TSIPPI FLEISCHER

# AVRAM op. 72

## An Oratorio portraying the birth of Monotheism

*for women's choir, 5 violins and 3 harps*

ציפי פליישר

# אברם אופוס 72

## אורטוריה על הולדת המונותיאיזם

*למקהלת נשים, 5 כינורות ו-3 נבלים*

Duration: 26'

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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.

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# לקט המילים לשש החטיבות

## מאת ציפי פליישר

**I אקספוזיצית המאמינים**

**II**

**a**

גבורה מול מכשלה

מסופוטמיה

חיי אברהם, חיי שָׂרָה

אֵל עולָם

אהבה

מה הצורה

הקרבה

דְמעה

אברהָם - עם

ישמעאל גיבור העקדה

עם אחד

כולם עַם

ٱلكعبة אל-כַּעְבַּה [הכעבה, היא האבן הקדושה במֶכָּה]

إسرائيليات איסראֵילִיאת [הישראלים/העברים]

Logia khresthenta [התגלות ↔ רצון אברהם לדעת ; כך רוֹאֵהוּ האל]

ٱلمسلم ٱلأول אַל-מֻסְלִים אַל-אַוַוול [המוסלמי הראשון]

**i**

אֱמוּנה

אבי האמונה

מאור כַּשְׂדים

אבי החוקרים

אב המאמינים

כוכבים

אב המון גויים

**III אקסטזת המאמינים**

**ut**

אִצטַגנינות

מסירות

התמסרות

התגלות

התבוננות

פנימיות

השתוקקות

דְבֵקוּת

**IV מאבקי המאמינים**

אהבת הארץ

רדיפת שלום

**V נפרדים**

[חזרה על מילים קודמות, מאקספוזיצית המאמינים ואילך]

**VI פורל הסיום (CODA)**

אַבְרָם

## 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 khresthenta* (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**

## תפישה

אַבְרָם – כינוי לכוח העליון שמניע את כל המאמינים (הוא גם אברם בטרם אברהם של היהודים). זוהי הפראפרזה שלי על הולדת שלוש הדתות, הזווית ממנה אני רואה את ראשית המונותיאיזם. הגשמתי עכשיו משהו שתמיד רציתי לבטא, עומק ומסתורין (כגוֹגֶן כמוני) שטופי ריטואליה, גישה שלי לנושא הזה, ואני נוברת בתוך המהלכים ההיסטוריים בגדול. המילים אותן בחרתי מתוך מקורות ההגות בַּנושא הן כעין נקודות הנעוצות באופן סטטי בחלל, ואנו מסתכלים בהן – כבפסיפס. הן תמיד משדרות מכל פינה, את אותו מסר בתוך תוואי אסתטי-דרמטי אותו יצרתי. הן מושתלות בתוך הטקסטורה גם בהתחשב ביישותן הסונורית. והכל מוגש כאן על השולחן לעיכול. המצאי המתופזר שלהן כאילו מבקש שנַפנים אותן. המילים בעלות האופי הפונטיליסטי-פלסטי הן בדרך כלל בעברית, ונשתרבבו מעט מילים ביוונית ובערבית. הקוֹדָה מעלה סופית אל התודעה את שמו של הגיבור, מעלה אותו אל הגובה הראוי לו. הוא שרצה לדעת הכל. כל המילים מחוץ לשמו שלו נקשרות ליישותו בשלוש הדתות, למקום הפילוסופי-היסטורי ממנו הגיעו, עם ארבעה קודים של סימול: יהודי, נוצרי, מוסלמי, כוללני. לקודים האלה יש סימני שפה מוסיקלית. האופציה העכשווית המתקבלת ביותר על דעתי להדמיה היא של מאמינים משלוש הדתות הצובאים כולם על פֶּתַח מִקְדָּש אחד של אותו אל מונותיאיסטי, צביאה שבחדווה, אקסטטית-פוזיטיבית.

## תוואי

את המבנה הפורמלי של האורטוריה ניתן לתאר כזרימה של שש חטיבות אשר יש ביניהן חציצה קלה. יצרתי תוואי אסתטי-דרמטי וכך הוא נע: בתחילה נשמעת האקספוזיציה שמורכבת משתי חטיבות, השניה ממשיכה באופן אורגני את הראשונה; הראשונה נעה בטמפו איטי במיוחד לטובת "העיכול" והשנייה נעה בטמפו קצת מהיר יותר; שני קולות המקהלה מתפצלים בין שני האיפיונים של סיומות a ו- i. לדוגמא -

| | |
|---|---|
| בפונמה a | ובפונמה i |
| גבורה, מכשלה, | אור כשדים, המאמינים, |
| אל עולם, אהבה, | אבי החוקרים, pistis |
| logia khresthenta | |

ראייה, עקדה,
הפעבה

הרצף המתקבל אצל המאזין עשוי ליצור גרעיני אסוציאציה מתגוונים, מעניינים, אישיים.

בחטיבה השלישית פורצים המאמינים באוניסון אנרגטי – האקסטזה מצטלצלת מתוך מילים בסונוריות עם סיומת ut: אצטגנינות, פנימיות, התבוננות, השתוקקות, דבקות ועוד.

גזֵרת הגורל תוקפת אותנו בחטיבה הרביעית. זו נבנית משני צמדי המילים המשקפים את הקונפרונטציה הדיכוטומית המתמיהה והמחרידה: הניגוד הגדול שבין אהבת הארץ (שמביאה למלחמות וניכור) לרדיפת שלום. מכות-החיקוי ב"אהבת הארץ" מפַנות מקום לאחריהן לאווירת המחול ב"רדיפת שלום" שנכנסת בסיומה לסחרחורת, לחשק גדול.

החטיבה החמישית בנויה כפרידה (*de ja vue*): אנו עוברים בעצם תקציר של היצירה ב-moderato נינוח. תחושת התפילה באווירת קדושה מתעצמת כתוצאה מהשימוש ההולך-וגובר ברקמות אוניסונו מוכפלות. לאחר התהליך הממושך ואזכורו, אנו נכנסים ל-Chorale Grave – הקודה, בה נשמע לראשונה שמו של אברם בלבד. כאילו יוצאים אנו אל אברם רק בסוף, מגיעים אליו לאחר הכנה גרנדיוזית. אנו בשלים לאחר שלמדנו את כל הסתמלויותיו, ורק אז הוא מופיע בכל יישותו הרוחנית בהידור גדול.

## מדיום

בחרתי במדיום מקהלת הנשים השופע חום אנושי עם צבע מבריק, בליווי שלושת הנבלים שיש בהם מכל טוב: קדמוניות, אקזוטיקה, נשיות ומנעד החובק את הכל. הכינורות מיטיבים אף הם להַשִיב (מלשון נשב) רוח קדמונית, והם מצייתים היטב לתבניות הצליל; חמשת הנוגנים הצעירים בכינורות מסמלים את אותם הנמענים האקטואליים עדיין לכיוון שנתן אברם, כיוון שהופר.

## עולם צליל

עולם ה-pitch ("תבניות הצליל") נאמן לטטרכורדים שעוצבו (ראו בחוברת התקליטור **תיבת האופוסים המאוחרים**, עמ' 48 בצד העברי): הם תמיד עשויים משתי סקונדות + סקונדה מוגדלת/טרצה קטנה, בהשראת מקאם חיג'אז. הטיפול בהם אוחז בתוכו הזזות של מרכזי מפלסים פָּה, סול, מי, פָּה#.

כיאות לקדמוניות האקזוטית שלי, רווית האקורדים החלולים, אם יש פה ושם מודולציה – הרי שהיא מודולציה מלודית.

ציפי פליישר
27.5.2011
עם סיום ההלחנה

**הַתְוָיָה לגרסה סימפונית עתידית: גיטרות מצטרפות לתזמורת במקום הנבלים, והנבל/ים מנגן/מנגנים עם התזמורת כרגיל; נשפנים בפואנטות ובדוקטוסים בעלי חשיבות על רקע המיתרים, וכן בכתמים שאולים מחמשת הכינורות שמשתתפים בגרסה לביצוע הבכורה.**

**בחזרות המקהלה - הפסנתרן בוחר לעצמו מה ינגן/יסמן.**

**הקלטה של היצירה נמצאת בתקליטור 'תיבת האופוסים המאוחרים' (חברת Vienna Modern Masters, מספר קטלוגי VMM 1065), וכן נגישה להאזנה והורדה בדף הדיסקוגרפיה באתר המלחינה:**

