



TSIPPI FLEISCHER

AVRAM op. 72
An Oratorio portraying the birth
of Monotheism
for women's choir, 5 violins and 3 harps

ציפי פליישר

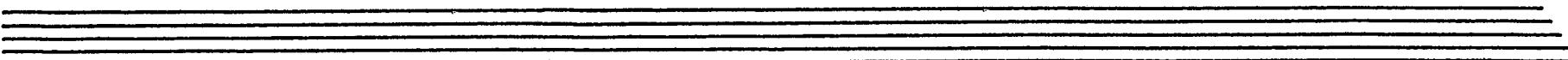
אברהם אופוס 72
אורטוריה על הולדת המונותיאיזם
למקהלה נשים, 5 כינורות ו-3 נבלים

Duration: 26'



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IMC-4162



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Tsippi Fleischer

(2011)

op. 72

AVRAM

An Oratorio portraying the birth of Monotheism

For women's chorus, 5 violins and 3 harps
ca: 26:00

P. 4 **I** Exposition of the believers

Largo

P. 15 **II**

Tempo Guisto

P. 23 **III** The ecstasy of the believers

Energico

P. 30 **IV** The believers struggle with one another

Section A Love of the land (Ahavat haaretz) P. 30

Section B Pursuit of peace (Redifat Shalom) P. 36

P. 45 **V** As we part

Moderato

P. 62 **VI Coda** - Chorale: Avram

Grave

- A piano part replacing the five violins "Piano instead of violins" can be used in rehearsals as well as in performances.

It is included in the package of all the parts which fit exactly this score.

- In cases of shortage of budget one harp could replace the three harps. This reduction should be done by the harpist participating in that specific performance. Suggestions: omit some octave duplications, use edges of pitch, handle united glissandi.

**לקט המילים לשש החטיבות
מאה ציפי פליישר**

III אקסטזיות המאמינים

ut

אצטגניות
מסירות
התמסרות
התגלות
התבוננות
פנימיות
השתוקקות
דבקות

IV מאבקי המאמינים

אהבת הארץ
רדיפת שלום

V נפרדים

[חזרה על מילים קודמות,
מאקספוזיצית המאמינים ואילך]

VI פורל הסיום (CODA)

אברם

I אקספוזיצית המאמינים

a

גבורה מול מכשלה
מסופוטמיה
חיי אברהם, חי שרה
אל עולם
אהבה
מה הצורה
הקרבה
דמעה
아버חים - עם
ישמעאל גיבור העדה

עם אחד

cols עם

אל-קעבה

אל-קעבה [הכעבה, היא
האבן הקדושה במקפת]
ישראלים/[העברית]
[חתוגות ↔ רצון אברהם]
לדעת; כך רואו האל
אל-מְסֻלִים אל-אוֹנוֹול
[המוסלמי הראשון]

אלם אוֹלָוֶן

אמונה

אבי האמונה

i

מאור בשדים
אבי חורקרים
אב המאמינים
כוכבים
אב המונו גויים

Concept

AVRAM – an appellation for a supreme power which motivates all believers (also, the Avram who was, before he became the Jews' Abraham). This is my paraphrase on the birth of the three monotheistic religions, the angle from which I view the beginnings of monotheisms. I have now brought forth something I have long wanted to express, depth and mystery (like Gauguin's) steeped in ritualism. The words I have selected from the religious, contemplative and philosophical sources on this subject are like points pinned statically into space, which observe like a mosaic. They are planted into the texture, taking account of their sonoric essence, and presented in a clear, transparent and easily-digestible manner. The pointillist-plastic words are mainly in Hebrew, but words in Greek and Arabic have also found their way in. The Coda finally raises the hero's name into the listeners' consciousness, elevating it into its deservedly exalted level. He who wanted to know everything. All the words aside from his name are tied to his essence in the three religions, to their historical-philosophical point of origin, with four signification codes: Jewish, Christian, Islamic, general. These codes are marked in the musical language. At the moment, the image that seems most appropriate for visualizing this is the image massed believers, from all three religions, assembling at the gates of one temple dedicated to that one monotheistic God – a joyful assembly, positive and ecstatic.

Motion

The Oratorio's formal structure can be described as a flow of six parts, slightly separated from each other. I have created an aesthetic-dramatic motion. We begin with the **Exposition of the believers**: the first section moves in a particularly slow tempo (*Largo*), while the second moves at a slightly faster tempo (*Tempo giusto*); the choir's two voices are split between the characterisations of the endings **a** and **i**, such as:

On the phoneme **a**

Hebrew Gvura (heroism), makhshela (obstacle), ahava (love), Rei'ya (vision)

Greek Logia khresthenita (Avraham's desire for divine knowledge)

Arabic Al-Ka'aba

On the phoneme **i**

Hebrew Ur Kasdim, avi hakhokrim (progenitor of seekers), hama'aminim (the believers)

Greek pistis (belief, faith, confidence)

In the third section – **The ecstasy of the believers** (*Energico*) – the choir bursts in an energetic unison; the ecstasy resonates from sonorous Hebrew words with an 'ut' ending: itstanginut (astrology – diving the future through the stars), pnimiyut (inwardness), hitbonenut (reflection), hishtokekut (yearning), dvekut (devotion), and others. The decrees of destiny strike in the fourth section, **The believers struggle with one another**. This section's shape emerges from the two expressions which reflect this puzzling, horrifying dichotomous confrontation: the great contrast between *love of the land* (ahavat ha'aretz) – which leads to wars and alienation – and the *pursuit of peace* (redifat shalom). The imitative strikes in 'Love of the land'

clear the way to the terpsichorean atmosphere as the 'Pursuit of peace', which intensifies into a whirlwind of great desire.

