

Tsippi Fleischer

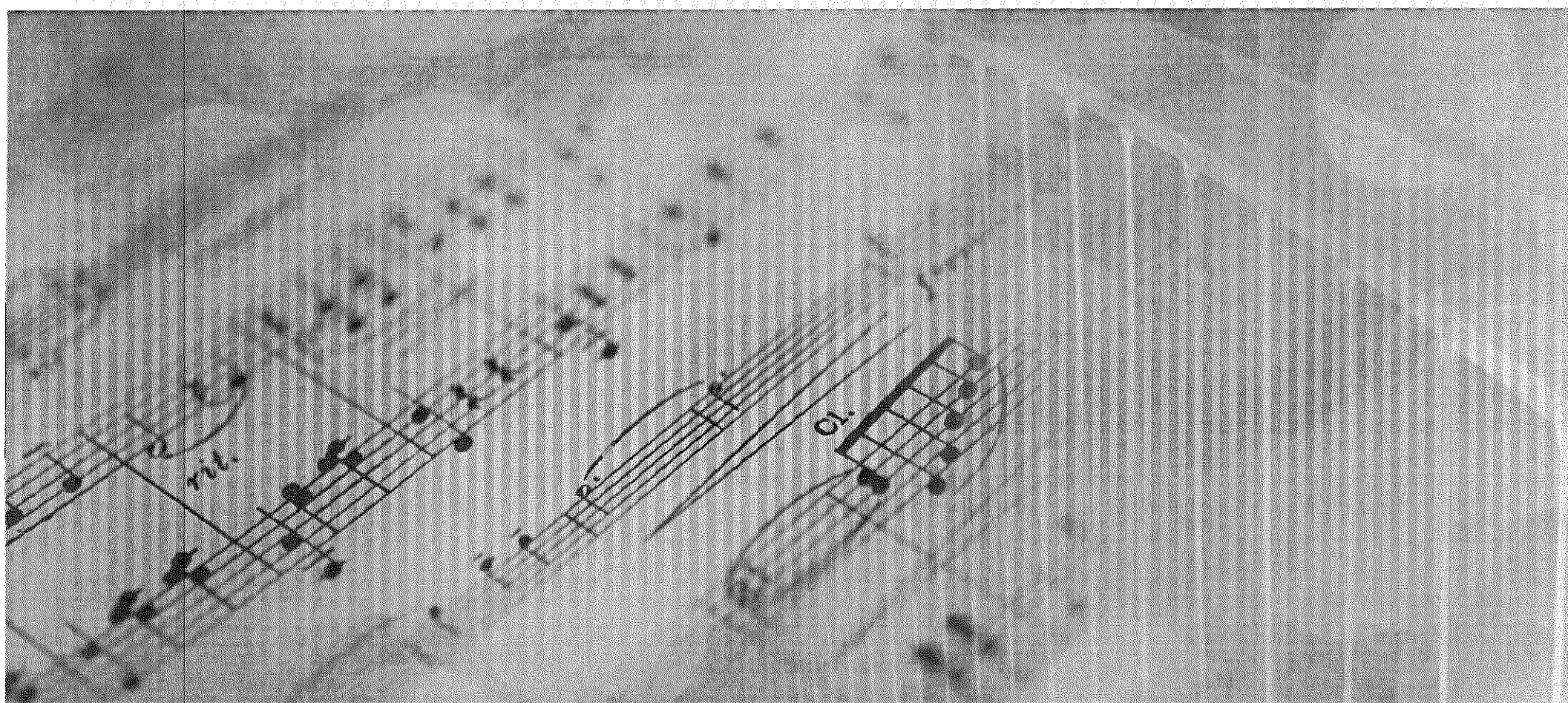
Oratorio 1492-1992, Op. 25

For mixed choir, guitars and mandolas ensemble, and symphony orchestra (1991)

Text: a selection from Medieval sources (sung in Hebrew, Spanish, Arabic)

Commemorating the 500th anniversary of the expulsion of Jews from Spain

Duration: 22 minutes



ציפי פליישר

אורטוריה 1492-1992, אופ' 25

למקהלה מעורבת, להקת גיטרות ומנדולות, ולתזמורת סימפונית (1991)
 טקסט: לקט מתוך מקורות שונים מימי הביניים (מושר בעברית, ספרדית, ערבית)
 לציון 500 שנה לגירוש היהודים מספרד
 תזמון: 22 דקות



ISRAEL MUSIC INSTITUTE
 מכון למוסיקה ישראלית

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, אננסמבלים, 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 כינה במשך מספר עשורים כמרצה במדרשה למוסיקה במכללת לוינסקי לחינוך בתל-אביב, ושימשה כמנחה של פרויקטים מיוחדים ופורומים במסגרת זו. היא חניכה 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>.

ORCHESTRATION:

3 FLUTES (Fl. I changing with Picc.)
2 OBOES (Ob. II changing with E. Hn)
2 CLARINETS in B $\flat$ (Cl. III changing with B.Cl.)
2 BASSOONS

4 HORNS in F
2 TRUMPETS in C
3 TROMBONES
TUBA

TIMPANI
PERCUSSION:

GLOCKENSPIEL	CASTANETS
MARIMBA	MARACAS
CHIMES	SET OF BONGOS
VIBRAPHONE	TOM-TOM
XYLOPHONE	2 SUSPENDED CYMBALS
METALLOPHONE	TAMBOURINE
TRIANGLE	

HARP

6 GUITARS
6 MANDOLAS

VIOLIN I
VIOLIN II
VIOLA
VOLONCELLO
DOUBLE BASS

Dur.: 22'

The score is written in C
N.B. Piccolo, Bass clarinet and Double bass sound as written.

1492-1992 אורטוריה

שירי היין והעלם	שער ראשון
פרעות (סבל ופחדים)	שער שני
סער הגירוש	שער שלישי
נדודים (פתיחות ורגשי אשם, רדיפות, לאוש)	שער רביעי
שיבת ציון	שער חמישי

ביצירה זו אני מנסה לתאר את תולדות עם ישראל מאז ימי תור הזהב בספרד, דרך הלם הגירוש והנדודים שבאו בעקבותיו, ועד לגאולה בציון. קו זה משלב אמת היסטורית עם ראייתי הסובייקטיבית: סימבוליזם ששרר בין שלוש הדתות (יהדות, איסלם ונצרות) נוסכת בי אמונה, שאידיליה תוכל להתקיים בין העמים, נוסף על כך, ההיסטוריה הוכיחה כי האמונה באופטימיות סופה לנצח: חזיון של עם ישראל בארץ-ישראל הם האמת הנצחית, הם הטוב העולה על כל טוב אחר של שהיה בתפוצות. הגירוש, עם כל הכאב שבו, הוא אף נקודת אור בתולדות העם היהודי: הוא היה הפתח לשיבת ציון.

בתחילת היצירה אנו שומעים את שלוש השפות - עברית, ספרדית וערבית, אחר-כך רק עברית וספרדית, ובסופו של דבר יש הזדככות אל תוך העברית בלבד.

הלקט מתוך שירת היהודים בימי הביניים שומר, כמובן, על המלים המקוריות, אך טווייתי את הקשר בין בתי השיר השונים, למען אותו דפף שתיארחי לעיל. כדאי להזכיר ששירת ספרד משופעת בנהנתנות ובוארציות לרוב, בעוד שבשירת משוררי א"י הקדומה (אלה שלא גלו) בולטת מצוקה, המתובלת ברוחניות עזה. בכלל, שירה זו מרוכזת מאד בהבעתה והיא מלאה בכפלי משמעויות מדהימים.

ברצוני לקרב את המאזין והמבצע אל מלאכת עריכת המקורות הספרותיים אני מגישה אותם באמצעות טבלה, שטוריה כוללים הן את המלים בכתב המקורי ובתעתיק פונטי והן דברי פרשנות ותיאור ההתרחשויות שביצירה.

מבחינה מוסיקלית, זהו מעשה מרכבה המשלב ניוח עבר (מלודיות וקונבנציות פורמליות) עם אסתטיקות חדשות (תזמור והפקות צליל). החומר המלודי מושפע ממוטיבים פולקלוריים, החל מספרד (אפילו זו הנוצרית של ימי הביניים), דרך פיוטי התפוצות של צפון אפריקה, דרום אירופה, הבלקן ותורכיה, וכלה במוטיביקה ארצישראלית מקורית שיצרתי בשער החותם. כל אלה נשזרו יחדיו באופן ספונטני, מתוך הצרכים הדרמטיים, לעתים קרובות אופפת אותם אווירה ספרדית בשל קבוצת כלים מיוחדת שנוספה הפעם לתזמורת הסימפונית: גיטרות, מנדולות, גבל. התזמורת לוקחת חלק פעיל בדרמה: לא פעם "שחקנים" מתוכה "עולים על הבמה".

ציפי פליישר

1492-1992 AN ORATORIO

- I. Of Wine and the Delights of Love
- II. Of Turmoil (of Fear and of Suffering)
- III. Of the Upheaval and Storm of Expulsion
- IV. Of Wandering (of Temptations, Guilt, Persecution and of Despair)
- V. Of the Return to Zion

In this work I have presented a bird's-eye view of the history of the Jewish people, starting with the Golden Age in Spain, through the trauma which accompanied the Expulsion, the wandering which followed in its wake, until the Redemption in Zion. This outline combines historical truth with my own subjective vision. In Spain the three faiths (Judaism, Islam and Christianity) co-existed in symbiosis and I sincerely believe that this idyllic situation may well be re-established again. In addition, history has shown that to confront the future with optimism is to triumph in the end; the Jewish people living a fulfilled life in the Land of Israel is an eternal truth - a fulfilment superseding any other way of life in the Diaspora. The Expulsion, with all its concomitant pain, may yet be seen as a bright point in the history of the Jewish people: it gave the impetus for the Return to Zion. At the outset of the work all three languages are heard - Hebrew, Spanish and Arabic; subsequently, only Hebrew and Spanish, and in the end, Hebrew alone.

The Hebrew poetry from the Middle Ages appears here in its original form, but I introduced a connecting thread between the various verses of text in order to achieve the continuity of outline described above. The poetry of Spain is redolent of earthy sensuality, whereas in the writings of the early poets of the Land of Israel (those who never left the Holy Land), a certain feeling of distress pervades, tinged with strong spirituality. Generally, this Hebrew poetry is extremely concentrated in expression with surprising double-entendres.

As an aid to both listener and performer, I have organized the literary sources in tabular form to include the original words, their phonetic transcription, explanatory comments, and a description of the compositional events.