**http://www.tsippi-fleischer.com/discoh.html**

# AVRAM
(oratorio) op. 72

**Tsippi Fleischer**
(2011)

Score in C

## I Exposition of the believers

**Largo** ♩= 60-72

1

Women/ Girls' Chorus incl. Solos — Two Voices

*mp*

Gvu - - ra mul makh - še - la kha - yey av - ra

*p*

a - vi

Harp I

Harp II

*p*

F, E♭, D, C, B, A♭, G

Harp III

Violin I

*mp*

*p*

*non trem.*

Violin II

*mp*

*p*

*non trem.*

Violin III

*p*

Violin IV

*p*

Violin V

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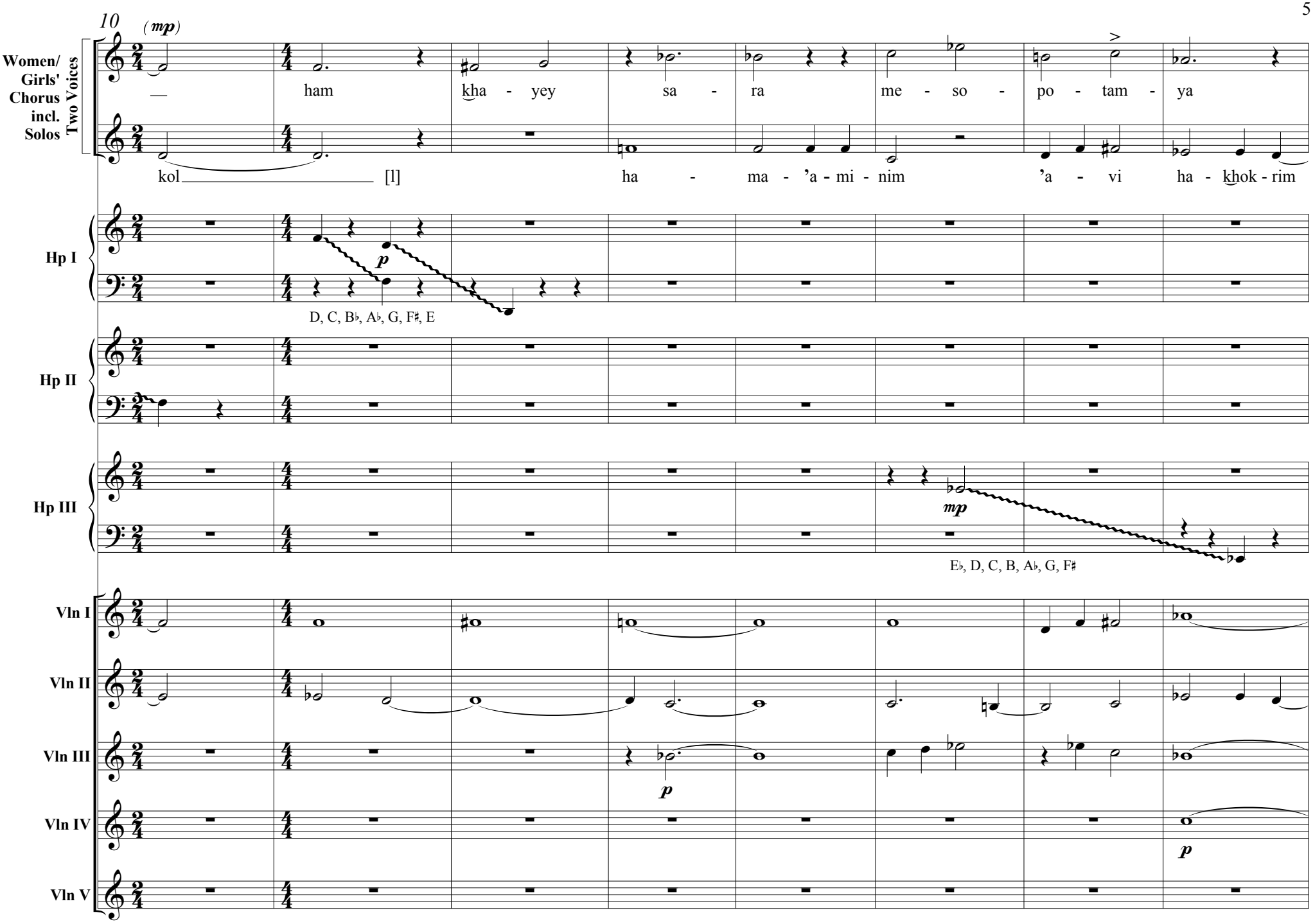
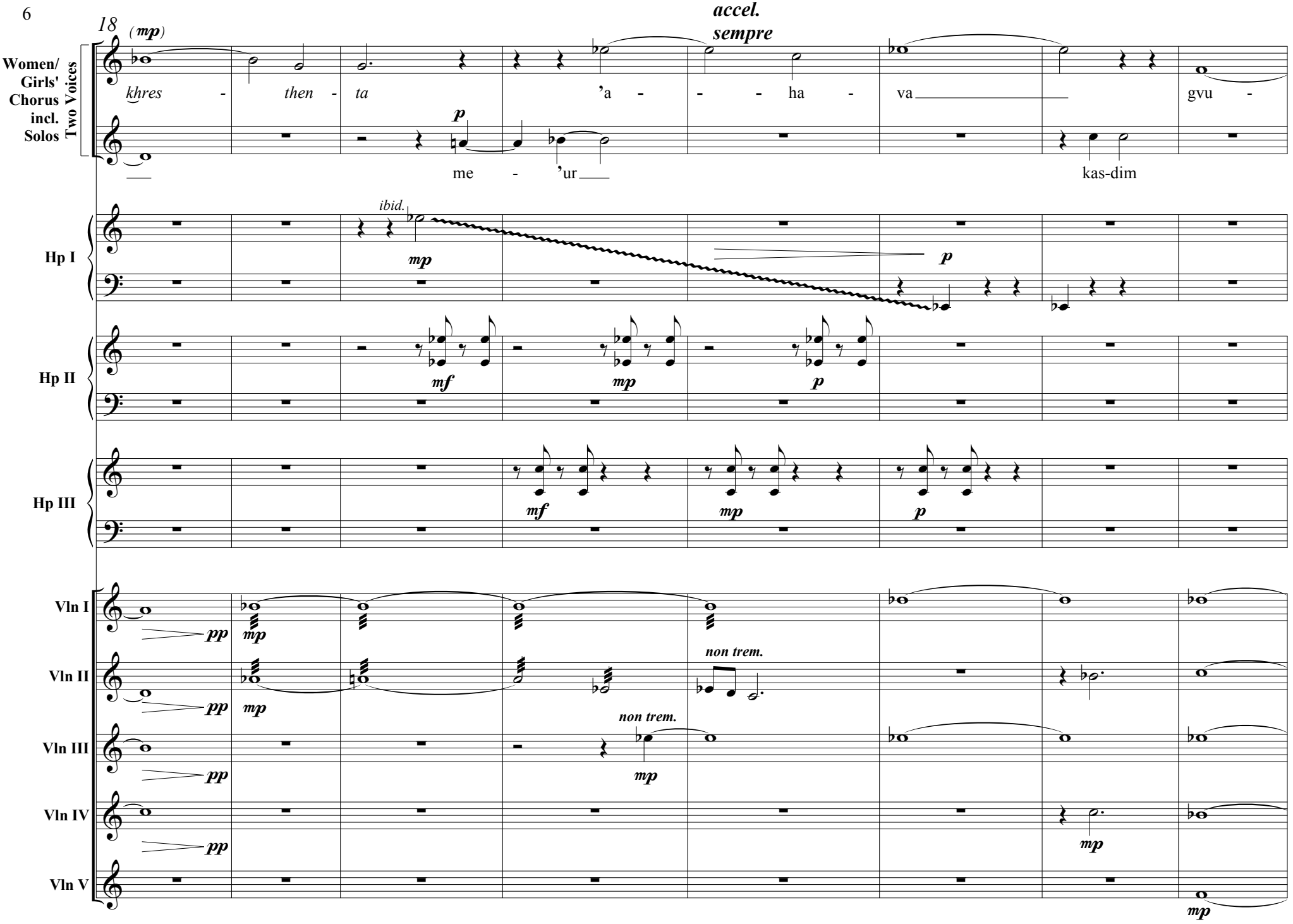
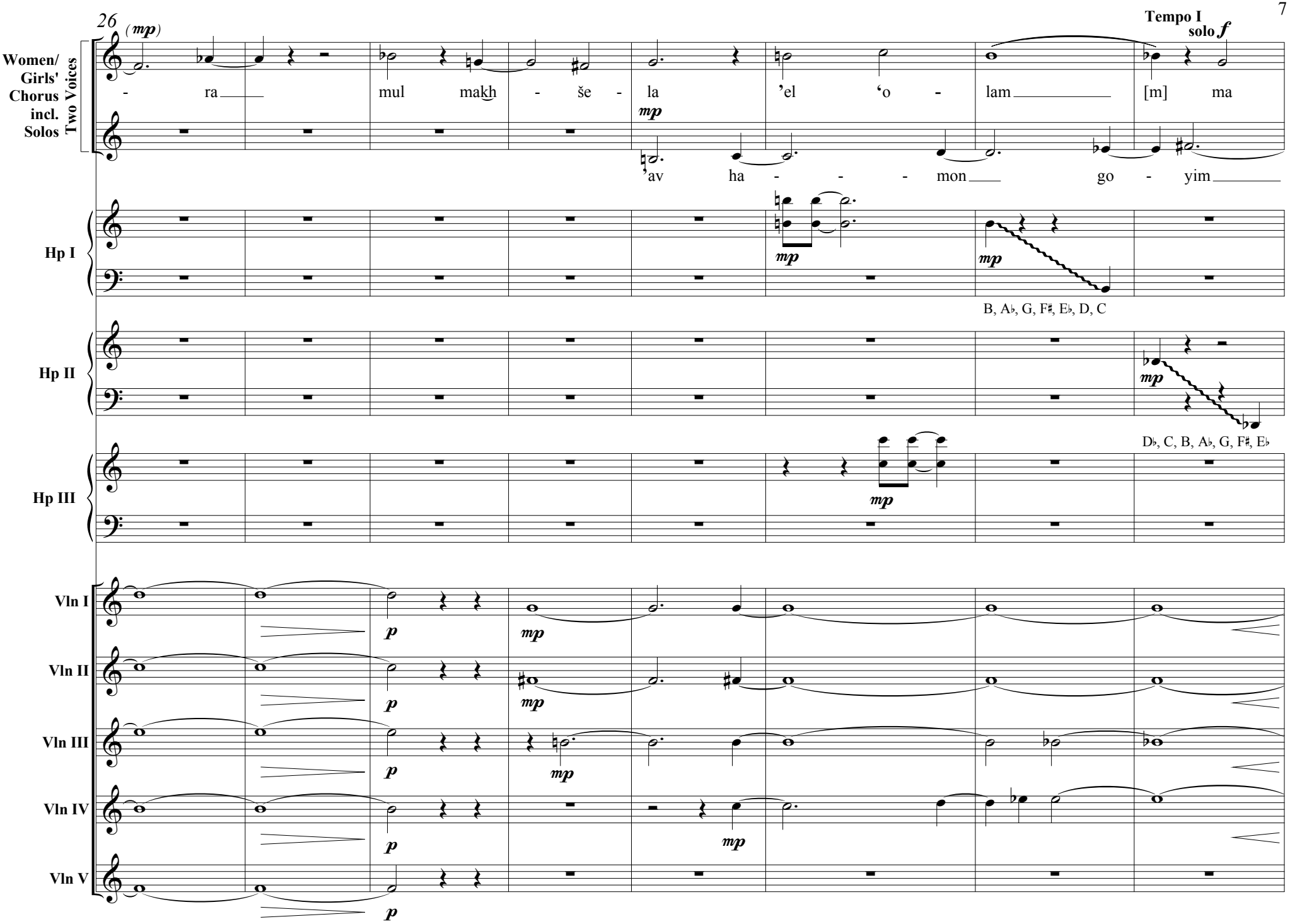
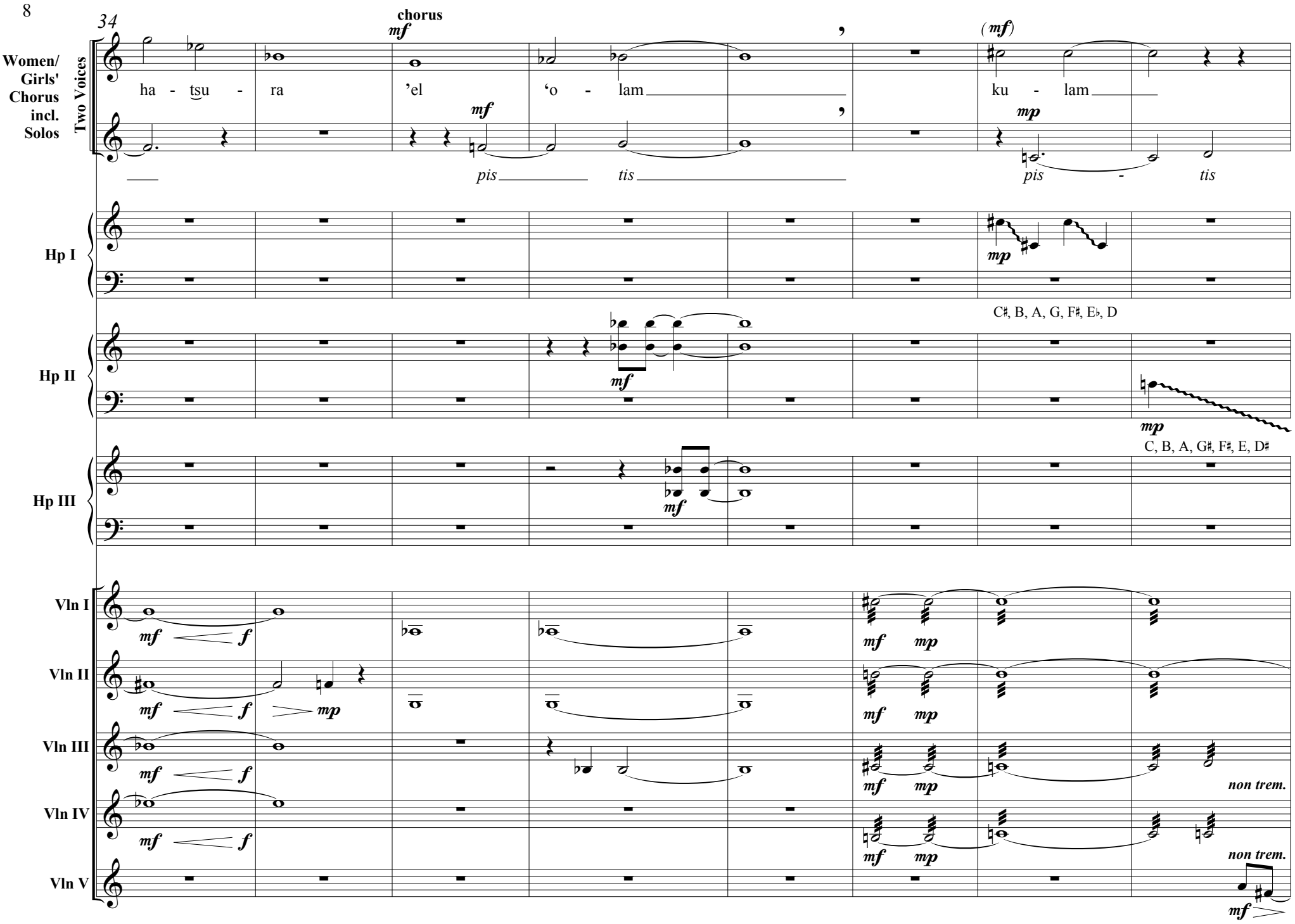
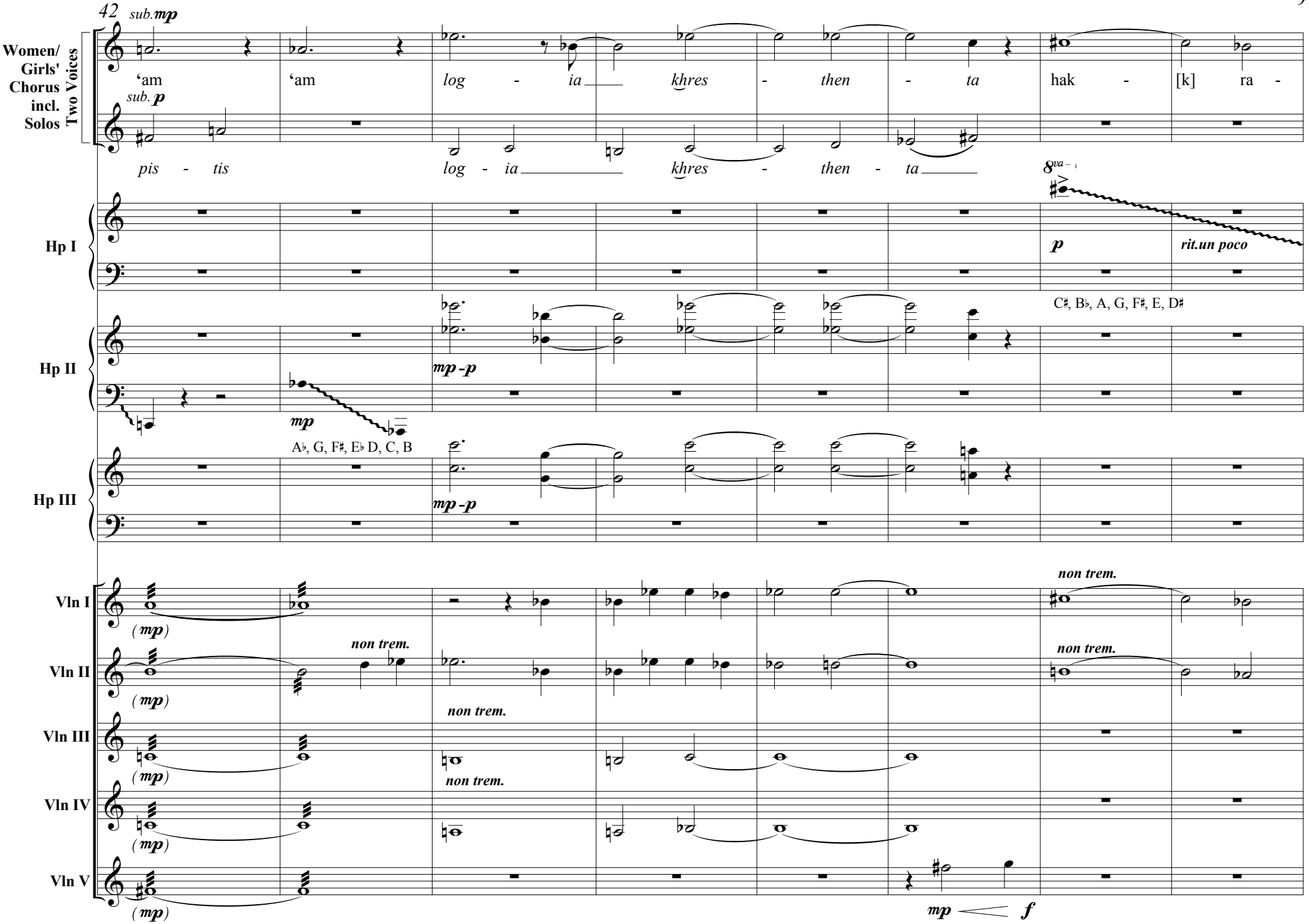
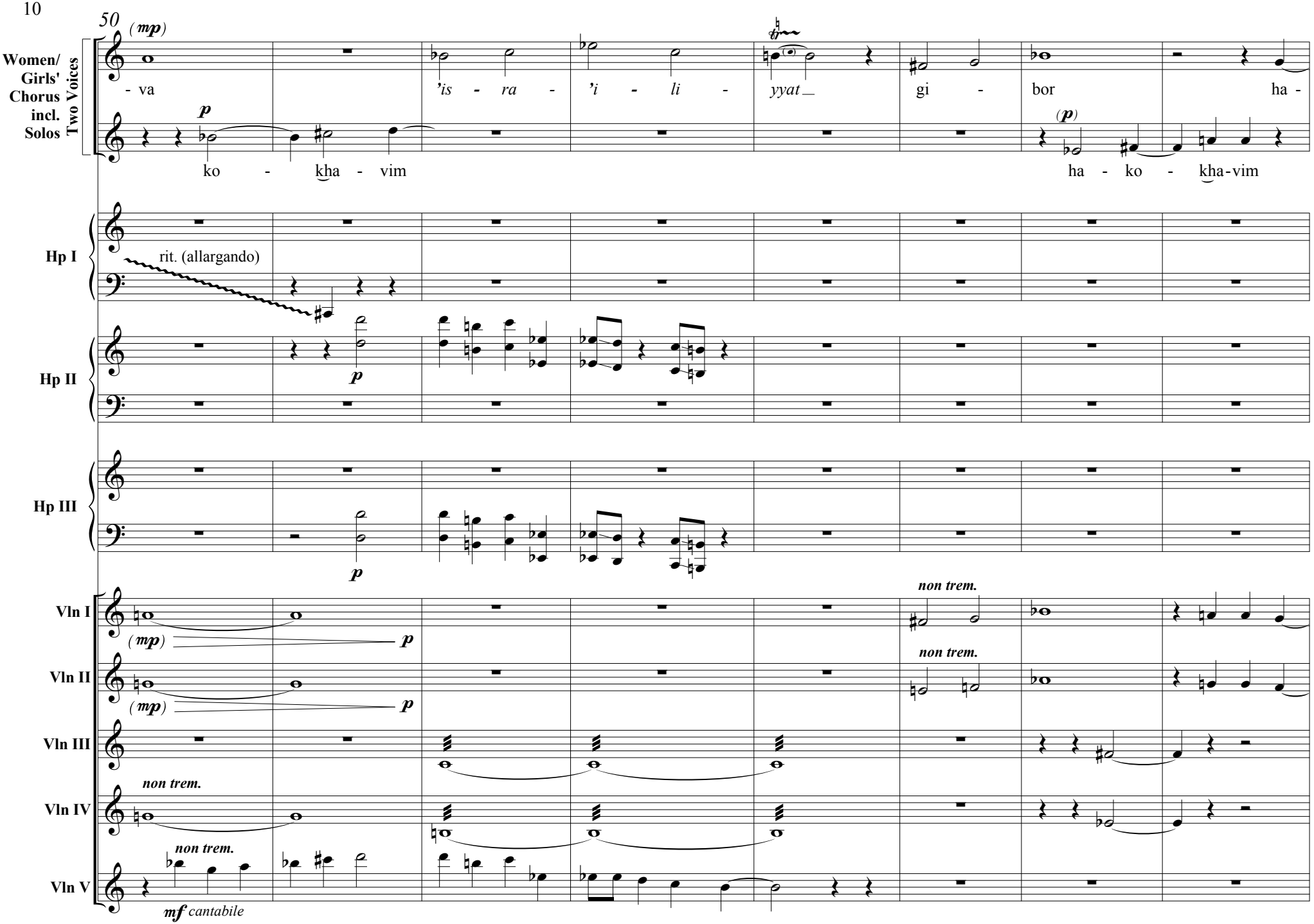

10
(mp)
Women/ Girls' Chorus incl. Solos
Two Voices
— ham kha - yey sa - ra me - so - po - tam - ya
kol [l] ha - ma - 'a - mi - nim 'a - vi ha - khok - rim
Hp I
p
D, C, B♭, A♭, G, F♯, E
Hp II
Hp III
mp
E♭, D, C, B, A♭, G, F♯
Vln I
Vln II
Vln III
p
Vln IV
p
Vln V

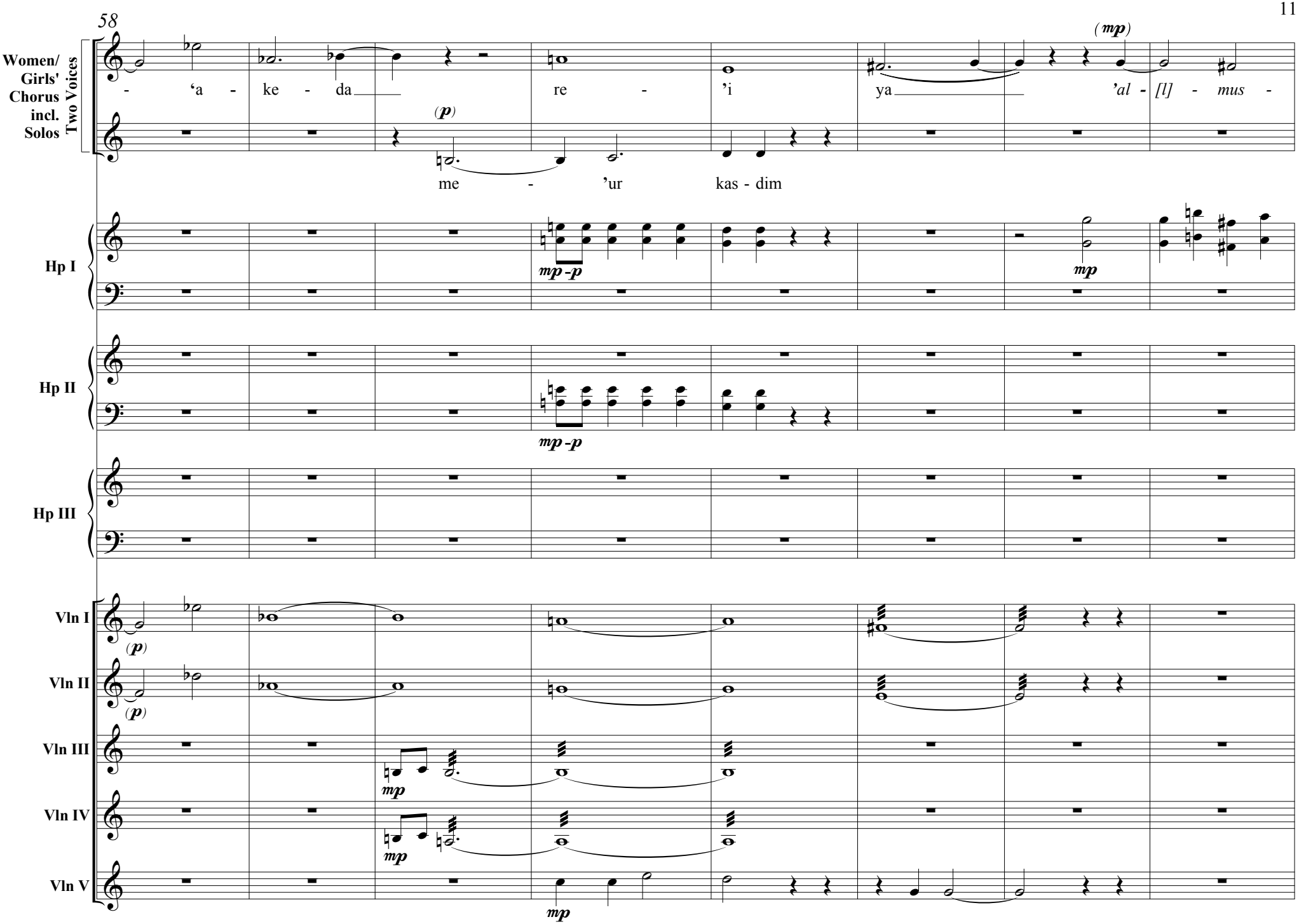

18
(mp)
accel.
sempre
Women/ Girls' Chorus incl. Solos
Two Voices
khres - then - ta 'a - - - ha - va gvu -
me - 'ur kas-dim
p
ibid.
mp
p
Hp I
mf
mp
p
Hp II
mf
mp
p
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
pp
mp
non trem.
mp
mp