The fifth section, **As we part**, is shaped as a farewell *de-ja-vu*: we proceed through a "synopsis" of the work, presented in a calm *moderato*. The sense of prayer within a sanctified atmosphere is intensified by the increasing use of doubled *unisono* textures. After this prolonged process and its brief reminder, we move into the coda – **Chorale Grave** – where Avram's name appears as the only word in the entire section. It is as if we emerge into Avram only at the end, reaching him after a grandiose preparation. After all we have learned, with all its symbolism, we are finally ready, and only then does he appear, in all his spiritual being and in great splendour.

Shape

I have chosen the medium of the female choir, suffused with human warmth and bright colour, accompanied by three harps, who provide their own rich associations: antiquity, exoticism, femininity and an all-embracing diapason. The violins breathe their own ancient atmosphere, and are obedient to the tonal patterns; the five young players symbolise the still-relevant addressees of the path that Avram pointed to – a path we have now strayed from.

World of Pitch

The pitch patterns of this work are faithful to basic tetrachords, shaped from two minor seconds + diminished second (or minor third), inspired by *maqam hijaz* – a key component derived from Arab music (see the booklet for the CD *The Box of Late Opuses*, p. 48 on the Hebrew side). Their treatment involves their shifting into higher and lower pitch levels, focused on F, G, E and F-sharp. There is no permanent basic pitch, no binding pitch order; instead, the 'flavour' of *maqam hijaz* acts as a constant yet ethereal presence.

In fitting with my quest for an ancient, exotic character, filled with hollow chords (fourths, fifths and octaves), the modulations – which do surface occasionally – are of the melodic type.

English translation: Dr. Uri Golomb

Tsippi Fleischer

27.5.2011 (a collection of my notes while composing)

Outline for a projected symphonic version: guitars join the orchestra instead of the harps, whereas the harp/s play/s with the orchestra as usual; woodwinds play at important points in the melodic outline, and perform meaningful lines against the backdrop of the strings, and also in colour-patches borrowed from the five violinists' parts in the world-premiere version.

In choral rehearsals, the pianist will choose what to play/mark.

Available on the CD 'The Box of Late Opuses' (VMM 1065). Streaming and downloading on <http://www.tsippi-fleischer.com/disco.html>

וניכור) לרדיפת שלום. מכות-החיקוי ב"אהבת הארץ" מפנה מקום לאחריהן לאוירית המחול ב"רדיפת שלום" שנכנסת בסיסמה לשחרורה, לחשך גדול.

החותיבה החמשית בנייה כפרידה (*de ja vue*): אנו עוברים בעצם תקציר של הציגה ב-*moderato* גינוג. תחושת התפילה באווירת קדושה מתעצמת כתוצאה מהשימוש החולץ-זובר ברקמות אוניסונו מוכפלות. לאחר תחילך הממושך ואזוכרו, אנו ננסים ל-*Chorale Grave* – הקודה, בה נשמעו לראשונה שמו של אברהם בלבד. כאילו יוצאים אנו אל אברהם רק בסוף, מגיעים אליו לאחר הכנה גרנדיזות. אנו בשלים לאחר שלמדנו את כל הסטמלוויותו, ורק אז הוא מופיע בכל יישותו הרוחנית בהידור גדול.

מידים

בחرتני במידים מקהלה הנשים השופע חום אונשי עם צבע מבריק, בלויו שלושת הנבלים שיש בהם מכל טוב: קדמוניות, אקווטיקה, נשיות ומונען החזק את הכל. הכינויים מיטיבים אך הם להקשיב (מלשון שב) רוח קדמוני, והם מציתים היטב לתבניות הצליל; חמשת הנונגס העזירים בכינויים מסוימים את אותן הנמענים האקטואליים עדין לכיוון שננתן אברהם, כיון שהוא.

עולם צ'יל'

עולם-*pitch* ("tabuniotzelili") נאמן לטרכורדים שעוצבו (ראו בחוברת התקליטור *תיבות האופוסים המאוחרים*, עמי 48 בערך): הם תמיד עשויים משתי סקונדות + סקונדה מוגדלת/טריצה קטנה, בהשראת מוקאם חיגאי. הטיפול בהם אוחז בתוכו הזוזות של מרכזים מפלסים פה, סול, מי, פה#. כיואת לקדמוניות האקווטית שלו, רווית האקורדים החלולים, אם יש פה ושם מודולציה – הרי שהיא מודולציה מלודית.

ציפי פליישר

27.5.2011

עם סיום התלחנה

התוויה לגרסת סיומונית עתידית: גיטרות מוצטרפות לתזומות במוקום הנבלים, והנבלים מנגן/מנגנים עם התזומות ברגיל; נשפנבים בפאננות ובזוקוטיסטים בעלי חשיבות על רקע המיתרים, וכן בכתמים שאולים מחמשת הכינויות שמשתתפים בಗרסה לביצוע הaćנזה.

בחזרות המקתלה - הפסנתרן בוחר לעצמו מה ינגן/ישמן.