Musically, this is a complex work combining the fragrance of the past (formal melodies and conventions) with contemporary aesthetics (orchestration and tone-production). The melodic material has its roots in folkloristic motifs, starting with Spain (and including medieval Christian influences), through liturgical hymns of the Diaspora in North Africa, southern Europe, the Balkans and Turkey, and ending with my own Israeli-sounding motifs for the concluding movement. All these became interwoven spontaneously, in answer to the dramatic requirements; a Spanish flavour often prevails on account of the guitars, mandolas and harp added to the accepted symphonic instruments. The orchestra, too, has an important role to play in the drama: more than once it would appear that orchestral "actors" take centre-stage.

Tsippi Fleischer.

I. FIRST MOVEMENT - OF WINE AND OF THE DELIGHTS OF LOVE

English translation (by Gila Abrahamson)	Text sung - Phonetic transcription	Text sung - original script
<i>Whole choir divided into groups, some speaking, others laughing</i>		
(Outcries from the mist of the revelry):		
Ha ha ha ha...	ha ha ha ha...	ה ה ה ה ...
Do not sleep!	'ai tišán!	אל תישן
Old wine - drink deep!	šté yáyin yašán!	שתה יין ישן
And the perfume and the roses!	vekhófer 'Im šošán!	וכפר עם שושן
Donash Ben Lavrat, Spain, 10th cent.		
Drink, ye lovers	bebéd amántes	Bebed, amantes,
Get drunk, o friends	embryagáos amígos	Embriagaos, amigos
Judah Halevi, Spain, 12th cent.		
And fountains of water	veréges tsinorím	ורגש צנורים
Donash		
In the dwelling-place of generous men	en moráda de khenerósos	En morada de generosos
In the gardens of nobles	en khardínes de nóbles	En jardines de nobles
Judah Halevi		
ha ha ha ha...	ha ha ha ha...	ה ה ה ה ...
In the mornings	bišabúh!	בִּשְׁבּוּחַ וְעֵתוֹת הַחֲמֹר
and in the evenings	waghanúqī-t-khumúr	וְעֵתוֹת הַחֲמֹר
We drink, we sing, we are bewitched	wa'ázfi nághamin mashūr	וְעָזְפִי נֶעֱמַם מְשֻׁחָר
(The sounds of music and bird-song blends in with festive mood):		
And the violins sigh	vehemyát kinorím	וְהֶמְיָת בְּנֹרִים
With harp and psaltery	beminím unva'ím	בְּמִנִּים וְנָבִלִים
<i>The women start singing</i>		
While birds on the wing	vetsipór kol kanáf	וְצִפּוֹר כָּל כָּנָף
On the green branches sing	geranén beyn 'a'ím	יָרֵנוּ בֵּין עֲנָלִים
And the pigeon and the dove	hayoním vehatorím	הַיּוֹנִים וְהַתּוֹרִים
Flute-like, tell of love	'oním kakhala'ím	עוֹנִים כְּחִלְלִילִים
Donash		
<i>Whole choir</i>		
(The intake of wine increases):		
Drink, ye lovers	štú dodím	שְׁתוּ דוֹדִים
Get drunk, o friends	veštkhrú re'ím	וְשִׁכְרוּ רֵעִים
Let even the monks be served wine!	haškú hanzirím yáyini!	הַשְׁקוּ הַנְּזִירִים יַיִן
Judah Halevi		
<i>Women</i>		
And the murmur of water flowing in the furrows	bihámsi 'awtār	בִּהְמָסִי אוֹתָר
Recalls the bowing of stringed instruments	wakharíri sawáqin tadúr	וְכַרְיִרִי שׂוֹאֵף תִּדּוּר
<i>Whole choir</i>		
And on the young branches	wa'alai'aghšán!	וְעַלִּי הַלְּעֻשָׁן
The birds sing loudly	tašdú 'aṭṭuyúr	תִּשְׁדּוּ הַטְּיּוֹרִים
Donash		
Drink, ye lovers	bebéd amántes	Bebed, amantes,
Get drunk, o friends	embryagáos amígos	Embriagaos, amigos,
In the dwelling-place of generous men	en moráda de khenerósos	En morada de generosos
In the gardens of nobles	en khardínes de nóbles	En jardines de nobles
And in the joyous festivities	i yen festékhos regosikhántes	Y en festejos regocijantes
Let even the monks	aún a los abstémios	Aún a los abstemios
Be served wine!	servíd el víno	Servid el vino
Judah Halevi		
(The orgy of sensuality is at its height):		
My beloved who awakens the flame of desire	dodí 'asér ya'ír lehavím	דוֹדִי אֲשֶׁר יַעֲדִיר לְהַבִּים
Come, let us embrace in the fervour of love	lekhá nit'alsá ba'ahavím	לְכָה וְנִתְעַלֶּסֶה בְּאַהֲבָיִם
And the drinking of water	wasúrbi má'in	וְשָׁרְבִי מֵאֵי
Sweeter than the taste of the effusions of love	'ášha minarriqáb	אֲשֶׁהּ מִן הָרִצָּב
My beloved who awakens the flame of desire	dodí 'asér ya'ír lehavím	דוֹדִי אֲשֶׁר יַעֲדִיר לְהַבִּים
Come, let us embrace in the fervor of love	lekhá nit'alsá ba'ahavím	לְכָה וְנִתְעַלֶּסֶה בְּאַהֲבָיִם
For thy love is better than wine	kí tovím dodékha miyáyin	כִּי טוֹבִים דוֹדִיךָ מִיַּיִן
Judah Halevi (with quotation from the Song of Songs)		

Women

(Suddenly feelings of guilt are interpolated):

Shall we rejoice here	vetagíl 'uvtsiyón	ותגיל ובציון ירוצון שונאים
while foxes infest Zion?	yerutsún šu'alím?	
Shall we drink wine,	ve'eykh ništé yáyín	ואיך נשתה יין
Shall we be proud of heart,	ve'eykh narím 'áyín	ואיך נרים עין
When we count for naught?	vehayínu 'áyín?	והיינו אין
Donash		

II. SECOND MOVEMENT - OF TURMOIL (OF FEAR AND OF SUFFERING)

Whole choir divided into groups in motet-like polyphony

Exile after exile	golá 'akhár golá	גולה אחר גולה
Yehuda was dispersed	gal'tá yehudá	גלתה יהודה
And cherished by none	doréš umvakéš 'éyn lá	דורש ומבקש אין לה
Exile	por dyáspora	Por diáspora
after exile	tras dyáspora	Tras diáspora
Yehuda	khudéa	Judea
weeps ever	khíme syémpre	Gime siempre
Searched for by none	nádye la búska	Nadie la busca
Needed by none	nádye la rekyére	Nadie la requiere
Rabbenu Gershom "Me'or Hagolá", Mayence, 11th cent.		

Women (sopranos)

(In frustration the nation decries its fate):

Our years have ended in privation	šnotéynu sáfu bedallút	שנותינו ספו בדלות
We strive for the light -	le'úr nekavé	לאור נקנה

Men (basses)

But are met	vehínne búz vešiflút	והנה בז ושפלות
with scorn and humiliation		
Solomon Ibn Gabirol, Spain, 11th cent.		

Men (tenors) together with women (altos)

(The enemy, in derision):

Weep, nestling,	lyóra pichón	Llora, pichón,
Weep, wanderer,	lyóra erránte	Llora, errante,
Pour out your tears,	výerte tus lágrimas	Werte tus lágrimas,
Remourn your exile!	laménta tu eksílyo	Lamenta tu exilio
Weep, nestling,	bkhé gozá!	בכה גוזל
Weep, wanderer!	bkhé nodéd!	בכה נודד

Whole choir

Wanderer, wanderer...	erránte, erránte...	Errante, errante...
Moses Ibn Ezra, Spain, 11th-12th		

III. THIRD MOVEMENT - OF THE STORM OF EXPULSION

Women, then whole choir

A prolonged shout: Ah _____ 'a _____ א

**IV. FOURTH MOVEMENT - OF WANDERING (OF TEMPTATION, GUILT,
PERSECUTION AND OF DESPAIR)**

Whole choir, then men, then women

Shall we search ever more	nešakhér 'et mekóm	נשחר את מקום שחת ורמה -
in the bottomless pit	šákhát verimmá -	
Thus abandoning the source	venitós 'et mekór	ונטש את מקור חיי נצחיים?
of eternal life?	khayéy netsakhím?	
Is there no place,	hayéš lánú	היש לנו במקור או במערב
to the east or to the west	bemízákh 'o bema'ráv	
For dwelling in peace,	mekóm tikvá	מקום תקנה נהי נליו בטוחים?
without woe, without strife?	nehí 'aláv betukhím?	
Judah Halevi		

Men (all together)

(The strangers mock the People of Israel):

Where is their God of justice?	'ayé 'elohéy hamišpát?	איה אלהי המשפט?
Let Him protect them!	yarív <'et> rivú	יריב את ריבו
Where is	dónde está	¿Dónde está
God the Judge	el dyós khwés?	el Dios juez?
Who will judge	ke khúzge	¿Que juzgue
your case?	vvéstra káwsal	vuestra causa!
Benjamin Ben-Abraham, Rome, 12th - 13th cent.		

Women, the whole choir

(Anger against God develops):

O when will my persecutors be chastised?	matáy ta'asé berodfáy mišpát?	מתי תעשה ברודפי משפט?
The city, the Holy Temple and the Land	ha'ír, hakódeš vehamkozót	העיר הקדש והמחוזות
Have been desecrated, have been defiled	hayú lekherpá 'ulevizót-	היו לקרפה ולכרזות -
Rabbenu Gershom		
O God, when will You cease to smite us with Your hand?	'adonáy, 'ad matáy kéts hapla'ót?	אדני עד מתי תפלאות?
Solomon Ibn-Gabriel		

Whole choir

(The sorrowing stones of the destroyed Temple call out):

On this night my sons will weep, they will lament	beléy] zé yivkeyún veyeylú banáy	בלי לילה יבכי ויילכו בני
On this night my temples were destroyed, my palaces burnt	beléy] zé kharáv kodší venisrefú 'armonáy	בלי לילה זה חרב הקדש ונשרפו ארמוני
And the People of Israel will recall how I grieved	vekhól beyt-yisra'él yehegú v'igonáy	וכל בית-ישראל יהגו ביוגני
And bemoan the fire that left me berieved	veyivkú 'et hasrefá 'asér saráf 'adonáy	ויבכו את הערפה אשר שרף אדני
Eleazar ha-Kalir, Land of Israel, 5th cent. (from the Lamentations for the Ninth Day of Ab)		

V. FIFTH MOVEMENT - OF THE RETURN TO ZION (TRIUMPHS AND REDEMPTION)

Whole choir

(An optimistic mood prevails suddenly; Israel triumphs over its enemies):

We shall take revenge on fortress and wall	vekirkmú benakám kír vetirá	וקרמרנו בנקם קיר וטירה
We shall conquer the city, the citadel, all	vekhavašnú bekhóakh 'ír 'uvirá	וכבשנו בלח עיר ובירה
Samuel ha-Nagid, Spain, 11th cent.		