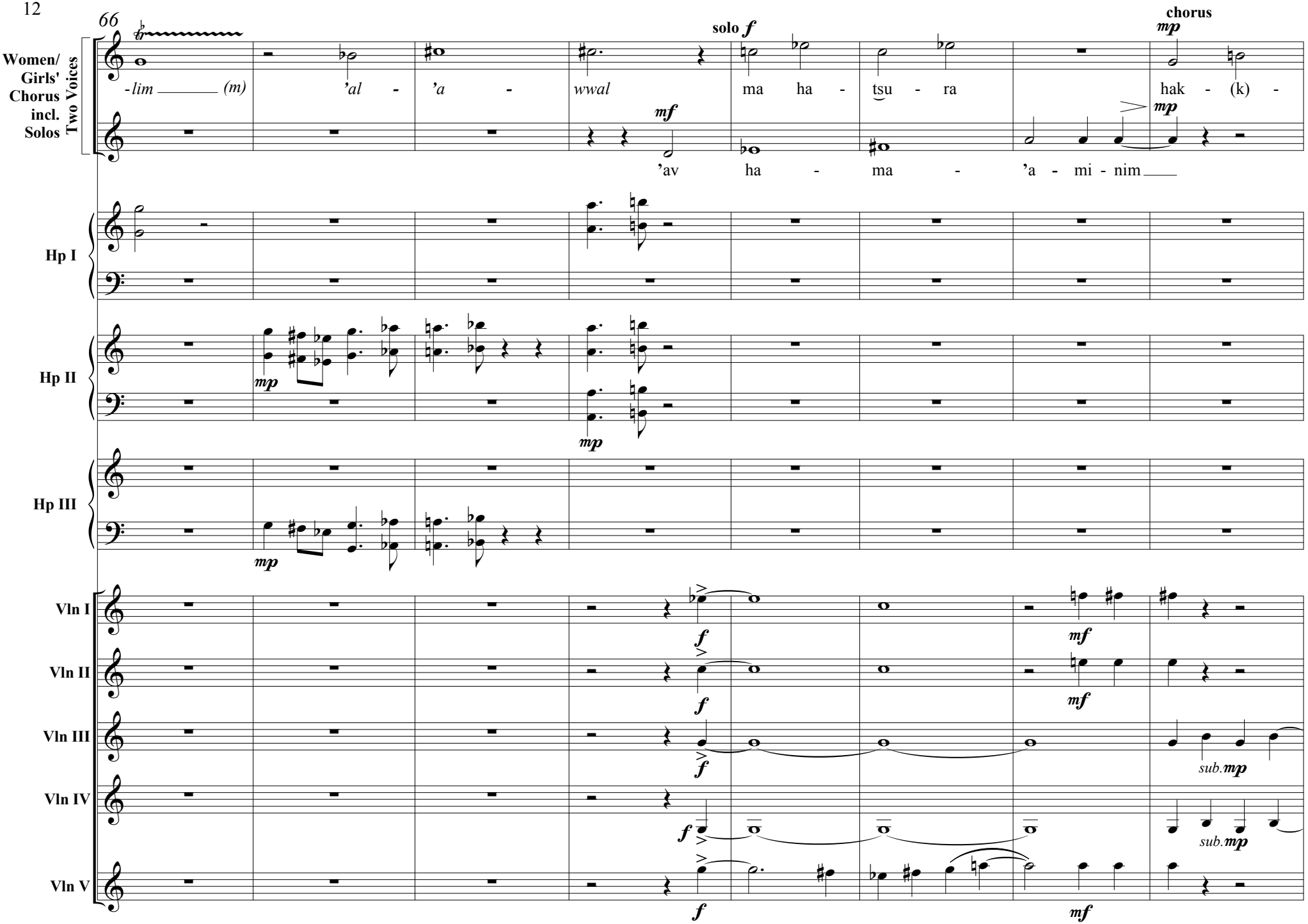

26
(mp)
Tempo I
solo f
Women/ Girls' Chorus incl. Solos
Two Voices
- ra mul makh - še - la
'el 'o - lam [m] ma
mp
'av ha - - - mon go - yim
Hp I
mp
mp
B, A♭, G, F♯, E♭, D, C
Hp II
mp
D♭, C, B, A♭, G, F♯, E♭
Hp III
mp
Vln I
Vln II
Vln III
Vln IV
Vln V
p
mp

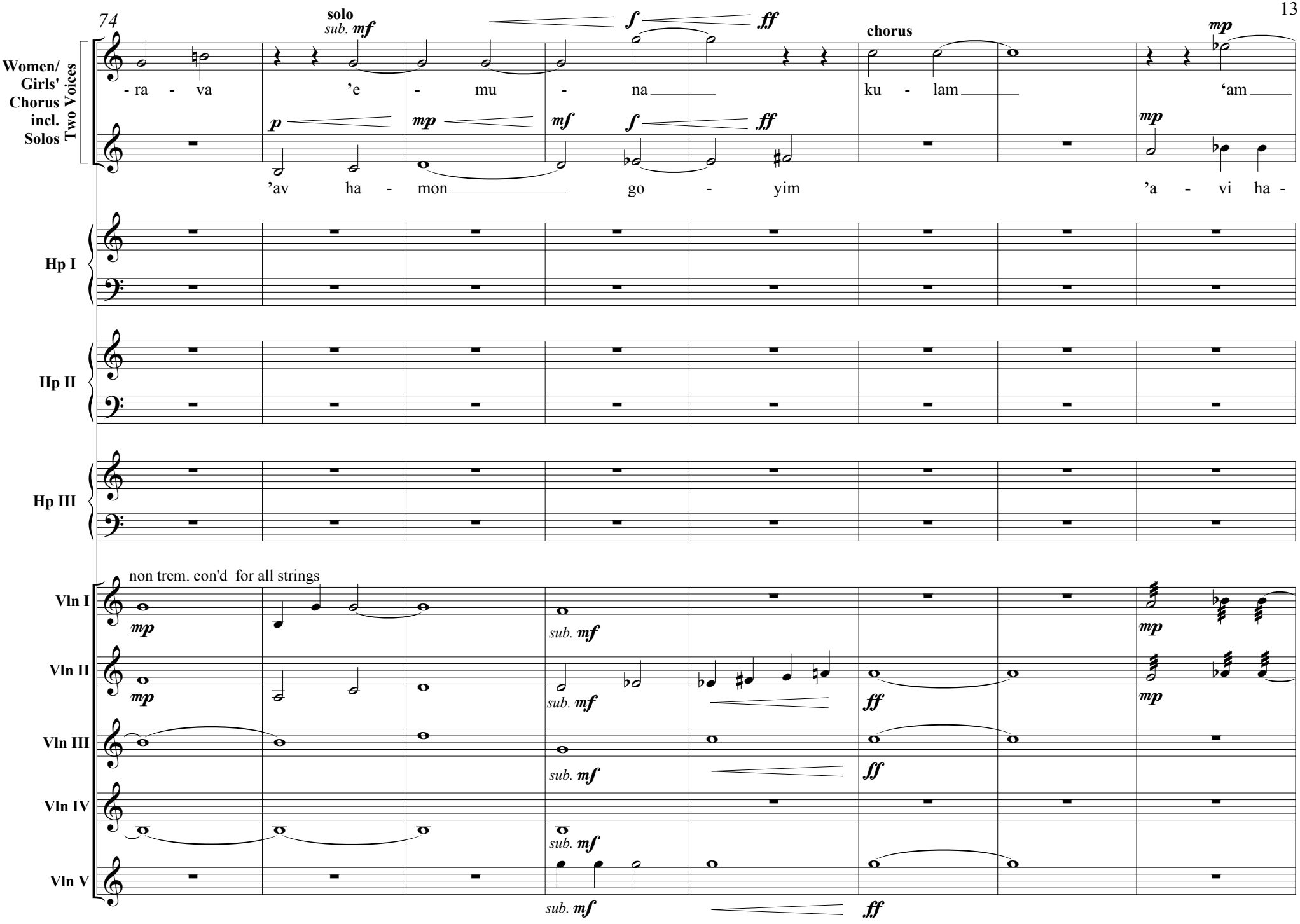

34
chorus
Women/ Girls' Chorus incl. Solos
Two Voices
ha - tsu - ra
'el
'o - lam
ku - lam
pis tis
pis - tis
Hp I
Hp II
Hp III
C♯, B, A, G, F♯, E♭, D
C, B, A, G♯, F♯, E, D♯
Vln I
Vln II
Vln III
Vln IV
Vln V
non trem.
non trem.

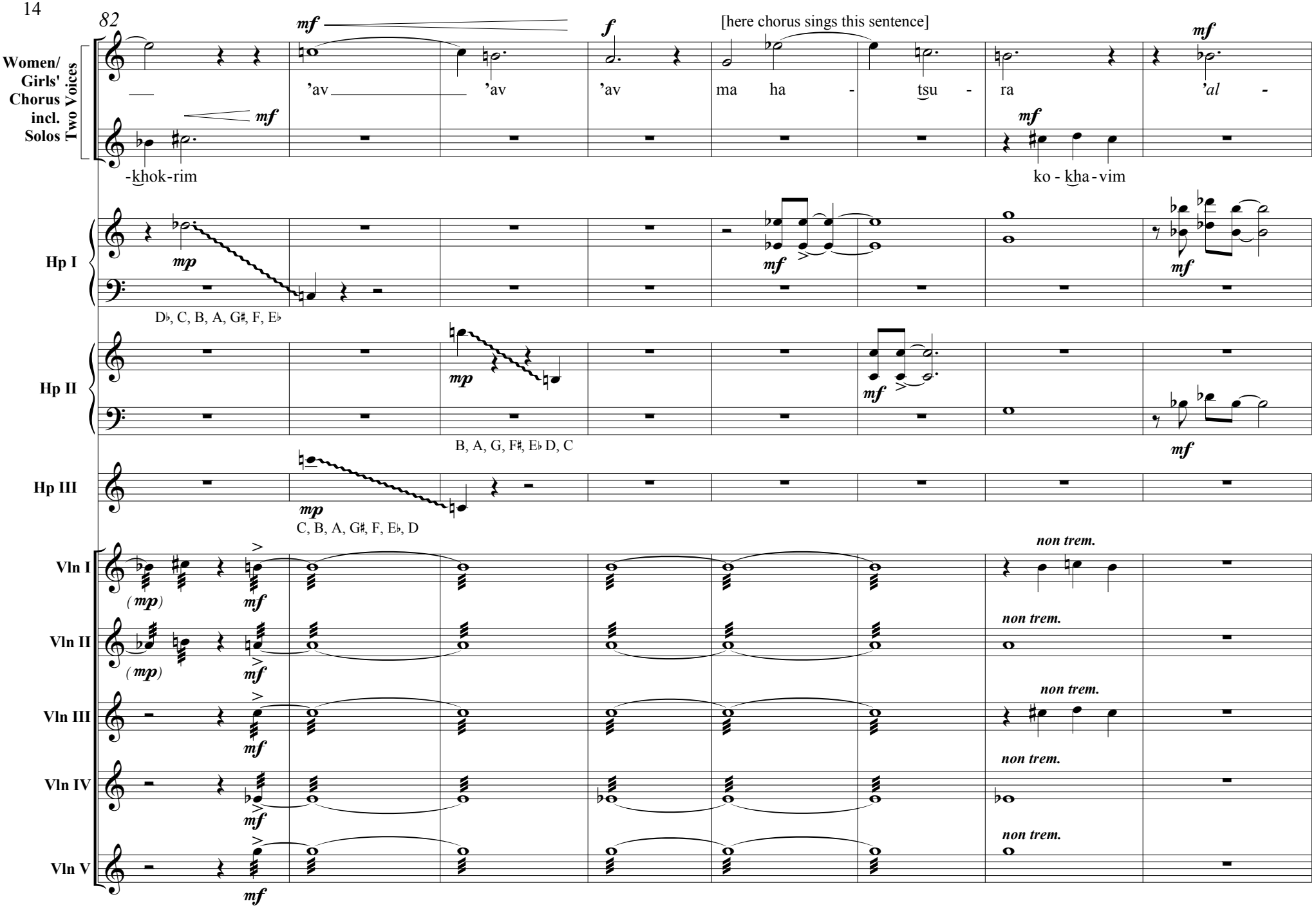

42
sub. mp
Women/ Girls' Chorus incl. Solos
Two Voices
'am 'am log - ia khres - then - ta hak - [k] ra -
sub. p
pis - tis log - ia khres - then - ta
8va
Hp I
p
rit.un poco
Hp II
C♯, B♭, A, G, F♯, E, D♯
mp -p
mp
Hp III
A♭, G, F♯, E♭ D, C, B
mp -p
Vln I
non trem.
(mp)
Vln II
non trem.
(mp)
non trem.
Vln III
(mp)
non trem.
Vln IV
(mp)
Vln V
(mp)
mp f


50
(mp)
Women/ Girls' Chorus incl. Solos Two Voices
- va
'is - ra - 'i - li -
yyat_
gi -
bor
ha -
p
ko - kha - vim
(p)
ha - ko - kha-vim
Hp I
rit. (allargando)
Hp II
p
Hp III
p
Vln I
non trem.
(mp)
p
Vln II
non trem.
(mp)
p
Vln III
Vln IV
non trem.
Vln V
non trem.
mf cantabile

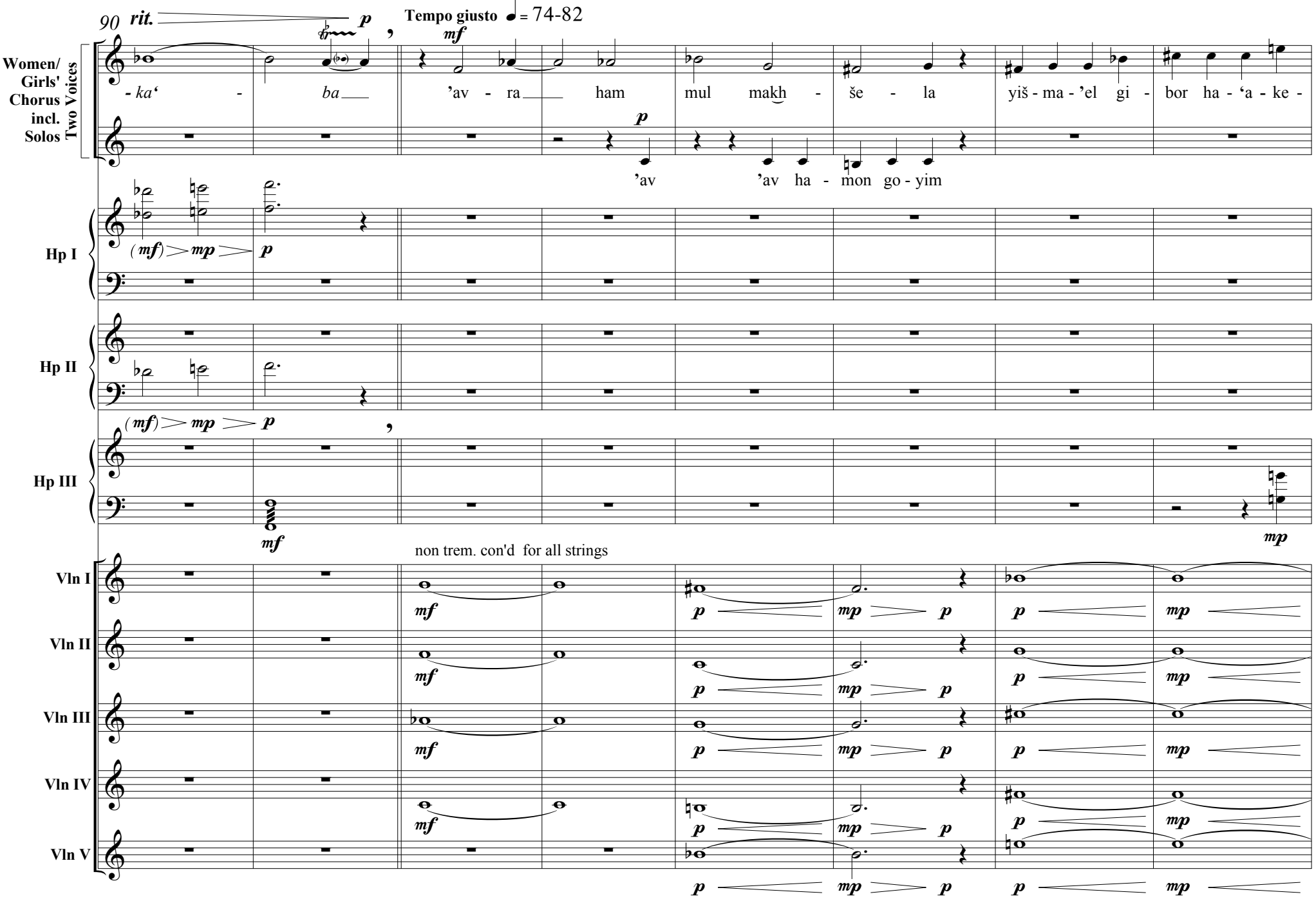

58
Women/ Girls' Chorus incl. Solos
Two Voices
- 'a - ke - da re - 'i ya 'al - [l] - mus -
me - 'ur kas - dim
(mp)
(p)
Hp I
Hp II
Hp III
mp -p
mp
Vln I
Vln II
Vln III
Vln IV
Vln V
(p)
(p)
mp
mp
mp