הקלטה של הציגה נמצאת בתקליטור 'תיבות האופוסים המאוחרים'
(חברת Vienna Modern Masters, מספר קטלוגי 1065 VMM), וכן נגינה
להאנזה והורדזה בדף הדיסקוגרפיה באתר המלחינה:
<http://www.tsippi-fleischer.com/discoh.html>

תפישה

אברהם – כינוי העליון שמנע את כל המאמינים (הוא גם אברהם בטرس אברם של היהודים). זוהי הפראפרזה שלי על הולדת שלוש הדתוות, הזווית ממנה אני רואה את ראשית המונוטאייזם. הגשמי עכשו שהוא שתميد רציתי לבטא, עמוק וMASTERLY (בגון כמוני) שטופי ריאוالي, גישה שליל לושא הזה, ואני נברתת בתוך המוחלכים ההיסטוריים בגודל. המילים אותן בחרתי מתוך מוקחות גנשא הן עיין נקודות המעוות באופן סטטי בחלל, ואנו מסתכלים בהן – כבפסיפס. הן תמיד מדירות מכל פינה, את אותן מסר בתוך תוווי אסתטוי-דרמטי אוותנו יצרת. הן מושתלות בתוך הטקסטורה גם בחחטיב בישותן הסונורית. והכל מוגש כאן על השולחן לעייל. המצא המתויפור שלחן כאן מבקש שנפנים אותן. המילים בעלות האופי הפונטיליסטי-פלסטיני הן בדרך כלל בעברית, ונשתרבבו מעט מילים ביונית וערבית. הקולה מעלה סופית אל התודעה את שמו של הגיבור, מעלה אותו אל הנבבה הרואיו לו. הוא שרצה לדעת הכל. כל המילים מחוץ לשם שלו נקשרו לישותו בשלוש הדתוות, למוקום הפילוסופי-היסטוריה ממנו הגיעו, עם ארבעה קווים של סימול: יהודי, מוסלמי, נוצרי, כוללי. לקודם אלה יש סימני שפה מוסיקלית. האופציה העכשוית המתאפשרת ביחס לעדתי להגדירה היא של מאמינים בשלוש הדתוות הצובאים כולן על פתח מנקש אחד של אותו אל מונוטאייסטי, צביה שחוזה, אקסטטי-פוזיטיבית.

תוווי

את המבנה הפורמלי של האורטוריה ניתן לתאר כזרימה של שש חטיבות אשר יש בינהן ח齊יה קלה. יתרתי תוווי אסתטוי-דרמטי וכך הוא נع: בתחילת נשמעת האקספוזיציה שמורכבת משתי חטיבות, השניה ממשיכה באופן אורגני את הראשונה; הראשונה נעה בטמפו מיוחד לטובת "העיכול" והשניה נעה בטמפו קצר יותר; שני קולות המקהלה מותפצלים בין שני האיפיונים של סיוםות פ-ו-ן

. לדוגמא -

ובפונמה פ
גבורה, מכשלה,
אל עולם, אהבה,
ologia khresthenta

ראייה, עקדה,
הכבה

הרץ המתkeletal אצל האזין עשוי ליצור גרעיני אסוציאציה מטוגנים, מעניינים, אישיים.
בחטיבת השלישית פורצים המאמינים באוניון אנרגטי – האקסטזה מצלצלת מתוך מילים בסונוריות עם סיוםות פ-ו: אצתגניות, פנימיות, התבוננות, השתקקות, דבקות ועוד.
גערת הנורל תוקפת אותו בחטיבת הרבייה. זו נבנית משני צידי המילים המשקפים את הקונפונציה הדיקטומית המתמחה וחומרידה: הניגוד הגדול שבין אהבת הארץ (שמביאה למלחמה

AVRAM

(oratorio) op. 72

Tsippi Fleischer
(2011)

Score in C I Exposition of the believers

*Largo**mp*Women/
Girls'
Chorus
incl.
Solos

Two Voices

Harp I

Harp II

Harp III

Violin I

Violin II

Violin III

Violin IV

Violin V

Gvu - - ra mul makh - še - la kha - ey av - ra
 a - vi

p

F, E_b, D, C, B, A_b, G

non trem.

mp

p

p

p

p

10 (mp)

Women/
Girls'
Chorus
incl.
Solos Two Voices

ham kha - ey sa - ra me - so - po - tam - ya
kol [I] ha - ma - 'a - mi - nim 'a - vi ha - khok - rim

Hp I {
D, C, B \flat , A \flat , G, F \sharp , E

Hp II {

Hp III {
E \flat , D, C, B, A \flat , G, F \sharp

Vln I

Vln II

Vln III

Vln IV

Vln V

p

p

**Women/
Girls'
Chorus
incl.
Solos** **Two Voices**

18 (mp)

*accel.
sempre*

Musical notation for the word "me" with dynamic "p" and a grace note.

kas-dim

m

gvt

Hp 1

ibid.

mp

4

Hp III

nf

Hg III

1

vii

6

1

10

Music

1

2

Vln V

Tempo I
solo *f*

7

26 (mp)

Women/
Girls'
Chorus
incl.
Solos Two Voices

ra mul makh - še - la 'el 'o - lam [m] ma

av ha - - mon go - yim

Hp I

Hp II

B, A♭, G, F♯, E♭, D, C

Hp III

D♭, C, B, A♭, G, F♯, E♭

Vln I

Vln II

p mp

Vln III

p mp

Vln IV

p mp

Vln V

p

This musical score page shows a vocal part (Women/Girls' Chorus) and three double bass parts (Hp I, II, III). The vocal part includes lyrics: 'ra mul makh - še - la 'el 'o - lam [m] ma'. The double bass parts show rhythmic patterns with dynamics mp. The violin parts show sustained notes and dynamics p, mp.

