerings in next page

35 Lento
♪=116

35a

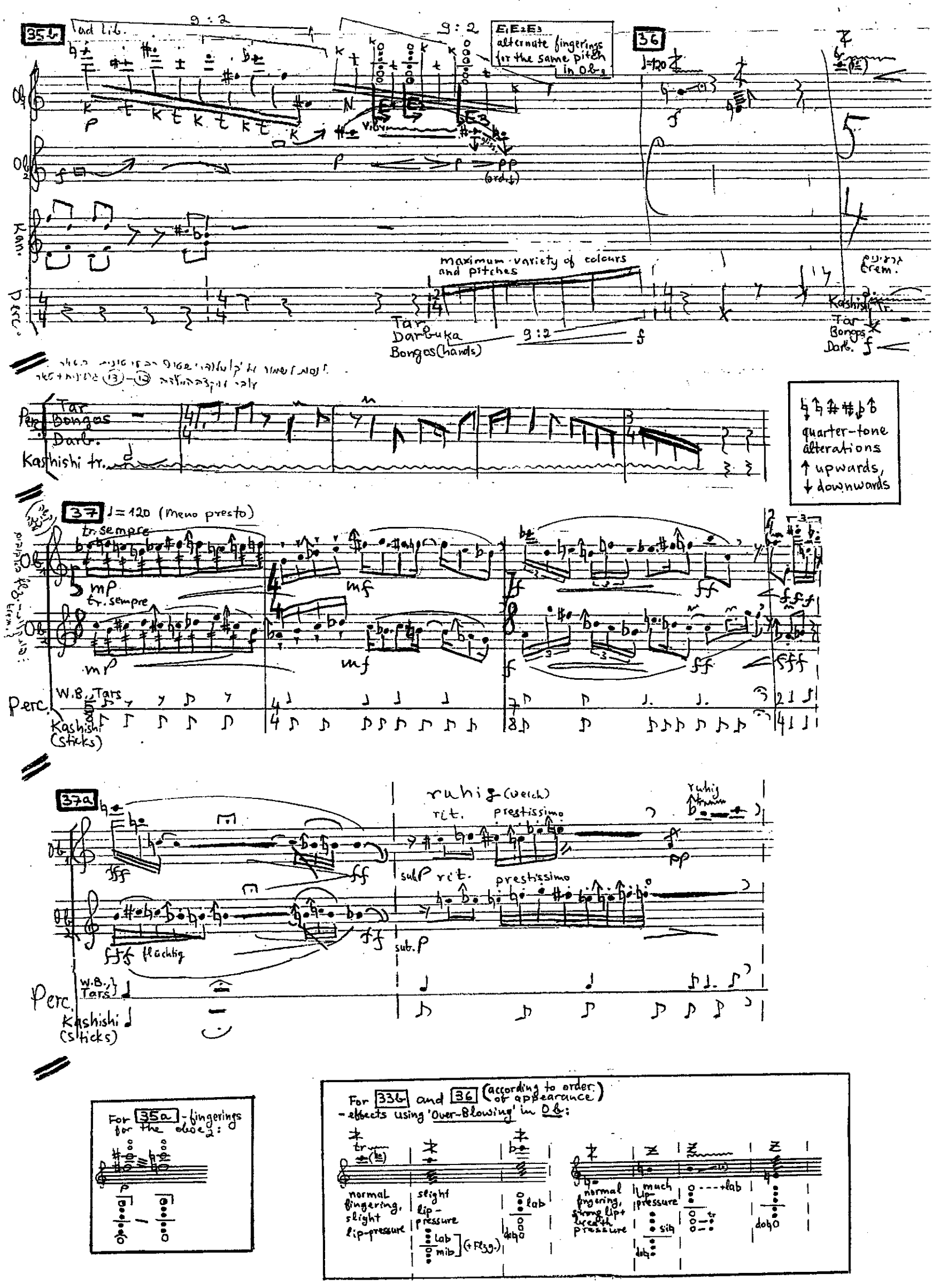
Ob.

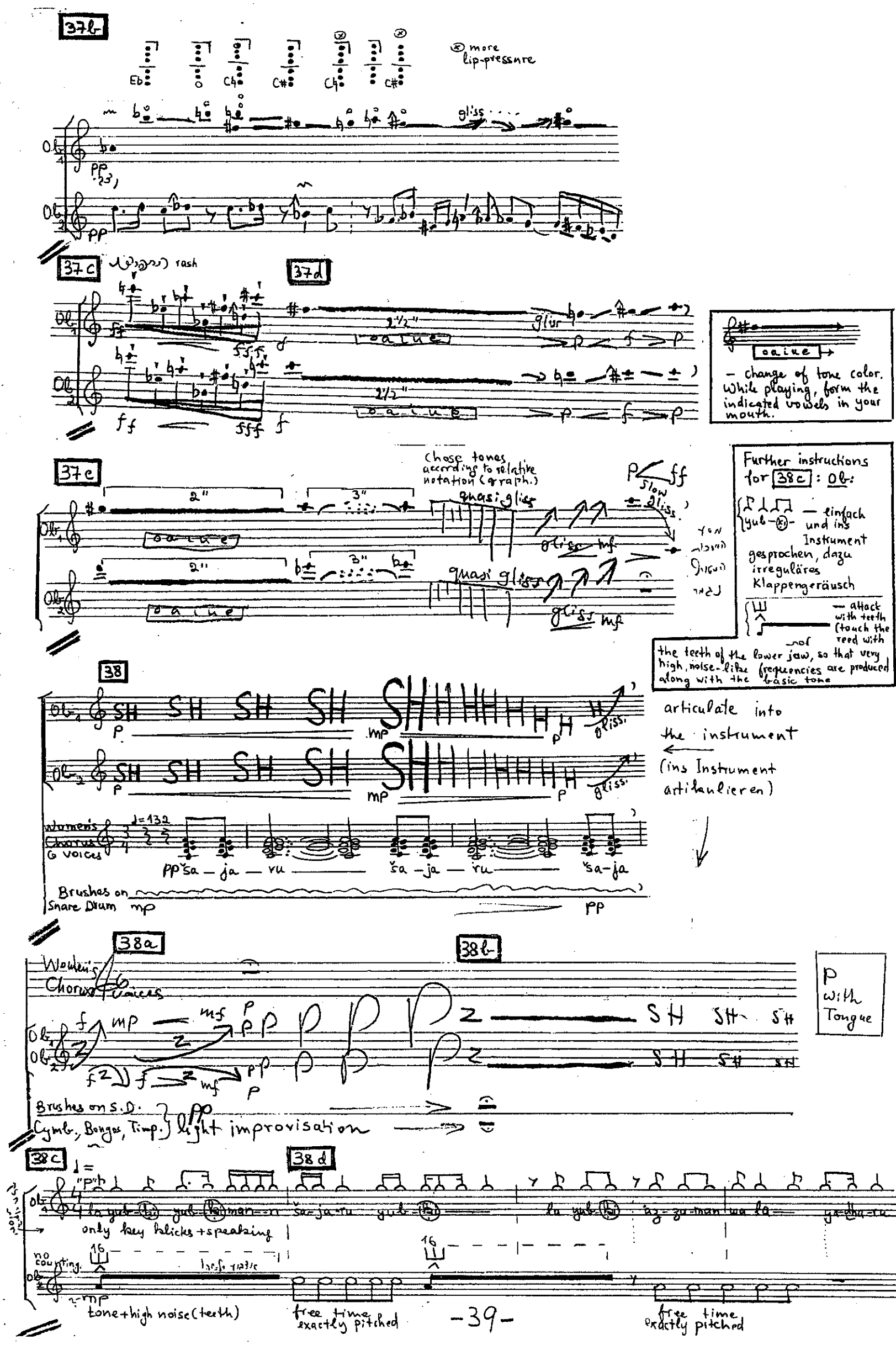
Ob.

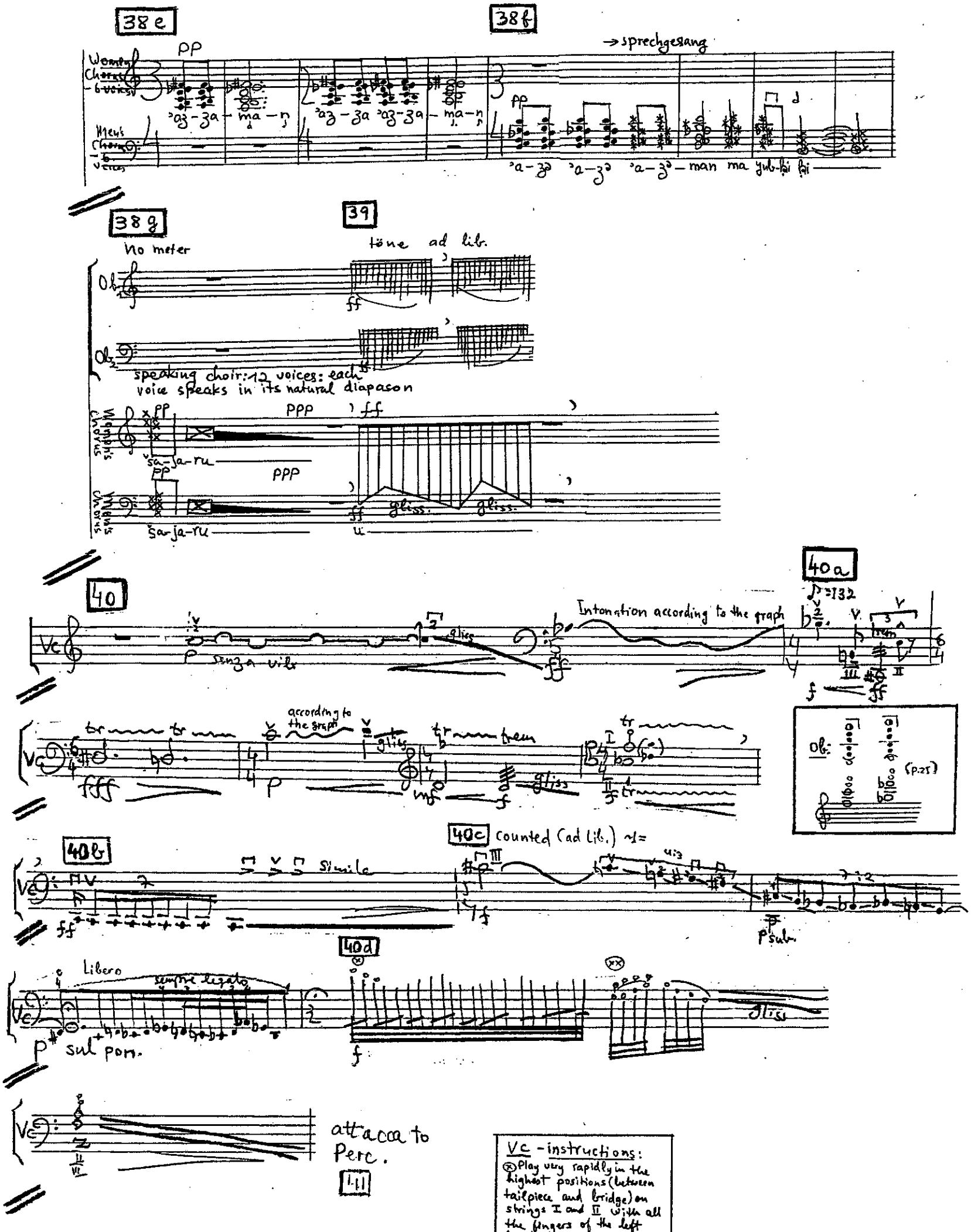
Kan.

pp

ppp


35b
ad lib.
9 : 2
E1 E2 E3 alternate fingerings for the same pitch in Ob2
36
♩=120
maximum variety of colours and pitches
Tar
Darbuka
Bongos (hands)
Kashishi tr.
Tar
Bongos
Darb.
Perc.
quarter-tone alterations
↑ upwards,
↓ downwards
37
♩= 120 (meno presto)
tr. sempre
W.B., Tars
Kashishi (sticks)
37a
ruhig (weich)
rit.
prestissimo
sub. p
flüchtig
For 35a - fingerings for the oboe2:
For 33b and 36 (according to order of appearance)
- effects using 'Over-Blowing' in Ob:
normal fingering, slight lip-pressure
slight lip-pressure
lab
mib
(+Flzg.)
much lip-pressure
+lab
sib
dob


37b
more lip-pressure
gliss
37c
rash
37d
2½"
oaiue
gliss
oaiue
– change of tone color. While playing, form the indicated vowels in your mouth.
37e
Chose tones according to relative notation (graph.)
2"
3"
quasi gliss
gliss mf
slow gliss
Further instructions for 38c: Ob:
yub-ki — einfach und ins Instrument gesprochen, dazu irreguläres Klappengeräusch
— attack with teeth (touch the reed with the teeth of the lower jaw, so that very high, noise-like frequencies are produced along with the basic tone
38
articulate into the instrument
(ins Instrument artikulieren)
Women's Chorus 6 voices
♩=132
pp ša – ja – ru
Brushes on Snare Drum
38a
38b
Women's Chorus 6 voices
SH
Brushes on S.D.
Cymb., Bongos, Timp.
light improvisation
P with Tongue
38c
38d
only key klicks + speaking
no counting
tone + high noise (teeth)
free time exactly pitched
free time exactly pitched



Vc - instructions:
(x) Play very rapidly in the highest positions (between tailpiece and bridge) on strings I and II with all the fingers of the left hand including the thumb. The result should be somewhat similar to harmonics.
(xx) Harmonics arpeggios across all four strings.

solo Perc. ("Cadenza")

41 ♩= 105

"S" Tars "T" "B"

S T

mf Timp+Mallets (optional)

f f f

W. B. Trgl.

W. B. Trgl.

f

2 Bells

Tamb. + Tars

"S" Tars "T" "B"

Gong (small)

pp

Trgl.

mf mp Alt solo

2 Bells

Tamb. + Tars

mf mp

"S" Tars "T" "B"

ff mp

42 ♩= 120 rit.

Trgl.

try with pitch p

Gong

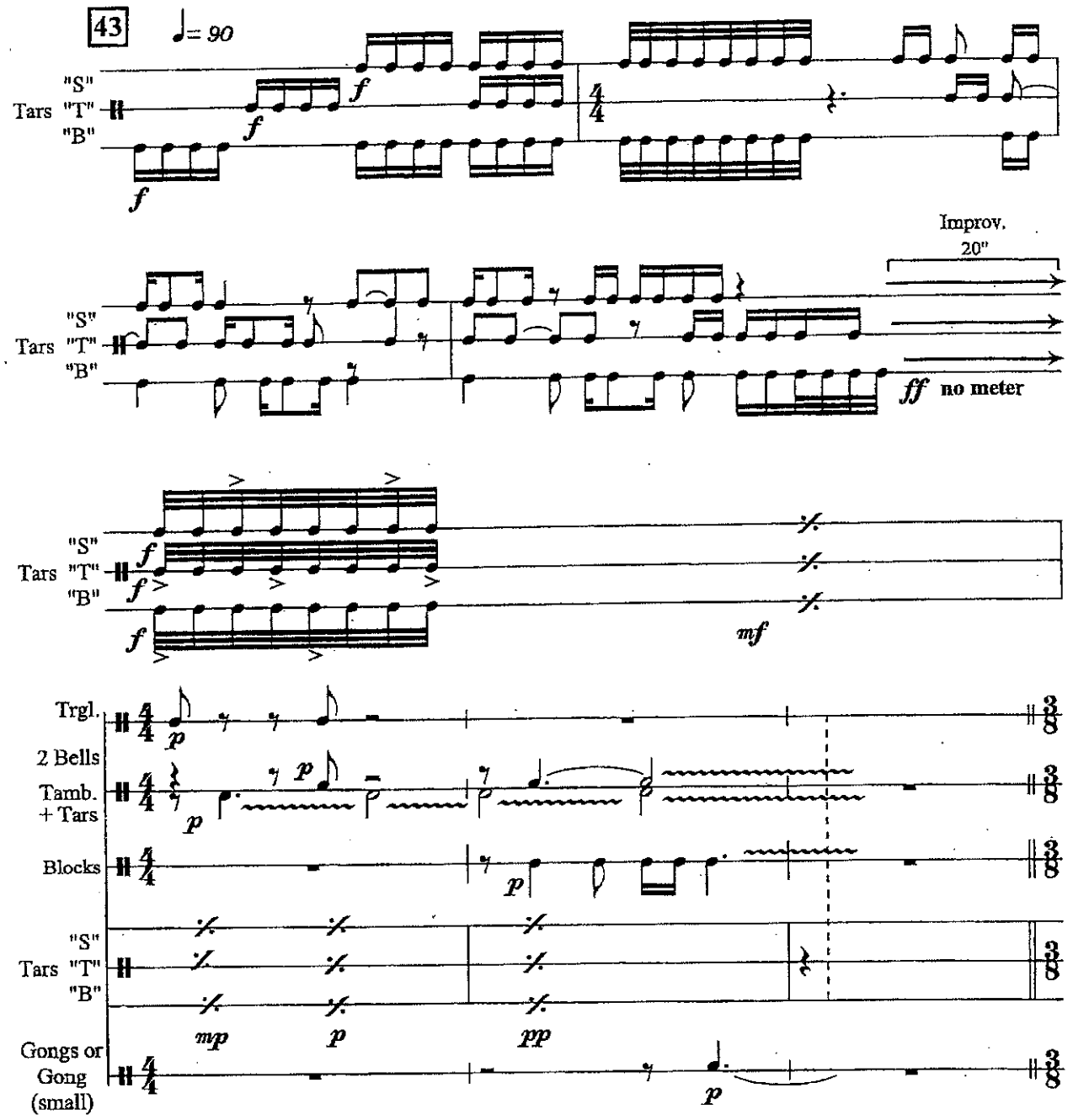
pp

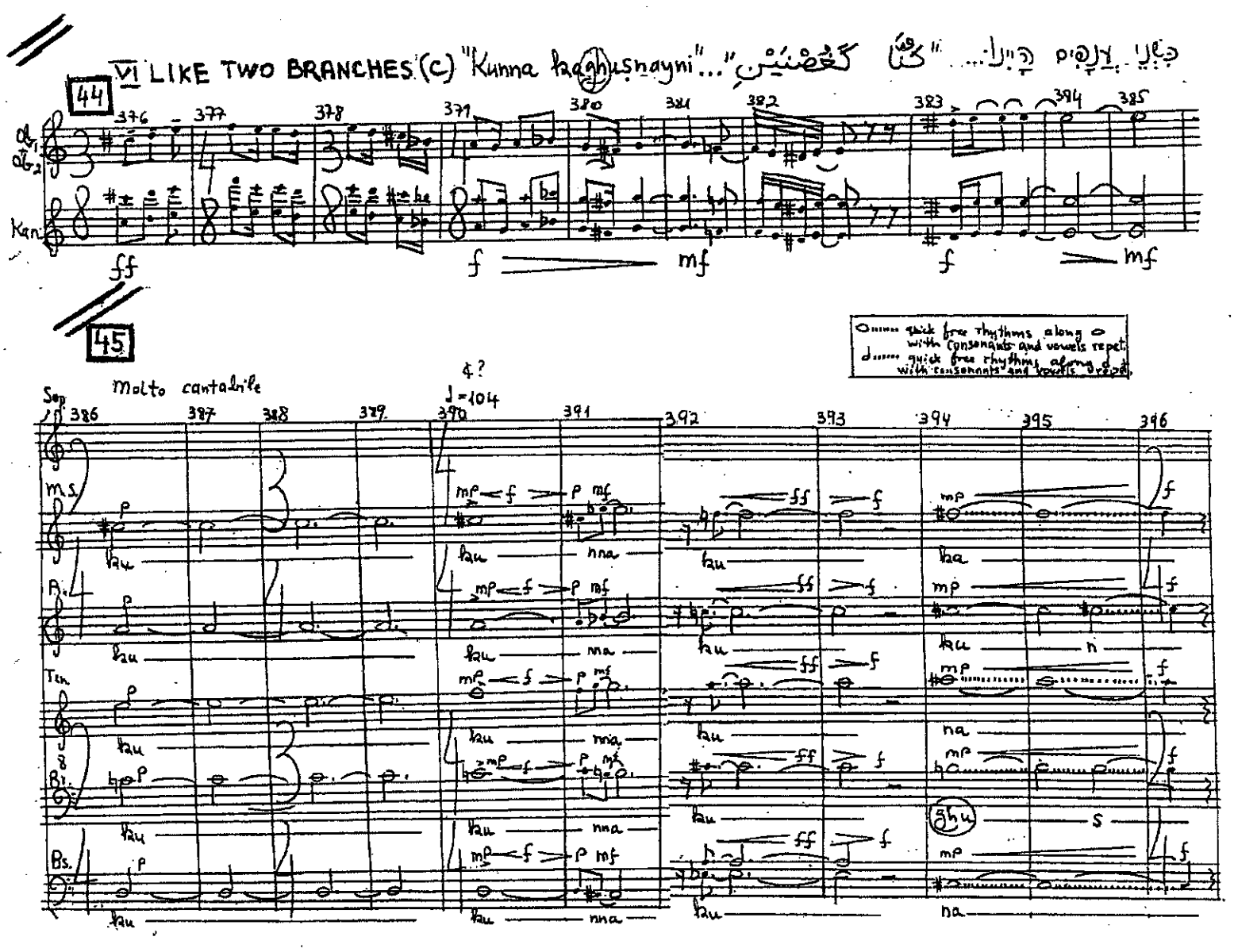
"S" Tars "T" "B"