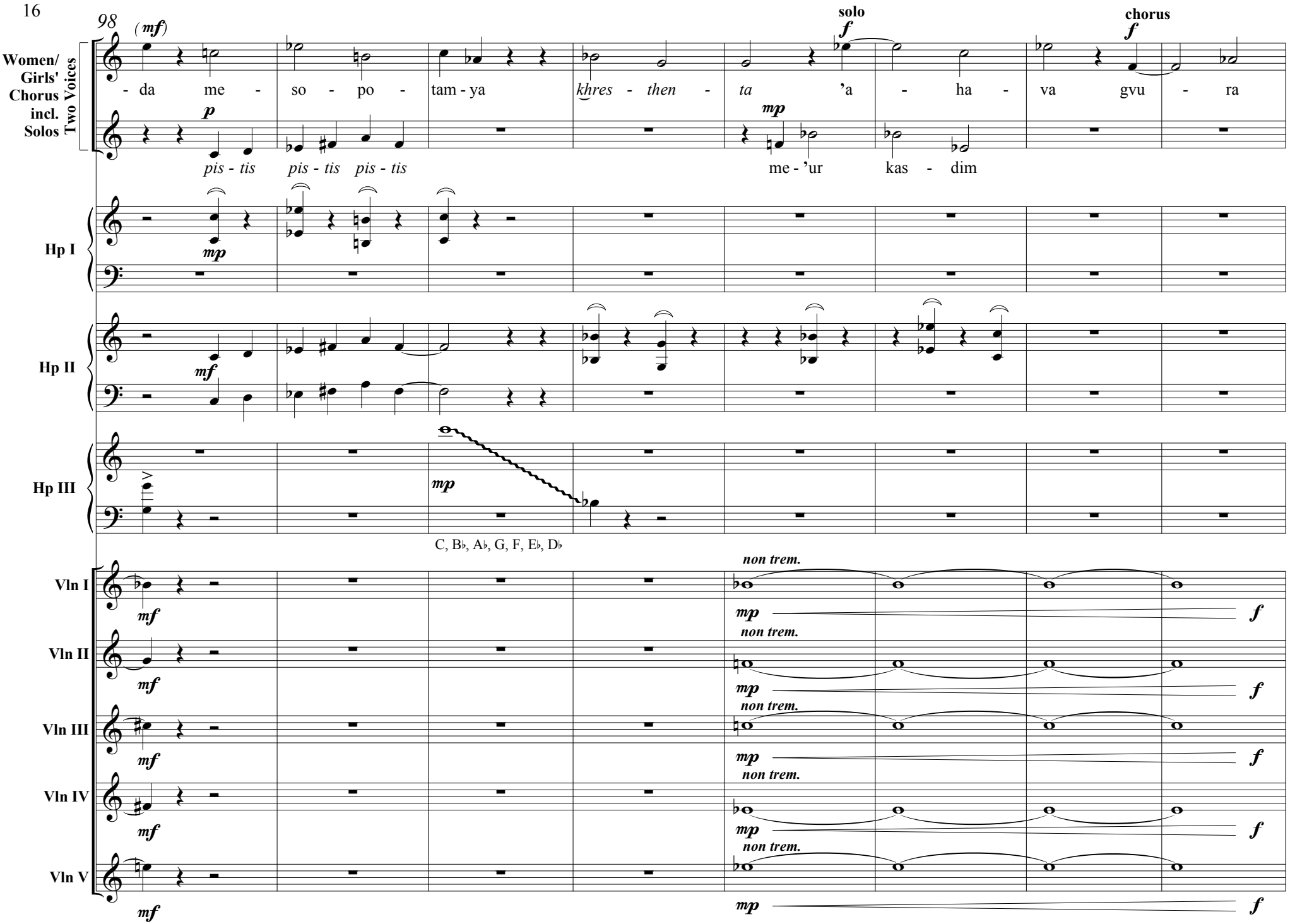

66
Women/ Girls' Chorus incl. Solos
Two Voices
-lim (m)
'al - 'a -
wwal
solo f
ma ha - tsu - ra
chorus
mp
hak - (k) -
mf
mp
'av ha - ma - 'a - mi - nim
Hp I
Hp II
mp
mp
Hp III
mp
Vln I
Vln II
Vln III
Vln IV
Vln V
f
mf
sub. mp

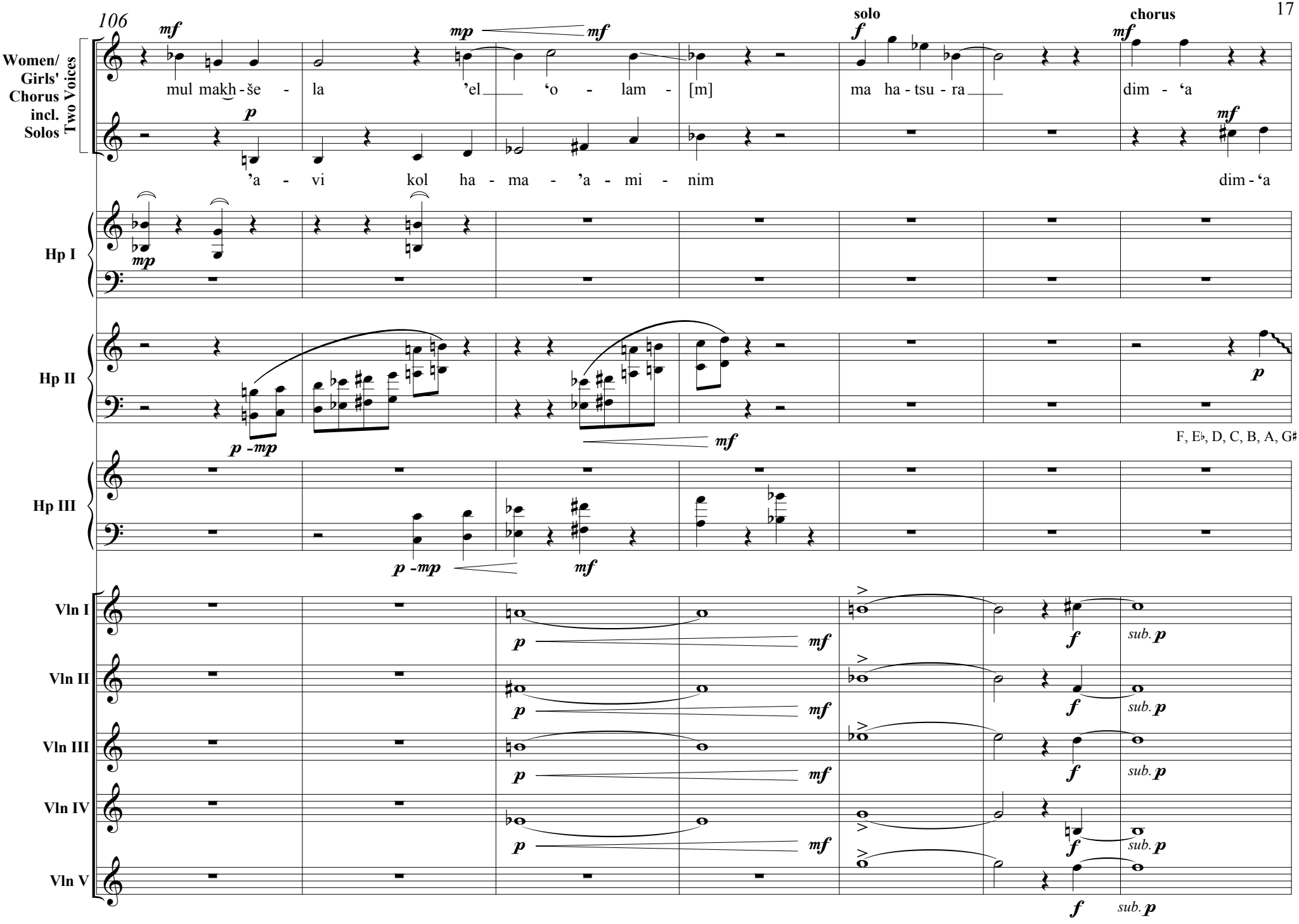

74
solo
sub. mf
f
ff
chorus
mp
Women/ Girls' Chorus incl. Solos Two Voices
- ra - va
'e - mu - na
ku - lam
'am
p
mp
mf
f
ff
mp
'av ha - mon
go - yim
'a - vi ha -
Hp I
Hp II
Hp III
non trem. con'd for all strings
Vln I
Vln II
Vln III
Vln IV
Vln V
mp
sub. mf
ff

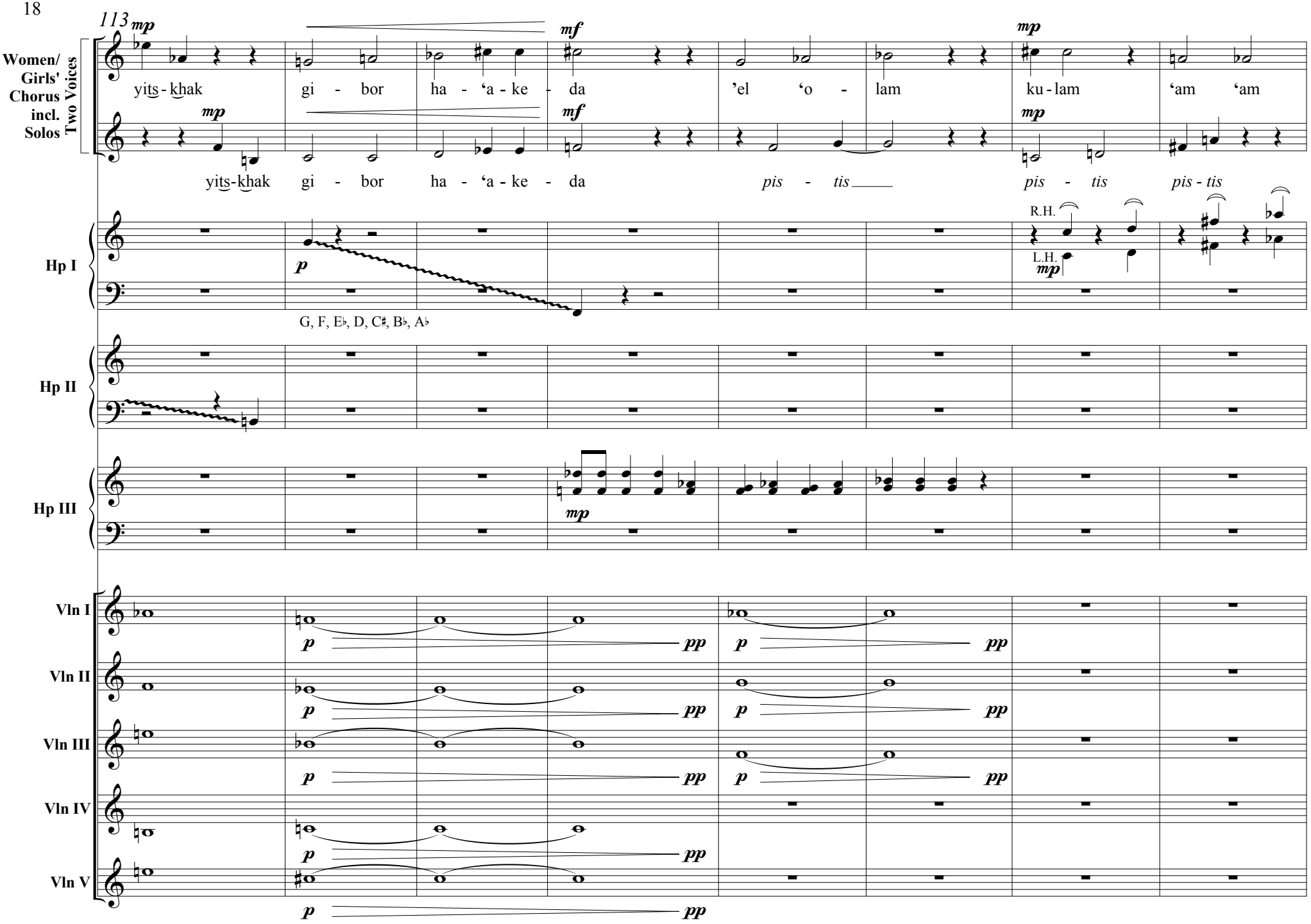

82
Women/ Girls' Chorus incl. Solos Two Voices
[here chorus sings this sentence]
'av 'av 'av ma ha - tsu - ra 'al -
-khok-rim
ko - kha - vim
Hp I
D♭, C, B, A, G♯, F, E♭
Hp II
B, A, G, F♯, E♭ D, C
Hp III
C, B, A, G♯, F, E♭, D
Vln I
Vln II
Vln III
Vln IV
Vln V
non trem.