Men

(Intimations of the Return to Zion):

Wait, My poor people, for very soon	hokhí] 'antýá kí 'od me'át	החילי ענני כי עוד מעט
I shall send My angel good things to bring	'ešlákh mal'ákh tefanót darkí	אשלח מלאך לפנות דרכי
And on Mount Zion I shall anoint My king	ve'al hár tsiyón 'ensókh malkí	ועל הר ציון אנסך מלכי
Solomon Ibn-Gabriel		

Soprano soloist

For Zion my soul and my spirit yearn	letsiyón ša'afá nafší verukhí	לציון נשמה נפשי ורוחי
There would I live, there peace will reign	heyót báh ko] yeméy khayáy menukhí	היות בה כל ימי מנוח
Her soil will serve as balm for my pain	'afaráh 'e'esé marpé lenig'í	נפכה אנפשה מרפא לנגעי
Judah Harizi, Spain, 11th cent.		

Whole choir

(The final hymn, in praise of Zion):

Land to which in Your strength You have led us	'érets 'asér láh be'uzákh nihaltánu	ארץ אשר לה בעזר נהלתנו
A gracious gift You bequeathed upon us;	mataná tová hinkhaltánu	מתנה טובה הנחתנו
Land of wheat and barley, of the grape	'érets khítá 'use'orá 'érets géfen	ארץ חטה ושעורה, ארץ צפן
Land of the fig, of the early-ripening fig	'érets te'ená levikúr te'ená	ארץ תאנה לבבאר תאנה
Land of the pomegranate, the segments of the pomegranate	'érets rimón lefélakh harimón	ארץ רמון לפלח הרמון
Land of the olive, of the splendour of olives	'érets záyit tehodám kazáyit	ארץ זית להודם בצית
Land flowing with milk and honey, Of soothing milk and honey	'érets zavát khaláv 'udváš letákhat lešonám	ארץ זבת חלב ודבש לתחת לשונם חלב ודבש
beneath the tongue	khaláv 'udváš	
Yannai, Land of Israel, 5th cent.		

1492-1992 אורטוריה

למקהלה מעורבת, להקת גיטרות ומנדולות
ולתזמורת סימפונית

OF WINE AND THE DELIGHTS OF LOVE I שירי היין והעלס

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I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Xyl.
 Perc.
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 Vlns. I
 II
 Vlas.
 Vcls.
 D.B.

I, II
 Fls. III
 I
 Obs. II
 I
 Cls. in Bb II
 2 Bns.
 I, II
 Hns. in F III, IV
 2 Tpts. in C
 I, II
 Tbns. III, Tuba
 Timp.
 Xyl.
 Perc.
 Hp.
 I, II, III
 Guits. IV, V, VI
 I, II, III
 Mandolas IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlns. II
 Vlas.
 Vcls.
 D.B.

Musical score for page 5, featuring various instruments and a choir. The score includes dynamic markings such as *f*, *mp*, *p*, *ff*, and *mf*. The choir part includes lyrics in Chinese characters and Pinyin: *hāng-si' aw-tar*, *sal tsān (h)*, *ve-tsi por*, and *kol faa*. The score also includes a section for chords with a 3-measure duration.

Handwritten musical score for a large ensemble, featuring various instruments and voices. The score is written on multiple staves, with dynamic markings and performance instructions.

Instrumentation and Parts:

- Fls. (Flutes):** I, II; III
- Obs. (Oboes):** I; II
- Cls. in Bb (Clarinets in B-flat):** I; II
- 2 Bns. (Bassoons):**
- Hns. in F (Horns in F):** I, II; III, IV
- 2 Tpts. in C (Trumpets in C):**
- Tbns. (Trombones):** I, II; III, Tuba
- Timp. (Timpani):**
- Xyl. (Xylophone):**
- Perc. (Percussion):**
- Hp. (Harp):**
- Guits. (Guitars):** I, II, III; IV, V, VI
- Mandolas:** I, II, III; IV, V, VI
- CHOIR:** S. (Soprano); A. (Alto); T. (Tenor); B. (Bass)
- Vlms. (Violins):** I; II
- Vlas. (Violas):**
- Vcls. (Violoncellos):**
- D.B. (Double Bass):**

Dynamic Markings and Performance Instructions:

- Fls. I, II:** *f* (first measure), *mf* (second measure), *1. f* (third measure), *2. f* (fourth measure), *mp* (fifth measure).
- Fls. III:** *mf* (second measure).
- Obs. I:** *mf* (fifth measure).
- Obs. II:** *mf* (fifth measure).
- Cls. in Bb I:** *mf* (fifth measure).
- Cls. in Bb II:** *mf* (fifth measure).
- 2 Bns.:** *mf* (fifth measure).
- Hns. in F I, II:** *pp* (second measure).
- Hns. in F III, IV:** *pp* (second measure).
- 2 Tpts. in C:** *pp* (second measure).
- Tbns. I, II:** *pp* (second measure).
- Tbns. III, Tuba:** *pp* (second measure).
- Timp.:** *mf* (second measure), *mp* (third measure).
- Xyl.:** *mf* (second measure), *mp* (third measure).
- Perc.:** *mf* (second measure), *mp* (third measure).
- Hp.:** *p* (first measure), *pp* (fifth measure).
- Guits. I, II, III:** *mf* (first measure), *p* (second measure).
- Guits. IV, V, VI:** *mf* (first measure), *p* (second measure).
- Mandolas I, II, III:** *mf* (first measure), *p* (second measure).
- Mandolas IV, V, VI:** *mf* (first measure), *p* (second measure).
- CHOIR S.:** *mf* (first measure), *p* (second measure).
- CHOIR A.:** *mf* (first measure), *p* (second measure).
- CHOIR T.:** *mf* (first measure), *p* (second measure).
- CHOIR B.:** *mf* (first measure), *p* (second measure).
- Vlms. I:** *mf* (first measure), *p* (second measure), *mp* (third measure), *p* (fourth measure), *pp* (fifth measure).
- Vlms. II:** *mf* (first measure), *p* (second measure), *mp* (third measure), *p* (fourth measure), *pp* (fifth measure).
- Vlas.:** *mp* (first measure), *p* (second measure).
- Vcls.:** *mp* (first measure), *p* (second measure).
- D.B.:** *mp* (first measure), *p* (second measure).

Lyrics:

- na b ye - ra - nen (n) beya - a - lim

I, II Fls.
 III
 I Obs.
 II
 I Cls. in Bb
 II
 2 Bns.
 I, II Hns. in F
 III, IV
 2 Tpts. in C
 I, II Tbns.
 III, Tuba
 Timp.
 Perc.
 Hp.
 I, II, III Guits.
 IV, V, VI
 I, II, III Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I Vlns.
 II
 Vlas.
 Vcls.
 D.B.

Handwritten musical score for page 12, featuring various instruments and a choir. The score is written on multiple staves, with dynamic markings and performance instructions.

Instrumental Parts:

- Fls. (Flutes):** I, II; III. Dynamics: *f*, *pp*.
- Obs. (Oboes):** I, II. Dynamics: *f*, *pp*.
- Cls. in Bb (Clarinets in B-flat):** I, II. Dynamics: *f*, *pp*.
- 2 Bns. (Bassoons):** Dynamics: *f*, *pp*.
- Hns. in F (Horns in F):** I, II; III, IV. Dynamics: *f*, *pp*.
- 2 Tpts. in C (Trumpets in C):** Dynamics: *f*, *pp*.
- Tbns. (Trombones):** I, II; III, Tuba. Dynamics: *ff*, *p*.
- Timp. (Timpani):**
- Perc. Tamb. (Percussion - Tambourine):** Dynamics: *mf*.
- Hp. (Harp):** Dynamics: *mp*.
- Guits. (Guitars):** I, II, III; IV, V, VI. Dynamics: *mf*, *mp*.
- Mandolas:** I, II, III; IV, V, VI. Dynamics: *mf*, *mp*.
- S. (Soprano):** Dynamics: *f*.
- CHOIR A. (Choir A):** Dynamics: *f*.
- T. (Tenor):** Dynamics: *f*.
- B. (Bass):** Dynamics: *f*.
- Vlms. (Violins):** I, II. Dynamics: *mf*.
- Vlas. (Violas):** Dynamics: *mf*.
- Vcls. (Violoncellos):** Dynamics: *mp*.
- D.B. (Double Bass):** Dynamics: *mp*.

Lyrics:

ser-vid 2el vi-no
ha-yo-nim ve-ha-to

I, II
 Fls.
 III

I
 Obs.
 II

I
 Cls. in Bb
 II

2 Bns.

I, II
 Hns. in F
 III, IV

2 Tpts. in C

I, II
 Tbns.
 III, Tuba

Timp.

Perc.
 Tamb.

Hp.

I, II, III
 Guits.
 IV, V, VI

I, II, III
 Mandolas
 IV, V, VI

S.
 CHOIR A.
 T.
 B.

I
 Vlins.
 II

Vlas.

Vcls.

D.B.

- rim - so - nim - ba - ha - li - lim -
 re - go - si - han - tes
 re - go - si - han - tes

Score for measures 14 and 19, featuring various instruments and voices.

Fls. (Flutes): I, II (Measures 14-19); III (Measure 19).

Obs. (Oboes): I, II (Measures 14-19).

Cls. in Bb (Clarinets in B-flat): I, II (Measures 14-19).

2 Bns. (Bassoons): (Measures 14-19).

Hns. in F (Horns in F): I, II (Measures 14-19); III, IV (Measure 19).

2 Tpts. in C (Trumpets in C): I, II (Measures 14-19).

Tbns. (Trombones): III, Tuba (Measures 14-19).

Timp. (Timpani): *f sempre* (Measures 14-19).

Perc. (Percussion): Castanets *mf* (Measures 14-19).

Hp. (Harp): (Measures 14-19).

Guits. (Guitars): I, II, III (Measures 14-19); IV, V, VI (Measure 19).

Mandolas: I, II, III (Measures 14-19); IV, V, VI (Measure 19).

S. (Soprano): (Measures 14-19).

CHOIR A. (Choir A): (Measures 14-19).