**Women/
Girls'
Chorus
incl.
Solos**

42 *sub. mp*

Women/
Girls'
Chorus
incl.
Solos Two Voices

'am
sub. p
pis - tis

log - ia

khres

then

ta

hak

[k] ra -

log - ia

khres

then

ta

8va *p* *rit.un poco*

C#, Bb, A, G, F#, E, D#

mp - p

Ab, G, F#, Eb, D, C, B

mp - p

non trem.

non trem.

non trem.

non trem.

non trem.

mp *f*

Vln I

Vln II

Vln III

Vln IV

Vln V

10

50 (mp)

Women/
Girls'
Chorus
incl.
Solos Two Voices

-va
ko -
kha - vim
'is - ra - 'i - li - yyat-
gi - bor
ha - ko - kha-vim

Bassoon I rit. (allargando)

Bassoon II

Bassoon III

Violin I (mp) p

Violin II (mp) p

Violin III

Violin IV

Violin V non trem. mf cantabile

66

Women/Girls' Chorus incl. Solos Two Voices

-lim — (m) 'al - 'a - wwal ma ha - tsu - ra hak - (k) -
solo f 'av ha - ma - 'a - mi - nim —

chorus mp

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

Women/
Girls'
Chorus
incl.
Solos

74

Two voices

solo *sub. mf*

f *ff*

chorus

mp

p *mp* *mf* *f* *ff*

av *ha* - *mon* *go* - *yim*

'a - *vi* *ha* -

I

I

I

non trem. cond. for all strings

mp

sub. mf

ff

mp

sub. mf

ff

sub. mf

ff

sub. mf

ff

ff

I

II

III

IV

V

**Women/
Girls'
Chorus
incl.
Solos** **Two Voices**

II Exposition of the believers

90 *rit.* , *Tempo giusto* $\text{♩} = 74-82$

Women/Girls' Chorus incl. Solos

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

106

mf

Women/
Girls'
Chorus
incl.
Solos Two Voices

mul makh - se - la 'el 'o - lam - [m] ma ha - tsu - ra dim - 'a

p

'a - vi kol ha - ma - 'a - mi - nim dim - 'a

mp

Hp I

mp

Hp II

p

F, E \flat , D, C, B, A, G \sharp

p - mp

mf

Hp III

p - mp

mf

Vln I

p

mf

f

sub. p

Vln II

p

mf

f

sub. p

Vln III

p

mf

f

sub. p

Vln IV

p

mf

f

sub. p

Vln V

f

sub. p

solo

f

chorus

mf

113 *mp*

Women/ Girls' Chorus incl. Solos Two Voices

yits-khak gi - bor ha - 'a - ke da 'el 'o - lam ku - lam 'am 'am

yits-khak gi - bor ha - 'a - ke - da pis - tis pis - tis pis - tis

Hp I { *p* R.H. L.H. *mp*

G, F, E, D, C, B, A

Hp II {

Hp III { *mp*

Vln I { *p* *pp* *p* *pp*

Vln II { *p* *pp* *p* *pp*

Vln III { *p* *pp* *p* *pp*

Vln IV {

Vln V { *p* *pp*

121

Women/ Girls' Chorus incl. Solos Two Voices

log-ya khres - then - ta hak - ra - va 'is - ra - 'il - li-yyat gi - bor ha - 'a - ke - da

'a - vi ha-khok-rim ko-kha - vim

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

G, F#, E^b, D, C[#], B^b

138

Women/
Girls'
Chorus
incl.
Solos Two Voices

Hp I

Hp II

F, Eb, D, C, B_b, A, G *mf*

G, F, E_b, D, C, B_b, A

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

E_b, D, C, B, A_b, G, F_#

accel.

Women/Girls' Chorus incl. Solos Two Voices

147 (*mf*) *al - ka' - ba* *el 'o - lam* *chorus* *solo* *f* *mu - na* *ha - ra - va* *dam dim - 'a* *'a - ha - va* *a - ha - va*

ko - kha - vim *e - lo - hey* *ha - ša - ma - yim* *hak - ra - va* *dam dim - 'a* *'a - ha - va* *a - ha - va*

Hp I

ibid. *ibid.* *ibid.* *ibid.* *f bisb.*

Hp II

mf *f* *bisb.*

Hp III

bisb. *f*

Vln I

(mf) *f*

Vln II

(mf) *f*

Vln III

(mf) *f* *f*

Vln IV

mf *f* *f*

Vln V

mf *f* *f*

III The ecstasy of the believers

155 ♩ = 92-115

Women/ Girls' Chorus incl. Solos Unison

'its-tag-ni-nut' 'its-tag-ni-nut' 'its-tag-ni-nut' hit-ga-lut hit-ga-lut
 'its-tag-ni-nut' 'its-tag-ni-nut' 'its-tag-ni-nut' hit-ga-lut hit-ga-lut

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

C, D \flat , E \flat , F \flat , G, A, B

l.v. l.v. l.v. l.v. bisb. p
 f l.v. l.v. mp ff
 f l.v. l.v. bisb.
 f l.v. l.v. bisb.
 mp ff
 mp ff
 mp ff
 mp ff
 mp ff
 mf

171

Women/
Girls'
Chorus
incl.
Solos Unison

hit - mas - rut pni mi yut 'its - tag - ni - nut hit - bo - ne - nut

hit - mas - rut pni mi yut 'its - tag - ni - nut hit - bo - ne - nut

v.a.

Hp I { *marcato* **p** *mp* *mf* *inner accel.* *ff*

Hp II { *marcato* **p** *mp* *mf* *inner accel.* *ff*

Hp III { *marcato* *inner accel.*

Vln I { *marcato* **p** *mp* *mf* *ff* *f* *ff* *mp*

Vln II { *marcato* *f* *ff* *mp*

Vln III { *marcato* *f* *ff* *mp*

Vln IV { *f* *ff* *mp*

Vln V { *marcato* *f* *ff* *mp*

20

179

Women/Girls' Chorus incl. Unison Solos

solo ff *chorus ff*

pni - mi - yut hiš - to - ke - kut (t) his - to - ke - kut 'its - tag - ni - nut

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

ibid.