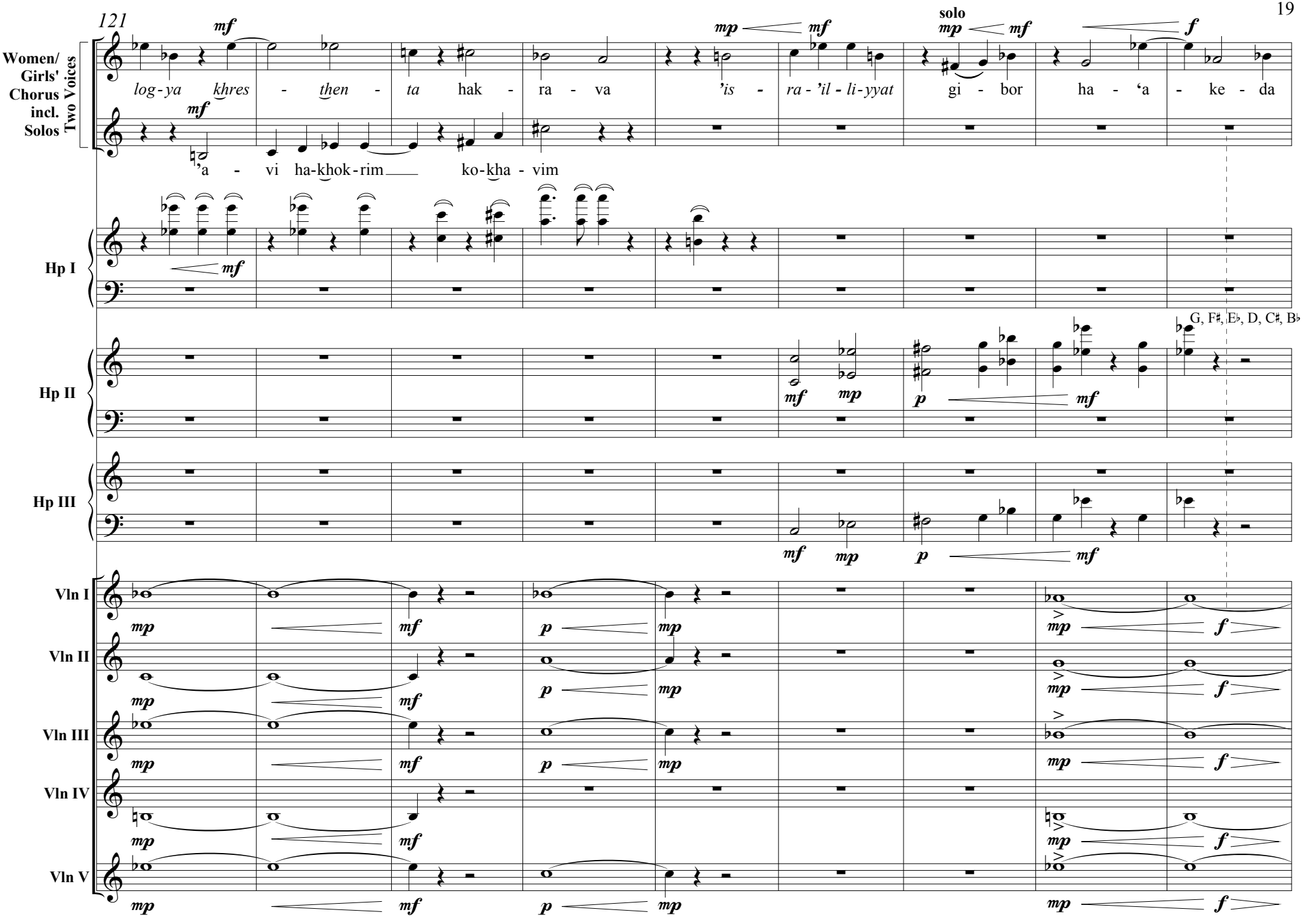
# **II** Exposition of the believers

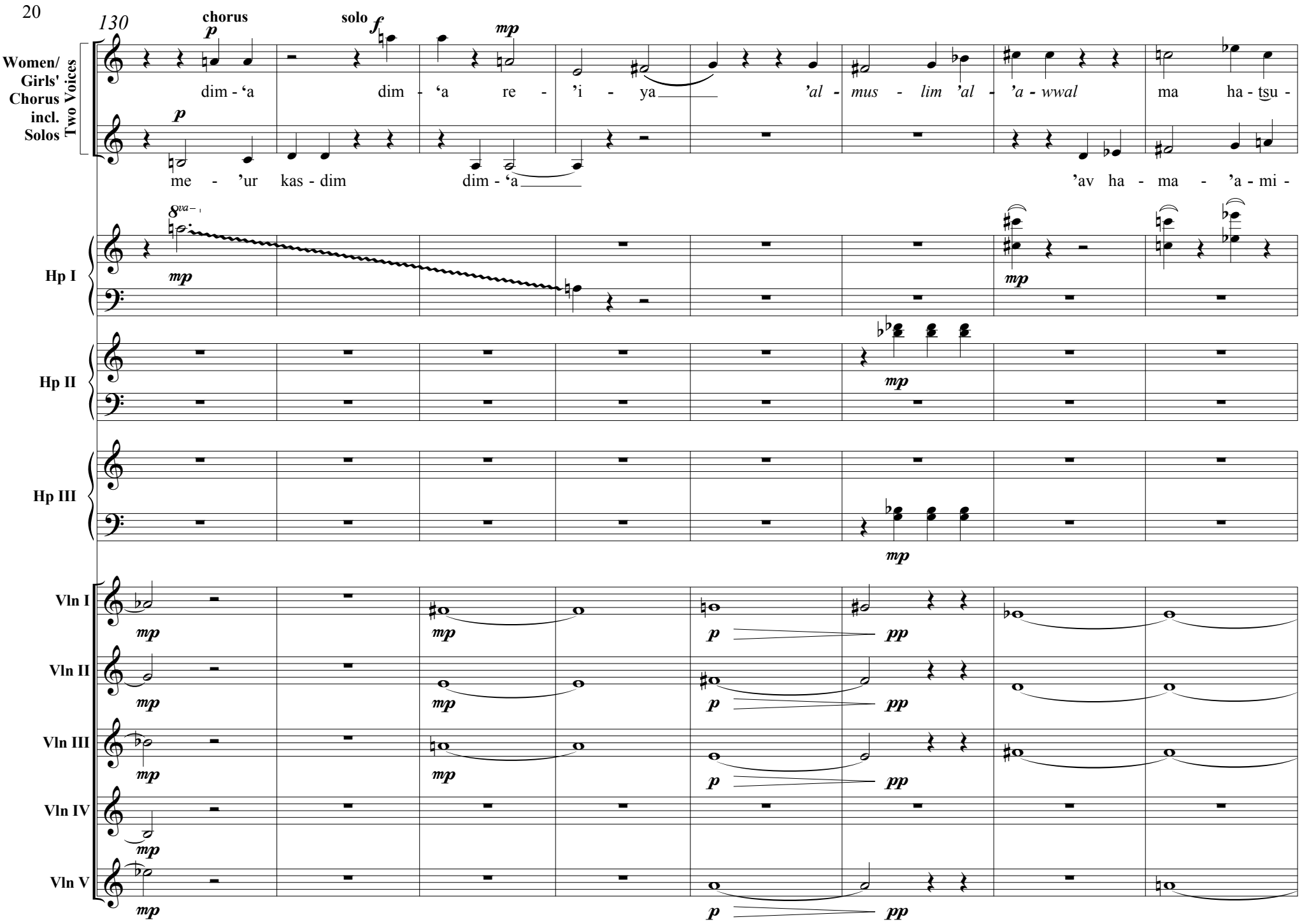


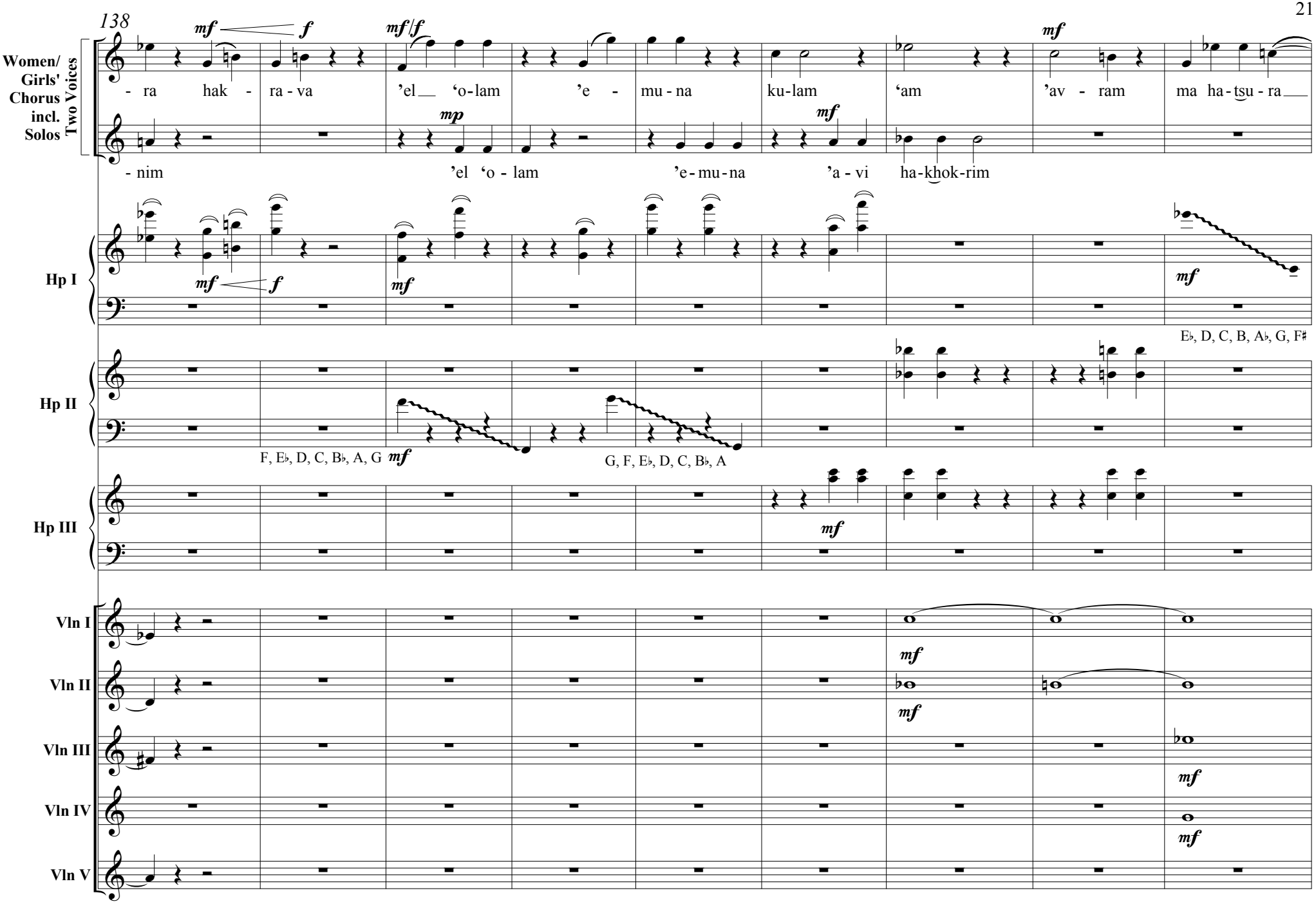

98
(mf)
solo
f
chorus
f
Women/ Girls' Chorus incl. Solos Two Voices
- da me - so - po - tam - ya khres - then - ta 'a - ha - va gvu - ra
p
pis - tis pis - tis pis - tis
mp
me - 'ur kas - dim
Hp I
mp
Hp II
mf
Hp III
mp
C, B♭, A♭, G, F, E♭, D♭
Vln I
mf
non trem.
mp
f
Vln II
mf
non trem.
mp
f
Vln III
mf
non trem.
mp
f
Vln IV
mf
non trem.
mp
f
Vln V
mf
non trem.
mp
f

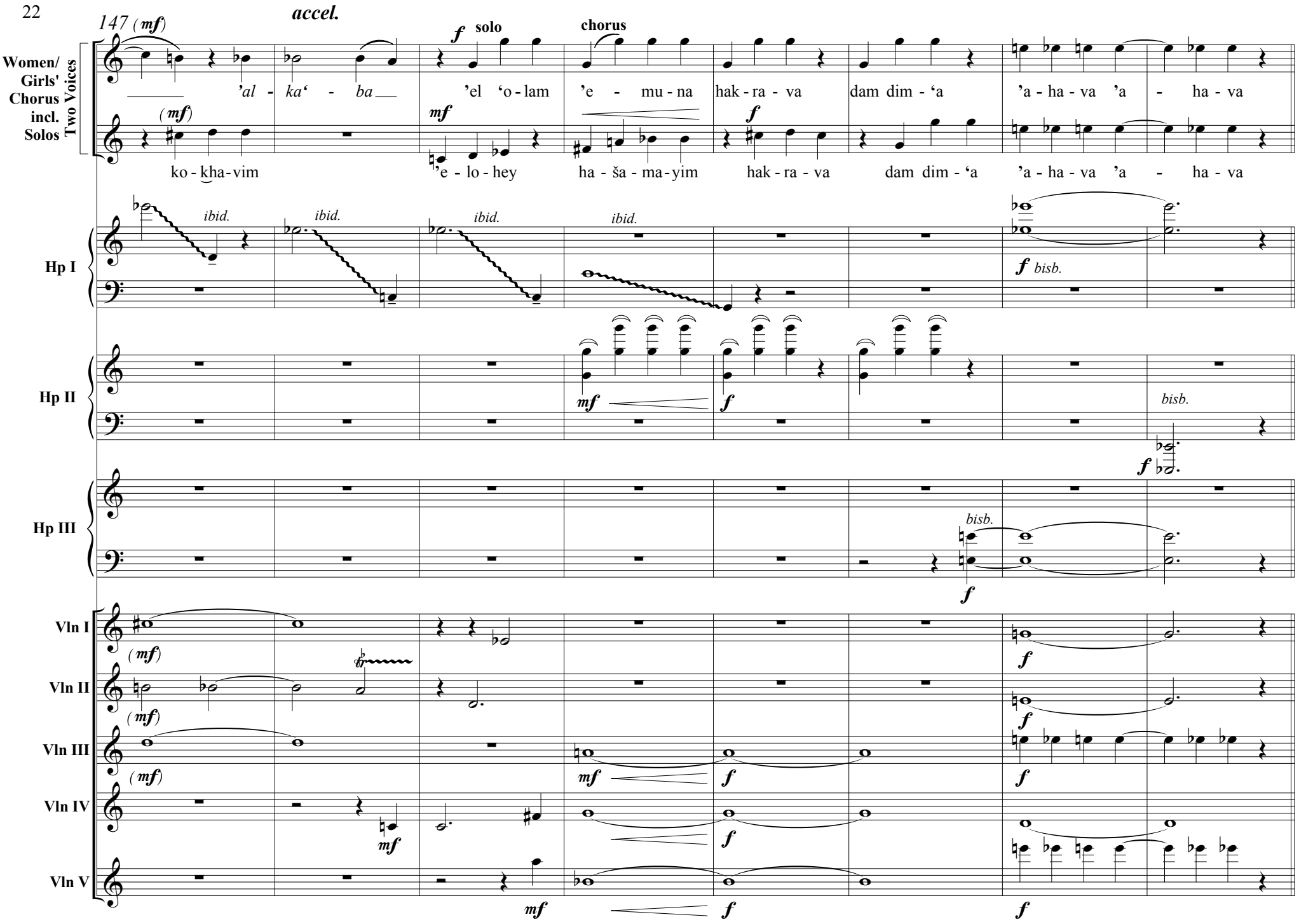

106
Women/ Girls' Chorus incl. Solos Two Voices
mf
mp
mf
solo
f
chorus
mf
mul makh-še - la 'el 'o - lam - [m] ma ha-tsu-ra dim - 'a
p
mf
'a - vi kol ha - ma - 'a - mi - nim dim - 'a
Hp I
mp
Hp II
p
p -mp
mf
F, E♭, D, C, B, A, G♯
Hp III
p -mp
mf
Vln I
Vln II
Vln III
Vln IV
Vln V
p
mf
f
sub. p


113
Women/ Girls' Chorus incl. Two Voices
Solos
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
R.H.
L.H.
G, F, E♭, D, C♯, B♭, A♭
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V


121
Women/ Girls' Chorus incl. Two Voices
Solos
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
solo
Hp I
Hp II
Hp III
G, F♯, E♭, D, C♯, B♭
Vln I
Vln II
Vln III
Vln IV
Vln V

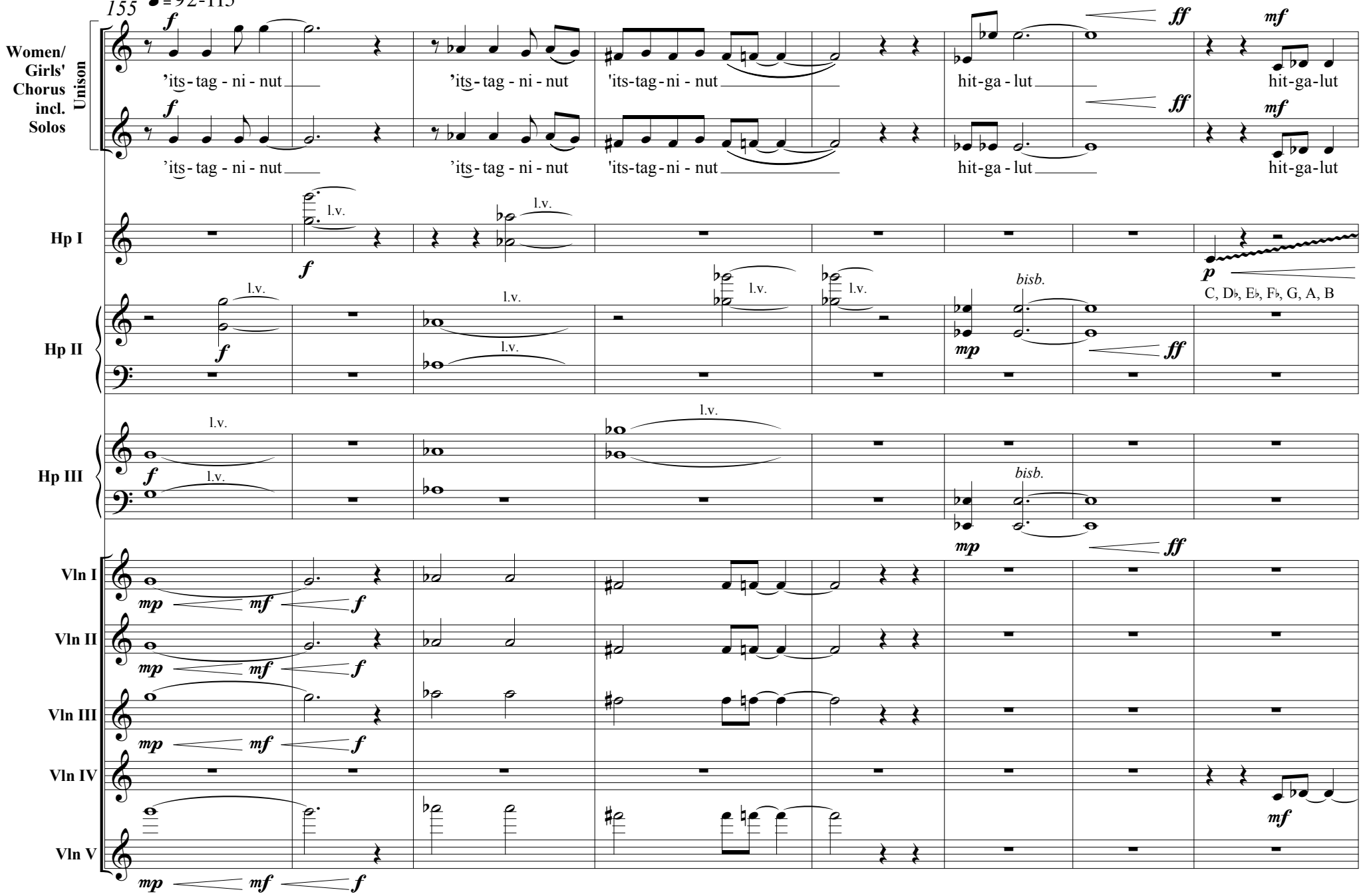

130
chorus
solo
Women/ Girls' Chorus incl. Solos Two Voices
dim - 'a dim - 'a re - 'i - ya 'al - mus - lim 'al - 'a - wwal ma ha - tsu -
me - 'ur kas - dim dim - 'a 'av ha - ma - 'a - mi -
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V

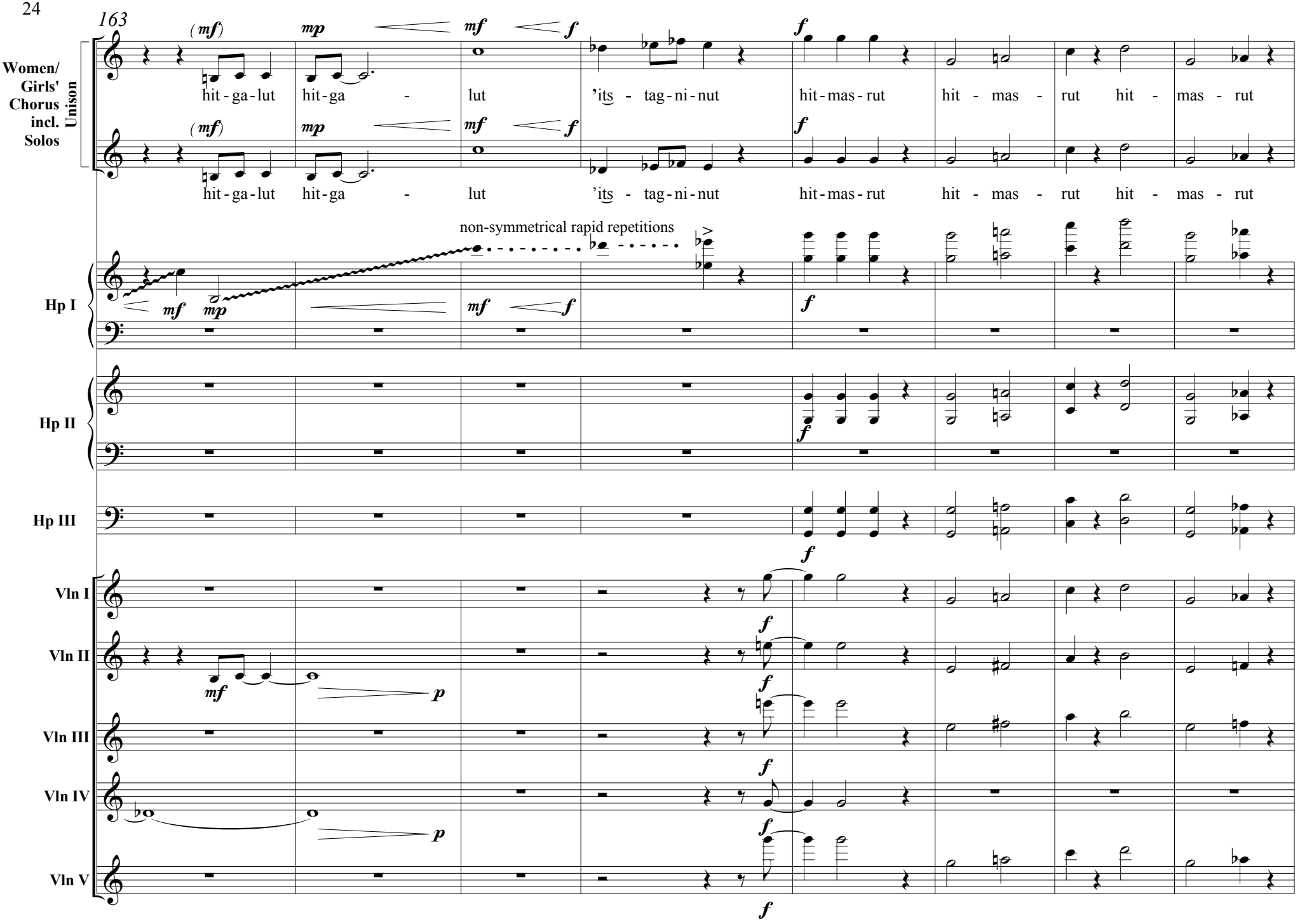

138
Women/ Girls' Chorus incl. Solos Two Voices
- ra hak - ra - va 'el 'o-lam 'e - mu - na ku-lam 'am 'av - ram ma ha-tsu - ra
- nim 'el 'o - lam 'e-mu-na 'a - vi ha-khok-rim
Hp I
Hp II
F, E♭, D, C, B♭, A, G
G, F, E♭, D, C, B♭, A
E♭, D, C, B, A♭, G, F♯
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V