T. (Tenor): (Measures 14-19).

B. (Bass): (Measures 14-19).

Vlns. (Violins): I, II (Measures 14-19).

Vlas. (Violas): (Measures 14-19).

Vcls. (Violoncellos): (Measures 14-19).

D.B. (Double Bass): (Measures 14-19).

Lyrics: *stu do-dim ve-si-lah-ru re - dim*

28

Fls.
I, II
III

Obs.
I
II

Cls. in Bb
I
II

2 Bns.

Hns. in F
I, II
III, IV

2 Tpts. in C

Tbns.
I, II
III, Tuba

Timp.

Perc.
Bongos

Hp.

Guits.
I, II, III
IV, V, VI

Mandolas
I, II, III
IV, V, VI

S.

CHOIR A.

T.

B.

Vlms.
I
II

Vlas.

Vcls.

D.B.

(Fingers)

Castanets

Flamenco melody + Rhythms (chords)

Rasgado

f

mp

p

mf

f

has - hu han-gi - rim ya - gin

P₃₃ f

P₃₃

I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Perc.
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlns.
 II
 Vlas.
 Vcls.
 D.B.

30

I, II
Fls.

III

I
Obs.

II

I
Cls. in Bb

II

2 Bns.

I, II
Hns. in F

III, IV

2 Tpts. in C

I, II
Tbns.

III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.

IV, V, VI

I, II, III
Mandolas

IV, V, VI

S.

CHOIR A.

- wa - hin - ta - dur

T.

B.

wa - a - la - agh - sa - ni - ta's - du - at - tu - yur

I
Vlms.

II

Vlas.

Vcls.

D.B.

pizz. sempre

pizz. sempre

rit. ----- ♩ = 50

Score for various instruments and voices, including Flutes (Fls.), Oboes (Obs.), Clarinets in Bb (Cls. in Bb), Bassoons (Bns.), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombones (Tbns.), Tuba, Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Guitars (Guits.), Mandolas, Choir (Soprano, Alto, Tenor, Bass), Violins (Vlins.), Viola (Vlas.), Violoncello (Vcls.), and Double Bass (D.B.).

Handwritten notes and markings include:

- Fls.:** I, II; III
- Obs.:** I; II
- Cls. in Bb:** I; II
- Bns.:** 2 Bns.
- Hns. in F:** I, II; III, IV
- Tpts. in C:** 2 Tpts. in C
- Tbns.:** I, II; III, Tuba
- Timp.:**
- Perc.:**
- Hp.:**
- Guits.:** I, II, III; IV, V, VI
- Mandolas:** I, II, III; IV, V, VI
- Choir:** S. (Soprano), A. (Alto), T. (Tenor), B. (Bass)
- Vlins.:** I; II
- Vlas.:**
- Vcls.:**
- D.B.:**

Handwritten annotations and performance instructions:

- 1 mandoline: single high notes**
- rit.** (ritardando)
- mf** (mezzo-forte)
- f** (forte)
- mp** (mezzo-piano)
- mp 3** (mezzo-piano, triplet)
- Em** (E minor)
- senza vib.** (senza vibrato)
- Be --** (B-flat)
- 3.0**
- Pizz.** (Pizzicato)

48

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S.

CHOIR A.

T.

B.

-bed - a - man - tes embra - ga - os - a - mi - gos -

I
Vlms. II

Vlas.

Vcls.

D.B.

A chord in the guitars is signed only when it is changed

Handwritten notes above guitar staves: {Em} {Bm7} {Asus.} {Bm9+} {A⁷ sus. (m)} {G} {D} {Em7}

Score for page 20 (53), featuring various instruments and a choir.

Instrumentation:

- I, II Fls.
- III Fls.
- I Obs.
- II Obs.
- I Cls. in Bb
- II Cls. in Bb
- 2 Bns.
- I, II Hns. in F
- III, IV Hns. in F
- 2 Tpts. in C
- I, II Tbps.
- III, Tuba
- Timp.
- Perc.
- Hp.
- I, II, III Guits.
- IV, V, VI Guits.
- I, II, III Mandolas
- IV, V, VI Mandolas
- S.
- CHOIR A.
- T.
- B.
- I Vlns.
- II Vlns.
- Vlas.
- Vcls.
- D.B.

Lyrics:

en mo - ra - da de l'he-ne ro - sos - en l'har - di - nes de

Handwritten Annotations:

- Em7 Em Dm F#m
- Em Dm F#m
- Em Bm7

Score for page 58, featuring various instruments and a choir. The tempo changes from *rit.* to *a tempo*.

Instruments and Parts:

- I, II Fls.
- III Fls.
- I Obs.
- II Obs.
- I Cls. in Bb
- II Cls. in Bb
- 2 Bns.
- I, II Hns. in F
- III, IV Hns. in F
- 2 Tpts. in C
- I, II Tbns.
- III, Tuba
- Timp.
- Perc.
- Hp.
- I, II, III Guits.
- IV, V, VI Guits.
- I, II, III Mandolas
- IV, V, VI Mandolas
- S.
- CHOIR A.
- T.
- B.
- I Vlns.
- II Vlns.
- Vlas.
- Vcls.
- D.B.

Lyrics:

no - les xi-yen fes - te - lahos re - go-si-tahan - tes - a-un - a-

Handwritten Annotations:

- Chord symbols: A, Gm7, Bm/C#, Am6, F#7, F#7 {C#m/G#}, Bm, A, G
- Tempo markings: *rit.*, *a tempo*
- Dynamic markings: *f*, *mf*, *p*

Score for page 22, rehearsal mark 65. The score includes parts for various instruments and voices, with a key signature of one sharp (F#) and a common time signature (C).

Instrumental Parts:

- Fls.:** I, II; III
- Obs.:** I; II
- Cls. in Bb:** I; II
- 2 Bns.**
- Hns. in F:** I, II; III, IV
- 2 Tpts. in C**
- Tbns.:** I, II; III, Tuba
- Timp.**
- Perc.**
- Hp.**
- Guits.:** I, II, III; IV, V, VI
- Mandolas:** I, II, III; IV, V, VI
- Vlins.:** I; II
- Vlas.**
- Vcls.**
- D.B.**

Vocal Parts:

- S.** (Soprano)
- CHOIR:** A. (Alto), T. (Tenor), B. (Bass)

Lyrics:

- los alos - tem - yos - ser-vid el vi-vo do - di - a - ser ya -

Chord Progression (Guitars/Mandolas):

F#m Em Am7 C Bm D E E C Em7 Em7 Bm7 A

Dynamic Markings: mp, mf

72

I, II
Fls.

III

I
Obs.

II

I
Cls. in Bb

II

2 Bns.

I, II
Hns. in F

III, IV

2 Tpts. in C

I, II
Tbns.

III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.

IV, V, VI

I, II, III
Mandolas

IV, V, VI

S.

CHOIR A.

T.

B.

-ir le ha - vim le - ha nit - al - sa ba - a - ha - vim wa -

I
Vlms.

II

Vlas.

Vcls.

D.B.

Handwritten musical notation and dynamics (f, mp, mf, p) are present throughout the score.

Score for page 24, rehearsal mark 78. The score includes parts for various instruments and voices, with dynamic markings and performance instructions.

Instrument Parts:

- Fls.:** I, II; III
- Obs.:** I; II
- Cls. in Bb:** I; II
- 2 Bns.:**
- Hns. in F:** I, II; III, IV
- 2 Tpts. in C:**
- Tbns.:** I, II; III, Tuba
- Timp.:**
- Perc.:**
- Hp.:**
- Guits.:** I, II, III; IV, V, VI
- Mandolas:** I, II, III; IV, V, VI
- S.:**
- CHOIR:** A.; T.; B.
- Vlms.:** I; II
- Vlas.:**
- Vcls.:**
- D.B.:**

Choir Lyrics:

Sur - bi -
ma - rin us - ha mi - na - ri -
dab -
do - di - a -

Handwritten Annotations:

- Choir B.:** "ma - rin us - ha mi - na - ri -" (written below the staff)
- Choir T.:** "dab" (written below the staff)
- Choir A.:** "do - di - a -" (written below the staff)
- Violins:** "f" (written below the staff)
- Violins:** "ff" (written below the staff)
- Violins:** "mf" (written below the staff)
- Violins:** "1/2 Tone Trill" (circled in the middle of the page)

Dynamic Markings: *ff*, *mf*, *f*, *1/2 Tone Trill*

83

83

I, II
Fls.

III

I
Obs.

II

I
Cls. in Bb

II

2 Bns.

I, II
Hns. in F

III, IV

2 Tpts. in C

I, II
Tbns.

III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.

IV, V, VI

I, II, III
Mandolas

IV, V, VI

S.

CHOIR A.

T.

B.

- ser ya - ir - le - ha - vim le - ha - vit - al - sa - ba - a - ha - vim -

I
Vlins.

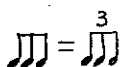
II

Vlas.

Vcls.

D.B.

f *mf* *mp*



accel.

Score for various instruments and voices, including Fls., Obs., Cls. in Bb, 2 Bns., Hns. in F, 2 Tpts. in C, Tbns., Tuba, Timp., Perc., Hp., Guits., Mandolas, S., CHOIR A., T., B., Vlns., Vlas., Vcls., and D.B.

Handwritten markings include "mf", "f", "p = r", and "f".

Lyrics for the choir parts:

hai to - vim do - de - kha mi - ya - yin hai to - vim do - de - kha mi - ya - yin hai to - vim do - de - kha mi

2

4

2

4

2

4

94 a tempo ♩ = 50, pesantissimo

27

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S.
ff

CHOIR A.
ff

T.
ff

B.
ff

I
Vlms.
II

Vlas.
ff

Vcls.
ff

D.B.
ff

Ve - ta - gil duv-tsi - yon - ye-nu-sun-sa-a lim

ya-yin

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S.

CHOIR A.
ve-seykh niš-te — seykh niš-te ya — — — — — yin

T.

B.

I
Vlms.
II

Vlas.

Vcls.

D.B.

♩ = 80 (108)

mf

mf

mf

109

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S. (109) (117)

CHOIR A. *a - - - - - yin* *ve - ha - yi - nu a - - - - - y*

T.

B.

I
Vlms. II

Vlas.

Vcls.

D.B.

$\text{♩} = 72$

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S.

CHOIR A.
T.
B.

I
Vlins.
II

Vlas.

Vcls.

D.B.

[illegible]

[illegible]

11

Fls. I, II
III

Obs. I
II

Cls. in Bb I
II

2 Bns.

Hns. in F I, II
III, IV

2 Tpts. in C

Tbns. I, II
III, Tuba

Timp.