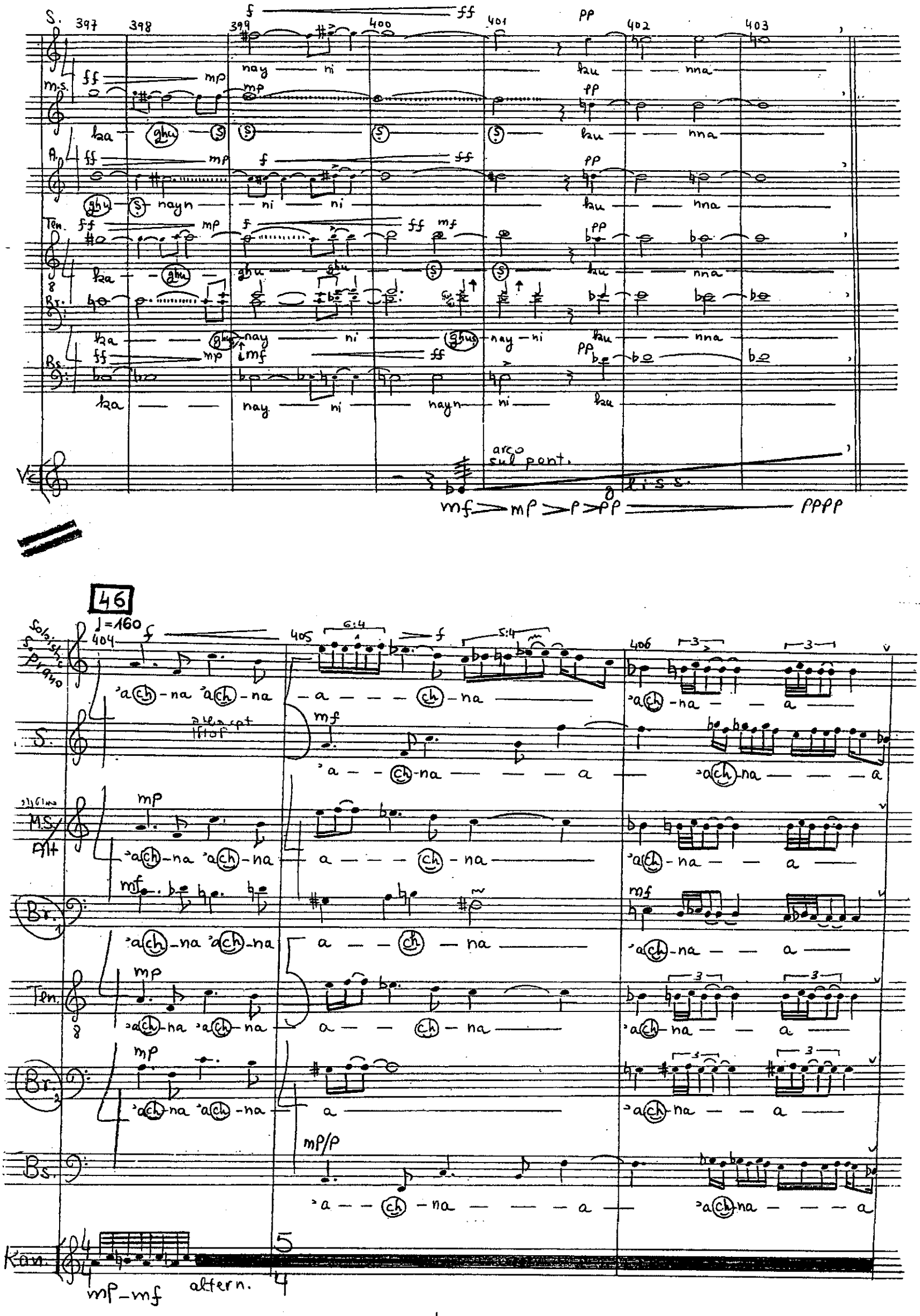
p

Alt solo

adḫ - ku - ru - hu li - kul - li ghu - ru - biš - šamss - sss...


43
♩= 90
"S"
Tars "T"
"B"
Improv.
20"
ff no meter
mf
Trgl.
2 Bells
Tamb. + Tars
Blocks
Gongs or Gong (small)
mp
p
pp


VI LIKE TWO BRANCHES (C) "Kunna kaghuṣnayni"... "كُنَّا كَغُصْنَيْنِ"...
44
376
377
378
379
380
381
382
383
384
385
Ob1
Ob2
Kan.
ff
f
mf
45
Molto cantabile
♩=104
386
387
388
389
390
391
392
393
394
395
396
Sop.
M.S.
A.
Ten.
Br.
Bs.
ku
nna
ka
n
na
ghu
s


S.
397
398
399
400
401
402
403
m.s.
A.
Ten.
Br.
Bs.
arco
sul pont.
gliss.
mf > mp > p > pp
pppp
46
♩=160
404
405
406
Solistic
S. Piano
S.
M.S.
Alt
Br.
Ten.
Br.
Bs.
Kan.
mp-mf
altern.

Solistische Sopran

S.

MS/A

Br.1

Ten.

Br.2

Bs.

Kan.

407 408 409 410

ff sub.p fff

(a) — — — la — a — la wa — (hi) — din (a) — — — la wa — (hi) — din

f (ff?) mf

a — — — (a) — la (a) — la wa — (hi) — din

sub.pp f (ff?) mf

(a) — — la — wa — (hi) — din a —

ff sub.pp f (ff?) mf

(a) — — la — wa — (hi) — din a —

sub.pp f (ff?) mf

(a) — — la — wa — a —

f (ff?) mf

(a) — — la — wa — (hi) — din a —

f mf

a — — — (a) — la (a) — la wa — (hi) — din

f f p

47 Tempo Giusto ♩=100

Sop. MS. A. Ten. Br. Bs. Kan.

411 412

mp

wa-ma yub-(hi) a — zza — ma — nu (a) — la Šay-'in wa-la ya-dha-ru —

mp

wa-ma yub-(hi) a — zza — ma — nu (a) — la Šay-'in wa-la ya-dha-ru —

mp

wa-ma yub-(hi) a — zza — ma — nu (a) — la Šay-'in wa-la ya-dha-ru —

mp

wa-ma yub-(hi) a — zza — ma — nu (a) — la Šay-'in wa-la ya-dha-ru —

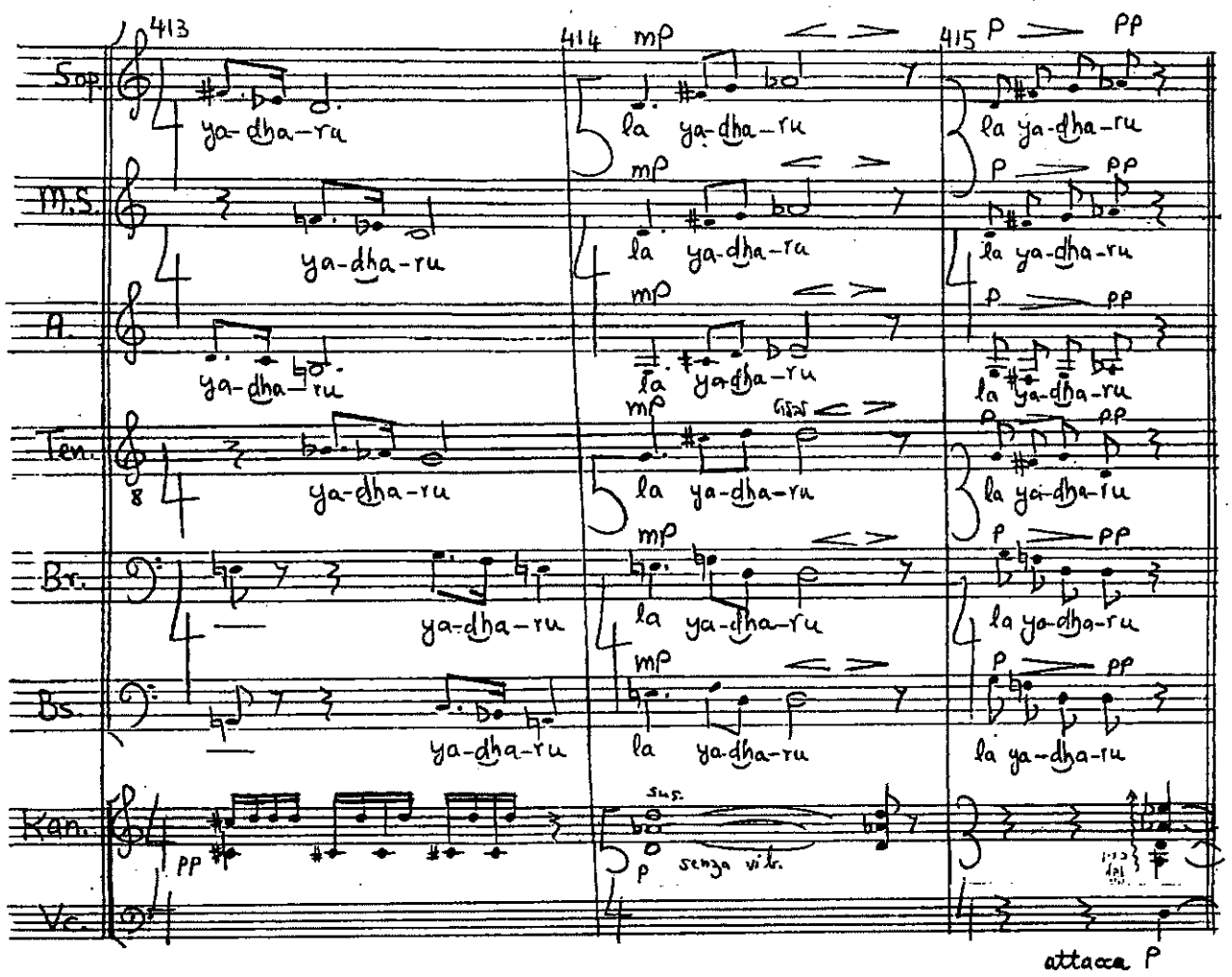
mp

wa-ma yub-(hi) a — zza — ma — nu (a) — la Šay-'in wa-la ya-dha-ru —

mp

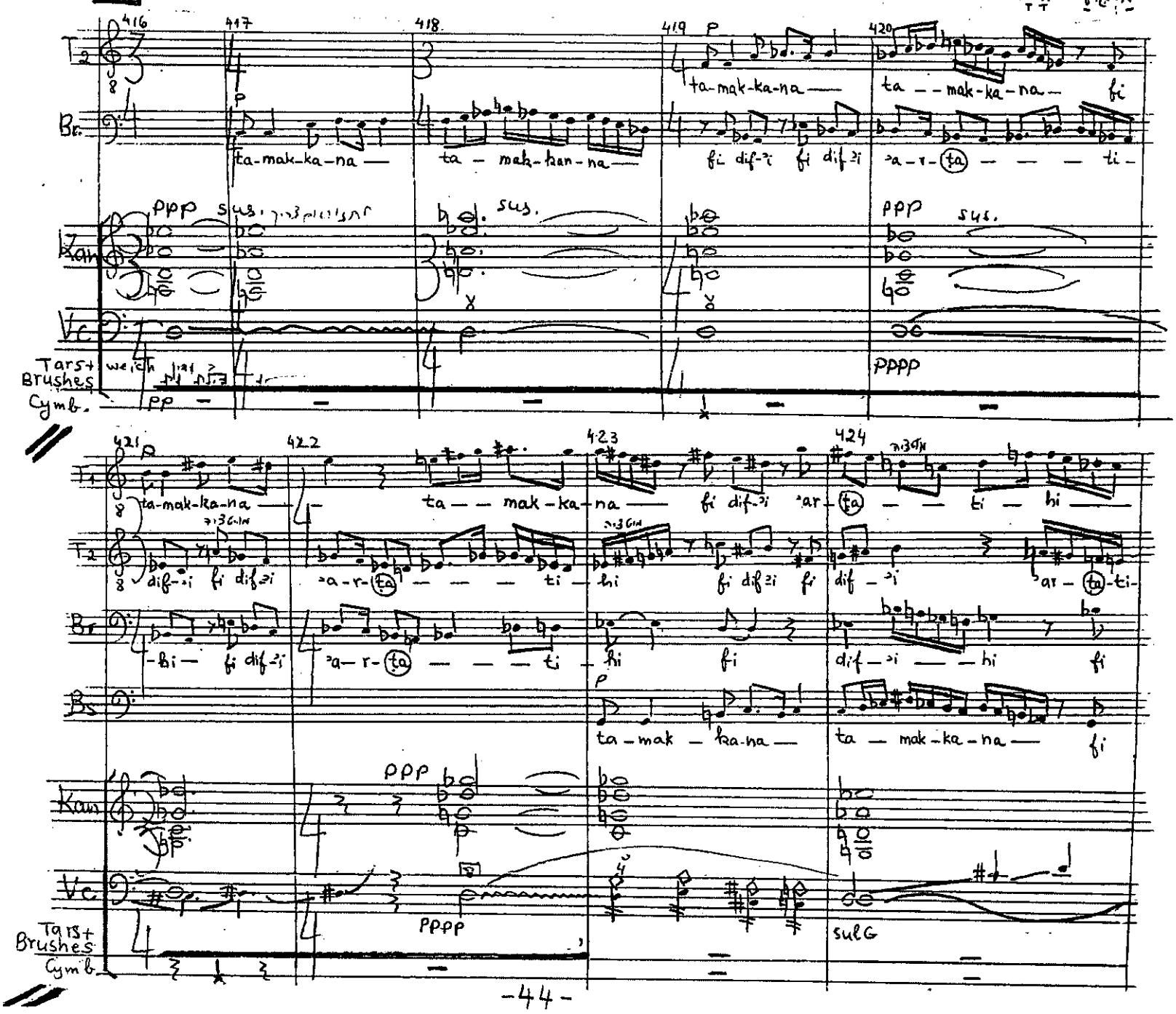
wa-ma yub-(hi) a — zza — ma — nu (a) — la Šay-'in wa-la ya-dha-ru —

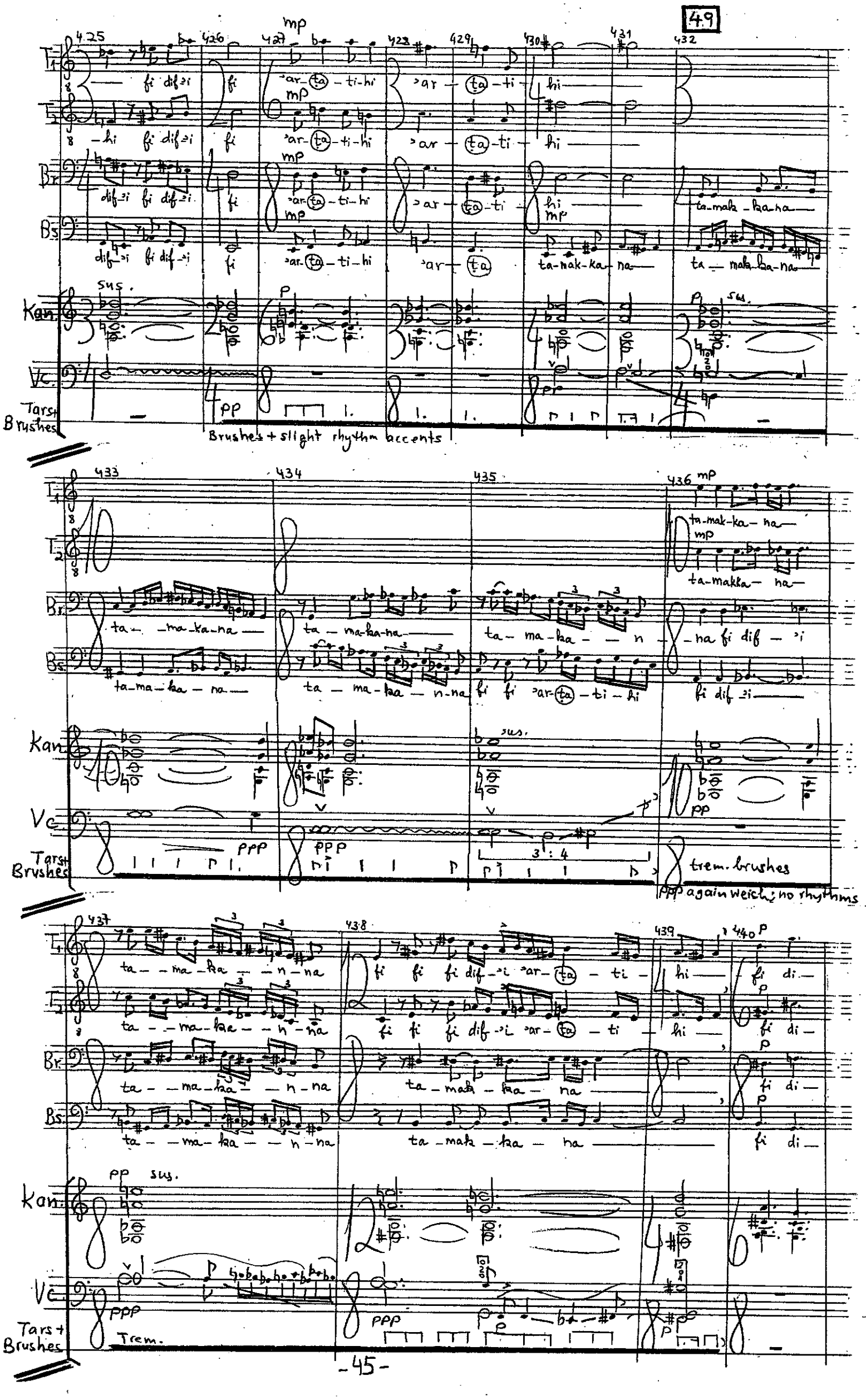
p



VII IN THE SHADE OF A TREE "Tamakkana fi dif'i 'arṭatihi"... "تَمَكَّنَ فِي دِفْءِ أَرْطَاتِهِ"

[48] ♩ = 96




T1
T2
Br.
Bs.
Kan.
Vc.
Tars + Brushes
Brushes + slight rhythm accents
trem. brushes
ppp again weich; no rhythms
Trem.

50 Allegretto ♩=126

441 442 443 444 445 446 447

Double-headed Tom Tom

gliss. with fingers; beginning tones with very soft mallet

448 449 450 451 452 453 454

sprech. gliss.