F#, G, A♭, B♭, C, D, E♭

from the composer: levels of dynamics, no dim.

**Women/
Girls'
Chorus
incl.
Solos**

rit. A tempo

187 | *ff*

27

hiš - to - ke - kut dve-kut

ff

sub.mp

sub. p

f

vocal gliss.

Musical score for Horn III. The first measure shows a dynamic marking ***ff***. The second measure shows a dynamic marking ***ff***. The third measure shows a dynamic marking **RH**.

Musical score for Violin II (Vln II) showing measures 11-12. The score consists of two staves. The top staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one sharp, and common time. Measure 11 starts with a dynamic of ***ff***. The first measure ends with a fermata over the last note. Measure 12 begins with a dynamic of ***mp***. The second measure ends with a fermata over the last note. The third measure starts with a dynamic of ***p***. The fourth measure ends with a dynamic of ***pp***.

Musical score for Violin III (Vln III) showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a dynamic ***ff***. It features eighth-note patterns and rests. Measure 12 begins with a dynamic ***mp***, followed by eighth-note patterns with grace notes and slurs. Measures 11 and 12 end with a fermata over the last note. Measure 13 starts with a dynamic ***p*** and continues with eighth-note patterns. The score concludes with a dynamic ***pp***.

Musical score for Violin IV (Vln IV) showing measures 11-12. The score consists of two staves. The top staff starts with a dynamic ***ff*** (fortissimo), followed by a sixteenth-note pattern: a dotted quarter note, a eighth note sharp, a eighth note sharp, a eighth note sharp, a eighth note sharp, a eighth note sharp. The second staff begins with a eighth note sharp, followed by a eighth note sharp, a eighth note sharp, a eighth note sharp, a eighth note sharp, a eighth note sharp. Measure 11 ends with a fermata over the last note. Measure 12 begins with a dynamic ***mp*** (mezzo-forte), followed by a eighth note sharp, a eighth note sharp. The score concludes with a dynamic ***p*** (pianissimo), followed by a eighth note sharp, a eighth note sharp, a eighth note sharp, a eighth note sharp.

Musical score for Violin V. The first measure starts with a dynamic ***ff***. The second measure begins with a short rest followed by a dynamic ***mp***. The third measure shows a descending eighth-note scale starting at ***p***, with the last note ending at ***pp***.

195

Women/
Girls'
Chorus
incl.
Solos Unison

me-si - rut me-si - rut 'its - tag-ni - nut 'its - tag - ni - nut 'its - tag - ni - nut hit-mas-rut me-

me-si - rut me-si - rut 'its - tag-ni - nut 'its - tag - ni - nut 'its - tag - ni - nut hit-mas-rut me-

Hp I

bisb. bisb. bisb.

Hp II

f G, A_b, B_b, C, D, E_b, F[#]

Hp III

p mp L.H. f

F[#], G, A_b, B_b, C, D, E_b
ibid. p mp G, A_b, B_b, C, D, E_b, F[#]

Vln I

mp mf f mf f f

Vln II

mp mf f mf f f

Vln III

mp mf f mf f f

Vln IV

mp mf f mf f f

Vln V

mp mf f mf f f

202 *accel.*

Women/
Girls'
Chorus
incl.
Solos

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

29 *ff*,
ff,
,

The musical score page 202 features a vocal part for 'Women/Girls' Chorus incl. Solos' in 2/4 time, singing lyrics in a non-Western script. The vocal line is supported by three brass parts: Horn I, Horn II, and Horn III. The brass parts play sustained notes and chords, with dynamic markings like *f* and *ff*. The vocal part includes lyrics such as '- si - rut hit-ga - lut pni - mi - yut', 'hiš-to - ke-kut', 'dve-kut', and 'ibid.'. The score also includes parts for Violin I, Violin II, Violin III, Violin IV, and Violin V, which provide harmonic support with sustained notes. The page number 29 is at the top right.

IV section A The believers struggle with one another [ahavat haarets]

210 **Tempo** ♩ = 92-110

Sop.

Mezzo

Alt

Hp I

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V

mf C, B^b, A, G, F, E^b, D

f F, E^b, D, C, B^b, A, G

mf

mf

mf

mf

mf

mf

220

Sop. 'a - ha - vat _____

Mezzo 'a - ha 'a - ha - 'a - rets _____

Alt 'a - ha 'a - ha - v hav hav (v) _____

Hp I -

Hp II *mf* C, B, A, G, F \sharp , E, D

Hp III -

Vln I -

Vln II -

Vln III -

Vln IV -

Vln V -

This musical score page shows a section for orchestra and choir. The vocal parts (Soprano, Mezzo-Soprano, Alto) sing lyrics like 'a - ha - vat', 'a - ha - 'a - rets', and 'a - ha - v hav hav (v)'. The bassoon parts (Horn I, Horn II, Horn III) play sustained notes with dynamic markings *mf* and ff. The violin parts (Violin I, Violin II, Violin III, Violin IV, Violin V) play sustained notes with slurs.

226 (ff)

Sop. 'a - ha

Mezzo 'a - ha - vat (f)

Alt 'a - ha

Hp I { mf

Hp II { f G, F, E, D, C, B, A

Hp III { (f)

Vln I { (mf)

Vln II { (mf)

Vln III { (mf)

Vln IV { (mf)

Vln V { (mf)

232

Sop. -[v] 'a - ha - vat 'a - ha - vat ha - 'a - rets a
Mezzo a - ha a - ha a - ha a - ha - v hav -
Alt. 'a - ha - vat 'a - ha - vat ha - 'a - rets a a a
Hpf I mf
Hpf II
Hpf III f G, F#, E, D, C#, B, A
Vln I
Vln II
Vln III
Vln IV
Vln V

238 *mf/f*

Sop.