Vib. Perc.

Hp.

Guits. I, II, III
IV, V, VI

Mandolas I, II, III
IV, V, VI

S.

CHOIR A.

T.

B.

Vlins. I
II

Vlas.

Vcls.

D.B.

mp

p

mf

reš do-reš um-va-kas seyn-la go-la a-khar go-la gal-ta

go-la a-khar go-la gal-ta ye-huda do-

Score for page 34, rehearsal mark 18. The tempo marking is *rit..... meno mosso*.

Instrumentation:

- I, II Fls.
- III Fls.
- I Obs.
- II Obs.
- I Cls. in Bb
- II Cls. in Bb
- 2 Bns.
- I, II Hns. in F
- III, IV Hns. in F
- 2 Tpts. in C
- I, II Tbns.
- III, Tuba
- Timp.
- Vib.
- Perc.
- Hp.
- I, II, III Guits.
- IV, V, VI Guits.
- I, II, III Mandolas
- IV, V, VI Mandolas
- S.
- CHOIR A.
- T.
- B.
- I Vlns.
- II Vlns.
- Vlas.
- Vcls.
- D.B.

Key Performance Indicators and Dynamics:

- mp* (mezzo-piano)
- mf* (mezzo-forte)
- mp* (mezzo-piano)
- pp* (pianissimo)
- p* (piano)

Handwritten Annotations:

- Metallophone (8va)*
- Vibraphone*
- mf* (mezzo-forte)
- pp* (pianissimo)
- p* (piano)

Vocal Lyrics (Choir):

A. *do - res - sum - va - hæs - seyn la*

T. *Por di - as - po - ra - tras - di - as - po - ra - hhu - de - - a*

B. *- res do - res - sum - va - hæs - seyn la - Por di - as - po - ra - tras di - as - po - ra - hhu -*

Score for page 23 (page number 35 in the top right corner).

Instrumentation and Dynamics:

- Fls. (Flutes):** I, II (mp), III (mp). Dynamics: mp, mf.
- Obs. (Oboes):** I (mp), II (mp). Dynamics: mp, mf.
- Cls. in Bb (Clarinets in B-flat):** I (mp), II (mp). Dynamics: mp, mf.
- 2 Bns. (Bassoons):** Dynamics: mp, mf.
- Hns. in F (Horns in F):** I, II (mp), III, IV (mp). Dynamics: mp, mf.
- 2 Tpts. in C (Trumpets in C):** Dynamics: mp, mf.
- Tbns. (Trombones):** I, II (mp), III, Tuba (mp). Dynamics: mp, mf.
- Timp. (Timpani):** Dynamics: mp, mf.
- Met., Vib., Perc. (Metals, Vibraphone, Percussion):** Dynamics: mp, mf. Includes *Glockenspiel* and *Vib. sempre*.
- Hp. (Harp):** Dynamics: mp, mf.
- Guits. (Guitars):** I, II, III (mp), IV, V, VI (mp). Dynamics: mp, mf.
- Mandolas:** I, II, III (mp), IV, V, VI (mp). Dynamics: mp, mf.
- CHOIR:** S. (Soprano), A. (Alto), T. (Tenor), B. (Bass). Dynamics: mp, mf, f. Includes lyrics: *da-lahar go-la*, *hi-me*, *siemp-te nad-ye la bus-baa had-ye*, *re-ka-ye*, *re-ka-ye*, *re*, *Por dias per-*.
- Vlins. (Violins):** I (mp), II (mp). Dynamics: mp, mf.
- Vlas. (Violas):** Dynamics: mp, mf.
- Vcls. (Violoncellos):** Dynamics: mp, mf.
- D.B. (Double Bass):** Dynamics: mp, mf.

Handwritten Annotations:

- Large bracketed markings on the right side of the score, likely indicating rehearsal or recording cues.
- Handwritten *Glockenspiel* and *Vib. sempre* above the percussion staff.
- Handwritten *Por dias per-* above the Soprano line.
- Handwritten *re-ka-ye* and *re* below the Tenor and Bass lines.

Score for page 36, rehearsal mark 26. The tempo is *poco rit., rubato* and the tempo marking is ♩ = 72.

Instrumentation:

- I, II Fls.
- III Fls.
- I Obs.
- II Obs.
- I Cls. in Bb
- II Cls. in Bb
- 2 Bns.
- I, II Hns. in F
- III, IV Hns. in F
- 2 Tpts. in C
- I, II Tbns.
- III, Tuba
- Timp.
- Vib.
- Met.
- Perc.
- Hp.
- I, II, III Guits.
- IV, V, VI Guits.
- I, II, III Mandolas
- IV, V, VI Mandolas
- S.
- CHOIR A.
- T.
- B.
- I Vlns.
- II Vlns.
- Vlas.
- Vcls.
- D.B.

Key Features:

- Rehearsal mark 26 is indicated by a circle around the number 26.
- The score includes various dynamics such as *ff* (fortissimo) and *p* (piano).
- Handwritten notes include "stacc." and "P stacc." near the guitar and mandolin parts.
- Handwritten notes include "P3 (P)" near the double bass part.
- The choir parts (S, A, T, B) include lyrics in Italian, such as "tras-di-as-po-ra", "ye-hu-da", "ve-ryn do-res", and "gal-ta".

(30) ca. 6" (31) ca. 10" (32) ♩ = 80

I, II
 Fls. III
 I
 Obs. II
 I
 Cls. in Bb II
 2 Bns.
 I, II
 Hns. in F III, IV
 2 Tpts. in C
 I, II
 Tbns. III, Tuba
 Timp.
 Perc.
 Hp.
 I, II, III
 Guits. IV, V, VI
 I, II, III
 Mandolas IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlms. II
 Vlas.
 Vcls.
 D.B.

Handwritten musical notation and lyrics:
 S. *no-ty-nu sa - fu le-da-lut - le-or ne-ka-ve*
 CHOIR A. *Ly-a-ra pi-ti-ah-ge*
 T. *ve-hi-ne-luz ve-sif-lut*
 B. *together*
heterophony by individuals (just one pattern)
pi33.

33 ♩ = 92 (34)

(35)

♩ = 88

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S. *p sempre*

CHOIR A. *p sempre* ♩ = 92

T. *p sempre* ♩ = 88

B. *p sempre*

I
Vlns.
II

Vlas.

Vcls.

D.B.

8 Solo
vier - te tus
lag - ri - mas la - men - ta
Uhe - ro zal Uhe - no - de - @

36

(37)

(38) Presto $\text{♩} = 76$

Score for measures 36-38, marked Presto $\text{♩} = 76$.

Instrumentation:

- Fls. I, II
- Fls. III
- Obs. I
- Obs. II
- Cls. in Bb I
- Cls. in Bb II
- 2 Bns.
- Hns. in F I, II
- Hns. in F III, IV
- 2 Tpts. in C
- Tbns. I, II
- III, Tuba
- Timp.
- Perc.
- Hp.
- Guits. I, II, III
- Guits. IV, V, VI
- Mandolas I, II, III
- Mandolas IV, V, VI
- S.
- CHOIR A.
- T.
- B.
- Vlms. I
- Vlms. II
- Vlas.
- Vcls.
- D.B.

Measure 36: *p sempre*

Measure 37: *f*

Measure 38: *mf*

Lyrics:

S. e - tra - te - e - tra - n - te

CHOIR A. ho - ded tu - ex - il -

*past time
speakg.
quite
shouted*

45

poco a poco accel. - - - - -

CHOIR

S. *mp*
e - rra - te e - rra - n - te *mp* e - rra - te e - rra - n - te e - rra - te

A. *mp*
e - rra - te e - rra - n - te *mp* e - rra - te e - rra - n - te e - rra - te

T. *mp*
e - rra - te e - rra - n - te *mp* e - rra - te e - rra - n - te e - rra - te

B. *mp*
e - rra - te e - rra - n - te *mp* e - rra - te e - rra - n - te e - rra - te

Timp. *mp*

55

- - - accel. molto - - - - -

CHOIR

S. *p* *pp*
e - rra - n - te e - rra - te e - rra - n - te

A. *p*
e - rra - n - te e - rra - te e - rra - n - te

T. *p*
e - rra - n - te e - rra - te e - rra - n - te

B. *p*
e - rra - n - te e - rra - te e - rra - n - te

Timp. *p* *pp*

acc. molto

$\text{♩} = 126, \text{rubato (ad libitum)}$

(2)

(3) rit.... $\text{♩} = \text{ca.} 78$

I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Perc.
 Bongos
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlins.
 II
 Vlas.
 Vcls.
 D.B.

Violently (fingers)
very short breath
very short breath
relative pitch is noted (3 levels)
f
mf

Take Pice.

Take Piece.

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Timp.

Perc.
Bongos

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S.
CHOIR A.
T.
B.

I
Vlms.
II

Vlas.

Vcls.

D.B.

Senza sord. f

(fingers)

p p p 4 111 1111 Fl.

6

$\text{♩} = \text{ca. } 96$

Picc.

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S.
CHOIR A.
T.
B.

I
Vlms.
II

Vlas.

Vcls.

D.B.

* $\circ$ = quarter tone higher
 $\circ$ = quarter tone lower

Picc. I, II
 Fls. III
 Obs. I, II
 Cls. in Bb I, II
 2 Bns.
 Hns. in F I, II, III, IV
 2 Tpts. in C
 Tbns. I, II, III, Tuba
 Timp.
 Perc.
 Hp.
 Guits. I, II, III, IV, V, VI
 Mandolas I, II, III, IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 Vlins. I, II
 Vlas.
 Vcls.
 D.B.

* () = quarter tone higher

U = quarter tone lower

Score for measures 15 to 19, featuring various instruments and voices.

Fls. (Flutes): I, II, III

Obs. (Oboes): I, II

Bns. (Bassoons): I, II

Hns. in F (Horns in F): I, II, III, IV

2 Tpts. in C (Trumpets in C):

Tbns. (Trombones): I, II, III, Tuba

Timp. (Timpani):

Perc. (Percussion): Vln. f

Hp. (Harp):

Guits. (Guitars): I, II, III, IV, V, VI

Mandolas: I, II, III, IV, V, VI

CHOIR: S., A., T., B.

Vlns. (Violins): I, II

Vlas. (Violas):

Vcls. (Violoncellos):

D.B. (Double Bass):

Handwritten annotations include *non legato* and *Vcl's*.

16 ♩ = ca. 96, ad lib., rubato

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Vib.

Tom-tom Perc.

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S.

CHOIR A.

T.

B.

I
Vlms. II

Vlas.