Double-headed Tom Tom

continued gliss – "no meter"

sprech. → ohne Stimme

455 456 457 458 459 460 461 462 463

(with no voice) "coach" "voice" naturally

The upmost tone of this chord represent the sounding result

trem.

metered with the whole ensemble "free" forvc

Not too fast

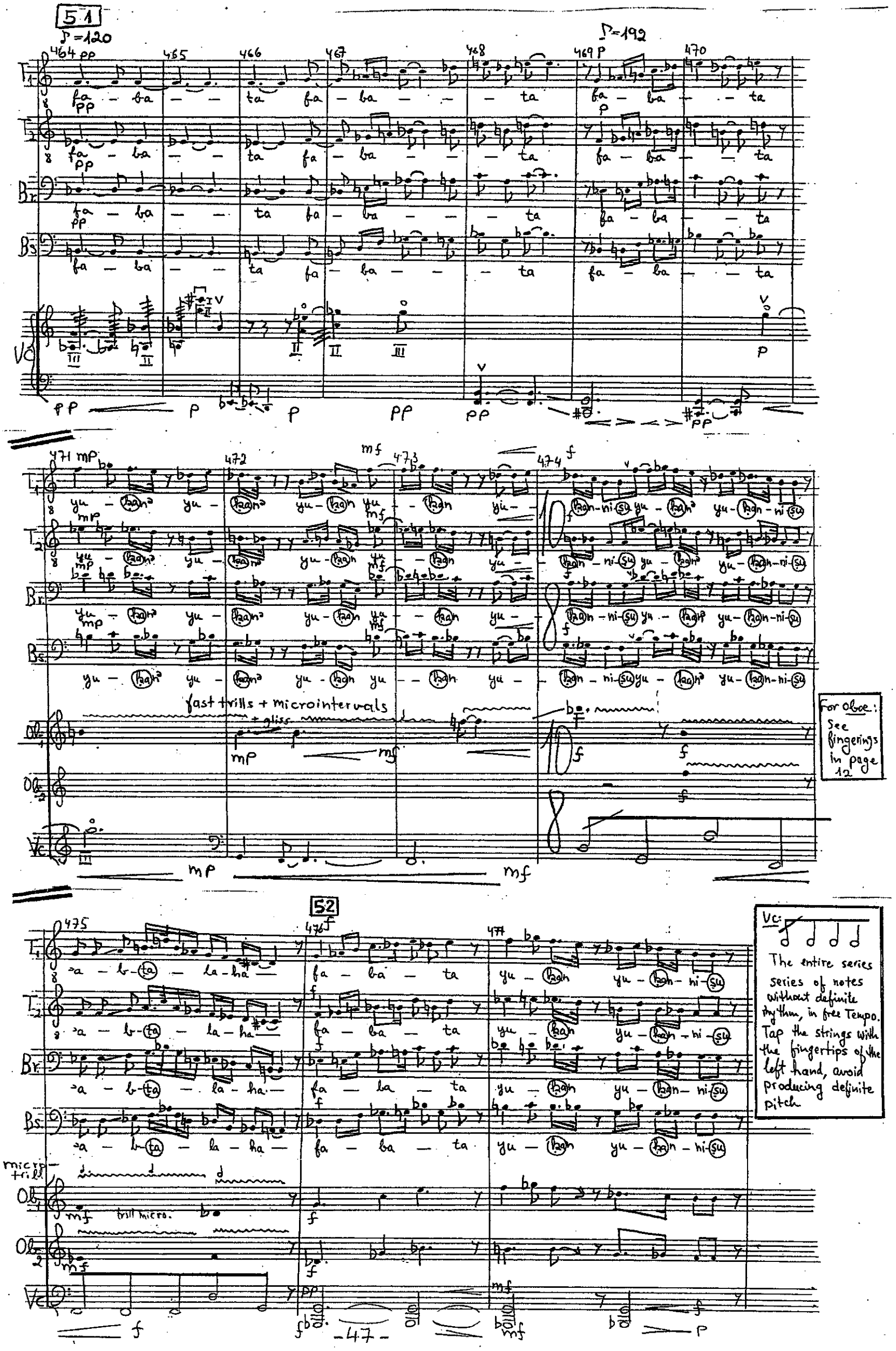
with greater speed, strength & virtuosity

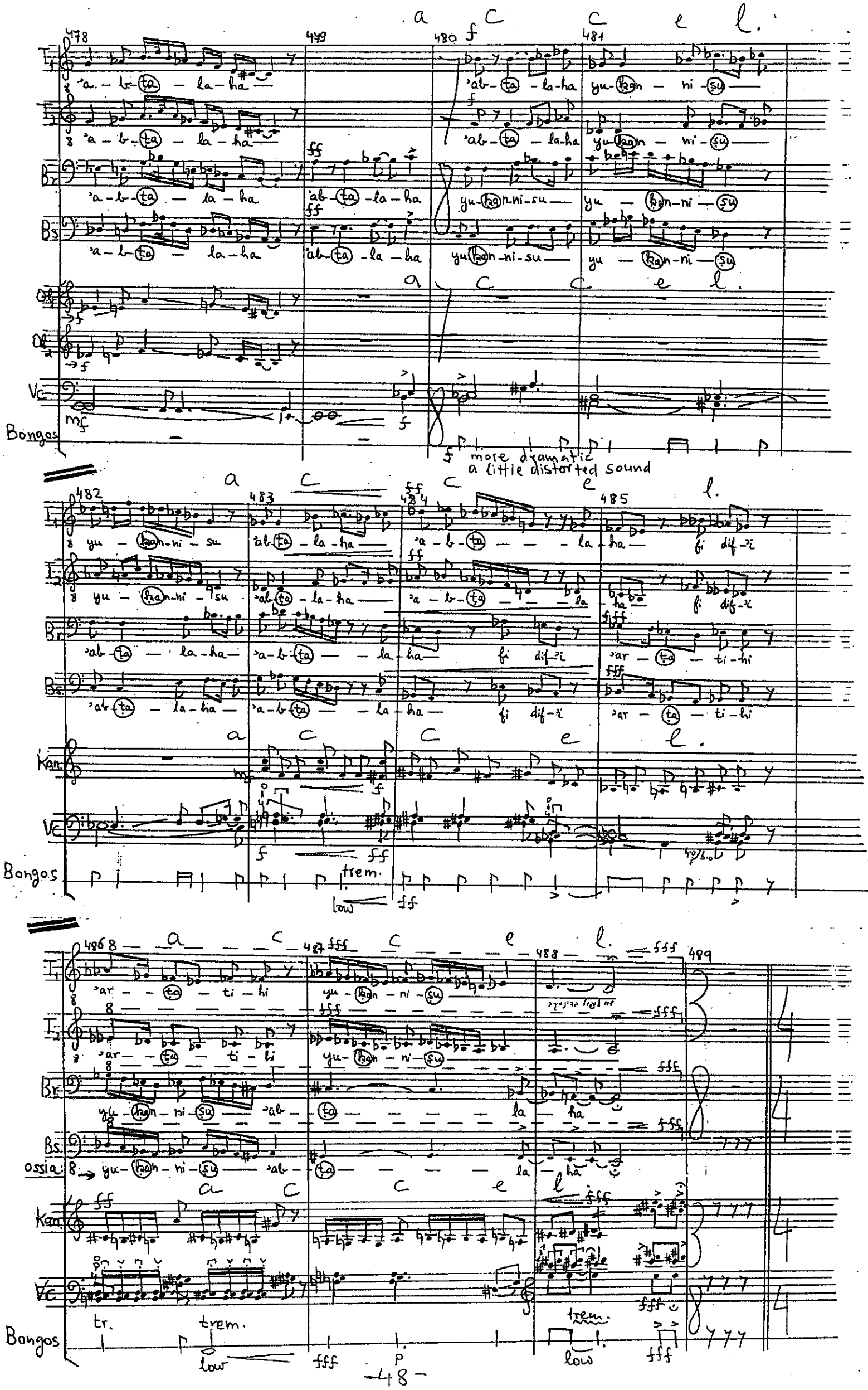
high slow positions

Remark for xx : if you must use the hands - do something resembling what is needed in sound. Rubbing the wood of the bow with rosin to lighten the sound quality.

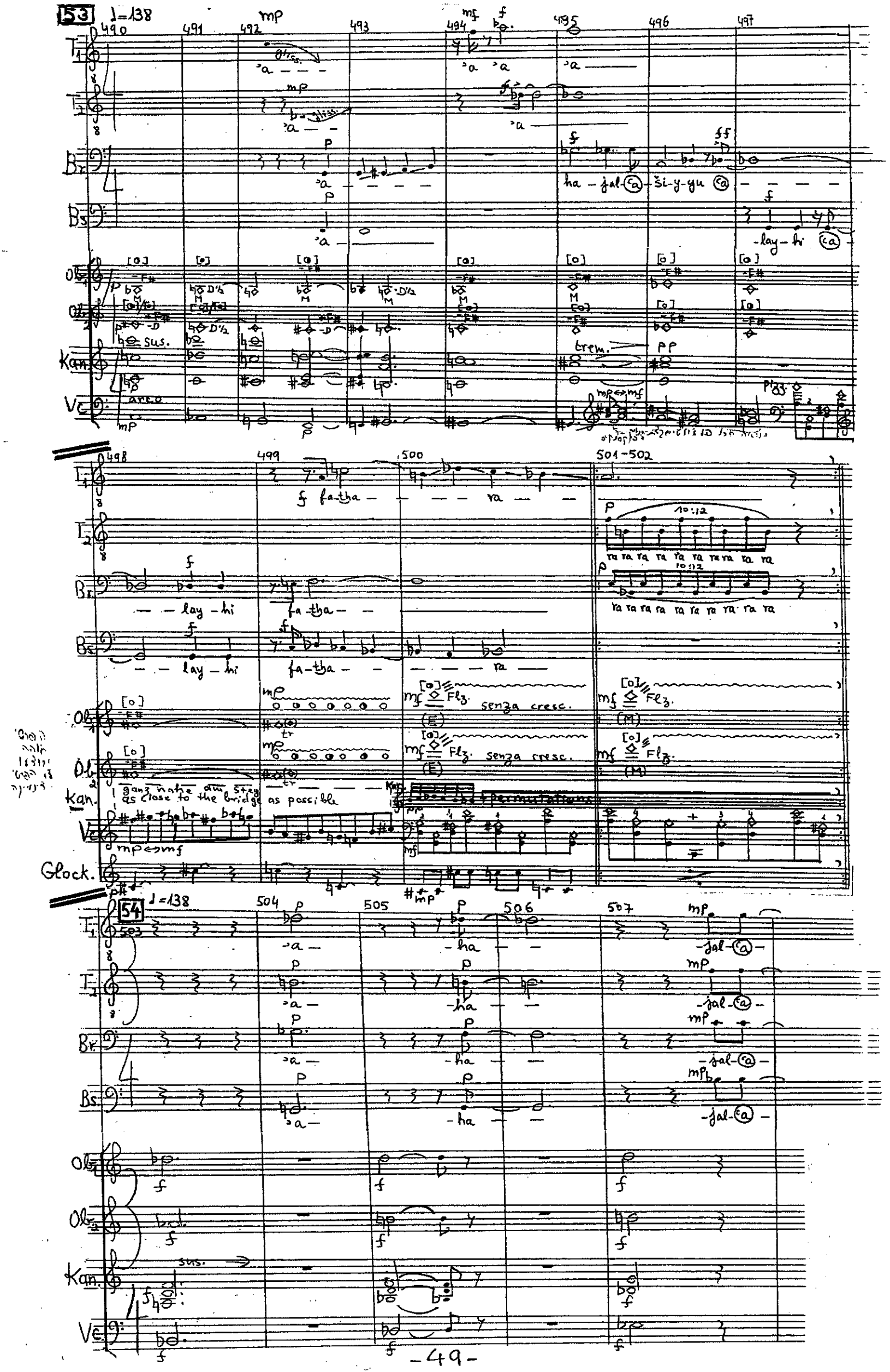
Vc: △△ approximate pitch: arco / or col legno batt. (free to choice of player)
xx col mano sul corpo di strumento e sul tutte le corde –
see a remark here above on the right side

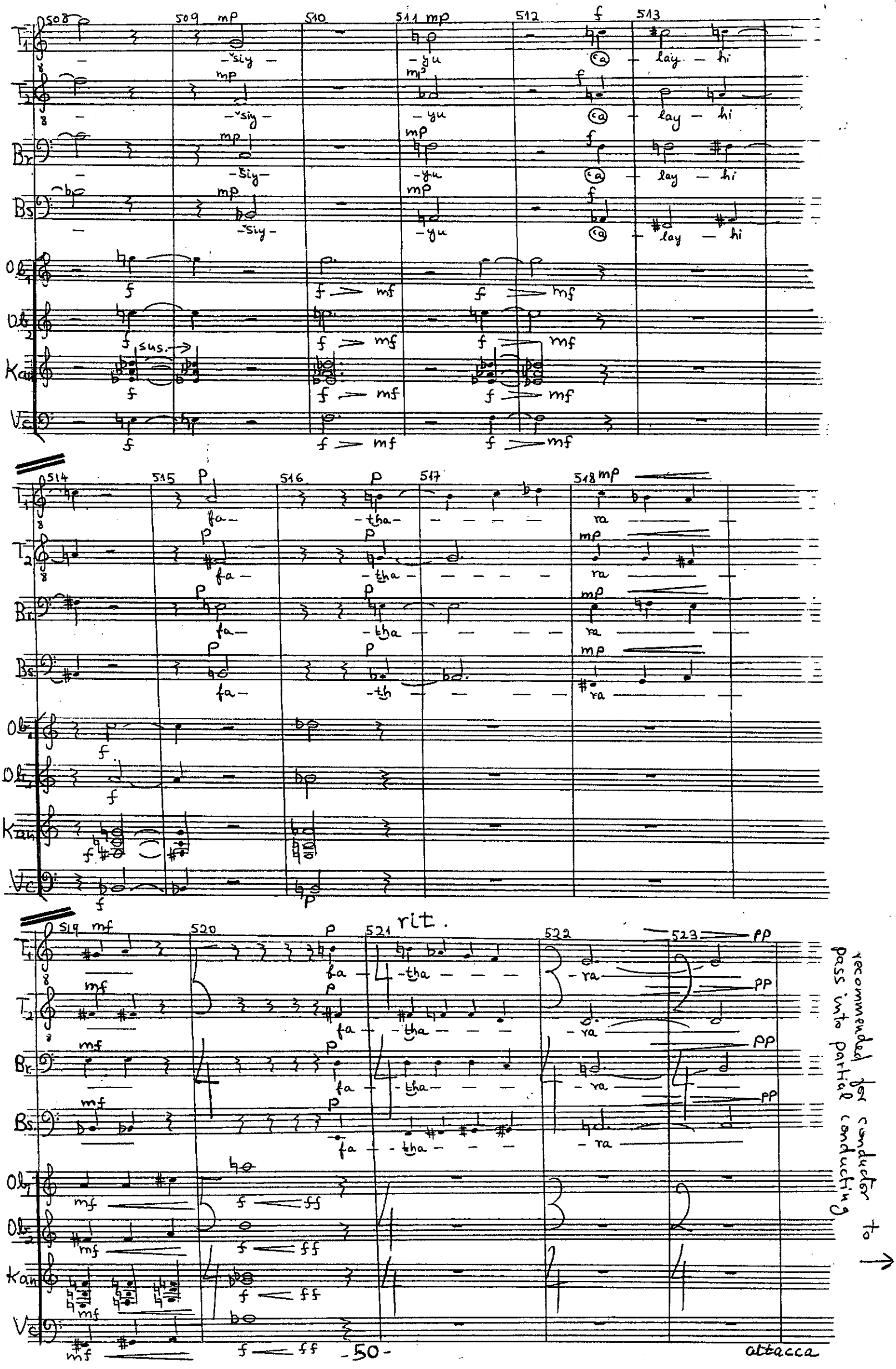
tone-colour effects in Vc with varying dynamics


51
♪=120
♪=192
fast trills + microintervals
+ gliss.
For oboe: See fingerings in page 12
52
micro-trill
trill micro.
Vc:
The entire series series of notes without definite rhythm, in free Tempo. Tap the strings with the fingertips of the left hand, avoid producing definite pitch



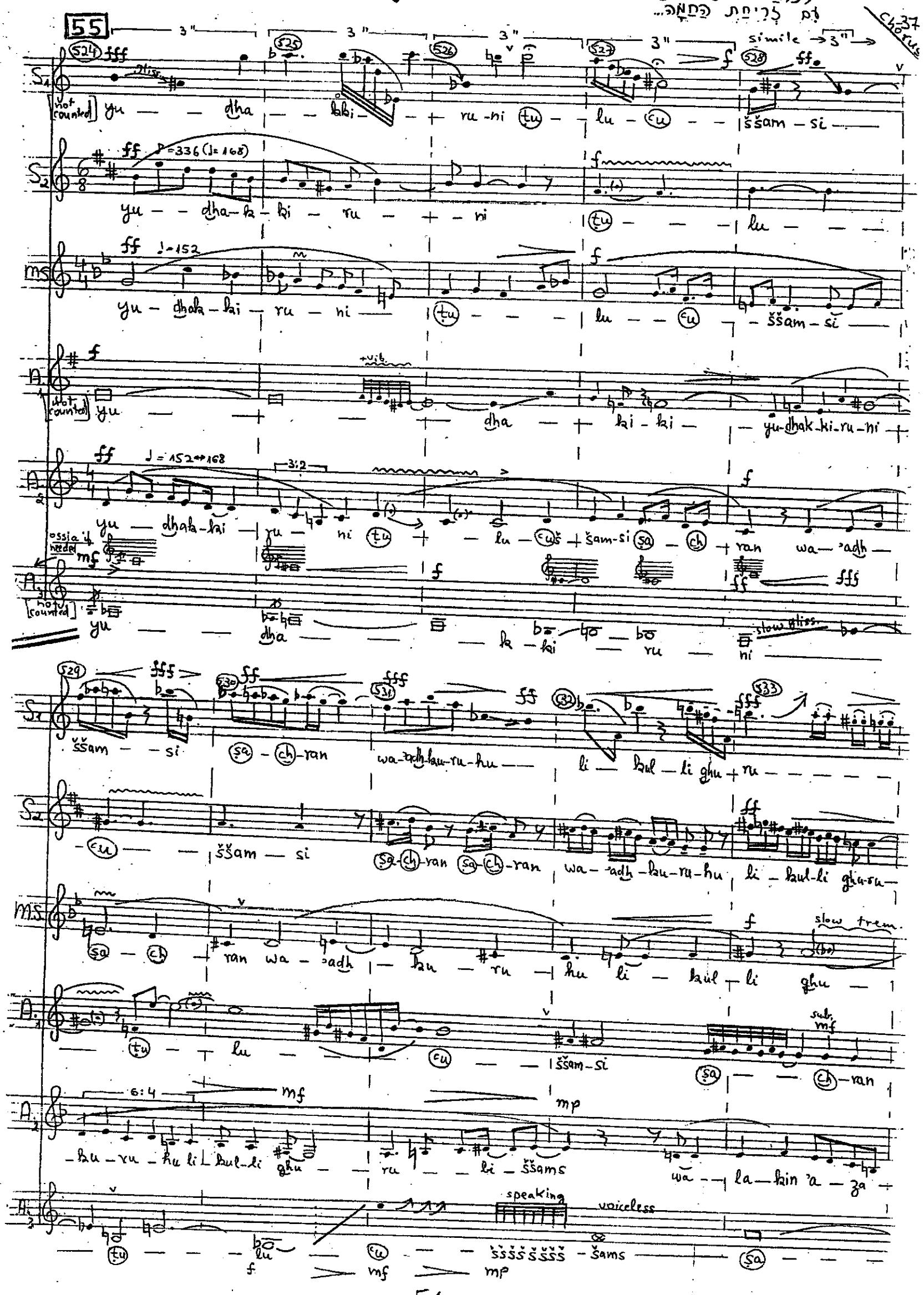
a c c e l.
478
479
480
481
T1
T2
Br.
Bs.
Ob.
Ob.2
Vc.
Bongos
'a-b-ṭa-la-ha
'ab-ṭa-la-ha
yu-ḳan-ni-ṣu
more dramatic
a little distorted sound
482
483
484
485
Kan.
trem.
low
486
487
488
489
ossia:
tr.