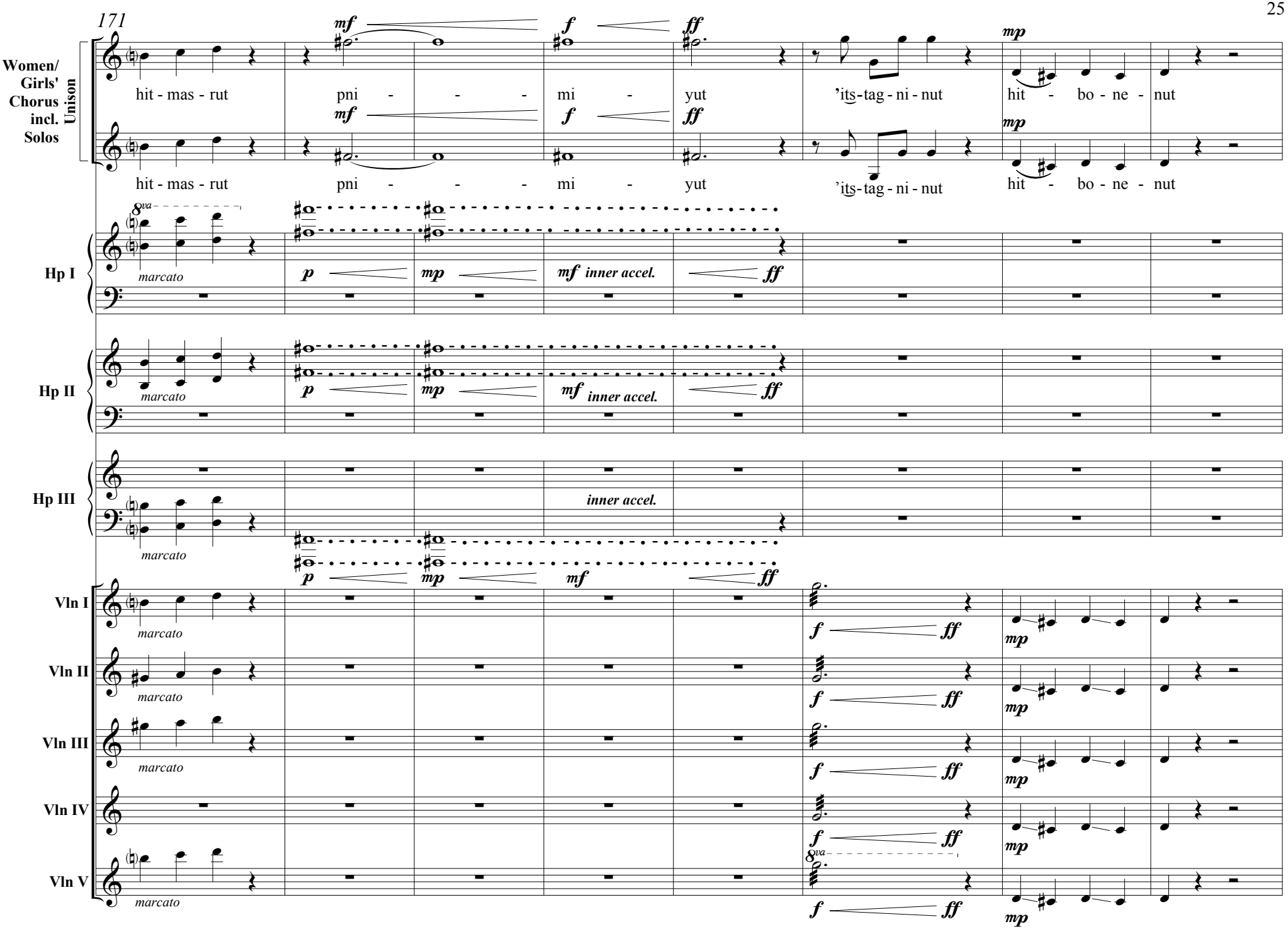

147 (mf)
accel.
Women/ Girls' Chorus incl. Solos
Two Voices
f solo
chorus
'al - ka' - ba
'el 'o - lam
'e - mu - na
hak - ra - va
dam dim - 'a
'a - ha - va 'a - ha - va
(mf)
mf
f
ko - kha - vim
'e - lo - hey
ha - ša - ma - yim
hak - ra - va
dam dim - 'a
'a - ha - va 'a - ha - va
Hp I
ibid.
f bisb.
Hp II
mf
f
bisb.
Hp III
bisb.
Vln I
Vln II
Vln III
Vln IV
Vln V

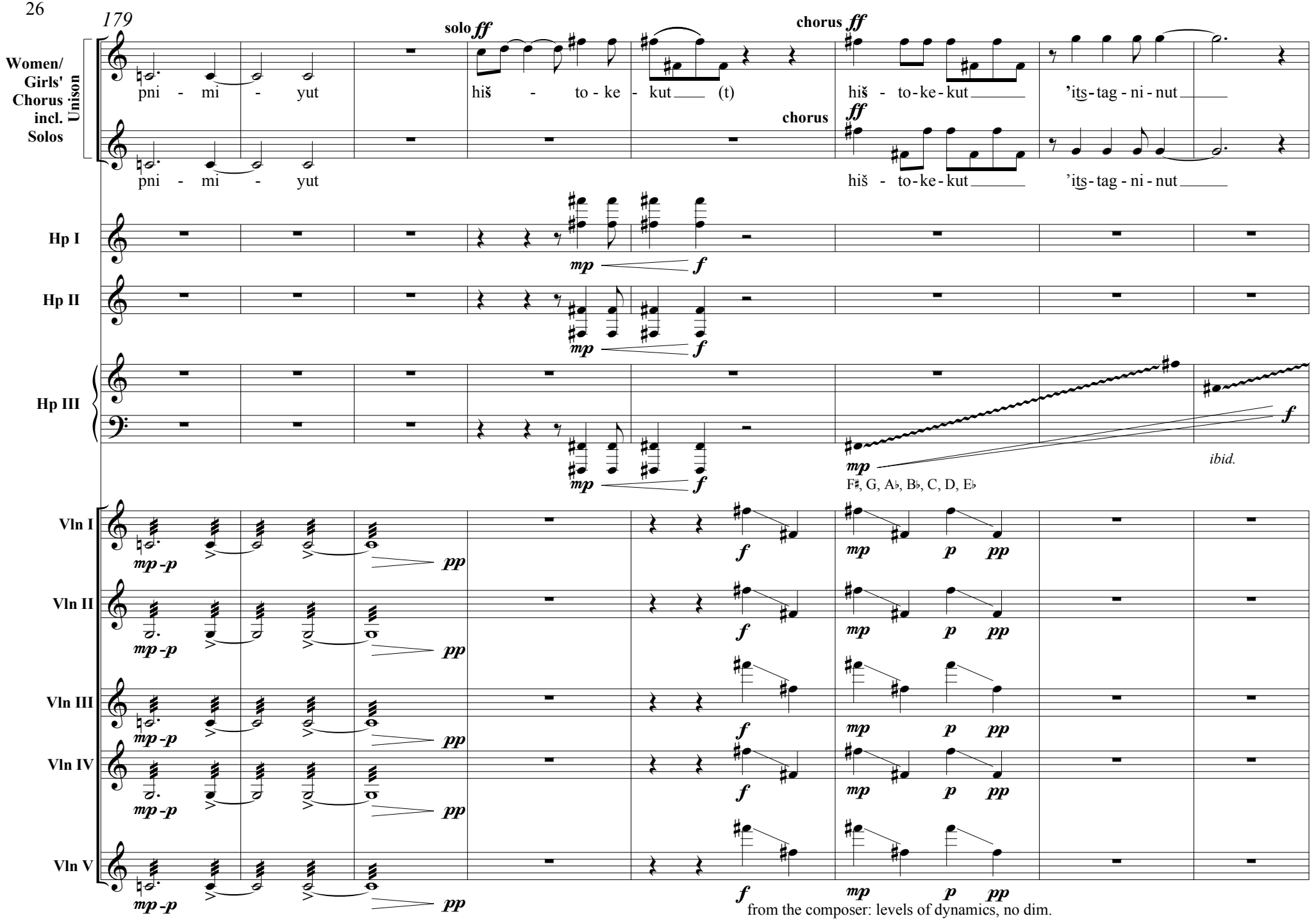
## **III** The ecstasy of the believers

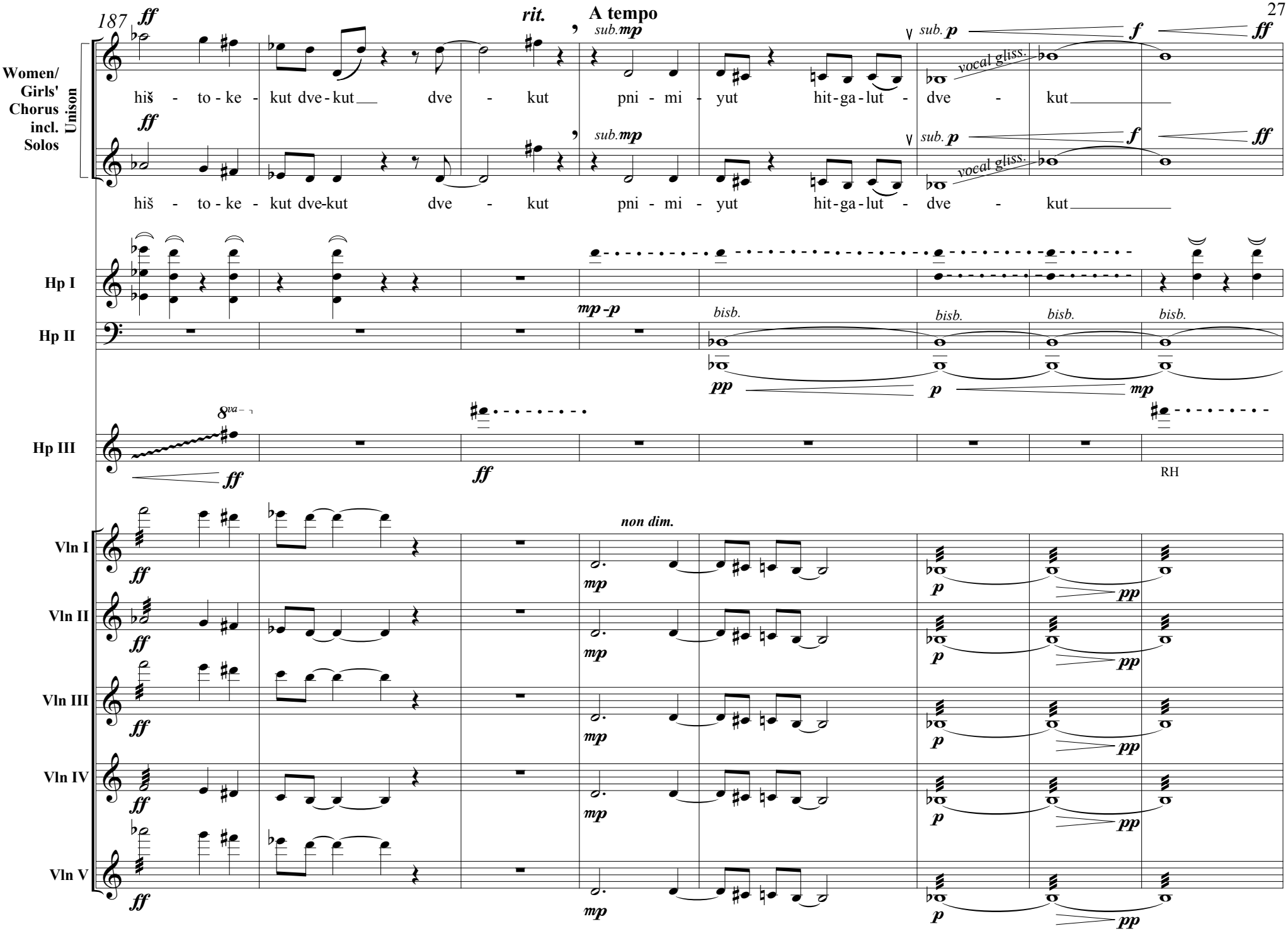
155 ♩=92-115

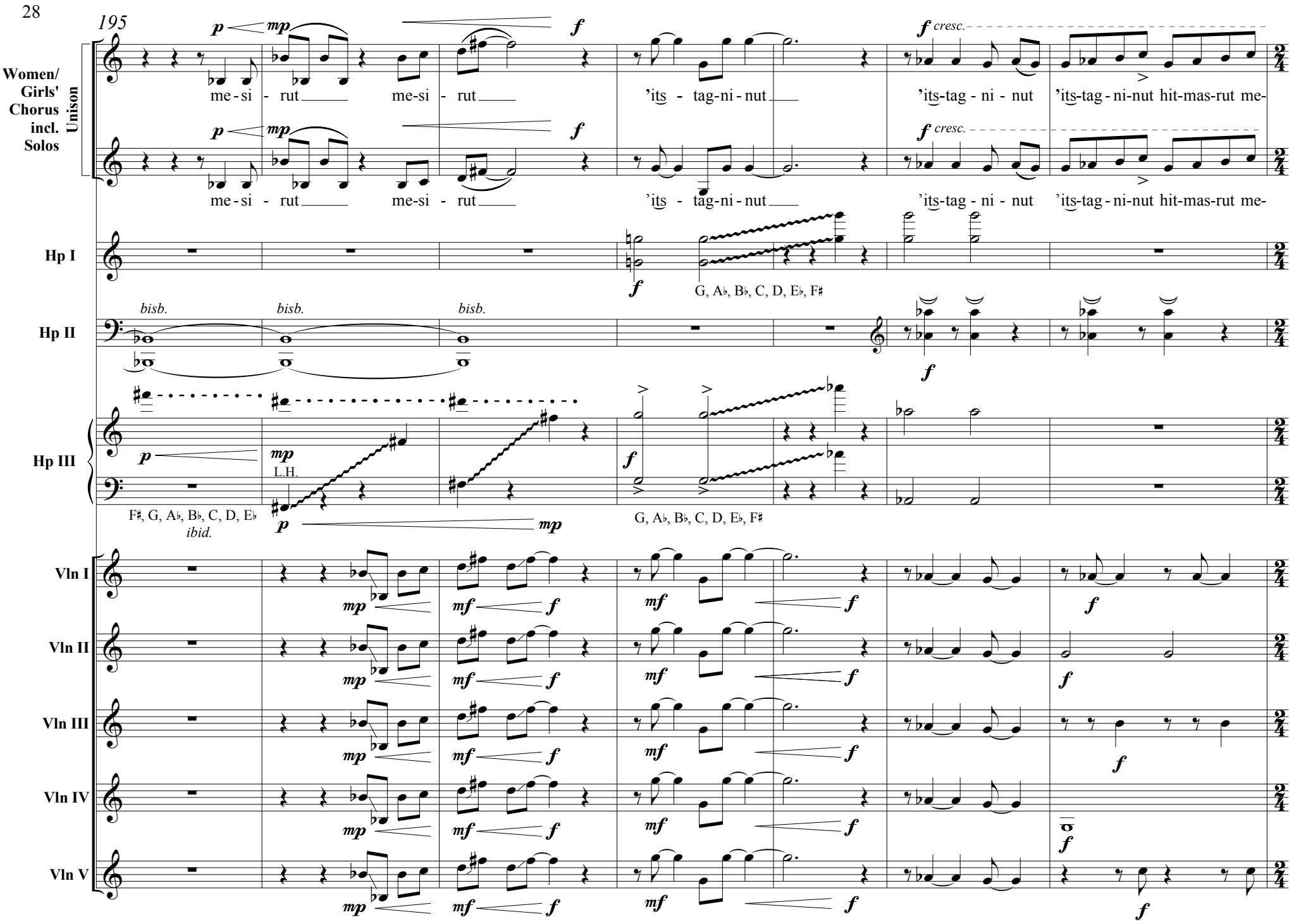


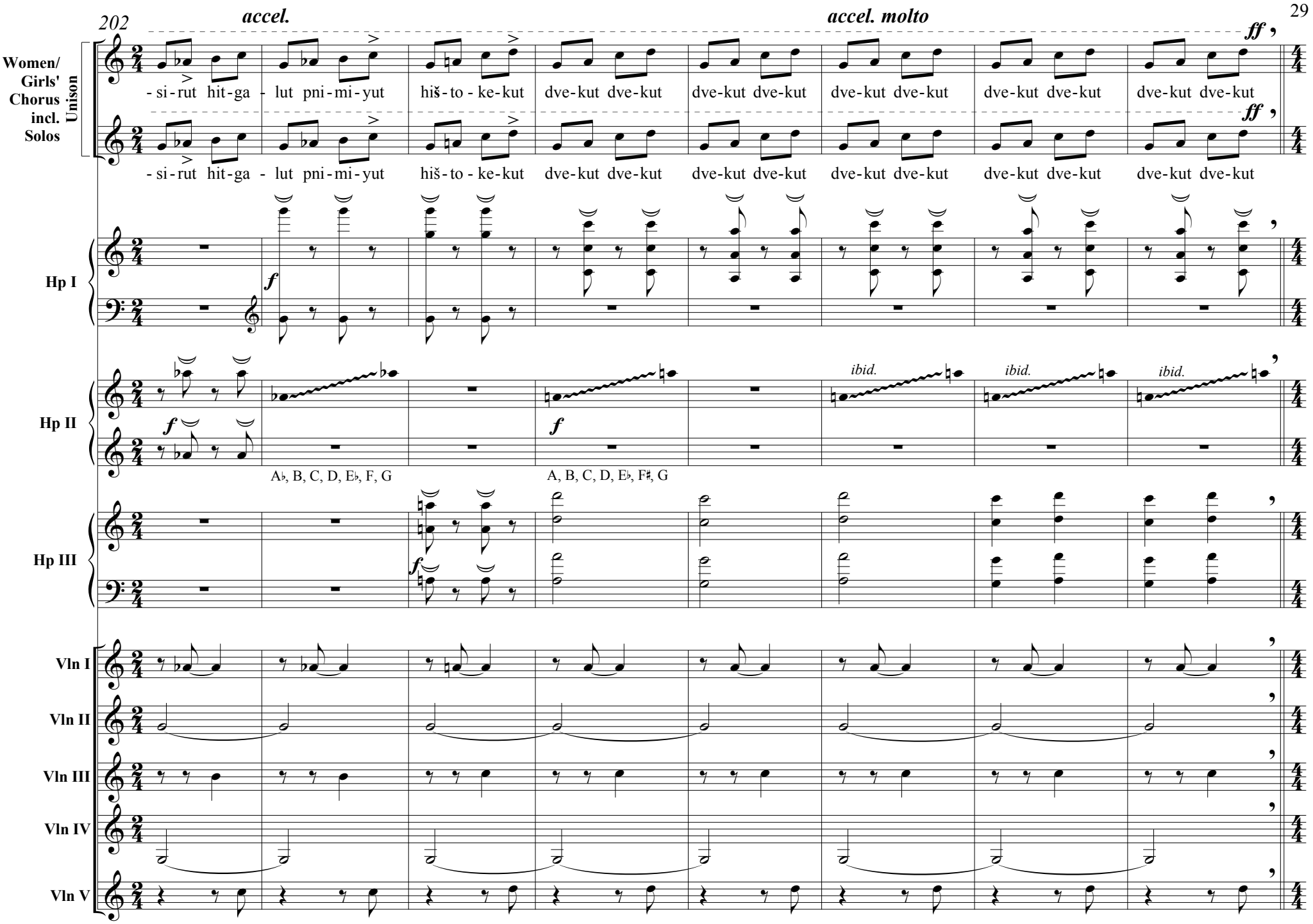

163
Women/ Girls' Chorus incl. Solos
Unison
(mf)
mp
mf
f
hit-ga-lut
hit-ga
lut
'its-tag-ni-nut
hit-mas-rut
hit-mas-rut
non-symmetrical rapid repetitions
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
p