Vcls.

D.B.

vibr. ← improvise freely within quarter-tone range

f *mf* *mp* *p* *pp* *mp*

Score for measures 17 and 18, featuring various instruments and voices.

Measures 17 and 18:

- I, II Fls. III:** Flutes, measures 17 and 18.
- I, II Obs.:** Oboes, measures 17 and 18.
- I, II Cls. in Bb:** Clarinets in Bb, measures 17 and 18.
- 2 Bns.:** Bassoons, measures 17 and 18.
- I, II Hns. in F III, IV:** Horns in F, measures 17 and 18.
- 2 Tpts. in C:** Trumpets in C, measures 17 and 18.
- I, II Tbn. III, Tuba:** Trombones and Tuba, measures 17 and 18.
- Timp.:** Timpani, measures 17 and 18.
- Vib. Perc.:** Vibraphone and Percussion, measures 17 and 18.
- Hp.:** Harp, measures 17 and 18.
- I, II, III Guit. IV, V, VI:** Guitars, measures 17 and 18.
- I, II, III Mandolas IV, V, VI:** Mandolas, measures 17 and 18.
- S.:** Soprano, measures 17 and 18.
- CHOIR A.:** Choir A, measures 17 and 18.
- T.:** Tenor, measures 17 and 18.
- B.:** Bass, measures 17 and 18.
- I, II Vlins.:** Violins, measures 17 and 18.
- Vlas.:** Viola, measures 17 and 18.
- Vcls.:** Violoncello, measures 17 and 18.
- D.B.:** Double Bass, measures 17 and 18.

Measure 17:

- quasi recitativo** (written above the guitar and mandola staves).
- ff** (fortissimo) dynamic marking.

Measure 18:

- ff** (fortissimo) dynamic marking.
- sim.** (sostenuto) dynamic marking.

Handwritten notes:

- quasi recitativo* (written above the guitar and mandola staves).
- al. 30052* (written above the Soprano staff).
- 2. 3. 1. 1. 2* (written above the Soprano staff).

Score for page 19 (5" width) and page 20 (20" width).

Fls. I, II, III (mf)

Obs. I, II (mf)

Cls. in Bb I, II (mf)

2 Bns. (mf)

Hns. in F I, II, III, IV (mf)

2 Tpts. in C (mf)

Tbns. I, II, III, Tuba (mf)

Timp. (mf)

Vib. Perc. (mf)

Hp. (mf)

Guits. I, II, III, IV, V, VI (mf)

Mandolas I, II, III, IV, V, VI (mf)

CHOIR S., A., T., B. (f)

Vlms. I, II (f)

Vlas. (f)

Vcls. (f)

D.B. (mf)

Handwritten notes:

- 8
- 3
- mf
- f
- pa
- sa
- Wagner
- sf
- sim.

[illegible]

Score for page 9, featuring various instruments and voices. The score is divided into systems, with measures 1 through 5 visible.

Fls. (Flutes): I, II (Measures 1-5); III (Measures 1-5)

Obs. (Oboes): I (Measures 1-5); II (Measures 1-5)

Cls. in Bb (Clarinets in Bb): I (Measures 1-5); II (Measures 1-5)

2 Bns. (Bassoons): (Measures 1-5)

Hns. in F (Horns in F): I, II (Measures 1-5); III, IV (Measures 1-5)

2 Tpts. in C (Trumpets in C): (Measures 1-5)

Tbns. (Trombones): I, II (Measures 1-5); III, Tuba (Measures 1-5)

Timp. (Timpani): (Measures 1-5)

Chimes Perc. (Chimes Percussion): (Measures 1-5)

Hp. (Harp): (Measures 1-5)

Guits. (Guitars): I, II, III (Measures 1-5); IV, V, VI (Measures 1-5)

Mandolas: I, II, III (Measures 1-5); IV, V, VI (Measures 1-5)

S. (Soprano): (Measures 1-5)

CHOIR A. (Choir Alto): (Measures 1-5)

T. (Tenor): (Measures 1-5)

B. (Bass): (Measures 1-5)

Vlms. (Violins): I (Measures 1-5); II (Measures 1-5)

Vlas. (Violas): (Measures 1-5)

Vcls. (Violoncellos): (Measures 1-5)

D.B. (Double Bass): (Measures 1-5)

Dynamic markings include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *f* (forte).

Score for page 52, rehearsal mark 14. The score includes parts for the following instruments and voices:

- I, II Fls.** (Flutes)
- III** (Flute)
- I, II Obs.** (Oboes)
- III** (Oboe)
- I, II Cls. in Bb** (Clarinets in Bb)
- III** (Clarinet in Bb)
- 2 Bns.** (Bassoons)
- I, II Hns. in F** (Horns in F)
- III, IV** (Horn)
- 2 Tpts. in C** (Trumpets in C)
- I, II Tbps.** (Trombones)
- III, Tuba** (Tuba)
- Timp.** (Timpani)
- Chimes Perc.** (Chimes and Percussion)
- Hp.** (Harp)
- I, II, III Guits.** (Guitars)
- IV, V, VI** (Guitar)
- I, II, III Mandolas**
- IV, V, VI** (Mandolin)
- S.** (Soprano)
- CHOIR A.** (Choir A)
- T.** (Tenor)
- B.** (Bass)
- I, II Vlms.** (Violins)
- Vlas.** (Viola)
- Vcls.** (Violoncello)
- D.B.** (Double Bass)

The score is written in 4/4 time. The key signature has one flat (Bb). The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The score also includes articulation marks such as accents and slurs. The score is divided into measures by vertical bar lines. The score includes a rehearsal mark 14 at the beginning of the page. The score includes a page number 52 at the top left. The score includes a page number 14 at the top center.

Handwritten musical score for page 19, featuring multiple staves for various instruments and a choir. The score includes dynamic markings such as *p* (piano) and *f* (forte), and includes lyrics for the choir parts.

Instrumental Parts:

- Fls. (Flutes):** I, II; III
- Obs. (Oboes):** I; II
- Cls. in Bb (Clarinets in B-flat):** I; II
- 2 Bns. (Bassoons):**
- Hns. in F (Horns in F):** I, II; III, IV
- 2 Tpts. in C (Trumpets in C):**
- Tbns. (Trombones):** I, II; III, Tuba
- Timp. (Timpani)**
- Perc. (Percussion)**
- Hp. (Harp)**
- Guits. (Guitars):** I, II, III; IV, V, VI
- Mandolas:** I, II, III; IV, V, VI
- S. (Soprano)**
- CHOIR A. (Choir A):** Includes lyrics: *set me hom - sa - lahat ve - ri - mma - sa - lahat ve - ri - mma -*
- T. (Tenor)**
- B. (Bass)**
- Vlins. (Violins):** I; II
- Vlas. (Violas)**
- Vcls. (Violoncellos)**
- D.B. (Double Bass)**

The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The tempo and meter are not explicitly indicated. The score includes various musical notations such as notes, rests, and dynamic markings.

Score for page 54, rehearsal mark 24. The score includes parts for the following instruments and voices:

- Fls. I, II** (Flutes)
- Obs. I, II** (Oboes)
- Cls. in Bb I, II** (Clarinets in B-flat)
- 2 Bns.** (Bassoons)
- Hns. in F I, II** (Horns in F)
- 2 Tpts. in C** (Trumpets in C)
- Tbns. I, II** (Trombones)
- III, Tuba** (Tuba)
- Timp.** (Timpani)
- Perc.** (Percussion)
- Hp.** (Harp)
- Guits. I, II, III** (Guitars)
- IV, V, VI** (Guitars)
- Mandolas I, II, III**
- IV, V, VI** (Mandolas)
- S.** (Soprano)
- CHOIR A.** (Choir A)
- T.** (Tenor)
- B.** (Bass)
- Vlms. I, II** (Violins)
- Vlas.** (Viola)
- Vcls.** (Violoncello)
- D.B.** (Double Bass)

The score is written in 4/4 time. The key signature has one flat (B-flat). The rehearsal mark 24 is indicated at the beginning of the page. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks.

Lyrics for Choir A:

ne — sa — hahe — — — — — et me-hom — sa — hahe

Lyrics for Tenor:

ne — sa — hahe — — — — — et me-hom — sa — hahe — — — — —

Lyrics for Bass:

ne — sa — hahe — — — — — et me-hom — sa — hahe — — — — —

I, II
 Fls.
 III

I
 Obs.
 II

I
 Cls. in Bb
 II

2 Bns.

I, II
 Hns. in F
 III, IV

2 Tpts. in C

I, II
 Tbns.
 III, Tuba

Timp.

Perc.

Hp.

I, II, III
 Guits.
 IV, V, VI

I, II, III
 Mandolas
 IV, V, VI

S.
 CHOIR A.
 T.
 B.

I
 Vlms.
 II

Vlas.

Vcls.

D.B.

ve - ri - mma -
 sa - khat ve - ri - mma -
 ne - sa - khat -
 sa - khat ve - ri - mma -
 sa - khat ve - ri - mma -

he - - - sa - khat -
 ne - sa - khat -

sa - khat ve - ri - mma -

I, II
Fls.
III

I
Obs.
II

I
Cls. in Bb
II

2 Bns.
p

I, II
Hns. in F
III, IV

2 Tpts. in C

I, II
Tbns.
III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.
IV, V, VI

I, II, III
Mandolas
IV, V, VI

S.
CHOIR A.
T.
B.

I
Vlms.
II

Vlas.

Vcls.

D.B.

set me - hom sa - bahat ve - ri - mma
ne - sa - bahat
he - sa - bahat
sa - sa - sa - sa - sa -

Score for page 36, featuring various instruments and a choir.

Fls. I, II, III

Obs. I, II

Cls. in Bb I, II

2 Bns.

Hns. in F I, II, III, IV

2 Tpts. in C

Tbns. I, II, III, Tuba

Timp.

Perc.

Hp.

Guits. I, II, III, IV, V, VI

Mandolas I, II, III, IV, V, VI

CHOIR A, T, B

Vlms. I, II

Vlas.

Vcls.

D.B.

quasi rubato

one/two "drunk"

ne - sa - pher

ma ma (ma) ma ma (ma) ma

sa - sa - sa

sa sa sa sa sa

ma ha ha

ma (ma) ma ma

sa sa sa sa sa

sa

[illegible]

Score for page 44, featuring various instruments and voices. The score is divided into systems, with measures 1 through 4 visible.

Fls. (Flutes): I, II; III. Measures 1-4 show rests.

Obs. (Oboes): I, II. Measures 1-4 show rests.