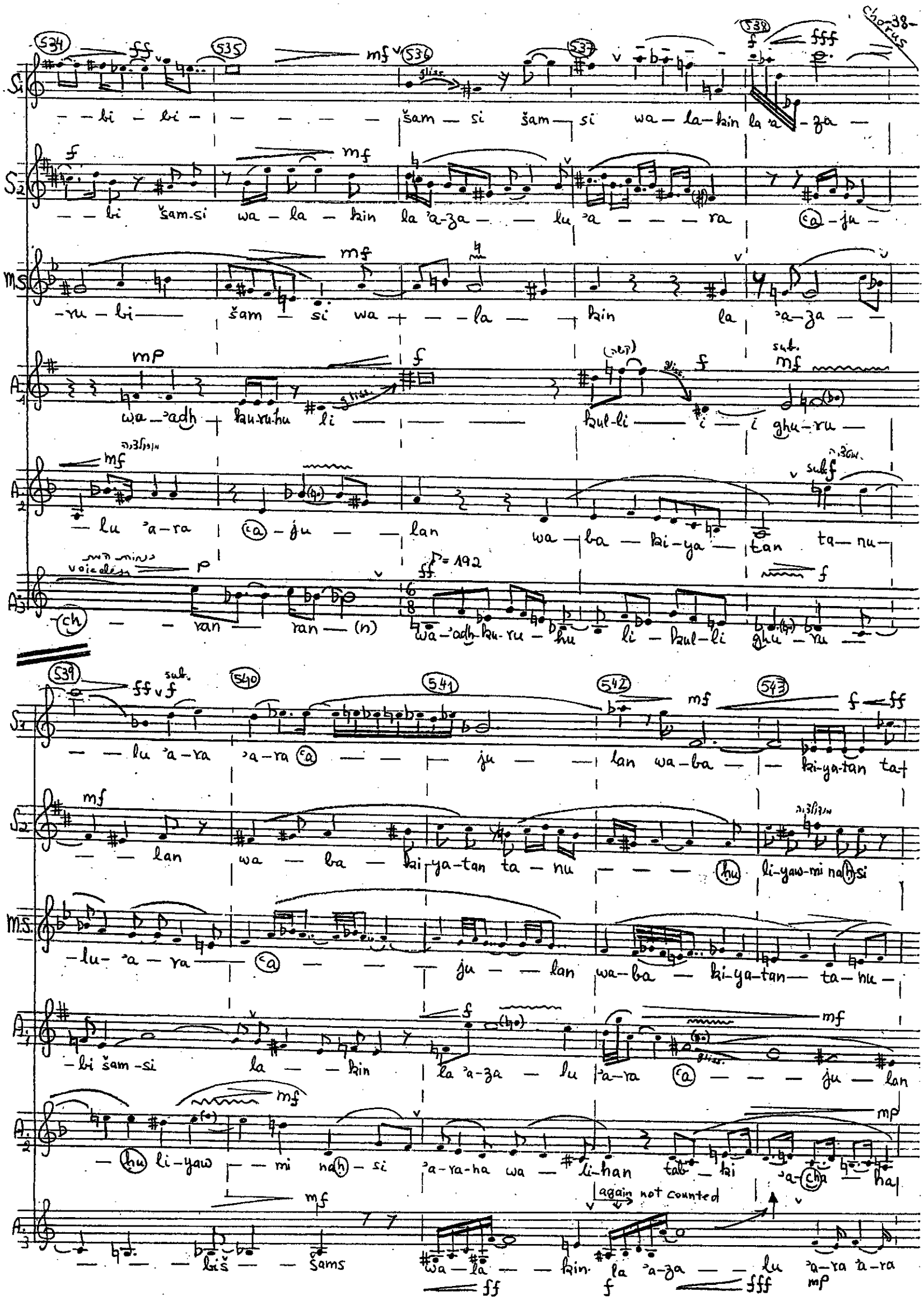

53
♩=138
490
491
492
493
494
495
496
497
498
499
500
501-502
54
♩=138
503
504
505
506
507
T1
T2
Br.
Bs.
Ob.1
Ob.2
Kan.
Vc.
Glock.
gliss.
ha - jal - ca - ši - y - yu ca
- lay - hi ca
sus.
trem.
arco
pizz.
f fa - tha - ra
- lay - hi
fa - tha
senza cresc.
ganz nahe am Steg
as close to the bridge as possible
permutations
mp ↔ mf
10:12
ra ra ra ra ra ra ra ra ra ra
- a -
- ha -
- jal - ca -


508
509
510
511
512
513
514
515
516
517
518
519
520
521
522
523
rit.
sus.
T1
T2
Br
Bs
Ob1
Ob2
Kan
Vc
fa
tha
ra
lay
hi
ca
mf
f
ff
p
pp
recommended for conductor to pass into partial conducting
attacca

VIII EVERY MORNING AT SUNRISE "Yudhkkiruni ṭulūʿu ššamsi"... "يُذَكِّرُنِي طُلُوعَ الشَّمْسِ"

לִם לְרִיחַת הַחַמָּה...




Chorus
-38-
534
535
536
537
538
S1
S2
MS
A1
A2
A3
gliss.
sub.
voicelessly
= 192
539
540
541
542
543
again not counted

S1: -hu — — | (hu) li-yaw-mi na(h)si nah-si | ʾa-ra-ha wa — — li-han wa —

S2: li-yaw-mi nah-si | ʾa — ra — — ha wa — — li — han wa — li — han

MS: — — hu — | li — yaw — mi — | nah-si | ʾa — — ra —

A1: wa-ba-hi-ya-tan ta — nu — — (hu) li — — yaw mi na-(h)si ʾa-ra-ha

A2: ta-b-hi | ʾa — (ch)a — ha — | wa-ma yab-ku — — na

A3: (ʿa) — (ʿa) — | ju — lan | wa-ba — hi-ya — ta — n wa-ba — hi —

S1: — — li-han | ta — b — hi ta — — b — hi | ʾa-(ch)a — — — ha —

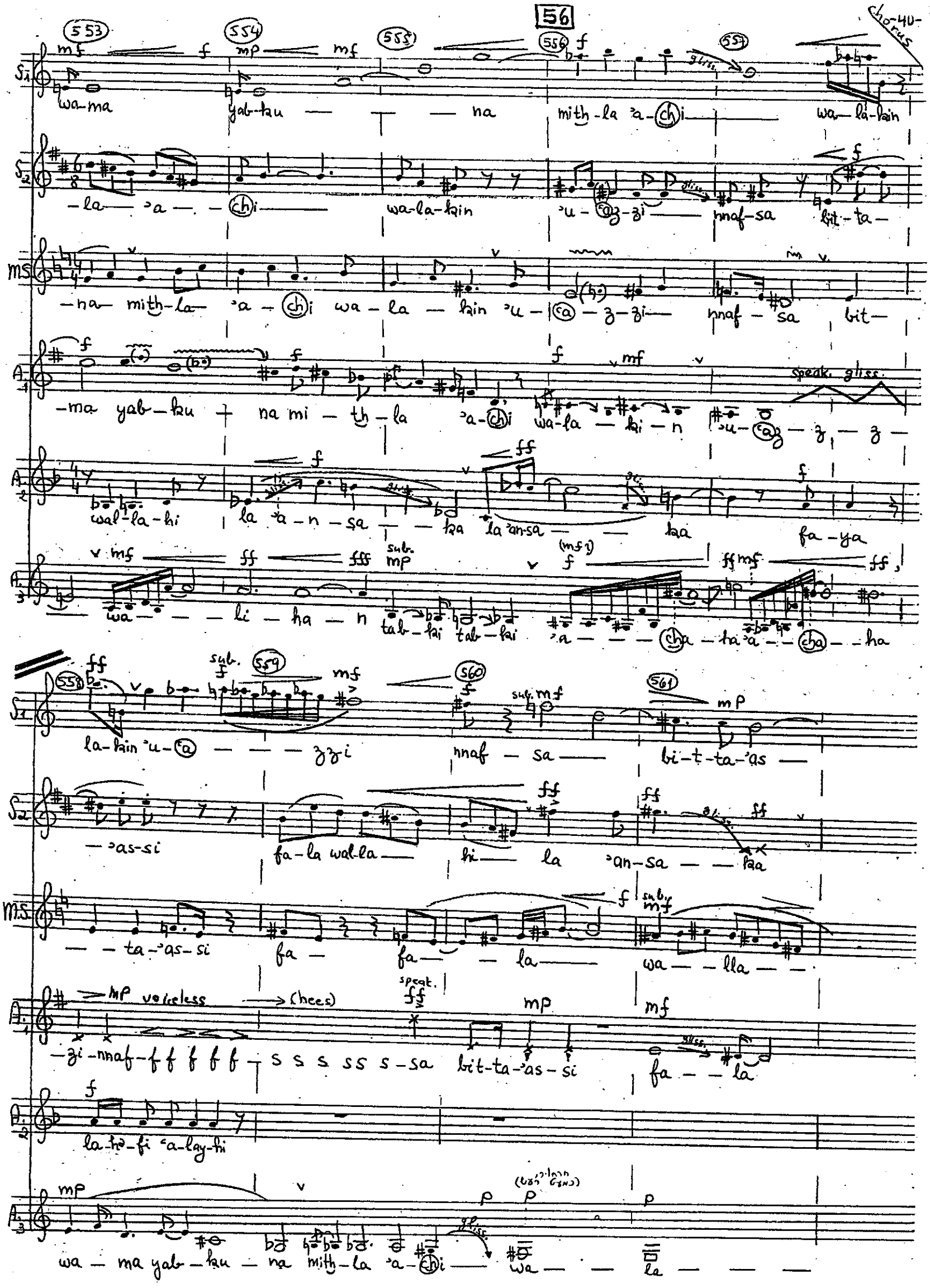
S2: tab-hi ʾa-(ch)a — ha — | wa — ma | ya — b — ku — na mi — th —

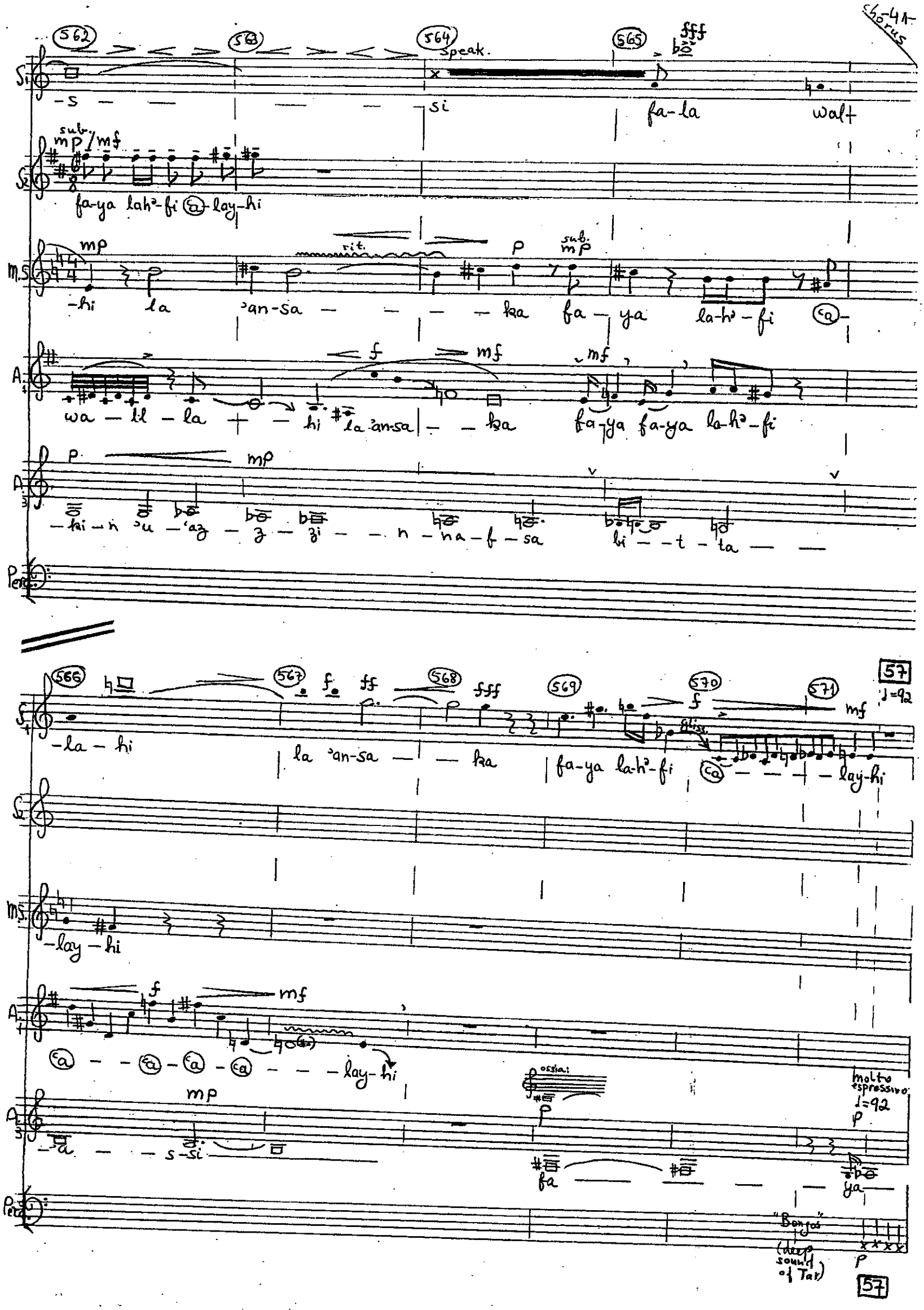
MS: — ha — wa-li-han | tab-hi- ʾa-(ch)a — | ha — | wa — ma ya — b — ku —

A1: wa — — | li — — ha — | n ta — — b — hi ʾa-(ch)a — — ha wa —

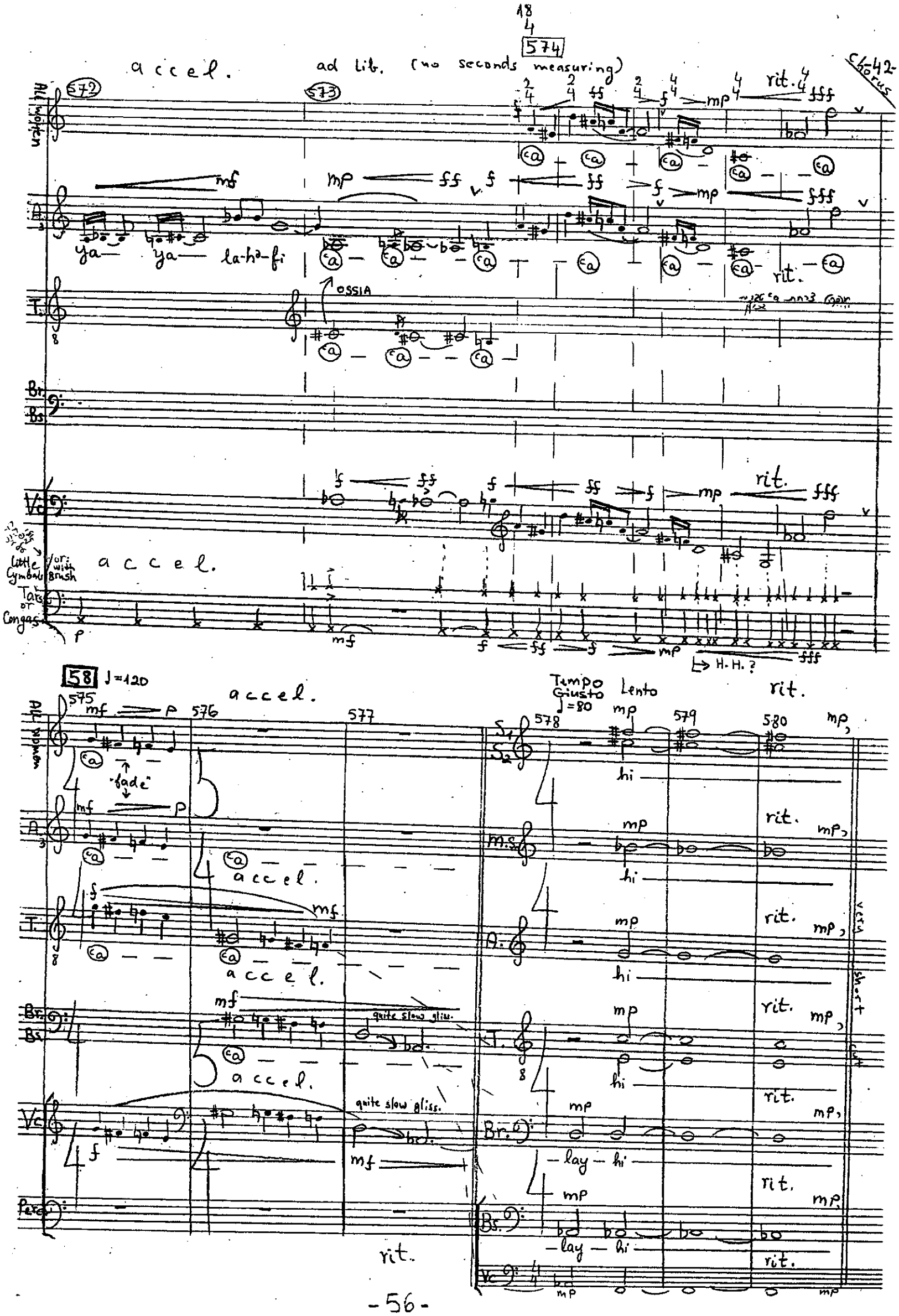
A2: mith — la ʾa-(ch)i — wa-la-bin — | ʾuʿaz-zin-naf-sa | bit — ta — ʾa | s — si — fa-la

A3: -ya-ta — n ta — hu — — (hu) | li-yaw-mi na — (h) — si | ʾa — — — ra — ha —


553
554
555
556
557
558
559
560
561
Chorus
wa-ma yab-ku — na mith-la 'a-chi wa-la-kin
-la 'a - chi wa-la-kin 'u-ca-z-zi nnaf-sa bit-ta-
-na mith-la 'a-chi wa-la-kin 'u-ca-z-zi nnaf-sa bit-
-ma yab-ku na mi-th-la 'a-chi wa-la-ki-n 'u-ca-z-z-z-
wal-la-hi la 'a-n-sa ka la 'an-sa ka fa-ya
wa-li-ha-n tab-ki tab-ki 'a-cha-ha 'a-cha-ha
la-kin 'u-ca-zzi nnaf-sa bi-t-ta-'as
-'as-si fa-la wal-la hi la 'an-sa ka
-ta-'as-si fa fa-la wa-lla
-zi-nnaf-f f f f f-s s s s s s-sa bit-ta-'as-si fa-la
la-ha-fi 'a-lay-hi
wa-ma yab-ku na mith-la 'a-chi wa-la
speak. gliss.
gliss.
sub. mp
(mf?)
sub. f
sub. mf
mp voiceless
(hees)
speak.
gliss.



Chorus
562
563
564
Speak.
565
fff
S1
-s
si
fa-la
walt
sub. mp/mf
S2
fa-ya lah²-fi ⓐ-lay-hi
mp
rit.
p
sub. mp
M.S.
-hi la ʾan-sa ka fa-ya la-h²-fi ⓐ-
f
mf
A1
wa-ll-la hi la ʾan-sa ka fa-ya fa-ya la-h²-fi
p
mp
A3
-ki-n ʾu-ʿaz-z-zi-n-na-f-sa bi-t-ta
Perc.
566
567
568
569
570
571
57
♩=92
-la-hi
la ʾan-sa ka fa-ya la-h²-fi ⓐ-lay-hi
gliss.
-lay-hi
ⓐ-ⓐ-ⓐ-ⓐ-lay-hi
ossia:
molto espressivo
♩=92
-a-s-si
fa ya
"Bongos" (deep sound of Tar)
57



574
accel.
ad lib. (no seconds measuring)
Chorus
All Women
572
573
rit.
ya — ya — la-ha-fi
OSSIA
Br.
Bs.
Vc.
Little Cymbals
or: with Brush
Tars or Congas
H.H.?
58
♩=120
575
576
577
578
579
580
"fade"
Tempo Giusto
♩=80
Lento
S1
S2
M.S.
A.
T.
Br.
Bs.
Vc.
Perc.
hi
lay — hi
quite slow gliss.
very short cut

IX LIKE TWO BRANCHES (D) "Kunna kaghuṣnayni"... "كُنَّا كَغُصْنَيْنِ"... כִּשְׁנֵי עֲנָפִים הָיִינוּ...