Mezzo

- (v)

Alt

'a - ha - vat

'a - ha - vat ha - 'a - rets

f

mf

'a - ha

Hp I

mf

mf

mf

mf

Hp II

mf

D, C#, B, A, G#, F#, E

Hp III

mf

Vln I

Vln II

Vln III

Vln IV

Vln V

This musical score page shows a section for orchestra and choir. The vocal parts (Soprano, Mezzo-soprano, Alto) sing rhythmic patterns of 'ah' and 'ah-ha'. The brass section (Bassoon I, Bassoon II, Bassoon III) provides harmonic support with sustained notes and dynamic markings like *mf* and *f*. The woodwind section (Violin I-V) plays sustained notes with slurs. The score is numbered 34 and measures 238.

244

*f**accel.*

35

Sop. (f) 'a - ha - vat
Mezzo (f) 'a - ha - vat
Alt. (mf) 'a - ha - vat
Hp I (mf) 'a - ha - vat
Hp II (mf) *ibid.*
Hp III (mf) D, C#, B, A, G#, F#, E
Vln I
Vln II
Vln III
Vln IV
Vln V

IV section B Pursuit of peace [redifat shalom]

249 ♩ = 100-120 Instrumental interlude / introduction

Sop.

Mezzo

Alt

Hp I

Hp II

Hp III nock
mp - mf

Vln I mf

Vln II

Vln III

Vln IV

Vln V

265

Sop. (mf) ša - lom

Mezzo ša - lom re - di - - - fat

Alt. mf re re re re re - di - - - fat

Hp I mp mf mp p

Hp II

Hp III

Vln I

Vln II

Vln III

Vln IV

Vln V mp

mf

mf

mf

mf

281 *mf*

Sop. fa fa fa re - di - fa re - di - fa re - di - fat ša - lom re - di - fat ša - lom

mf *f*

Mezzo re - di - fat ša - lom re - di - fat ša - lom re - di - fat ša - lom re - di - fat ša - lom

mf

Alt.

Hp I

mp *mf* *mf*

Hp II

Hp III

(*mf*)

Vln I

mp *mf* *mf*

Vln II

mp *mf* *mf*

Vln III

mp *mf* *mf*

Vln IV

mp *mf* *mf*

Vln V

mf

288 for all voices: 2nd. time *mf*

Sop. (f) re - di - fat ša - lom

Mezzo (f) re - di - fat ša - lom

Alt. (f) re - di - fat ša - lom

Hp I { *mp*

Hp III { *mf* *mp*

Vln I (mf) *f*

Vln II (mf) *f*

Vln III (mf) *f*

Vln IV (mf) *f*

Vln V (mf) *f*

for all strings: 2nd. time *mp* *p*

Sop. *mp* ša - lom
Mezzo *mp* ša - lom
Alt. *mp* ša - lom
Hpf I { *f* . . .
Hpf II { *f* . . .
Hpf III { *mp* . . . *mf* . . .
Vln I { *mp* . . .
Vln II { . . .
Vln III { *mp* . . . *mf* . . .
Vln IV { . . .
Vln V { *mp* . . . *mf* . . .

301

A musical score page featuring six staves of music. The top three staves are vocal parts: Soprano (Sop.), Mezzo, and Alto. The bottom three staves are for the orchestra: Hp I, Hp II, and Hp III. The vocal parts sing words like "ša - lom", "re - di", and "fat". The orchestra parts show various dynamics like *f*, *mf*, *mp*, and *p*. Measure numbers 1 through 4 are shown above the vocal parts.

Sop. ša - lom
Mezzo ša - lom
Alt re - di fat ša
Hp I *f* *mf*
Hp II *f* *mf*
Hp III *f* *mf*
Vln I
Vln II *mp* *mf* *mp*
Vln III
Vln IV *mp* *mf* *mp*
Vln V

308

Sop. ša - lom re - di - fat ša - lom ša - lom
Mezzo ša - lom re - di - fat ša - lom re - di - fat ša - lom
Alt. ša - lom re - di - fat ša - lom re - di - fat ša - lom
Hp I f ff
Hp II ff
Hp III F, G, A♭, B, C, D♭, E mp ff
Vln I mf mp f mp
Vln II mf mp f mp
Vln III mf mp f mp
Vln IV mf mp f mp
Vln V mf mp f mp

This musical score page shows a vocal quartet (Soprano, Mezzo-soprano, Alto, Bassoon) and an orchestra (Violins, Bassoons). The vocal parts sing the lyrics 'ša - lom' and 're - di - fat'. The bassoon parts provide harmonic support with sustained notes. The violin parts play eighth-note patterns. Dynamic markings include 'ff' (fortissimo), 'mf' (mezzo-forte), and 'f' (forte). Measure numbers 308 are indicated at the top left.

V As we part

Moderato ♩=80-97

Sudden
strong cut1st. time *senza accel.*2nd. time *accel.*

315

Sop. (ff) ša - lom -

Mezzo (ff) ša - lom -

Alt. (ff) ša - lom -

Hp I ff

Hp II ff

Hp III ff

Vln I ff

Vln II ff

Vln III ff

Vln IV ff

Vln V ff

mp

gvu - ra -

Sop. mul makh - še - la 'a - vi

Mezzo

Alt

Hp II 8va *mp* G, F#, E#, D#, C#, B, A

Hp III

Vln I *pp*

Vln II *pp*

Vln III

Vln IV *p* *mp* *non trem.*

Vln V *mp* *mf*

Sop. solo *f*

338

Sop. —

Mezzo —

Alt —

Hp II { (mp) F \sharp , E \flat , D, C \sharp , B \flat , A, G (mp) A, G, F \sharp , E \flat , D, C, B \flat bisb.