Cls. in Bb (Clarinets in B-flat): I. Measure 1 shows a rest. Measure 2 shows a whole note Bb. Measure 3 shows a whole note Bb. Measure 4 shows a whole note Bb. Dynamics: *f* (measure 2), *ff* (measure 3), *f* (measure 4).

2 Bns. (Bassoons): Measures 1-4 show rests.

Hns. in F (Horns in F): I, II; III, IV. Measures 1-4 show rests.

2 Tpts. in C (Trumpets in C): Measures 1-4 show rests.

Tbns. (Trombones): I, II; III, Tuba. Measures 1-4 show rests.

Timp. (Timpani): Measures 1-4 show rests.

Perc. (Percussion): Measures 1-4 show rests.

Hp. (Harp): Measures 1-4 show a sequence of chords. Dynamics: *pp* (measure 1), *ppp* (measure 2).

Guits. (Guitars): I, II, III; IV, V, VI. Measures 1-4 show a sequence of chords. Dynamics: *f* (measure 1), *mf* (measure 2), *mp* (measure 3), *p* (measure 4).

Mandolas: I, II, III; IV, V, VI. Measures 1-4 show a sequence of chords. Dynamics: *pp* (measure 1), *ppp* (measure 2).

S. (Soprano): Measures 1-4 show rests.

CHOIR A. (Choir A): Measures 1-4 show rests.

T. (Tenor): Measures 1-4 show a sequence of notes. Dynamics: *f* (measure 1), *mf* (measure 2).

B. (Bass): Measures 1-4 show a sequence of notes. Dynamics: *f* (measure 1), *mf* (measure 2).

Vlins. (Violins): I, II. Measures 1-4 show a sequence of notes. Dynamics: *pp* (measure 1), *ppp* (measure 2).

Vlas. (Violas): Measures 1-4 show a sequence of notes. Dynamics: *pp* (measure 1), *ppp* (measure 2).

Vcls. (Violoncellos): Measures 1-4 show a sequence of notes. Dynamics: *pp* (measure 1), *ppp* (measure 2).

D.B. (Double Bass): Measures 1-4 show a sequence of notes. Dynamics: *pp* (measure 1), *ppp* (measure 2).

Handwritten musical score for a large ensemble, page 60 (marked 48). The score is divided into two systems, each with a bracketed section labeled "ca. 10\".

First System:

- Fls. III:** I, II. *mf* *piece only*
- Obs. I, II:** Ad Lib. (full solo)
- Cls. in Bb B.C1.:** *f* *f* *mf* *mp* *p*
- 2 Bns.:**
- Hns. in F III, IV:**
- 2 Tpts. in C:**
- Tbns. III, Tuba:**
- Timp.:**
- Xyl. Perc. Triangle:** *mp*
- Hp.:** *mf*
- Guits. I, II, III IV, V, VI:**
- Mandolas I, II, III IV, V, VI:**
- S. CHOIR A. T. B.:**
- Vlms. I, II:**
- Vlas.:**
- Vcls.:**
- D.B.:**

Second System:

- Fls. III:** *mf* *piece only*
- Obs. I, II:** Ad Lib. (full solo)
- Cls. in Bb B.C1.:** *f* *f* *mf* *mp* *p*
- 2 Bns.:**
- Hns. in F III, IV:**
- 2 Tpts. in C:**
- Tbns. III, Tuba:**
- Timp.:**
- Xyl. Perc. Triangle:** *mp*
- Hp.:** *mf*
- Guits. I, II, III IV, V, VI:**
- Mandolas I, II, III IV, V, VI:**
- S. CHOIR A. T. B.:**
- Vlms. I, II:**
- Vlas.:**
- Vcls.:**
- D.B.:**

Handwritten markings include dynamic changes (*f*, *mf*, *mp*, *p*) and performance instructions (*Ad Lib. (full solo)*, *piece only*). The score is written on a grand staff with multiple systems.

Picc. II
 Fls. III
 Obs. I
 Obs. II
 Cls. in Bb I
 Cls. in Bb II
 2 Bns.
 Hns. in F I, II
 Hns. in F III, IV
 2 Tpts. in C
 Tbps. I, II
 Tbps. III, Tuba
 Timp.
 Xyl.
 Perc.
 Triangle
 Hp.
 Guits. I, II, III
 Guits. IV, V, VI
 Mandolas I, II, III
 Mandolas IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 Vlms. I
 Vlms. II
 Vlas.
 Vcls.
 D.B.

Picc. II

Fls. III

Obs. I

Obs. II

Cls. in Bb I

Cls. in Bb II

2 Bns.

Hns. in F I, II

Hns. in F III, IV

2 Tpts. in C I, II

Tbns. III, Tuba

Timp.

Perc.

Hp.

Guits. I, II, III

Guits. IV, V, VI

Mandolas I, II, III

Mandolas IV, V, VI

S.

CHOIR A.

T.

B.

Vlms. I

Vlms. II

Vlas.

Vcls.

D.B.

Handwritten musical score for page 55, featuring various instruments and vocal parts. The score includes dynamic markings such as *f*, *p*, *stacc.*, and *div.*, and tempo markings *rubato* and *a tempo*. The page number 55 is circled in the top left corner. Large handwritten numbers 2, 4, and 2 are visible on the right margin, likely indicating measures or sections.

Picc. II
 Fls. III
 Obs. I
 Obs. II
 Cls. in Bb I
 Cls. in Bb II
 2 Bns.
 Hns. in F I, II
 Hns. in F III, IV
 2 Tpts. in C
 Tbps. I, II
 Tuba III
 Timp.
 Perc.
 Hp.
 Guits. I, II, III
 Guits. IV, V, VI
 Mandolas I, II, III
 Mandolas IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 Vlns. I
 Vlns. II
 Vlas.
 Vcls.
 D.B.

Musical score for page 61, featuring various instruments and a choir. The score includes staves for Piccolo II, Flutes III, Oboes I and II, Clarinets in Bb I and II, 2 Bassoons, Horns in F I, II and III, IV, 2 Trumpets in C, Trombones I, II and Tuba III, Timpani, Percussion, Harp, Guitars I, II, III and IV, V, VI, Mandolas I, II, III and IV, V, VI, Soprano (S.), Choir A, Tenor (T.), Bass (B.), Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p*, *mf*, and *f*, and includes the lyrics: "ve - ni - to", "set me - hor kha - yey - ne-tsa-him", and "ve - ni - to".

Picc. II
Fls. III
Obs. I
Obs. II
Cls. in Bb I
Cls. in Bb II
2 Bns.
Hns. in F I, II
Hns. in F III, IV
2 Tpts. in C
Tbns. I, II
Tbns. III, Tuba
Timp.
Perc.
Hp.
Guits. I, II, III
Guits. IV, V, VI
Mandolas I, II, III
Mandolas IV, V, VI
S.
CHOIR A.
T.
B.
Vlns. I
Vlns. II
Vlas.
Vcls.
D.B.

set me-kor kha-gey-ne-tsa-khim
ve-ni-to's set me-kor kha-gey-ne-tsa

Picc.
II

Fls.
III

I

Obs.
II

I

Cls. in Bb
II

2 Bns.

I, II

Hns. in F
III, IV

2 Tpts. in C

I, II

Tbns.
III, Tuba

Timp.

Perc.

Hp.

I, II, III

Guits.
IV, V, VI

I, II, III

Mandolas
IV, V, VI

S.

CHOIR A.

T.

B.

-khim ha-yes la-nu be-miz rakhi so be-ma-a-rar me-kom tifa-va

I

Vlms.
II

Vlas.

Vcls.

D.B.

Fl. II

Fls.
III

I
Obs.

II

I
Cls. in Bb

II

2 Bns.

I, II
Hns. in F

III, IV

2 Tpts. in C

I, II
Tbns.

III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.

IV, V, VI

I, II, III
Mandolas

IV, V, VI

S.

CHOIR A.

T.

B.

I
Vlms.

II

Vlas.

Vcls.

D.B.

p

mp-mf

f

ve-ni tes

f ne-hi a-lav

he-tu-ahim

Handwritten musical score for page 82, featuring various instruments and a choir. The score is written in a single system with multiple staves. The instruments and parts are listed on the left side of the page:

- Fls. II, III
- Obs. I, II
- Cls. in Bb I, II
- 2 Bns.
- Hns. in F I, II, III, IV
- 2 Tpts. in C I, II
- Tbns. I, II, III, Tuba
- Timp.
- Perc.
- Hp.
- Guits. I, II, III, IV, V, VI
- Mandolas I, II, III, IV, V, VI
- S.
- CHOIR A., T., B.
- Vlms. I, II
- Vlas.
- Vcls.
- D.B.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*, *mf*). The lyrics for the choir are written below the vocal staves:

set me - hor lah - yey - ne - sa - lah - im
re - ni - to - set me

G.P.

II
Fls.
III
I
Obs.
II
I
Cls. in Bb
II
2 Bns.
I, II
Hns. in F
III, IV
2 Tpts. in C
I, II
Tbns.
III, Tuba
Timp.
Perc.
Hp.
I, II, III
Guits.
IV, V, VI
I, II, III
Mandolas
IV, V, VI
S.
CHOIR A.
T.
B.
I
Vlins.
II
Vlas.
Vcls.
D.B.

Handwritten musical score for a large ensemble, including woodwinds, brass, strings, and choir. The score is on page 98 of a 69-page manuscript. It features a variety of instruments and vocal parts with detailed notation, including dynamics, articulation, and lyrics for the choir.

Lyrics for Choir A:
-lav- le-tu- lahim-
le-tu- lahim-

Handwritten musical score for page 104, featuring various instruments and a choir. The score is written in a system of staves, with measures grouped by vertical bar lines. The instruments listed on the left include:

- I, II Fls.
- III Fls.
- I Obs.
- II Obs.
- I Cls. in Bb
- II Cls. in Bb
- 2 Bns.
- I, II Hns. in F
- III, IV Hns. in F
- 2 Tpts. in C
- I, II Tbps.
- III, Tuba
- Timp.
- Perc.
- Hp.
- I, II, III Guits.
- IV, V, VI Guits.
- I, II, III Mandolas
- IV, V, VI Mandolas
- S.
- CHOIR A.
- T.
- B.
- I Vlns.
- II Vlns.
- Vlas.
- Vcls.
- D.B.

The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The choir part includes the lyrics: "a - ye - lo - key ha - mi -". The score is written in a system of staves, with measures grouped by vertical bar lines. The instruments listed on the left include:

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Timp.

Perc.
Triangle

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S.

CHOIR A.

T.

B.

pat ya - ye se - lo hey ha - mis - pat - - - (4) ya - ri - ri - vo -

I
Vlms. II

Vlas.