59 Brillante, energico
♩ = 132

581 582 583 584 585 586 587

m.s. A. T. 8 — kun-na — kun-na ka-ghus-nay — ni — fi — jur-

Br. Bs. — f

Ob. 1 — f

Ob. 2 — f

Kan — f

Vc — f

Tars natural — f

588 589 590 591 592 593 594

S. m.s. A. T. 8 — -thu — ma-ti — n fi — fi jur-thu-ma-tin fi jur-

Br. Bs. — sub. mf

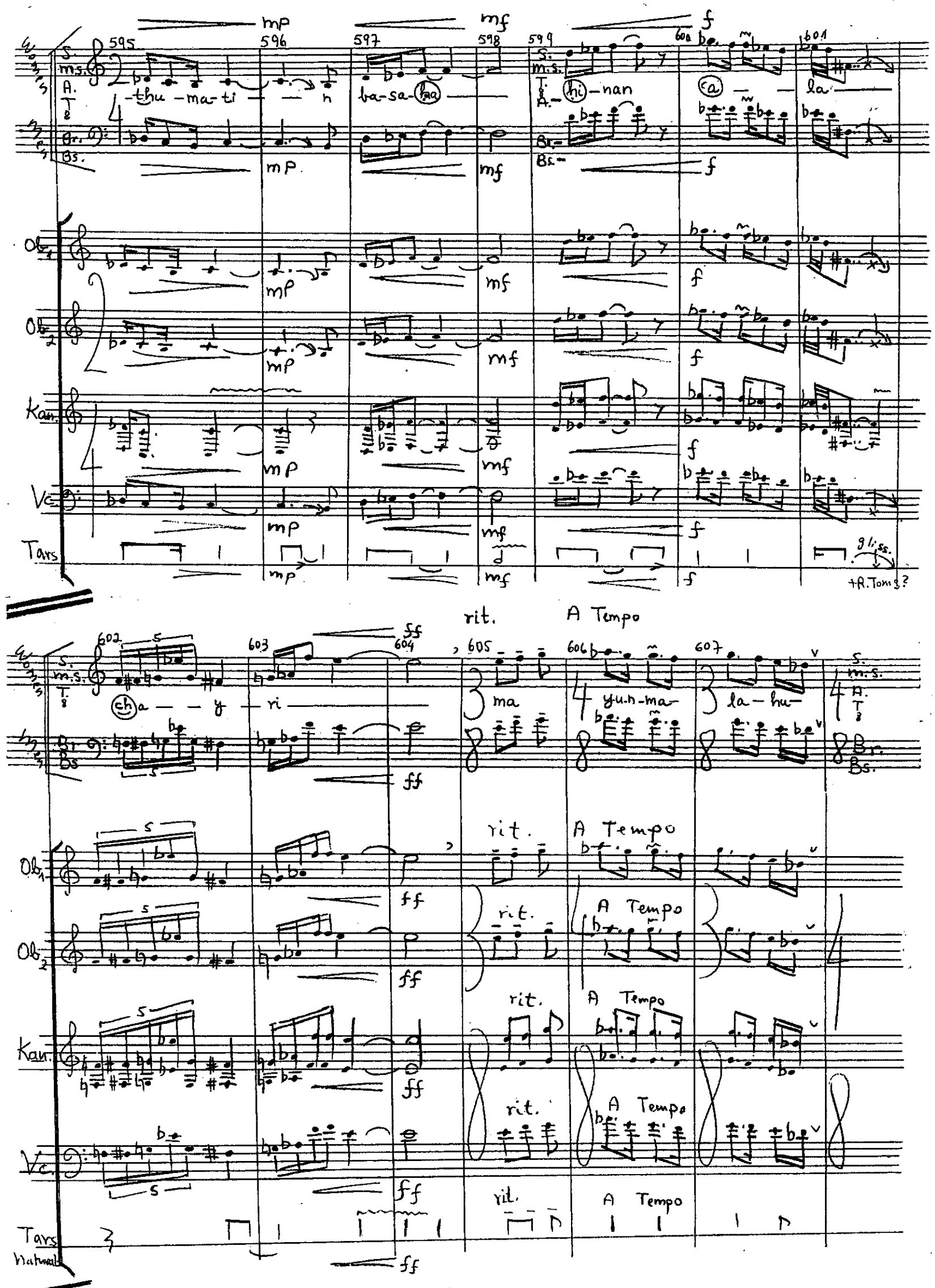
Ob. 1 — sub. mf

Ob. 2 — sub. mf

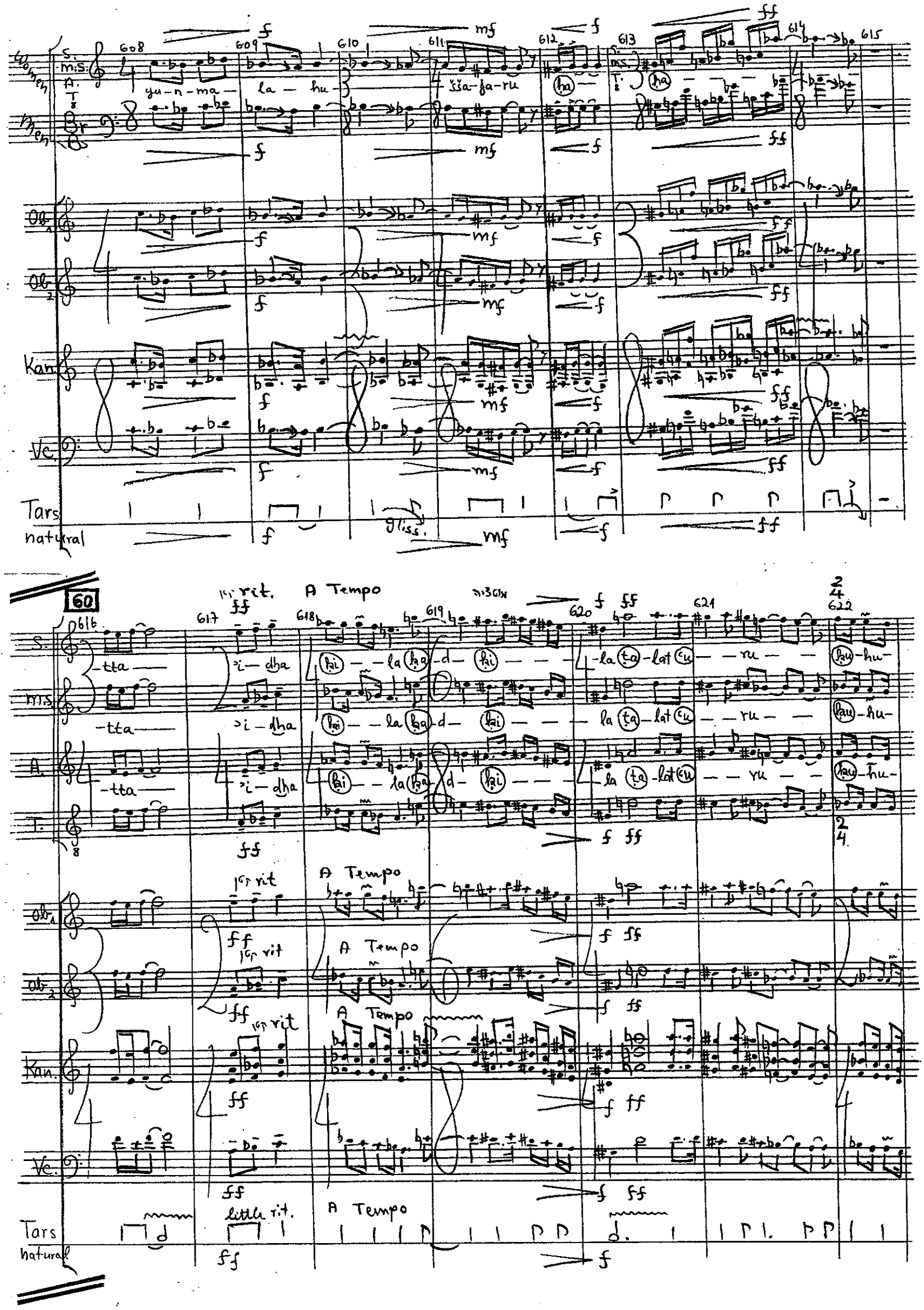
Kan — sub. mf

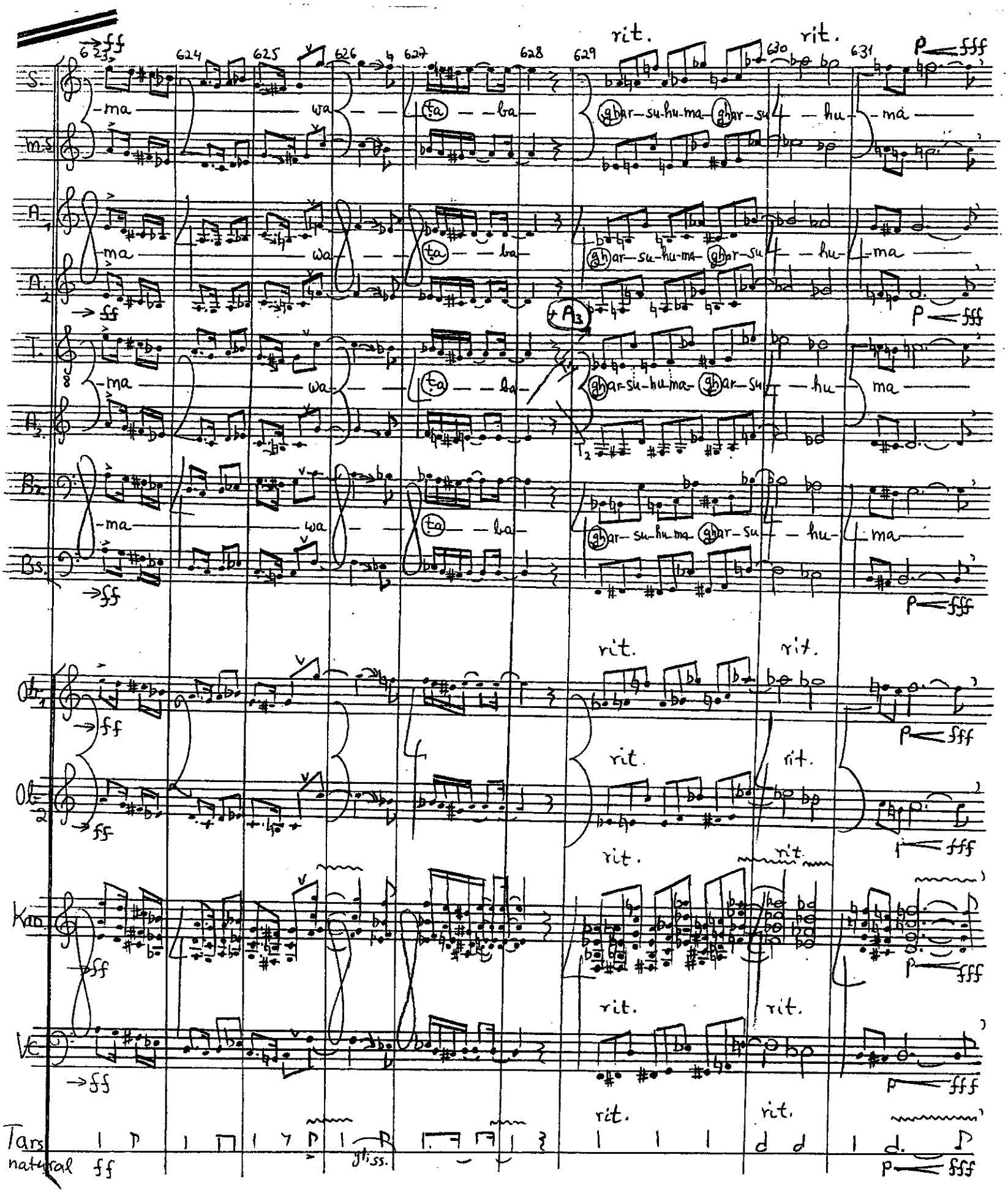
Vc — sub. mf

Tars natural — sub. mf



595
596
597
598
599
600
601
mp
mf
f
S.
m.s.
A.
T.
Br.
Bs.
-thu -ma-ti
n
ba-sa-ha
hi-nan
a
la
Ob.1
Ob.2
Kan.
Vc.
Tars
gliss.
+R.Tons?
602
603
604
605
606
607
ff
rit.
A Tempo
ch a
y
ri
ma
yu-n-ma
la-hu
Natural

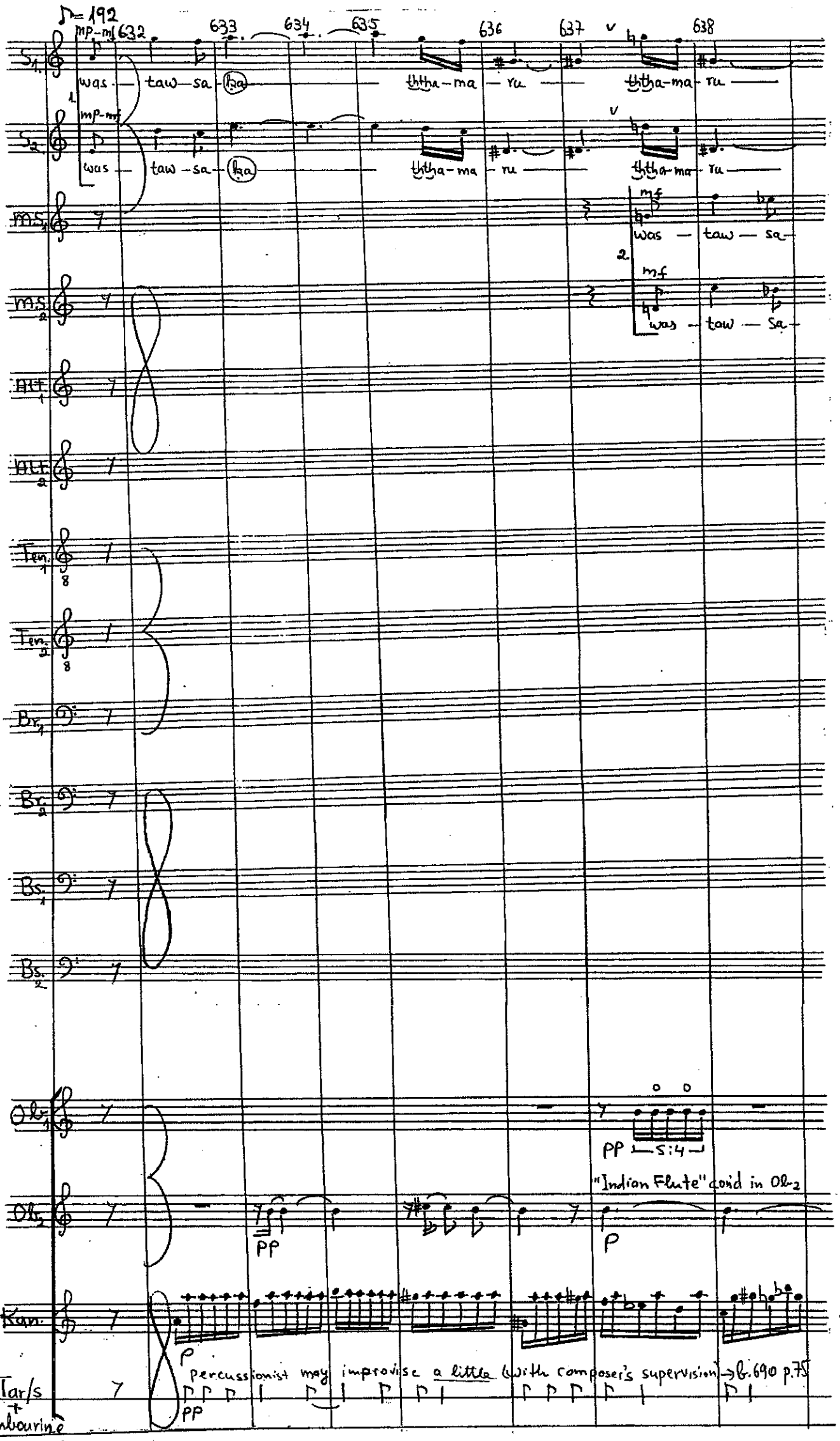

Women
Men
S.
M.S.
A.
T.
Ob.1
Ob.2
Kan.
Vc.
Tars
natural
608
609
610
611
612
613
614
615
yu-n-ma-
la-hu-
šša-ja-ru
ha
gliss.
60
616
617
618
619
620
621
622
-tta
'i-dha
ki-la ka-d-ki
la ta-lat cu-ru
ku-hu-
1er rit.
A Tempo
little rit.

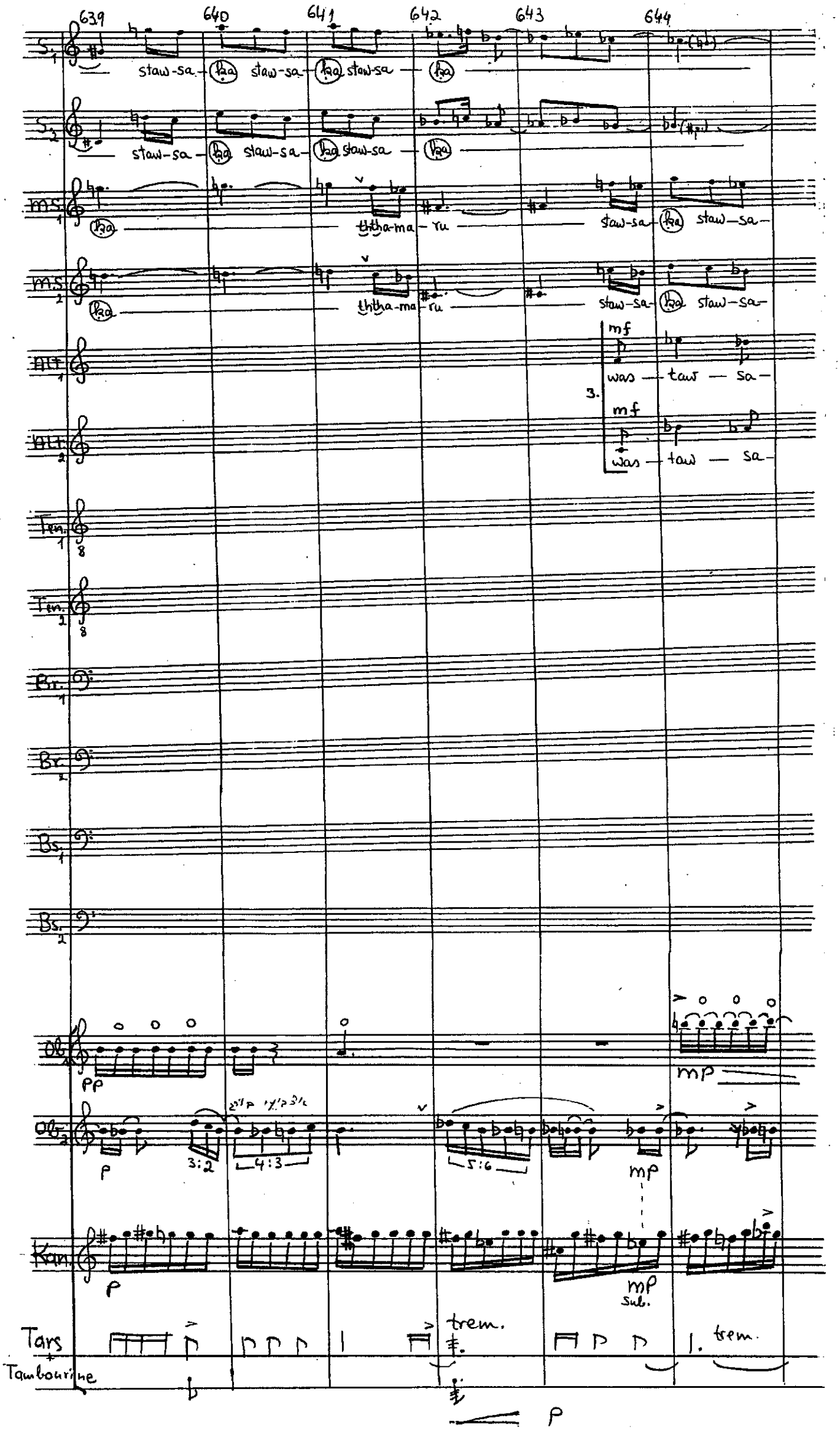


attacca

→ ♪ = 192

61 Quasi dolce
+ Profondo




639
640
641
642
643
644
S. 1
S. 2
ms. 1
ms. 2
Alt. 1
Alt. 2
Ten. 1
Ten. 2
Br. 1
Br. 2
Bs. 1
Bs. 2
Ob. 1
Ob. 2
Kan.
Tars
Tambourine
staw-sa
ha
ththa-ma-ru
was — taw — sa
3.
mf
mp
pp
p
3:2
4:3
5:6
Sub.
trem.