171
Women/ Girls' Chorus incl. Solos
Unison
hit - mas - rut
pni - - - mi - yut
'its-tag - ni - nut
hit - bo - ne - nut
Hp I
Hp II
Hp III
marcato
inner accel.
Vln I
Vln II
Vln III
Vln IV
Vln V
8va

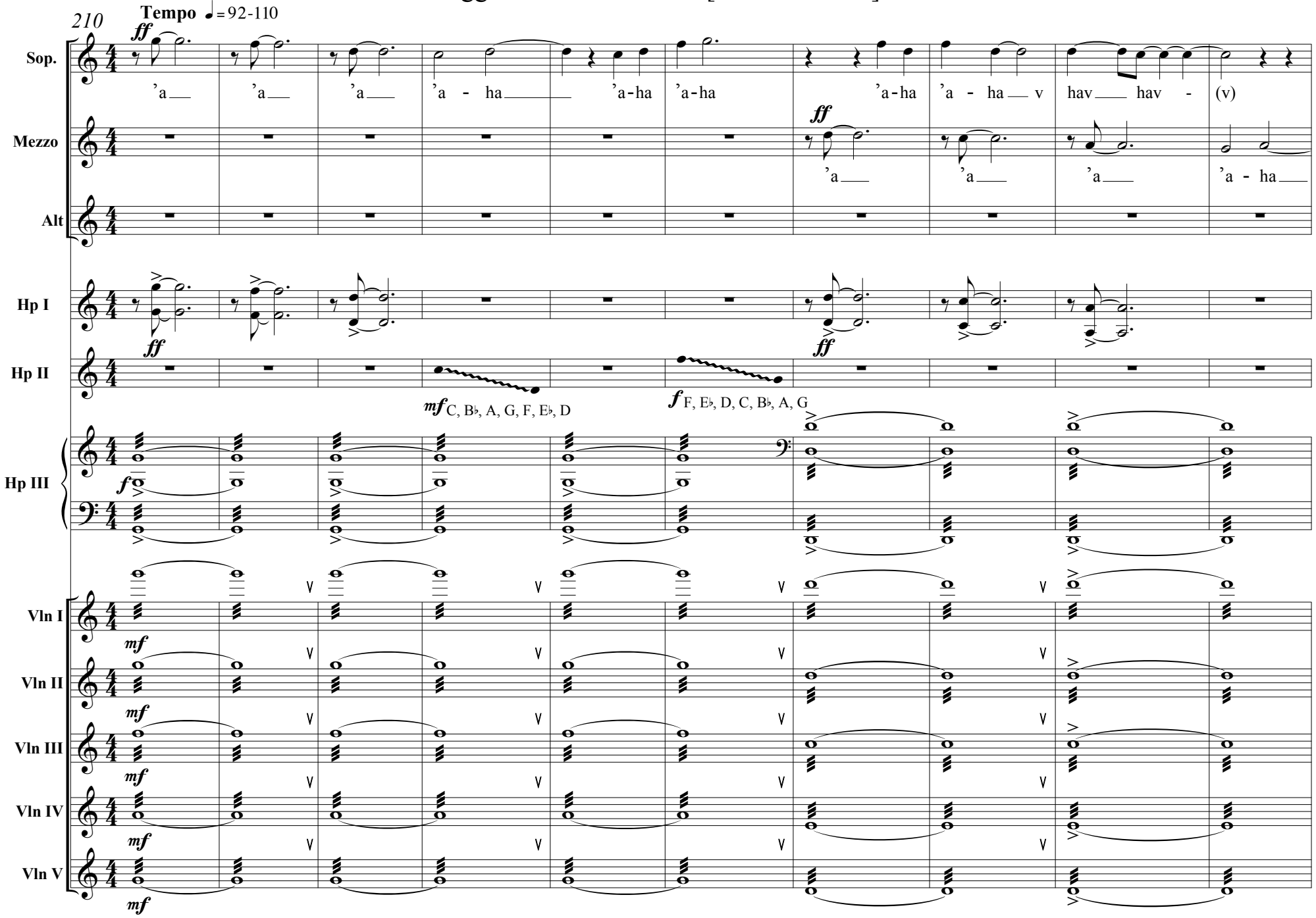

179
Women/ Girls' Chorus incl. Solos
Unison
solo ff
chorus ff
pni - mi - yut
hiš - to-ke-kut (t)
hiš - to-ke-kut
'its-tag-ni-nut
Hp I
Hp II
Hp III
mp
f
ibid.
F♯, G, A♭, B♭, C, D, E♭
Vln I
Vln II
Vln III
Vln IV
Vln V
mp-p
pp
p
from the composer: levels of dynamics, no dim.

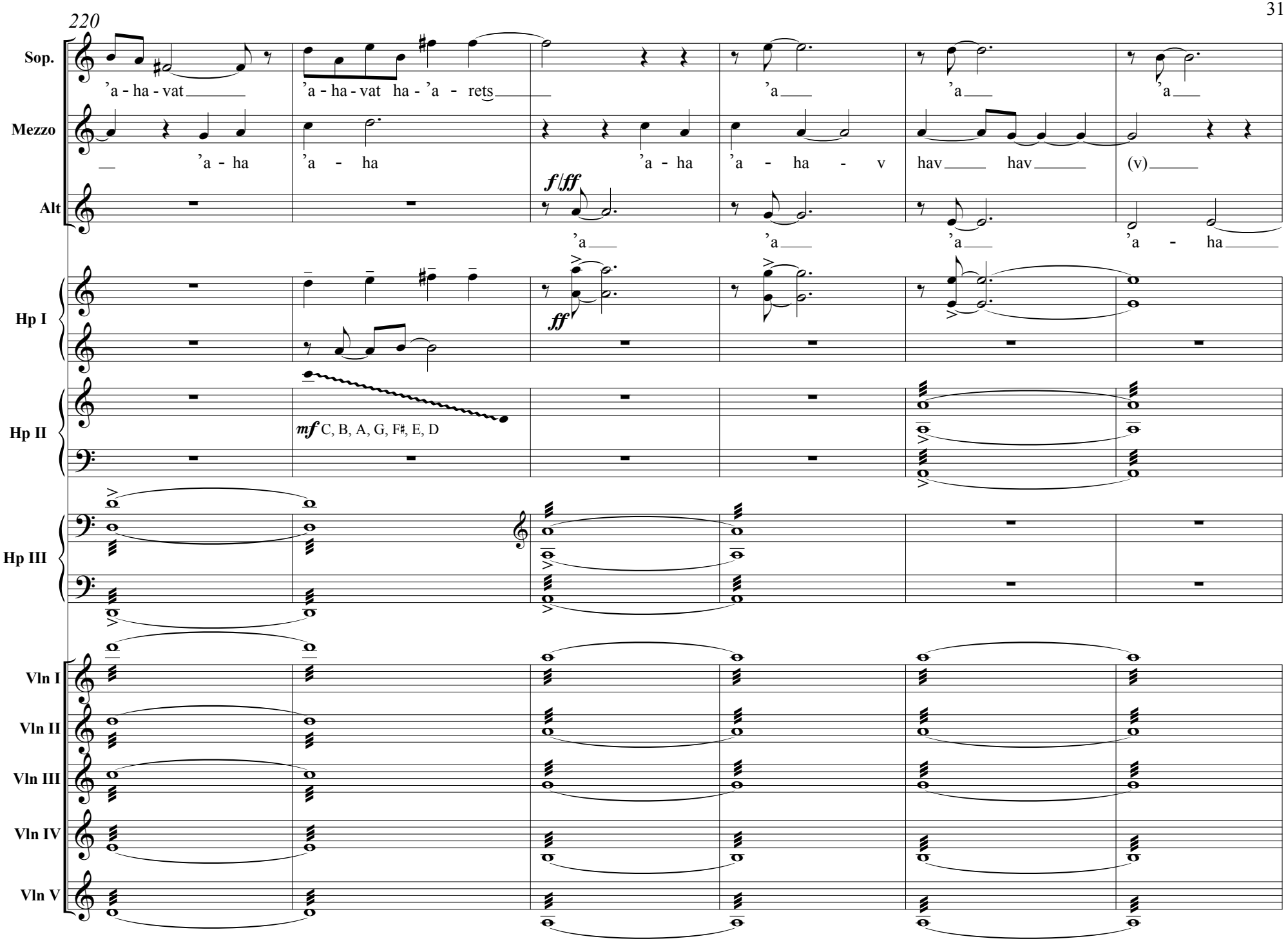

187
ff
rit.
A tempo
sub.mp
sub. p
f
ff
vocal gliss.
Women/ Girls' Chorus incl. Unison
hiš - to - ke - kut dve - kut dve - kut dve - kut pni - mi - yut hit - ga - lut - dve - kut
Hp I
Hp II
mp - p
bisb.
pp
p
mp
Hp III
8va
RH
Vln I
Vln II
Vln III
Vln IV
Vln V
non dim.

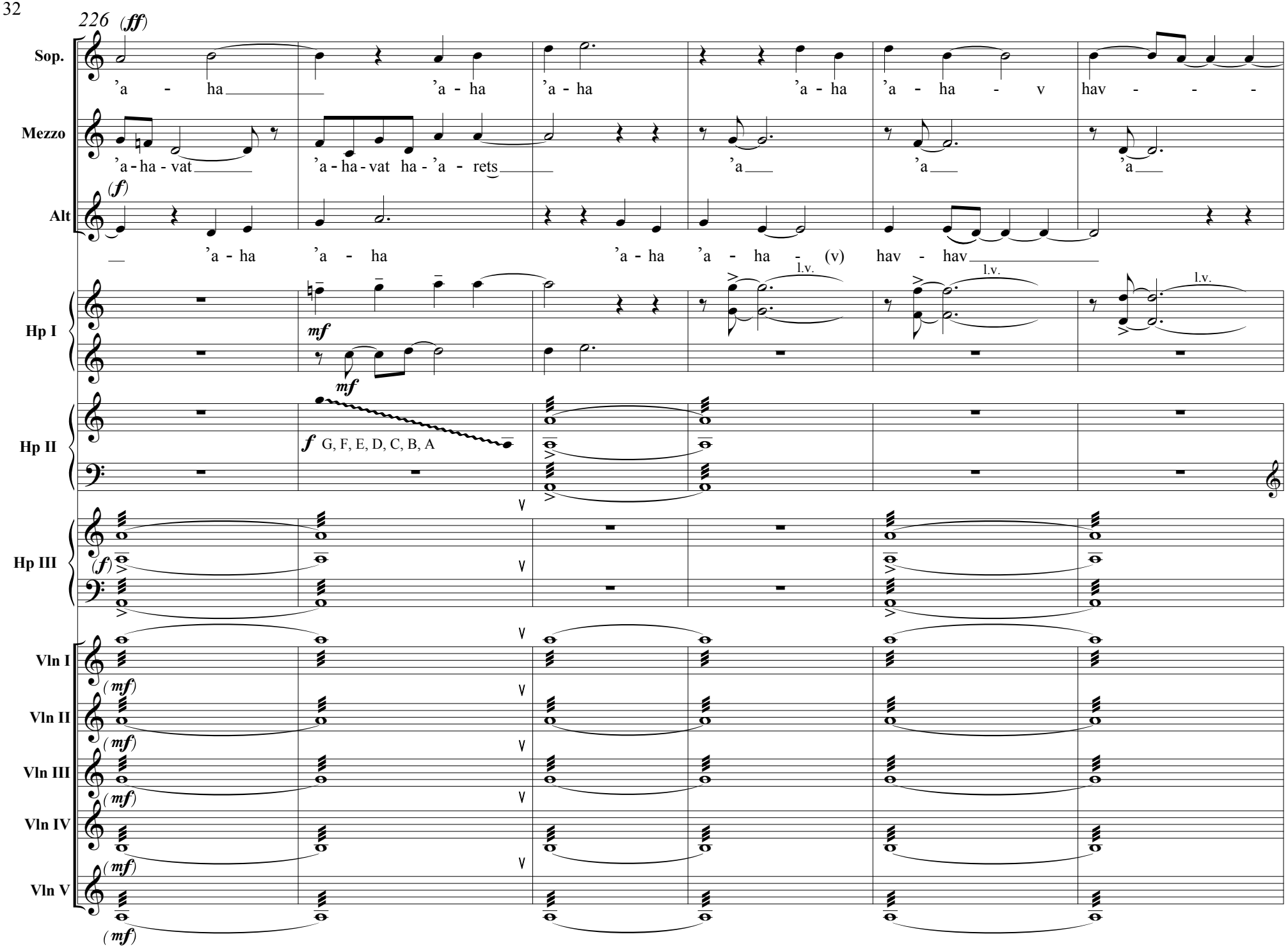

195
Women/ Girls' Chorus incl. Solos
Unison
me - si - rut
me-si - rut
'its - tag-ni - nut
'its-tag - ni - nut
'its-tag - ni-nut hit-mas-rut me-
cresc.
Hp I
G, A♭, B♭, C, D, E♭, F♯
Hp II
bisb.
Hp III
L.H.
F♯, G, A♭, B♭, C, D, E♭
ibid.
Vln I
Vln II
Vln III
Vln IV
Vln V

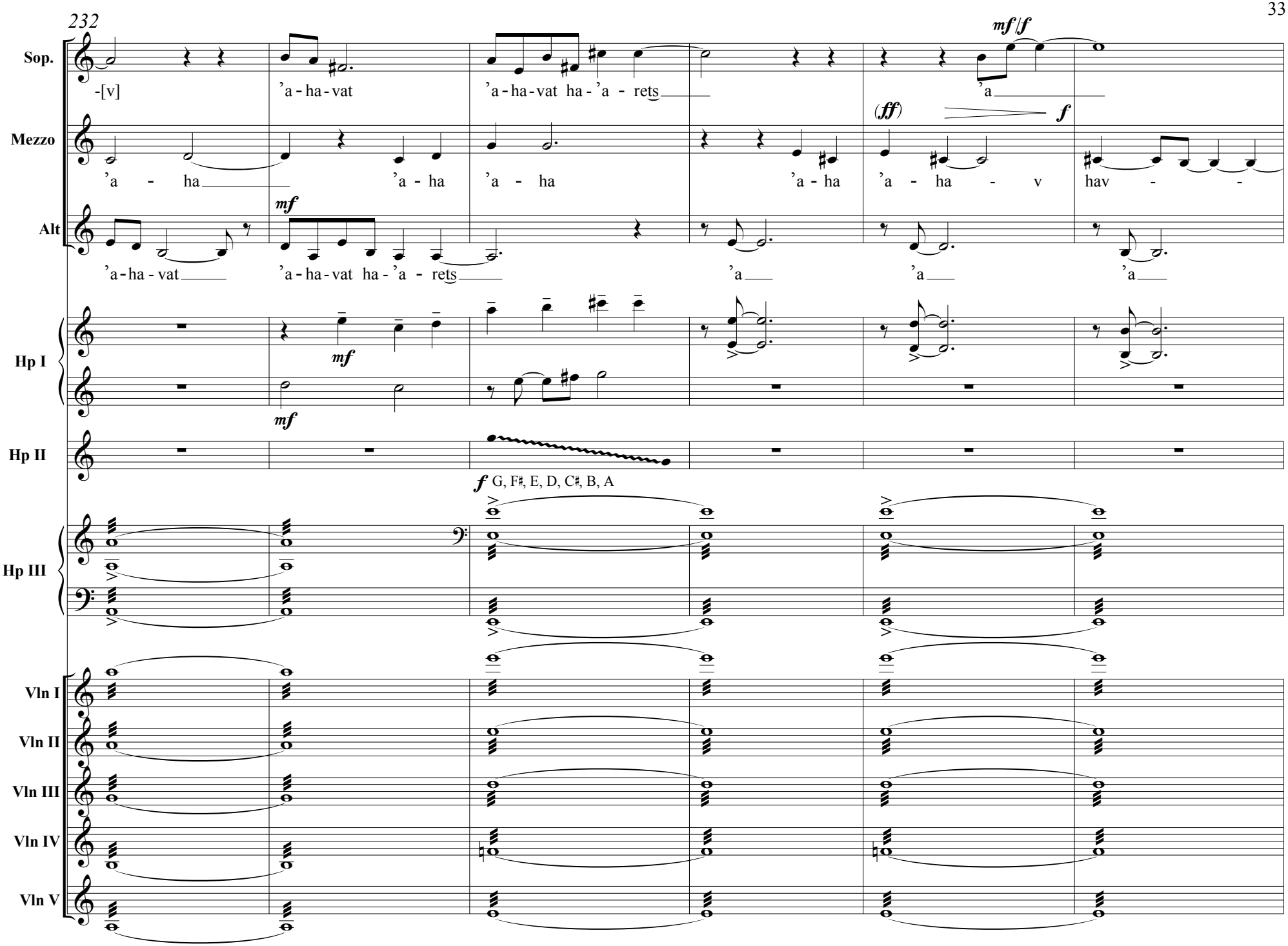

202
accel.
accel. molto
ff
Women/ Girls' Chorus incl. Solos
Unison
- si - rut hit - ga - lut pni - mi - yut hiš - to - ke - kut dve - kut dve - kut dve - kut dve - kut dve - kut dve - kut dve - kut dve - kut dve - kut dve - kut
Hp I
Hp II
Hp III
f
ibid.
A♭, B, C, D, E♭, F, G
A, B, C, D, E♭, F♯, G
Vln I
Vln II
Vln III
Vln IV
Vln V