Vcls.

D.B.

113

 $\text{♩} = 100 (2/4 = 4/8)$

I. Tpts.
 II. Tpts.
 S.
 A.
 T.
 B.

f *f* *f* *f* *mf* *mf* *mf*

sa - ye se - lo - hey - ha - mis - pat ya -

118

I. Tpts.
 II. Tpts.
 S. A.
 T.
 B.

ff *ff* *ff* *ff*

riv — et — ri — vo sa — ye se - lo -

124

I. Tpts.
 II. Tpts.
 S.
 A.
 T.
 B.

hey — ha - mis — pat ya — riv —

127

ca. 15"

I. Tpts.
 II. Tpts.
 S.
 A.
 T.
 B.
 Mba.

fff *fff* *fff* *fff*

Donde... Donde...
 Donde esta el dios khuzge? ke khuzge vuestro Páamra!
 et — ri — vo attama ke... he...

mp/mf/f

[illegible]

sim. a 2

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Timp.

Mba. or Xyl.
Perc.
Bongos
Maracas

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S.

CHOIR A.
T.
B.

I
Vlms. II

Vlas.

Vcls.

D.B.

ho - des ve hamphozot ha - ya le lher-pa - u le-vi got

140

I, II
 Fls. *mf*
 III *mf*
 I *mf*
 Obs. II *mf*
 I *mf*
 Cls. in Bb II *mf*
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Mba. or Xyl.
 Perc.
 Bongos
 Maracas
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlms.
 II
 Vlas.
 Vcls.
 D.B.

Musical score for measures 140-143. The score includes parts for Flutes (I, II, III), Oboes (I, II), Clarinets in Bb (I, II), 2 Bassoons, Horns in F (I, II, III, IV), 2 Trumpets in C, Trombones (I, II, III, Tuba), Timpani, Mbalam or Xylophone, Percussion (Bongos, Maracas), Harp, Guitars (I, II, III, IV, V, VI), Mandolas (I, II, III, IV, V, VI), Soloist (S.), Choir (A, T, B), Violins (I, II), Viola, Violoncello, and Double Bass. The score features various musical notations including notes, rests, and dynamic markings such as *mf* and *ff*. The lyrics for the choir parts are: "a - do", "pray", "(8)", and "ad ma-tay".

I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Mba. or Xyl.
 Perc.
 Bongos
 Maracas
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlns.
 II
 Vlas.
 Vcls.
 D.B.

149

I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Mba. or Xyl.
 Perc.
 Bongos
 Maracas
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlns.
 II
 Vlas.
 Vcls.
 D.B.

Musical score for page 149, featuring various instruments and a choir. The score includes dynamic markings such as *ff* (fortissimo) and *ffff* (fortississimo). The choir parts (S, A, T, B) are accompanied by lyrics: "a-do - nay", "ad - na - tay", "baets - hap-la - ot". The score is written in a key with one flat (Bb) and a 4/4 time signature.

==

==

166

rit.

S. *-ku 'et has-re-fa a-šer sa-raf a-do na*

A. *-lu 'et has-re-fa a-šer sa-raf a-do na*

T. *-ku 'et has-re-fa a-šer sa-raf a-do na*

B. *-lu 'et has-re-fa a-šer sa-raf a-do na*

$\text{♩} = 160$

a2

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

a2

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Timp.

Perc.
Bongos
Tamb.

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S.

CHOIR A.

T.

B.

I
Vlins. II

Vlas.

Vcls.

D.B.

re - hir - har - - hu - le-na-ham

Score for page 80, measure 5. The score includes parts for various instruments and a choir.

Fls. III: Flute III part.

Obs.: Oboe part. *take E.H.*

Cls. in Bb: Clarinet in Bb part.

2 Bns.: Bassoon part.

Hns. in F: Horn in F part.

2 Tpts. in C: Trumpet in C part.

Tbns. III, Tuba: Trombone III, Tuba part.

Timp.: Timpani part.

Perc.: Percussion part.

Hp.: Harp part.

Guits. I, II, III: Guitar I, II, III part.

Guits. IV, V, VI: Guitar IV, V, VI part.

Mandolas I, II, III: Mandolin I, II, III part.

Mandolas IV, V, VI: Mandolin IV, V, VI part.

S.: Soprano part.

CHOIR A.: Choir A part.

T.: Tenor part.

B.: Bass part. *bir ve ti - ra bir ve ti - ra ve ka ha - vaš - nu ke -*

Vlms. I: Violin I part.

Vlms. II: Violin II part.

Vlas.: Viola part.

Vcls.: Violoncello part.

D.B.: Double Bass part.

Handwritten markings include *a2* and *ff* (fortissimo).

9

I, II
 Fls.
 III
 I
 Obs.
 E.H.
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Perc.
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlins.
 II
 Vlas.
 Vcls.
 D.B.

a2
 -kho - akeh
 zir - u-vi-ra
 ve - kir - kar - nu -
 ke-na - kaem

attacca

I, II
 Fls. III
 I
 Obs.
 E.H.
 I
 Cls. in Bb II
 2 Bns.
 I, II
 Hns. in F III, IV
 2 Tpts. in C
 I, II
 Tbns. III, Tuba
 Timp.
 Perc.
 Hp.
 I, II, III
 Guits. IV, V, VI
 I, II, III
 Mandolas IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlms. II
 Vlas.
 Vcls.
 D.B.

Musical score for measures 13-16. The score includes staves for various instruments and voices. The tempo is Andante, $\text{♩} = 70$. The key signature is one flat (Bb). The score includes dynamic markings such as *f*, *ff*, and *p*. The lyrics for the choir are: "ho - lah-li 'a-ni-ya lai 'od me-^{at} zeh lahli mal".

6

4

6

4

6

4

I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Perc.
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlms.
 II
 Vlas.
 Vcls.
 D.B.

accel.-----

a2

I, II
Fls.

III

I
Obs.

E.H.

I
Cls. in Bb

II

2 Bns.

I, II
Hns. in F

III, IV

2 Tpts. in C

I, II
Tbns.

III, Tuba

Timp.

Perc.

Hp.

I, II, III
Guits.

IV, V, VI

I, II, III
Mandolas

IV, V, VI

S.

CHOIR A.

T.

B.

I
Vlms.

II

Vlas.

Vcls.

D.B.

7

4

7

4

7

4

(29) 1 sop. solo

f *ff* *mp* *mf*

S. *le-ti-jon sa-a-fa na-ye ve-ra-bi he-*

f-3-b f-6-p o-1-2 1-3-p

==

(34) *mp* poco accel- - - - -

S. *-yot ba-bad ye-may zha-yay me-hu-bi*

-si-2-7 f-2-1-1 2-1-1 7-1-1

==

(39) *mp* *rit. molto* - - - - -

S. *sa-fa-ra se-se mar-pe le-nig-zi*

1-2-3 2-1-1 1-2-3 1-2-3 1-2-3

Score for page 86, rehearsal mark 45. Tempo: ♩ = 110.

Instrumentation:

- I, II Fls.
- III Fls.
- I Obs.
- II Obs.
- I Cls. in Bb
- II Cls. in Bb
- 2 Bns.
- I, II Hns. in F
- III, IV Hns. in F
- 2 Tpts. in C
- I, II Tbps.
- III, Tuba
- Timp.
- Perc.
- Sus. Cym.
- Hp.
- I, II, III Guits.
- IV, V, VI Guits.
- I, II, III Mandolas
- IV, V, VI Mandolas
- S.
- CHOIR A.
- T.
- B.
- I Vlns.
- II Vlns.
- Vlas.
- Vcls.
- D.B.

Rehearsal Mark 45:

Measures 1-4: *f* (forte). Key signature: one sharp (F#). Time signature: 4/4.

Measures 5-8: *sim.* (sforzando). Key signature: one sharp (F#). Time signature: 4/4.

Choir Lyrics:

se-refs a-ser la be-u zakh hi-hal-ta-nu ma-ta-na to-va hin-hal-ta-nu

47

I, II
 Fls. III
 I
 Obs. II
 I
 Cls. in Bb II
 2 Bns.
 I, II
 Hns. in F III, IV
 2 Tpts. in C
 I, II
 Tbns. III, Tuba
 Timp.
 Perc.
 Sus. Cym.
 Hp.
 I, II, III
 Guits. IV, V, VI
 I, II, III
 Mandolas IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlms. II
 Vlas.
 Vcls.
 D.B.

ze - rets khi - ta su - se - so - ra ze - rets de - fen ze - rets Je - se - na

B $\frac{1}{2}$ dim. ϕ Am6

Score for page 50, featuring various instruments and voices.

Fls. I, II, III

Obs. I, II

Cls. in Bb I, II

2 Bns.

Hns. in F I, II, III, IV

2 Tpts. in C

Tbns. I, II, III, Tuba

Timp.

Perc. Sus. Cym.

Hp.

Guits. I, II, III, IV, V, VI

Mandolas I, II, III, IV, V, VI

S.

CHOIR A.

T.

B.

Vlms. I, II

Vlas.

Vcls.

D.B.

Chords: A_{m7} , $D_{sus.}$

Lyrics: le-vi-taur le-se-na e-rets ri-mon le-fa-cogh ha-ri-mon e-rets ga-yit le-ha-dam

54

I, II
 Fls.
 III
 I
 Obs.
 II
 I
 Cls. in Bb
 II
 2 Bns.
 I, II
 Hns. in F
 III, IV
 2 Tpts. in C
 I, II
 Tbns.
 III, Tuba
 Timp.
 Perc.
 Sus. Cym.
 Hp.
 I, II, III
 Guits.
 IV, V, VI
 I, II, III
 Mandolas
 IV, V, VI
 S.
 CHOIR A.
 T.
 B.
 I
 Vlms.
 II
 Vlas.
 Vcls.
 D.B.

C6 Dsus.
 F6
 Em7
 Am7 low register!

ra-ga-yit
 re-sets ga-vat kha-lav sud-vas le
 ta-khat le-so-nam kha-

I, II
Fls. III

I
Obs. II

I
Cls. in Bb II

2 Bns.

I, II
Hns. in F III, IV

2 Tpts. in C

I, II
Tbns. III, Tuba

Timp.

Perc.
Sus. Cym.

Hp.

I, II, III
Guits. IV, V, VI

I, II, III
Mandolas IV, V, VI

S.

CHOIR A.

T.

B.

-lav ud-vas se - rets za - vat kha-lav ud-vas le-

I
Vlms. II

Vlas.

Vcls.

D.B.

Bb6 F6 without third Em7

[illegible]