645 646 647 648 649 650

S. 1 — ththa-ma-ru — staw — sa — ha

S. 2 — ththa-ma-ru — staw — sa — ha

M.S. 1 — ha staw-sa- ha — ththa ma ru

M.S. 2 — ha staw-sa- ha — ththa-ma-ru

Alt. 1 — ha — ththa-ma- ru — staw-sa ha staw- sa-

Alt. 2 — ha — ththa-ma- ru — staw-sa ha staw-sa-

Ten. 1 — falsetto when necessary mf was- taw- sa- ha

Ten. 2 — 4. falsetto when necessary mf was- taw- sa- ha

Br. 1

Br. 2

Bs. 1

Bs. 2

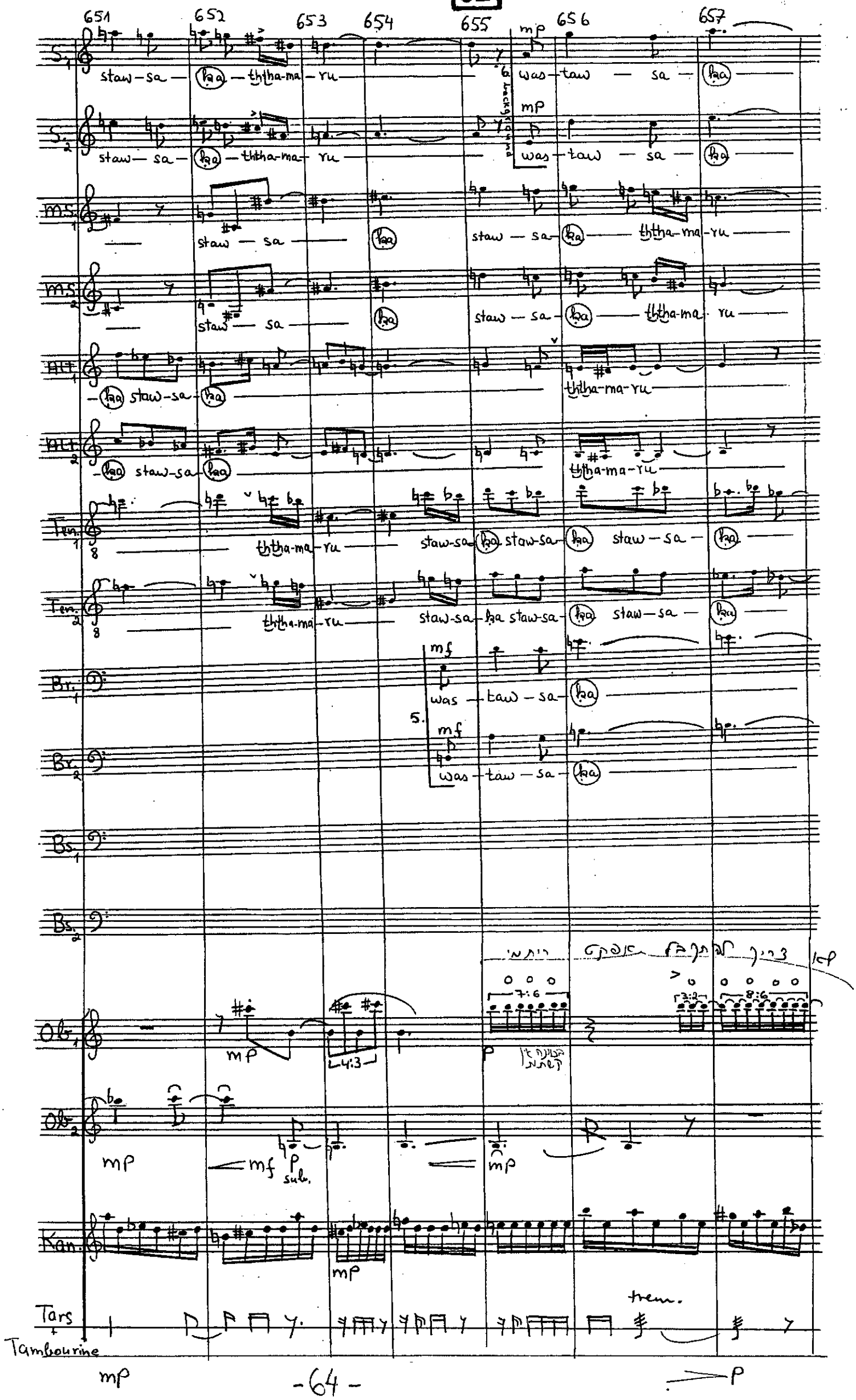
Ob. 1 — p

Ob. 2 — still "Indian" mp — cut! "Indian" mp! — regular p sub. — Lips "Piri" mf sub. — mp

Kan. — p — mf sub.

Tars — trem.

Tambourine


651
652
653
654
655
656
657
S.1
S.2
MS.1
MS.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
Ob.1
Ob.2
Kan.
Tars
Tambourine
mp
mf
p
sub.
trem.
was-taw-sa-ka
staw-sa-ka
ththa-ma-ru
backgrounds
5.
7:6
3:2
8:6
4:3

658 659 660 661 662

S. 1 — ththa-ma-ru — staw-sa-haa staw-sa —

S. 2 — ththa-ma-ru — staw-sa-haa staw-sa —

M.S. 1 mp was-taw-sa-haa

M.S. 2 mp was-taw-sa-haa

Alt. 1 staw-sa — haa — staw-sa — haa — ththa-ma —

Alt. 2 staw-sa — haa — staw-sa — haa — ththa-ma —

Ten. 1 ththa-ma-ru

Ten. 2 ththa-ma-ru

Br. 1 — ththa-ma-ru — staw-sa-haa staw-sa — haa staw-sa —

Br. 2 — ththa-ma-ru — staw-sa-haa staw-sa — haa staw-sa —

Bs. 1 mf was-taw-sa-haa

8. Bs. 2 mf was-taw-sa-haa

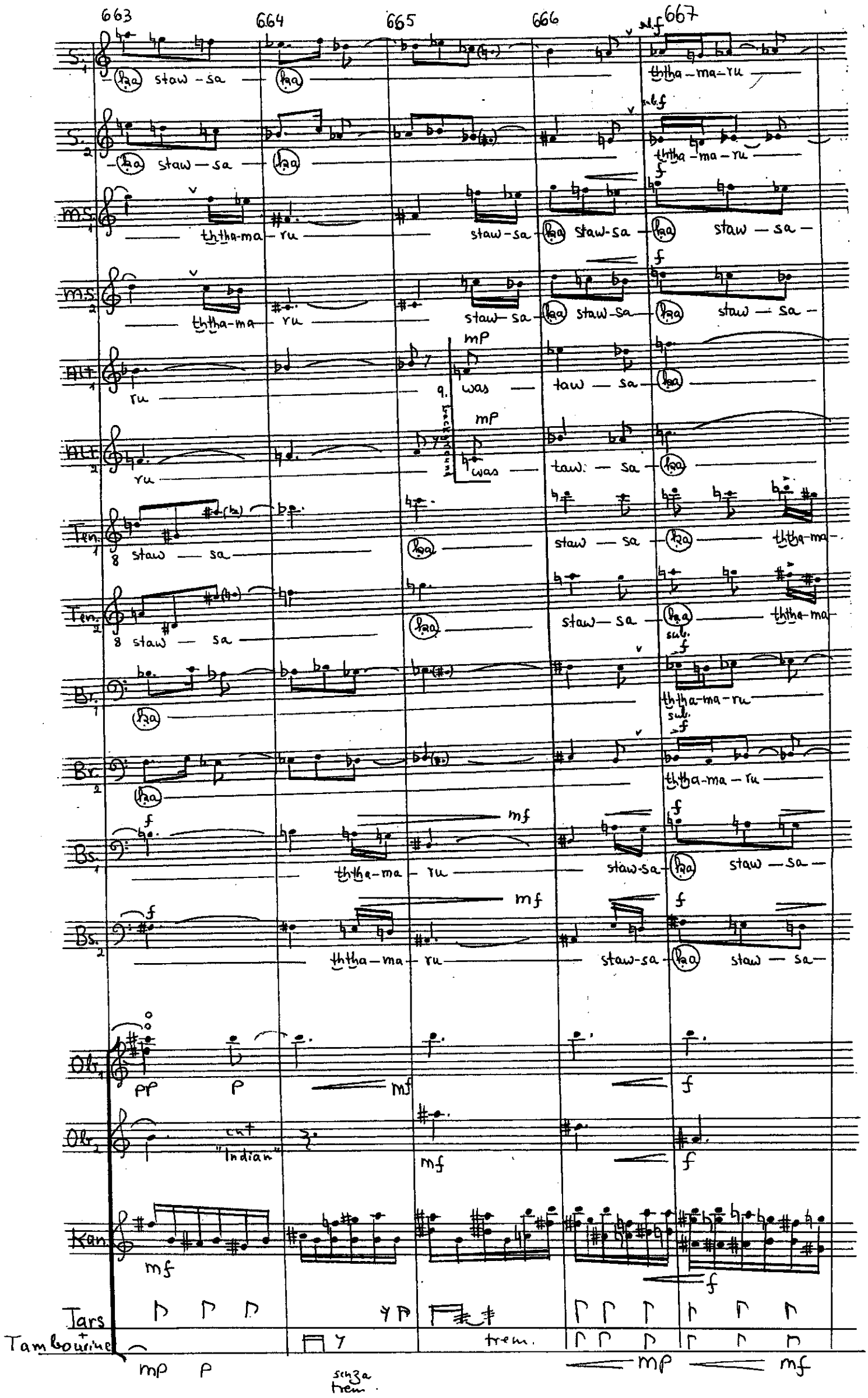
Ob. 1 pp

Ob. 2 "Indian" again in 2nd Ob. mf mp

Kan. mf

Tars 7:6 8:6 pp p mp

Tambourine


663
664
665
666
667
S. 1
S. 2
MS. 1
MS. 2
Alt. 1
Alt. 2
Ten. 1
Ten. 2
Br. 1
Br. 2
Bs. 1
Bs. 2
Ob. 1
Ob. 2
Kan.
Tars + Tambourine
staw - sa
ṯṯha - ma - ru
was
taw - sa
Background
cnt "Indian"
trem.
senza trem.

668 669 670 671 672

S. 1 — staw — sa — (ha) — staw — sa

S. 2 — staw — sa — (ha) — staw — sa

MS. 1 — (ha) — v — ththa-ma-ru

MS. 2 — (ha) — v — ththa-ma-ru

Alt. 1 — v — ththa-ma-ru — staw-sa — (ha) staw-sa

Alt. 2 — v — ththa-ma-ru — staw-sa — (ha) staw-sa

Ten. 1 — sub. f — mf -mp (p→mp) — was-taw-sa — (ha)

Ten. 2 — sub. f — 10. back inside — mf mp (p→mp) — was-taw-sa — (ha)

Br. 1 — staw-sa — (ha) — staw-sa

Br. 2 — staw-sa — (ha) — staw-sa

Bs. 1 — mf — (ha) staw-sa (ha) — f

Bs. 2 — mf — (ha) staw-sa (ha) — f

Ob. 1 — mf — f

Ob. 2 — f

Kar. — f

Tars — mf

Tambourine — mf — 4:3 — trem.

673 674 675 676 677

S. 1 — ka — ththa-ma-ru — 12. was — taw — sa

S. 2 — ka — ththa-ma-ru — was — taw — sa

M.S. 1 — staw — sa — ka — staw — sa

M.S. 2 — staw — sa — ka — staw — sa

Alt. 1 — ka — staw-sa — ka

Alt. 2 — ka — staw-sa — ka

Ten. 1 — ththa-ma-ru — staw-sa — ka — staw-sa

Ten. 2 — ththa-ma-ru — staw-sa — ka — staw-sa

Br. 1 — ka — ththa-ma-ru — 11. was — taw — sa

Br. 2 — ka — ththa-ma-ru — was — taw — sa

Bs. 1 — ththa-ma-ru — staw-sa — ka

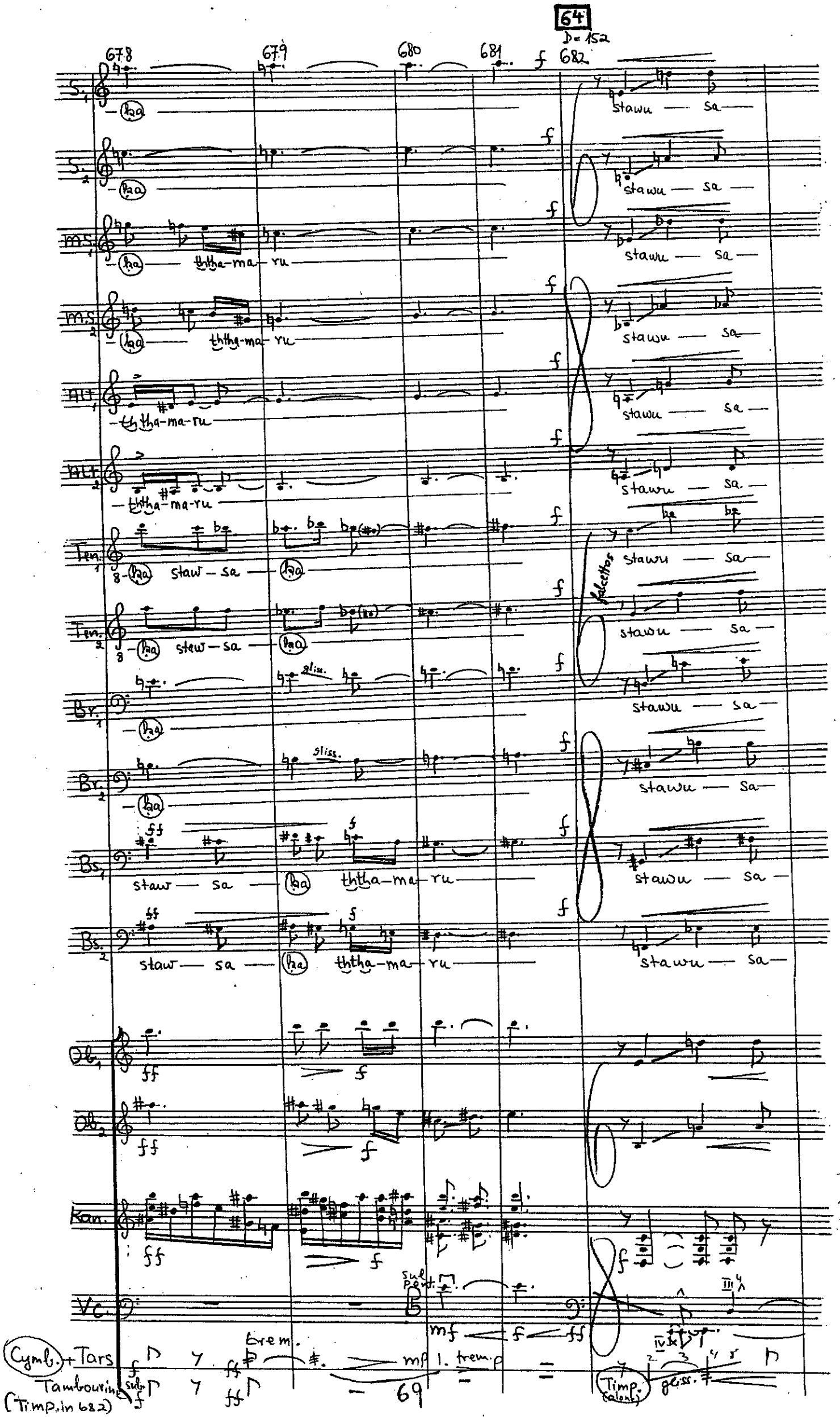
Bs. 2 — ththa-ma-ru — staw-sa — ka

Ob. 1 — f

Ob. 2 — f — mf — 3:2 — f

Kan. — ff — mf

Tars + Tambourine — f — mp — mf


64
D= 152
678
679
680
681
682
S.1
S.2
M.S.1
M.S.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
Ob.1
Ob.2
Kan.
Vc.
Cymb. + Tars
Tambourine
(Timp. in 682)
Timp. (alone)
stawu — sa
ththa-ma-ru
staw — sa
falcettos
gliss.
sul pont.
trem.
mf
f
ff
69

683 684 685 686

S. 1 — ka — ththa-ma-ru ththa-ma-ru staw-sa — ka staw — sa — ka ka ththa —

S. 2 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

MS. 1 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

MS. 2 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Alt. 1 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Alt. 2 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Ten. 1 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Ten. 2 — ka ththa-ma-ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Br. 1 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Br. 2 — ka ththa-ma-ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Bs. 1 — ka ththa-ma-ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Bs. 2 — ka ththa-ma — ru ththa-ma-ru staw-sa — ka staw — sa — ka ththa —

Ob. 1 — ff pp f ff p pp

Ob. 2 — ff pp f ff p pp

Kan. — ff pp

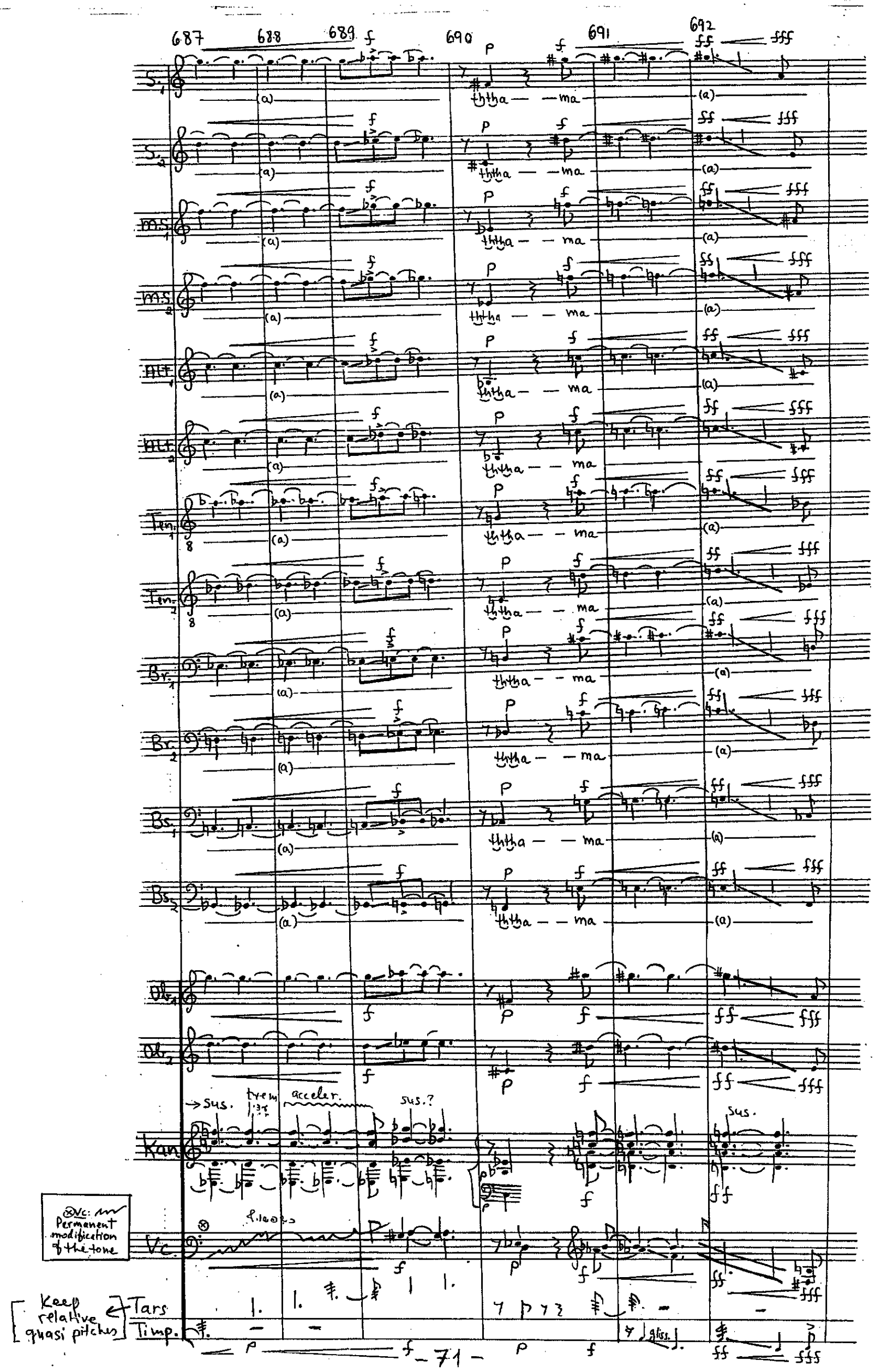
Vc. — arco ord. — legno batt. — ff pp

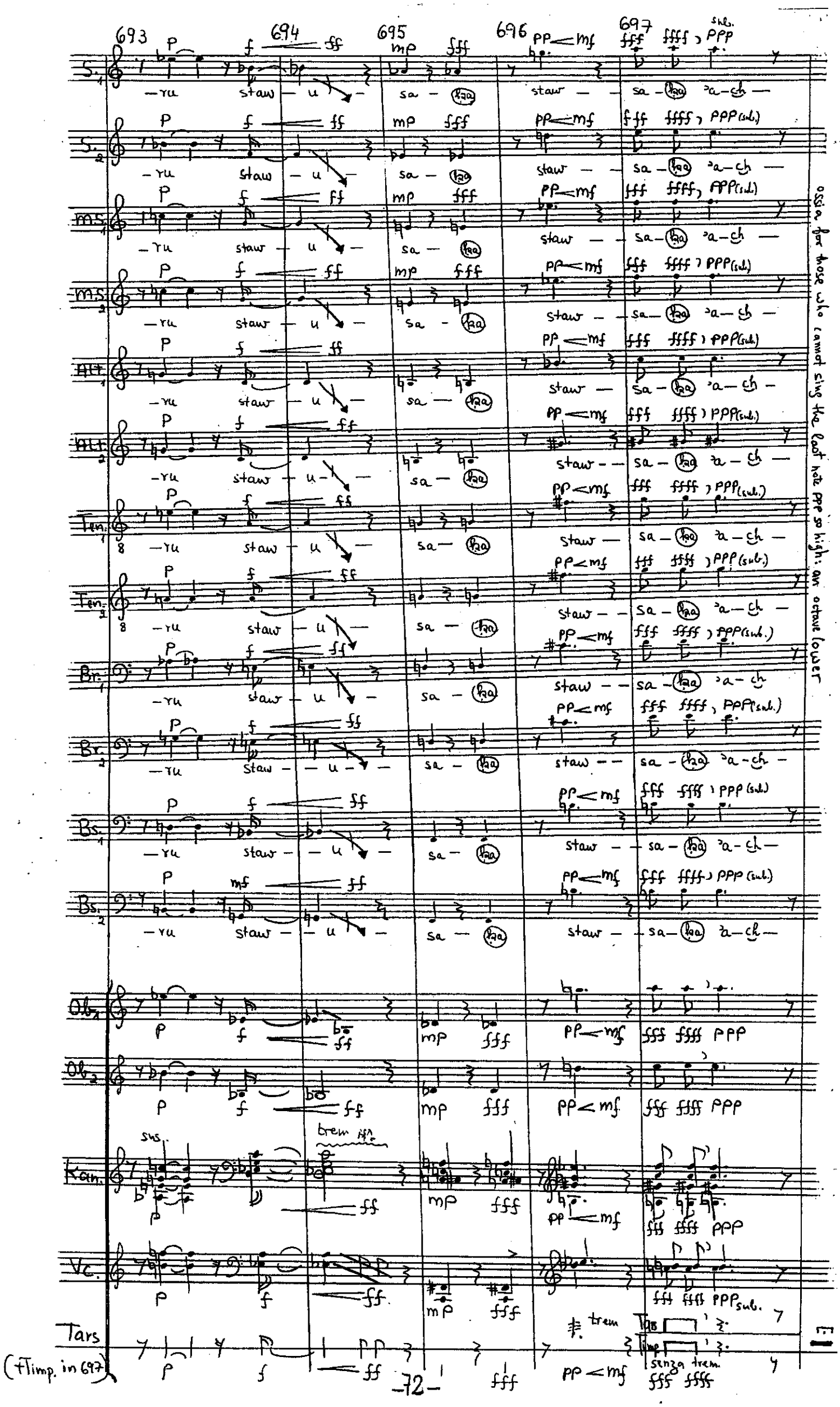
Tars — gliss.