Hp III { (mf)

Vln I —

Vln II —

Vln III —

Vln IV —

Vln V —

341 (mf) me ur kas-dim (m) ma

(mf) me ur kas-dim (m)

ibid.

(mf)

346

Sop. ha - tsu - ra ma ha - tsu - ra

Mezzo

Alt

Hp I bisb. *mf* bisb. *f*

Hp II bisb. bisb. *f*

Hp III bisb. bisb. *f*

Vln I *sub. mp* no cresc. *mf* *mp* (*mp*) *f*

Vln II *sub. mp* no cresc. *mf* *mp* (*mp*) *f*

Vln III *sub. mp* no cresc. *mf* *mp* (*mp*) *f*

Vln IV *sub. mp* no cresc. *mf* *mp* (*mp*) marcato *f*

Vln V *sub. mp* no cresc. *mf* *mp* *f* quasi solo outburst

354 *f* chorus

Sop. yiš-ma - 'el me - so - po - tam - ya

Mezzo yiš-ma - 'el me - so - po - tam - ya

Alt. *f/mf* pis-tis pis-tis

Hp I

Hp II

Hp III *f* bisb.

Vln I non trem.

(*f*) non trem.

Vln II

(*f*) non trem.

Vln III

(*f*) non trem.

Vln IV

(*f*) non trem.

Vln V (*f*)

This musical score page shows a section for a vocal chorus and an orchestra. The vocal parts consist of Soprano, Mezzo-Soprano, and Alto, singing a phrase in Hebrew. The orchestra includes Bassoon I, Bassoon II, Bassoon III, Violin I, Violin II, Violin III, Violin IV, and Violin V. The music is marked with dynamic changes and performance instructions like 'non trem.' and 'bisb.'. The instrumentation is primarily woodwind and stringed instruments.

362

Sop. *f*

Mezzo *f*

Alt

ko - kha-vim

Mezzo *f*

Alt

ko - kha-vim

Hp I *f*

Hp II *f*

Hp III *f*

365

'av ha-mon go-yim

f

mp F, E, D, C \sharp , B \sharp , A, G

ibid.

mp D, C \sharp , B \sharp , A, G, F, E

8vb-

8vb-

mp

C \sharp , B \sharp , A, G, F, E, D

8va-

Vln I

Vln II

Vln III

Vln IV

Vln V

Detailed description: This is a page from a musical score. At the top left, '362' is above the vocal parts (Soprano, Mezzo, Alto) which sing 'ko - kha-vim'. The vocal parts are in soprano, mezzo-soprano, and alto ranges. The vocal parts sing again at '365' with the lyrics "'av ha-mon go-yim'". The bassoon parts (Bassoon I, Bassoon II, Bassoon III) play a descending scale from F major. The violins (Violin I, Violin II, Violin III, Violin IV, Violin V) play sustained notes with grace marks. The page number '51' is at the top right.

370 $\text{♩} = 92$

Sop. f dim - 'a dim - 'a

Mezzo f ha - 'a - ke - da

Alt Alto solo mf tr All altos (mf) 'al - ka' - ba

Hp I

Hp II

Hp III (mp) mf f

Vln I $non \ trem.$ p

Vln II (mp) $non \ trem.$ p

Vln III (mp) $non \ trem.$ p

Vln IV (mp) p

Vln V (mp) p

378 *chorus*

Sop. *f*
dim - 'a dim - 'a

all Sopranos *f*
'e - mu - na hak - ra - va

382

Sop. solo *f*
'its - tag ni - nut

Mezzo *mf*
ha - 'a - ke - da

Alt

Hp I *mp < mf*

Hp II *p*

Hp III *mp < mf*

Vln I *mp - p*

Vln II *mp - p*

Vln III *mp - p*

Vln IV

Vln V

F, E, D \flat , C, B \flat , A, G

F, E, D \flat , C, B \flat , A, G

F, E, D \flat , C, B \flat , A, G

386

Sop.

Mezzo

Alt

mp - mf

'its - tag - ni - nut 'its - tag - ni - nut

Hp I { *mf* *8vb* -
F, E, D \flat , C, B \flat , A, G

Hp II { *mf* *8vb* -
F, E, D \flat , C, B \flat , A, G

Hp III { *mf* *8vb* -
F, E, D \flat , C, B \flat , A, G

Vln I

Vln II

Vln III

Vln IV

Vln V

b *o* C, D \flat , E, F \sharp , G, A \flat , B

mp ————— *p* —————

409 *solo* ♩ = 92

Sop. *f solo* 'a' 'a' 'a' 'a'

Mezzo *f solo* 'a' 'a' 'a' 'a'

Hp I *mf* 'a' 'a' 'a' 'a'

Hp II *bisb.* *mf* 'a' 'a' 'a' 'a'

Hp III *mf* 'a' 'a' 'a' 'a'

Vln I *mf* 'a' 'a' 'a' 'a'

Vln II *mf* 'a' 'a' 'a' 'a'

Vln III *mf* 'a' 'a' 'a' 'a'

Vln IV *mf* 'a' 'a' 'a' 'a'

Vln V *mf* 'a' 'a' 'a' 'a'

soli con'd

accel. *soli con'd*

This musical score page shows a section for orchestra and choir. The vocal parts (Soprano, Mezzo) sing a single note 'a' in unison. The brass parts (Bassoon I, Bassoon II, Bassoon III) play eighth-note patterns. The string parts (Violin I, Violin II, Violin III, Violin IV, Violin V) play sustained notes with grace marks. The dynamics include *f solo*, *mf*, *bisb.* (bisection), and *accel.* (accelerando). Measure 409 begins with a forte dynamic for the solo voices.