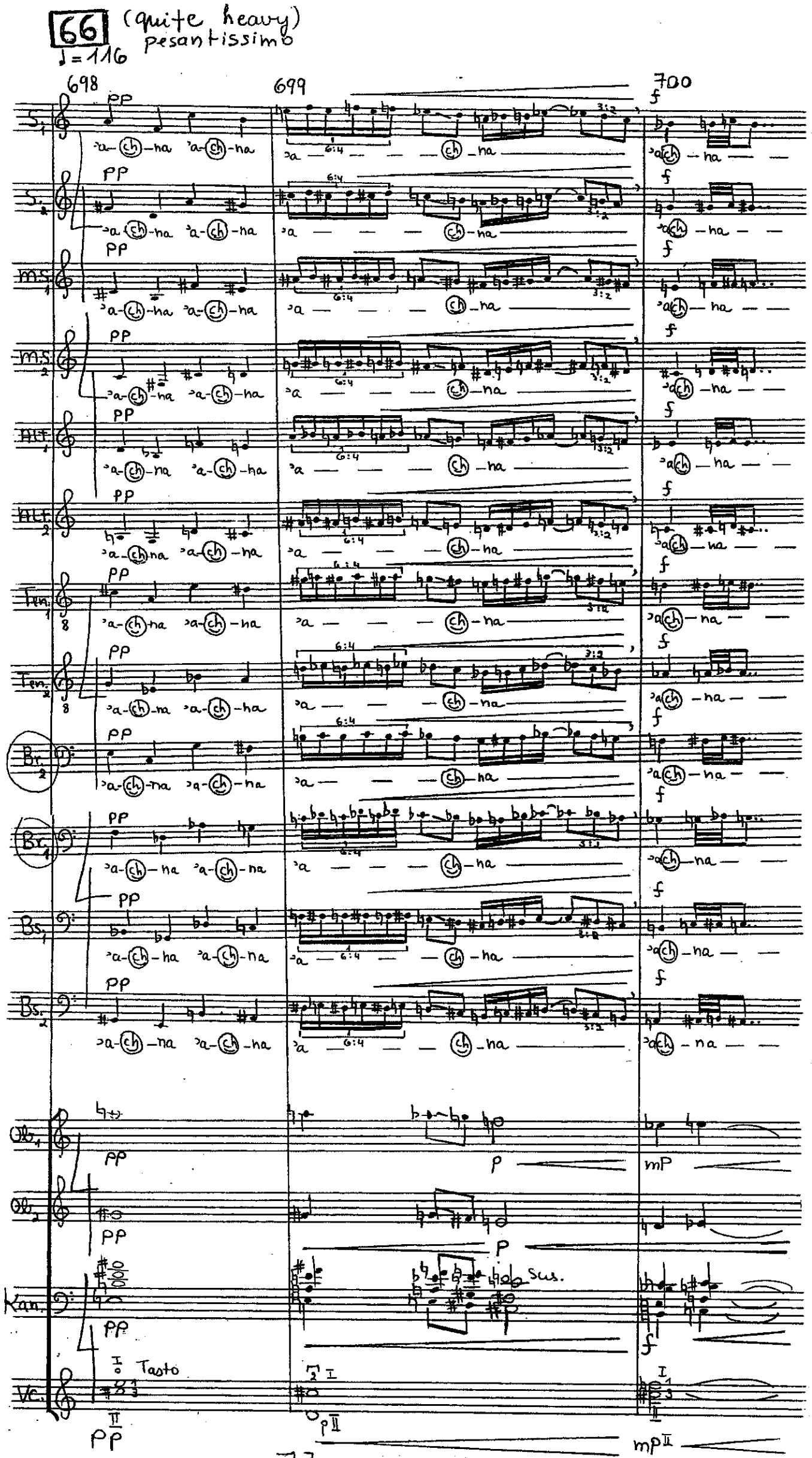
Timp. — ff pp f f p pp

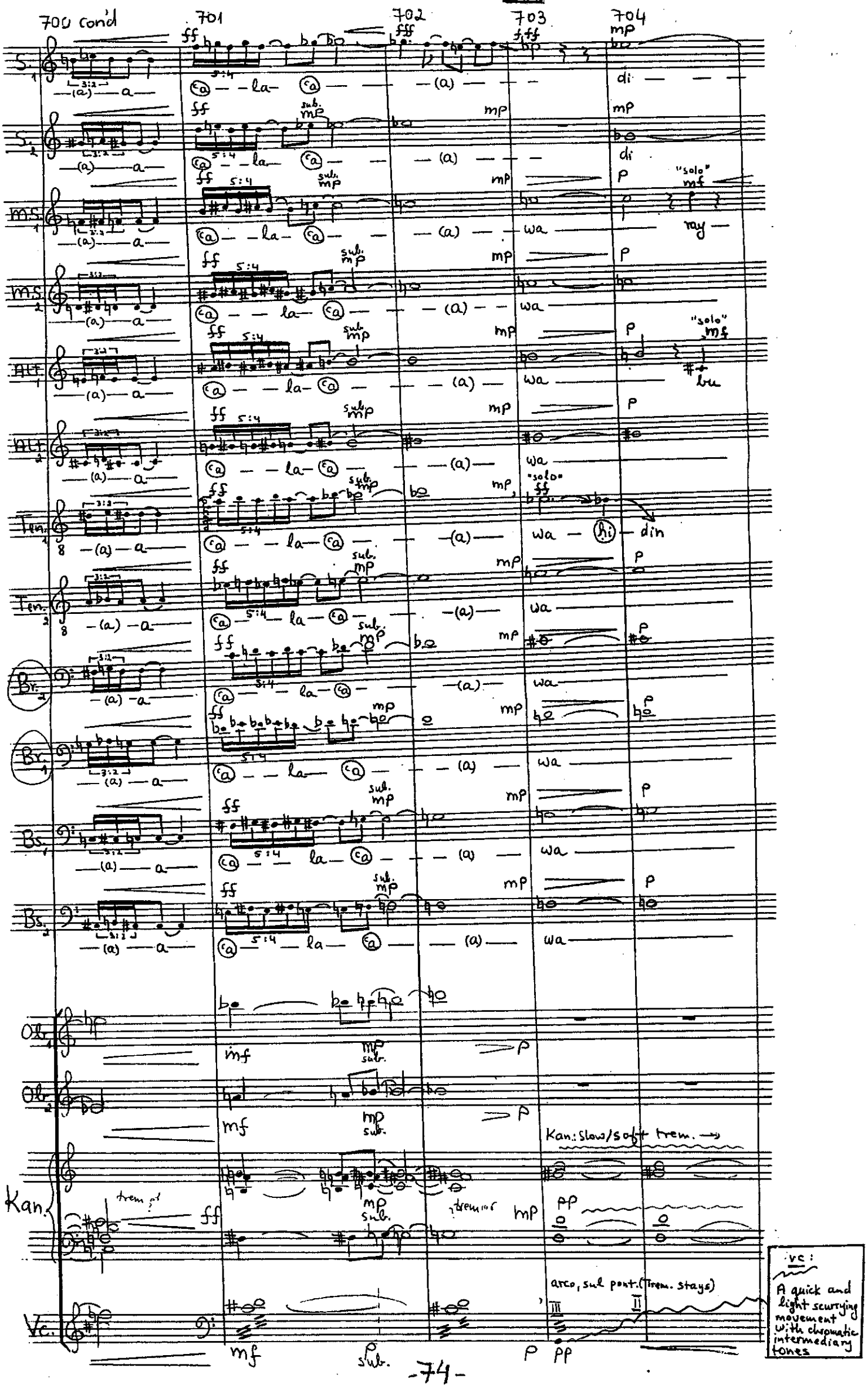
Ob: ※
ס' 679
מחוץ למכוות
לשהו (אל)
שמצוין בעיר נוה
לאבריר לסוף
mit dem unbestimmen Interval enden

Vc: Double glissandi — see a technical remark — p. 31 in the middle


687
688
689
690
691
692
S.1
S.2
M.S.1
M.S.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
Ob.1
Ob.2
Kan.
Vc.
Tars
Timp.
ththa — ma
(a)
→ sus.
trem
acceler.
sus.?
sus.
gliss.
⊗Vc: Permanent modification of the tone
Keep relative quasi pitches


693
694
695
696
697
S.1
S.2
MS.1
MS.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
Ob.1
Ob.2
Kan.
Vc.
Tars
(+Timp. in 697)
sus.
trem
senza trem.
ossia for those who cannot sing the last note ppp so high: an octave lower

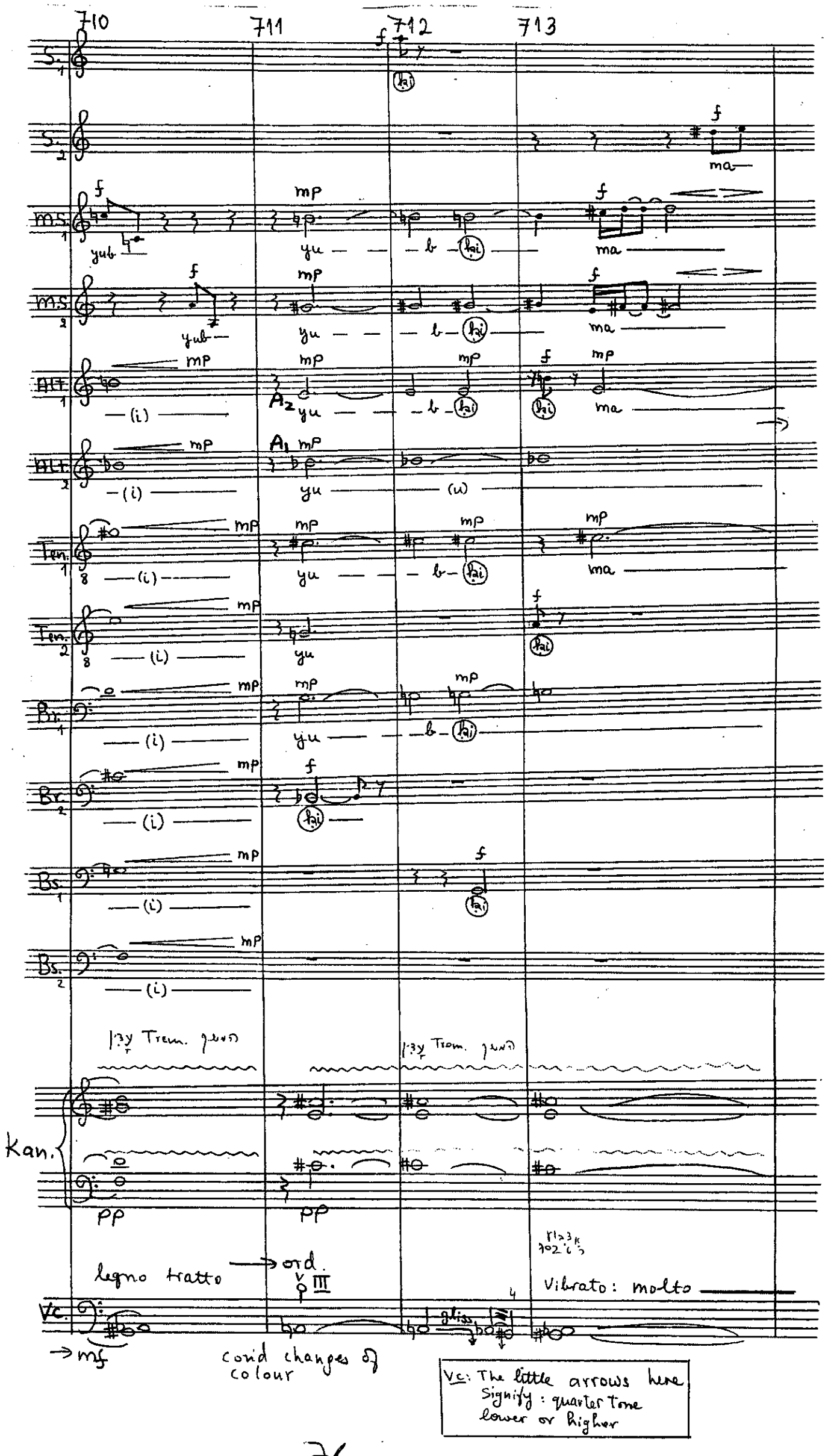

66
(quite heavy)
pesantissimo
♩=116
698
699
700
S.1
S.2
M.S.1
M.S.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.2
Br.1
Bs.1
Bs.2
Ob.1
Ob.2
Kan.
Vc.
pp
f
p
mp
Sus.
Tasto
pII
mpII


700 cont'd
701
702
703
704
S.1
S.2
MS.1
MS.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.2
Br.1
Bs.1
Bs.2
Ob.1
Ob.2
Kan.
Vc.
Kan: Slow/soft trem.
arco, sul pont. (Trem. stays)
vc:
A quick and light scurrying movement with chromatic intermediary tones

705 706 707 708 709

S. 1 — S. 2 — M.S. 1 — M.S. 2 — Alt. 1 — Alt. 2 — Ten. 1 — Ten. 2 — Br. 1 — Br. 2 — Bs. 1 — Bs. 2 — Kan. — Vc.

Vc: In German: Leicht und schnell dahinhuschend mit chromatischen Zwischenstufen



Vc: The little arrows here signify: quarter tone lower or higher

714 715 716

S. 1

S. 2 f ma

M.S. 1 fff

M.S. 2 mp a

Alt. 2 (a) mp a

Alt. 1 mp ma

Ten. 1 (a) mp a

Ten. 2 f ff fff

Br. 1 mp ma mp a

Br. 2 f 'a — zza — man

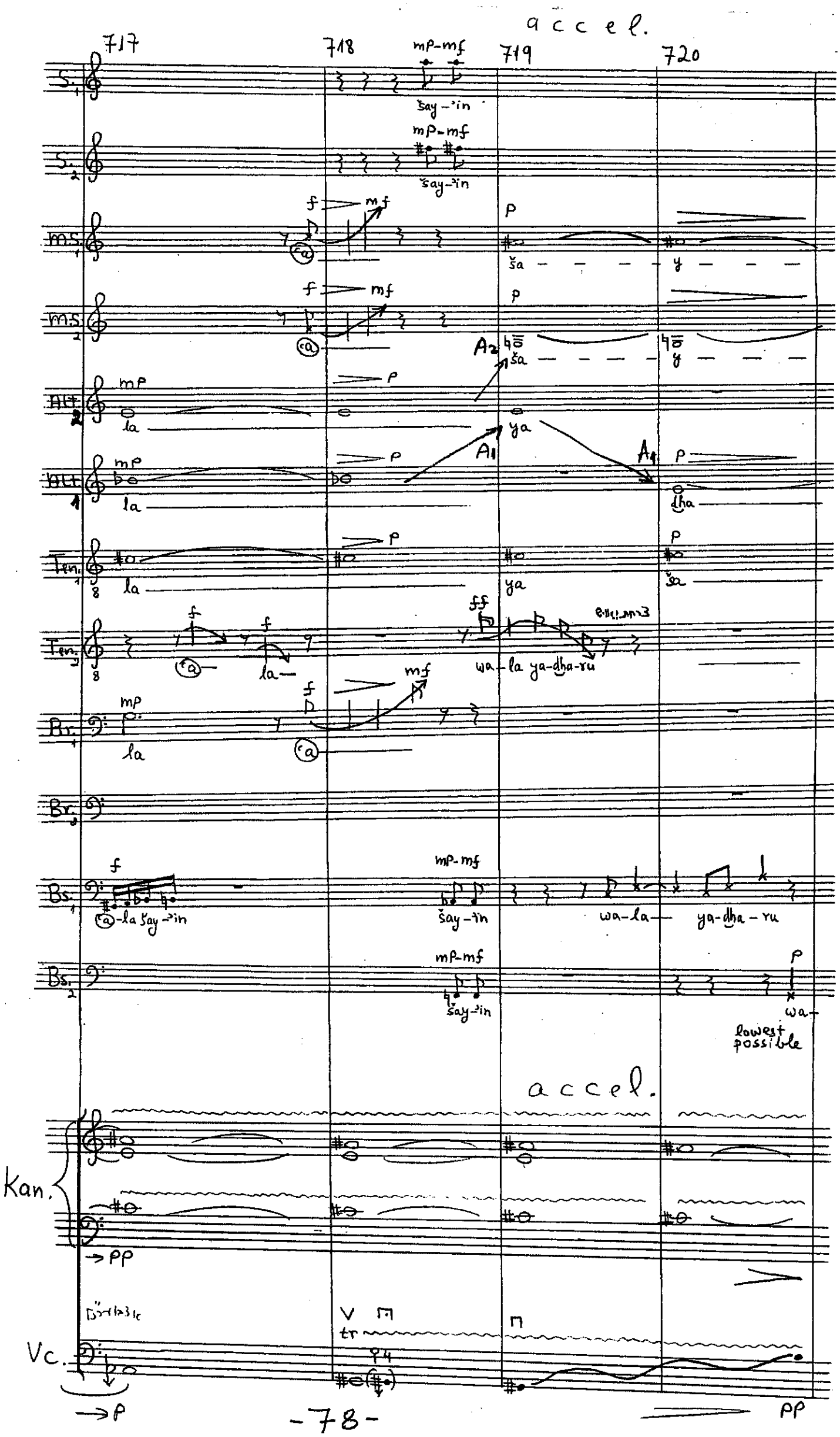
Bs. 1 f 'a — zza — man

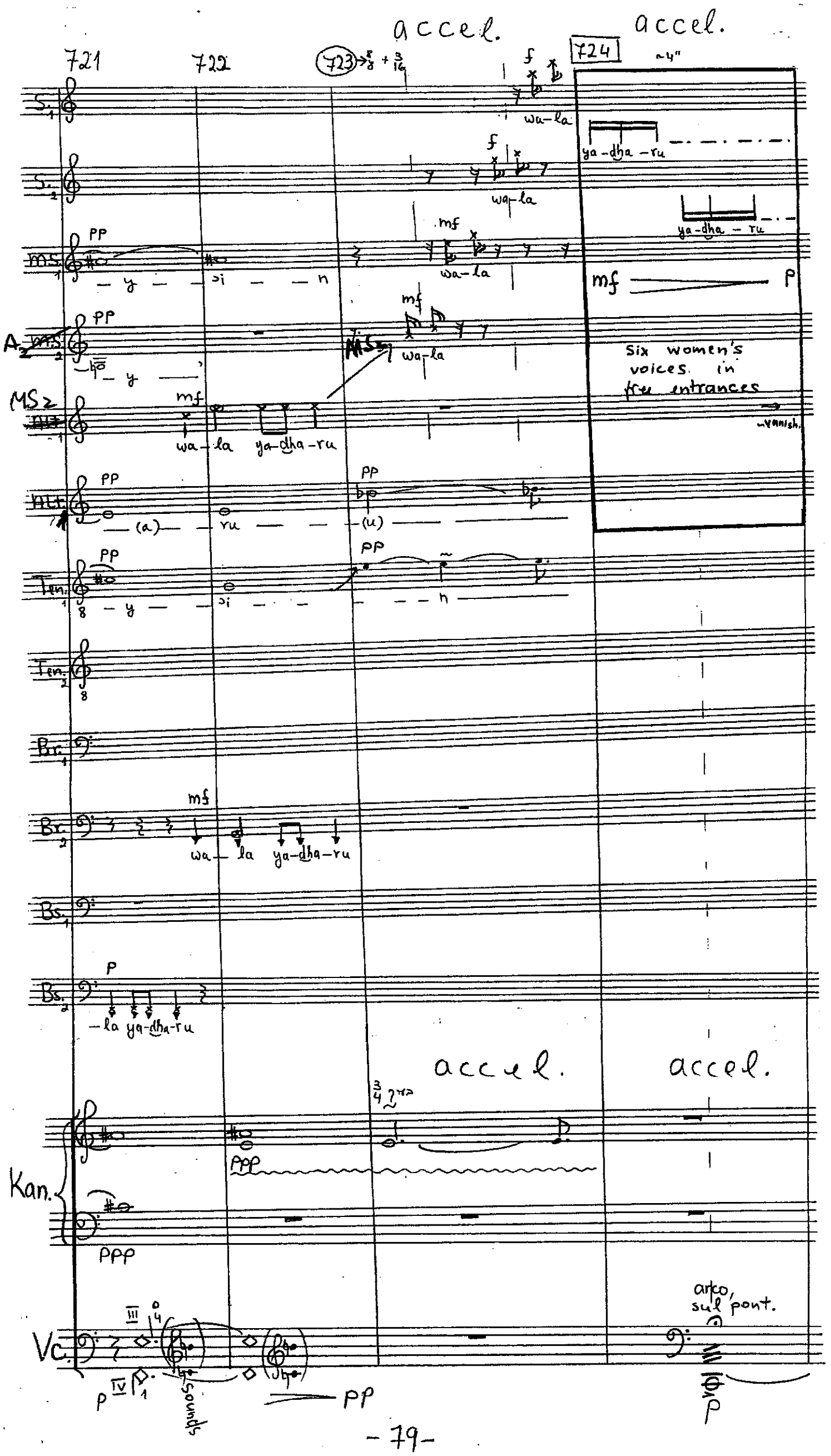
Bs. 2 f 'a — zza — man

Kan. → pp

חילופי צבעי עם הפיגות קשה

Vc. vib. molto vibrato poco molto tr. → mf mp p


accel.
717
718
719
720
S.1
S.2
MS.1
MS.2
Alt.2
Alt.1
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
mp-mf
šay-ʾin
f
mf
p
ša
y
A2
A1
mp
la
ya
dha
ff
wa-la ya-dha-ru
ʿa-la šay-ʾin
wa-la
ya-dha-ru
wa-
lowest possible
accel.
Kan.
pp
Vc.
tr
pp