A tempo

415 *f tutti* chorus

59

421 ♩ = 90-100

Sopr. solo *mf*

Sop. Mezzo Alt.

Hp I *mf*

Hp II *mp* F, G, A \flat , B, C, D \flat , E *mp* *ibid.*

Hp III *nock* *mp - mf*

Vln I

Vln II *mf* *mp - mf*

Vln IV *mp - mf*

Vln V *mp - mf*

428 (solo)

Sop. - fat *tutti mf/f* re - di - fat ša - lom *mf/f* re - di - fat ša - lom *mf* re - di - fat ša - lom *mf* re - di - fat ša - lom

Mezzo

Alt

Hp I *p* *mf*

Hp II *ibid.*

Hp III

Vln I

Vln II

Vln III Vlns: detache / quasi legato *mf-f*

Vln IV *mf* *mp*

Vln V *mf* *mp*

435

Sop. *f*
ša - lom

Mezzo *f*
ša - lom

Alt. *f*
ša - lom

Hp I *f* *mf* *mp* *d.*
sub. p

Hp II *f* *mf* *mp* *sub. p*

Hp III *f* *mf* *mp* *sub. p*

Vln I *mp* *f*

Vln II *(mp)* *f*

Vln III *(mp)* *f*

Vln IV *(mp)* *f*

Vln V *(mp)* *f*

p the whole chorus in two voices
re - di - fat ša - lom
re - di - fat ša - lom
re - di - fat ša - lom

VI = CODA Avram

Grave $\text{♩} = 70$

443 the whole chorus in two voices

Sop. *pp*
re - di - fat ša - lom —

Mezzo *pp*
re - di - fat ša - lom —

Alt. *pp*
re - di - fat ša - lom —

Hp I {
Hp II {
Hp III {

Vln I { *con sord.* *p* *con sord.* *mp* *p* V
Vln II { *p* *con sord.* *mp* *p* V
Vln III { *p* *con sord.* *mp* *p* V
Vln IV { *p* *con sord.* *mp* *p* V
Vln V { *p* *con sord.* *mp* *p* V

453 *mp* () *mf* 458 *mp* v *mf* 462 v
 Sop. #z: a - - - v - ra *mf* #z: ha m 'a - - - v
 div. *mp* #z: a - - - v - ra *mf* #z: ha m 'a - - - v
 Mezzo #z: a - - - v - ra *mf* #z: ha m 'a - - - v
 Alt #z: a - - - v - ra *mf* #z: ha m 'a - - - v
 Hp I #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Hp II #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Hp III #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Vln I #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Vln II #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Vln III #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Vln IV #z: o. o. v o. o. v
mp *mf* *mp* *mf*
 Vln V #z: o. o. v o. o. v
mp *mf* *mp* *mf*

463

f 469 *rit. semper*A tempo
(*f*)

Musical score for orchestra and choir, page 64, measures 463-469. The score includes parts for Soprano, Mezzo, Alto, Bassoon I, Bassoon II, Bassoon III, Violin I, Violin II, Violin III, Violin IV, and Violin V. The vocal parts sing sustained notes with 'v' and 'a' markings. The brass parts play sustained notes with 'v' markings. The strings play sustained notes with 'v' markings. Measure 463 starts at 463, dynamic *f*, 2/4 time. Measure 464 begins with a vocal entry. Measures 465-466 continue with sustained notes. Measure 467 begins with a dynamic *f*. Measures 468-469 begin with a dynamic *f*, 2/4 time, followed by a section labeled "rit. semper". Measure 470 begins with a dynamic *f*, 3/4 time, followed by a section labeled "A tempo (*f*)". The vocal parts sing sustained notes with 'av' and '(f)' markings. The brass parts play sustained notes with 'av' and '(f)' markings. The strings play sustained notes with 'av' and '(f)' markings.

473 *ff* V Sop. - ram

Mezzo - ram

Alt - ram

Hp I (8va) V

Hp II V

Hp III V

Vln I V

Vln II V

Vln III V

Vln IV V

Vln V V

478 *f* V Sop. 'a - v - ra -' a - v - ram

Mezzo 'a - v - ra -' a - v - ram

Alt 'a - v - ra -' a - v - ram

Hp I 8va V

Hp II f V

Hp III f V

Vln I V

Vln II V

Vln III V

Vln IV V

Vln V V

65 V

484 *sub. f*

Sop. V V >V *mp*

Mezzo sub. f V V >V *mp*

Alt. V V >V *mp*

Hp I (8va) - V V >V *mp*

Hp II V V >V *mp*

Hp III V V >V *mp*

Vln I V V >V *mp*

Vln II V V >V *mp*

Vln III V V >V *mp*

Vln IV V V >V *mp*

Vln V V V >V *mp*

alternate by eights on these two notes

alternate by eights on these two notes

495

Sop. *z: - ram - av - ram 'av - - - - (v) ra - - - - m*

Mezzo *oo: - ram - 'av - ram 'av - - - - (v) ra - - - - m*

Alt *o. - ram - 'av - ram 'av - - - - (v) ra - - - - m*
alternate by eights on these two notes

Hp I *#z. V o. #z. o. #z. o. #z. o. #z. o. #z. o. #z. o.*

Hp II *#o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*
alternate by eights on these two notes

Hp III *#o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*

Vln I *#o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*

Vln II *o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*

Vln III *#o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*

Vln IV *o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*

Vln V *o. o. V #o. o. o. o. #o. o. o. o. #o. o. o. o. #o. o.*

67 *p pp V*