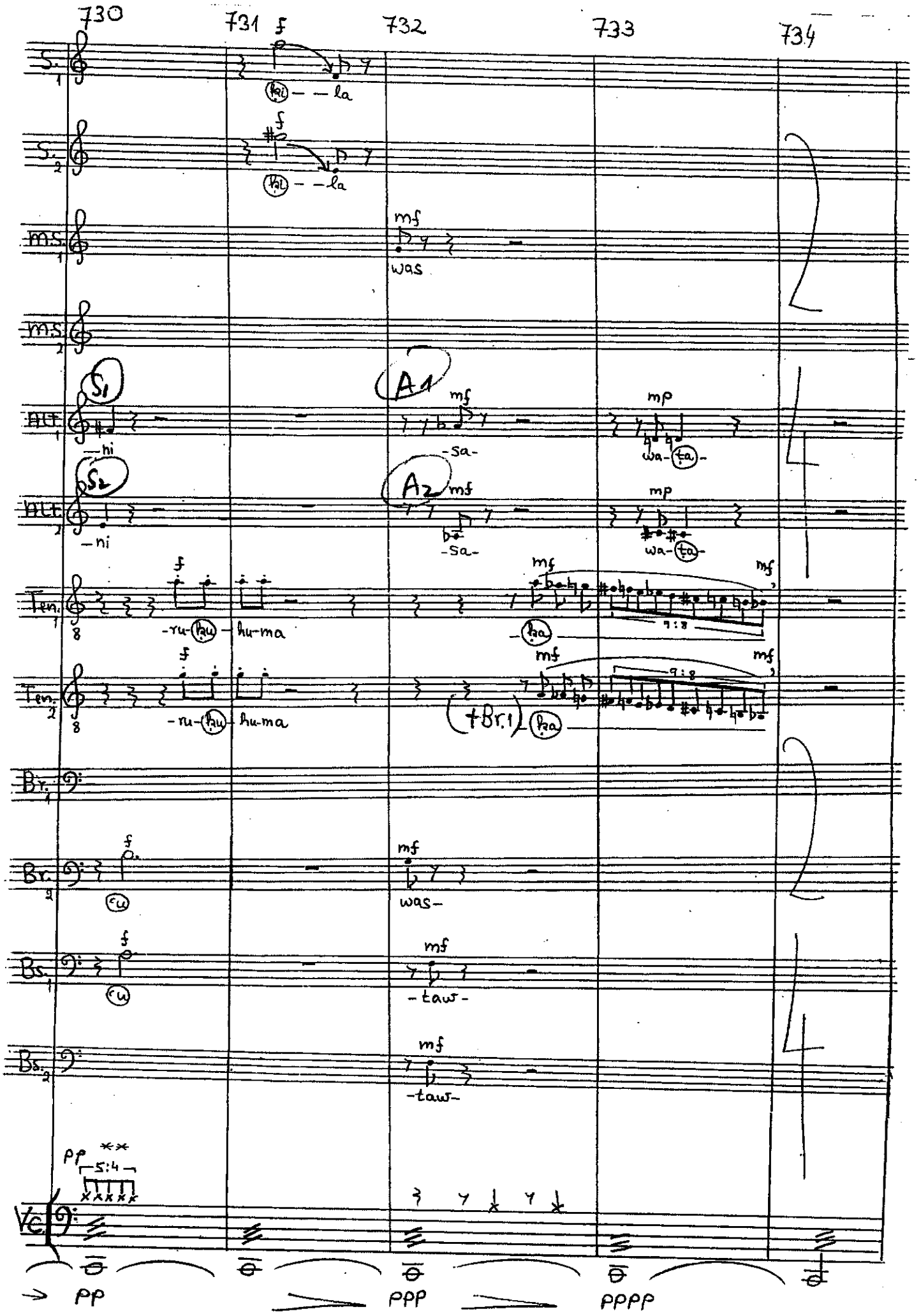

accel.
accel.
721
722
723
724
~4"
S.1
S.2
MS.1
A2
MS2
Alt.1
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
Kan.
Vc.
wa-la
ya-dha-ru
mf
p
Six women's voices in free entrances
vanish.
accel.
accel.
arco, sul pont.
sounds

725 726 727 728 729

S. 1
S. 2
MS. 1
MS. 2
Alt. 1
Alt. 2
Ten. 1
Ten. 2
Br. 1
Br. 2
Bs. 1
Bs. 2
Vc

f ka
f ka
f kun — ha
mf wa- hai
f kun — ha
mf wa- hai
mf wa s s s s s
mf — p gu-s — nay — — ni
mf — p gu-s — nay — — ni
wa — s s s s s
cond' arco, sul pont.
? pp
3:2
p mp p pp
mp gh u s
mp gh u s
S1 f mp gh arrrr.... nay
S2 f mp gh arrrr.... nay

Vc * Tap on the table with the fingers [b.719] of the left hand
German: Mit den Fingern der linken Hand auf die Decke klopfen
** Tap on the side with the fingers [b.723] of the left hand
German: Mit den Fingern der linken Hand auf die Zarge klopfen


730
731
732
733
734
S.1
S.2
ms.1
ms.2
Alt.1
Alt.2
Ten.1
Ten.2
Br.1
Br.2
Bs.1
Bs.2
Vc.
S1
S2
A1
A2
-ni
-sa-
wa-ta-
-ru-ku-hu-ma
-ka
(+Br.1)
was-
-taw-
pp
ppp
pppp
attacca

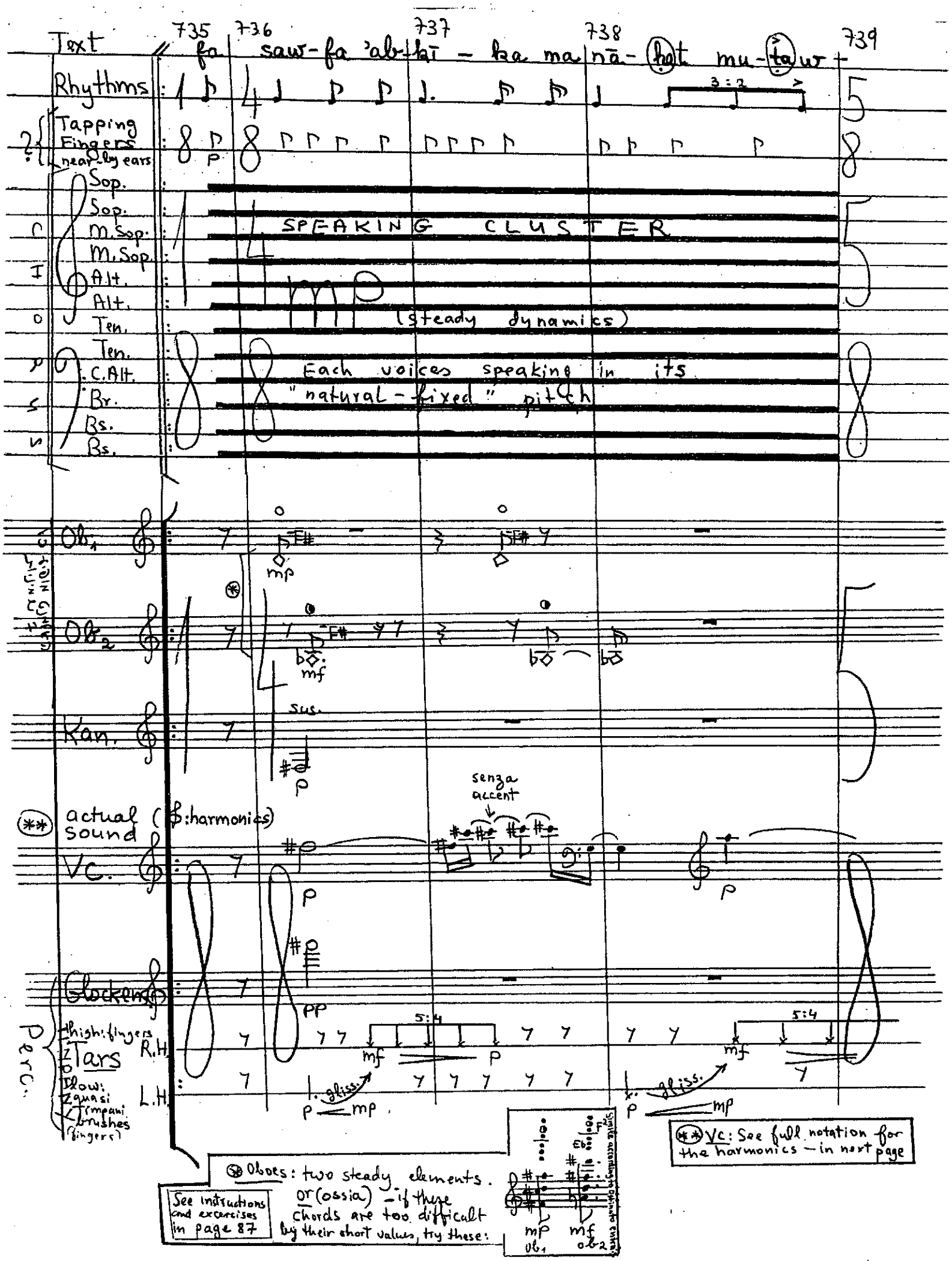
X I SHALL WEEP FOR YOU "Fasawfa 'abkīka"... "فَسَوْفَ أَبْكِيكَ"...

אֶבְכֶּה עָלֶיךָ...

Codetta

70

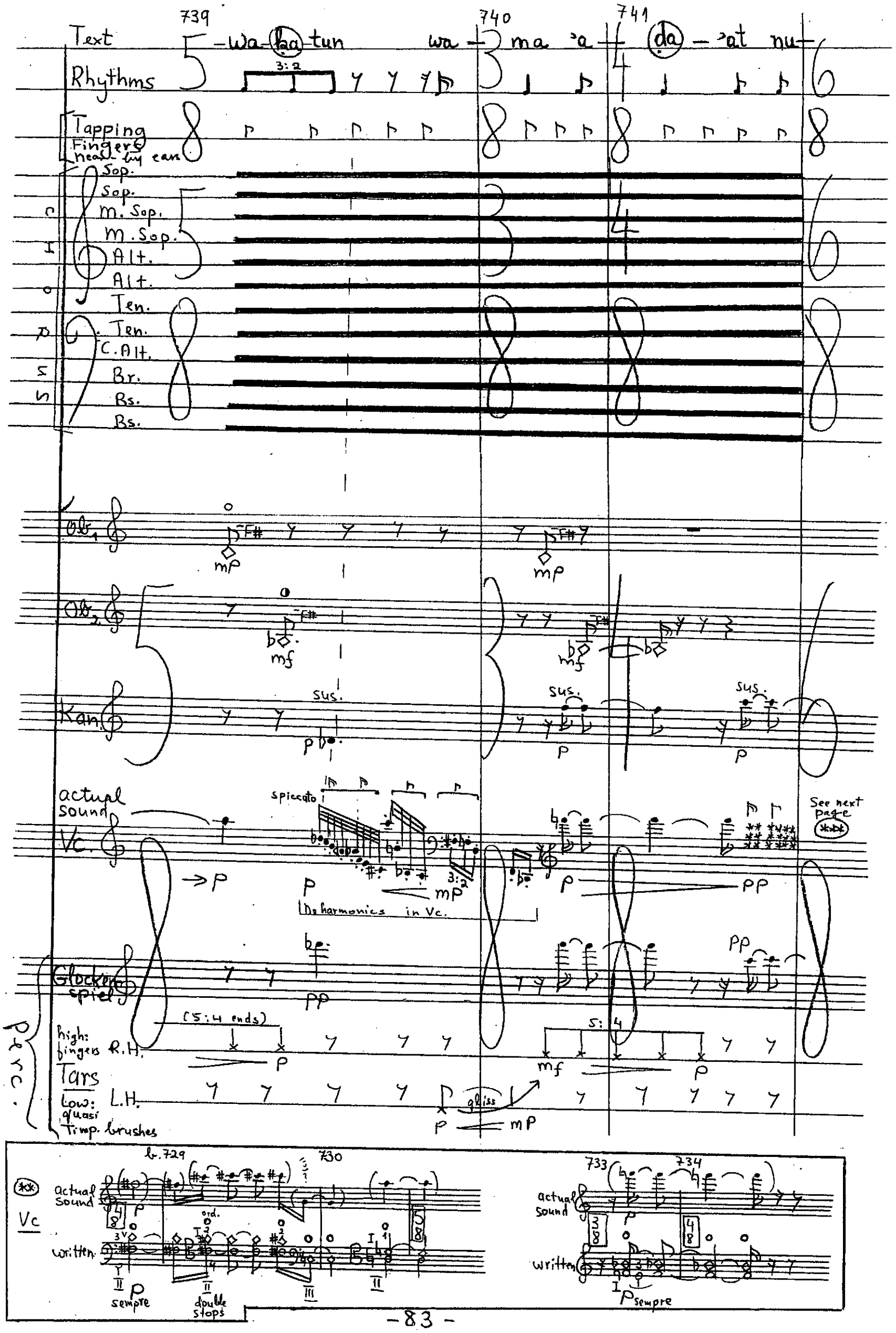
♪ = 96–100

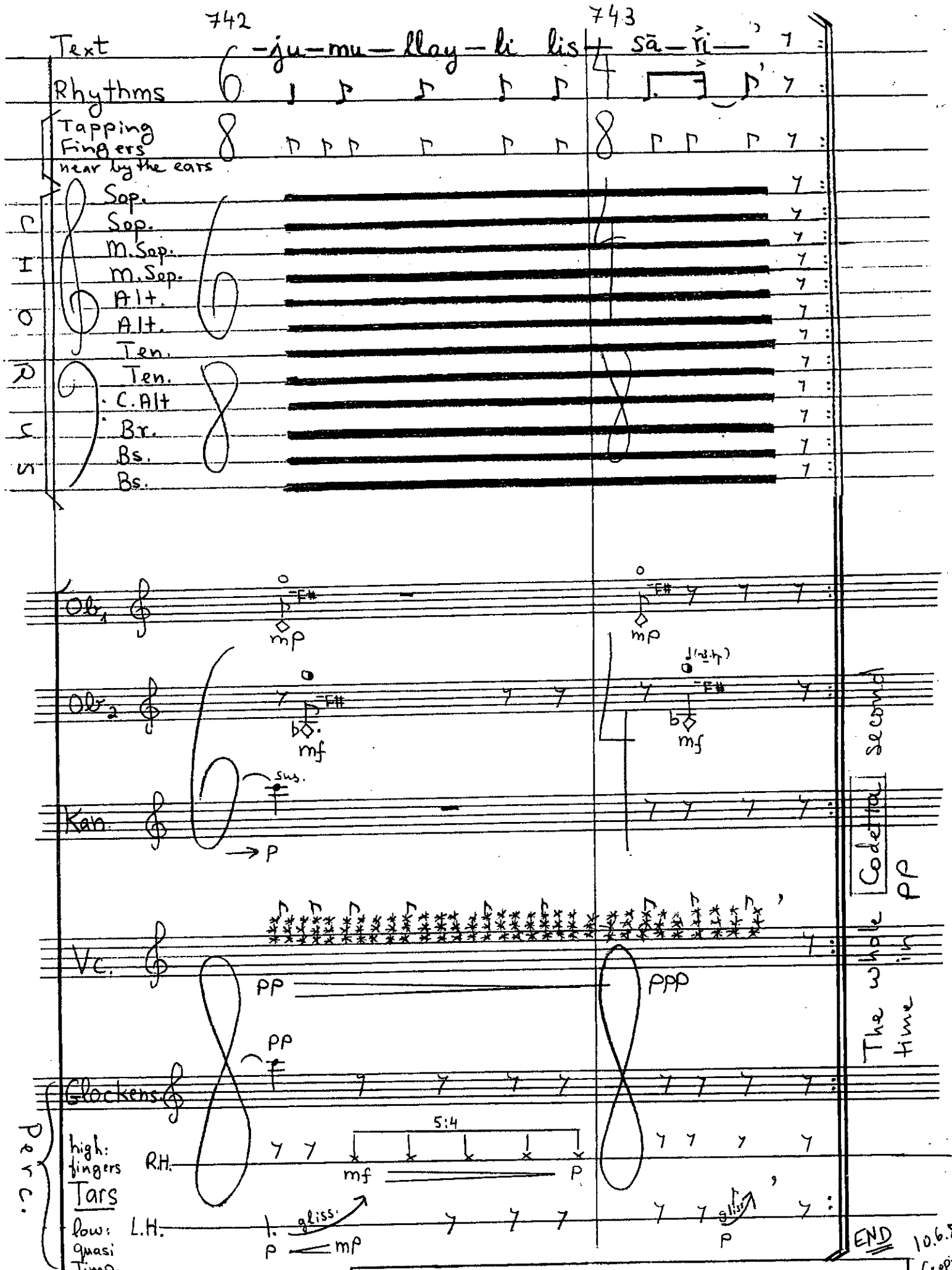


(**) Vc: See full notation for the harmonics – in next page

(*) Oboes: two steady elements. or (ossia) – if these chords are too difficult by their short values, try these:

See instructions and excercises in page 87


739
740
741
Text
-wa-ka-tun
wa-ma 'a-da-'at nu-
Rhythms
3:2
Tapping
Fingers
near by ears
Sop.
Sop.
M. Sop.
M. Sop.
Alt.
Alt.
Ten.
Ten.
C. Alt.
Br.
Bs.
Bs.
CHORUS
Ob.1
Ob.2
Kan.
sus.
actual sound
Vc.
spiccato
No harmonics in Vc.
See next page
Glocken spiel
Perc.
high: fingers R.H.
Tars
Low: quasi Timp. brushes
L.H.
(5:4 ends)
5:4
gliss
b. 729
730
733
734
actual sound
written
ord.
sempre
double stops



(***) Vc: ****
right hand nocking on strings

(*) Ob: = fingering, F# open

Instructions and excercises: Play the chords individually, until your attack is completely secure (dynamics p-ff)

(+ 2 8va)

10.6.89 (copied 12.3.90) Tsippi Fleischer