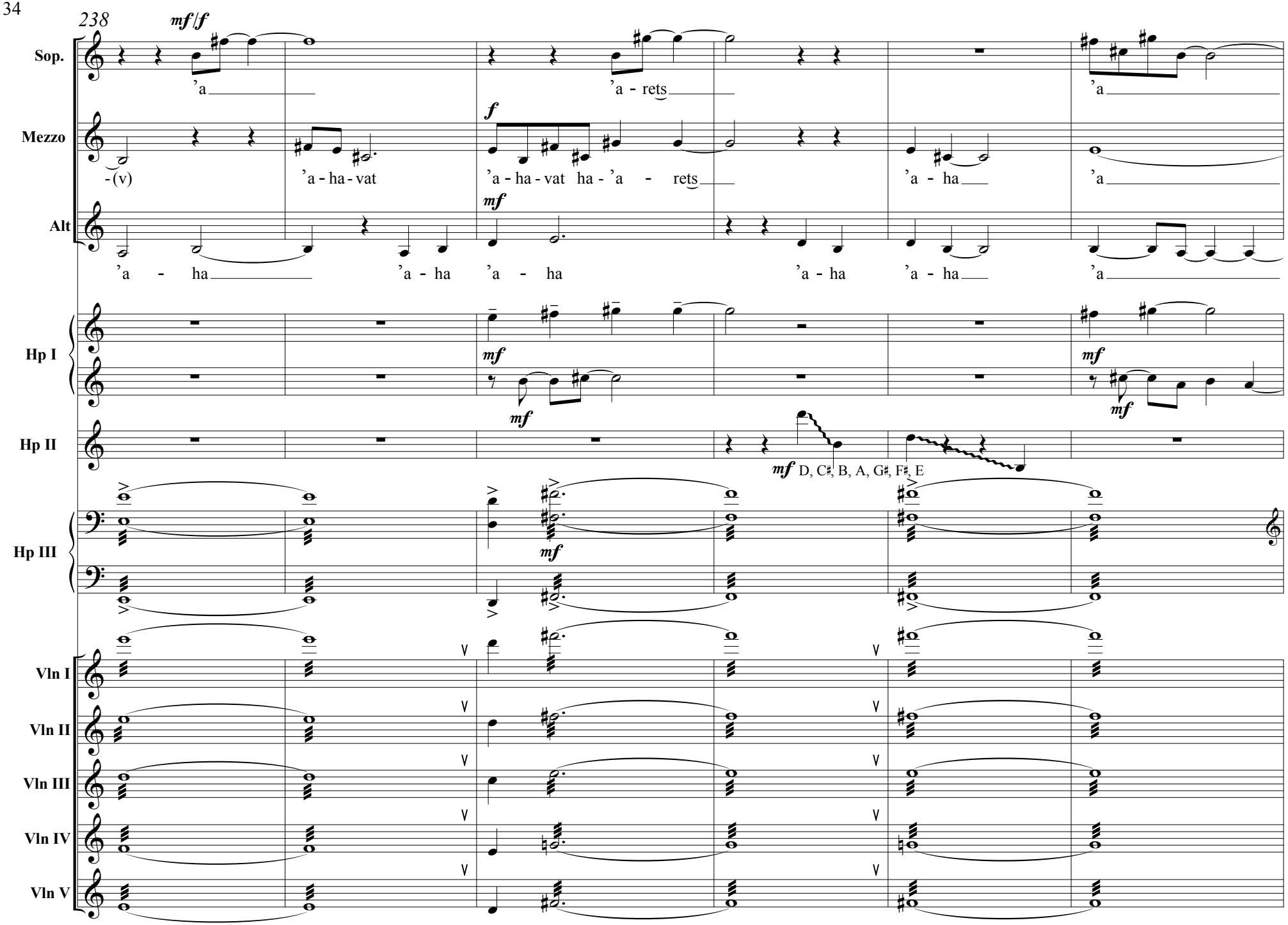
**IV section A** The believers struggle with one another [ahavat haarets]

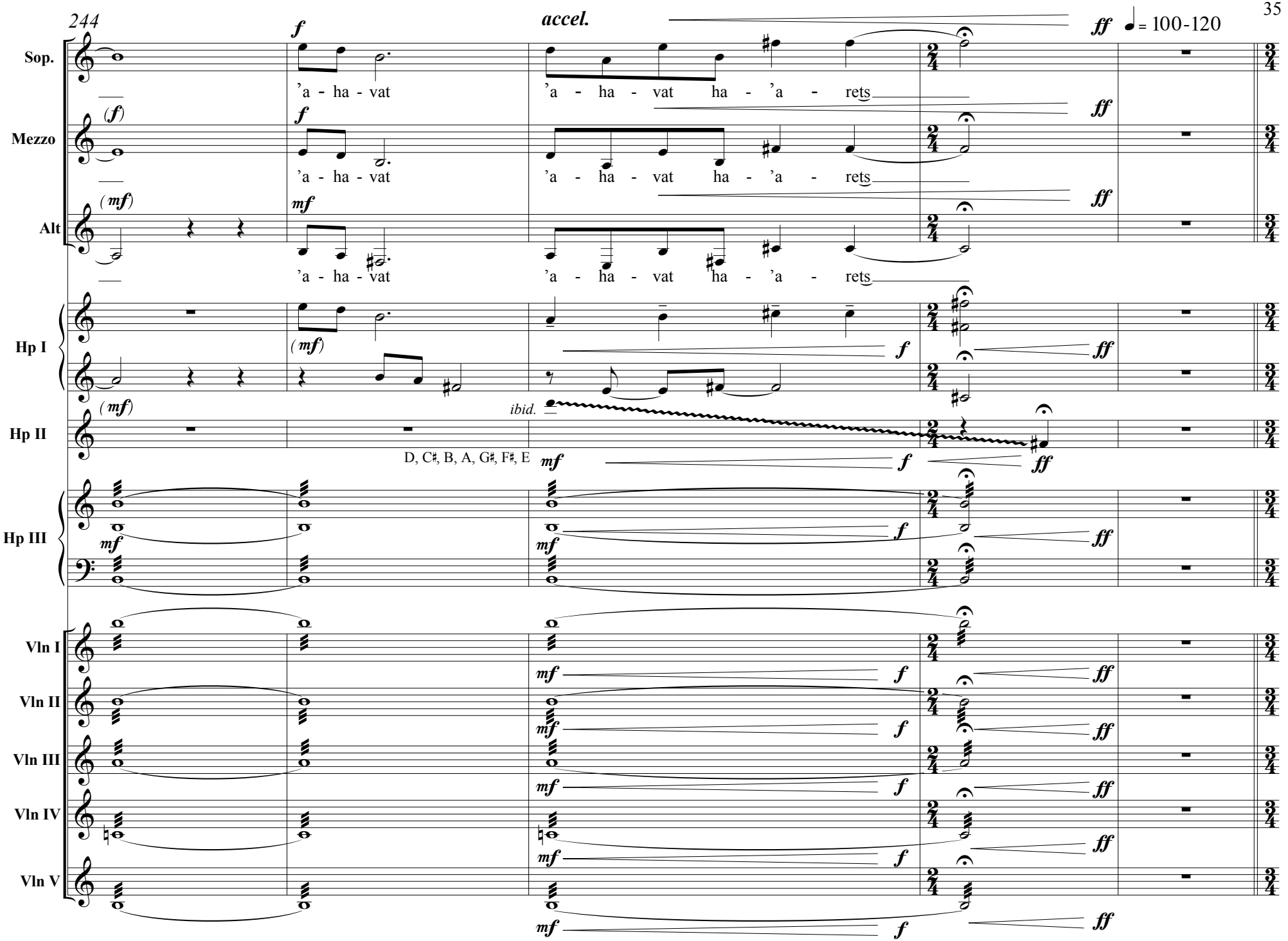



220
Sop.
'a - ha - vat
'a - ha - vat ha - 'a - rets
'a
'a
'a
Mezzo
'a - ha
'a - ha
'a - ha
'a - ha - v
hav
hav
(v)
Alt
f/ff
'a
'a
'a
'a - ha
Hp I
ff
Hp II
mf C, B, A, G, F♯, E, D
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V


226
(ff)
Sop.
'a - ha
'a - ha
'a - ha
'a - ha
'a - ha - v
hav - - -
Mezzo
'a - ha - vat
'a - ha - vat ha - 'a - rets
'a
'a
'a
(f)
Alt
'a - ha
'a - ha
'a - ha
'a - ha - (v)
hav - hav
l.v.
l.v.
l.v.
Hp I
mf
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)

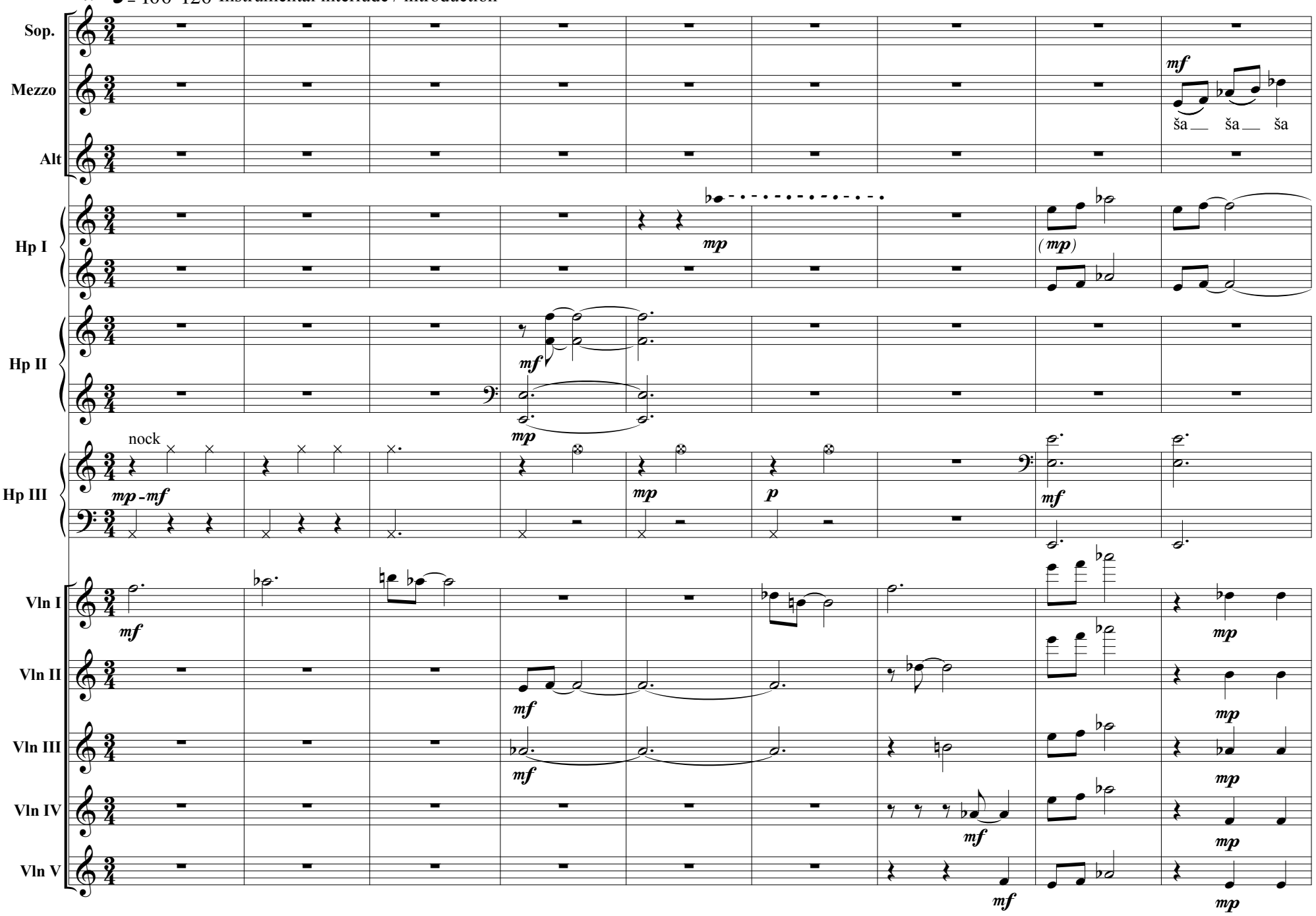

232
Sop.
-[v]
'a - ha - vat
'a - ha - vat ha - 'a - rets
mf/f
'a
Mezzo
'a - ha
'a - ha
'a - ha
'a - ha
(ff)
f
'a - ha - v
hav -
Alt
mf
'a - ha - vat
'a - ha - vat ha - 'a - rets
'a
'a
'a
Hp I
mf
mf
Hp II
f G, F♯, E, D, C♯, B, A
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V

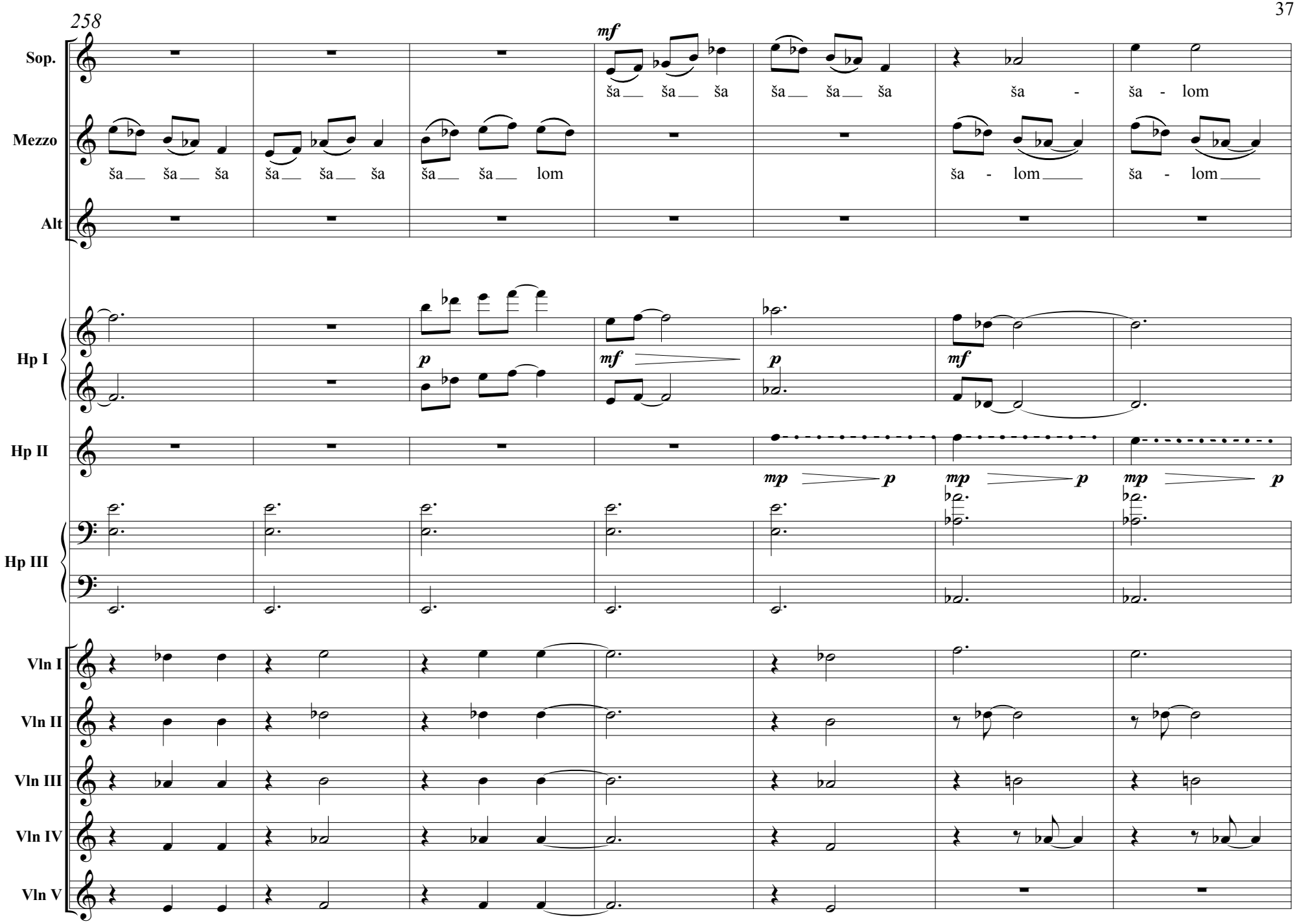

238
mf/f
Sop.
'a
'a - rets
'a
Mezzo
f
-(v)
'a - ha - vat
'a - ha - vat ha - 'a - rets
'a - ha
'a
Alt
mf
'a - ha
'a - ha
'a - ha
'a - ha
'a - ha
'a
Hp I
mf
mf
mf
mf
Hp II
mf D, C♯, B, A, G♯, F♯, E
Hp III
mf
Vln I
Vln II
Vln III
Vln IV
Vln V

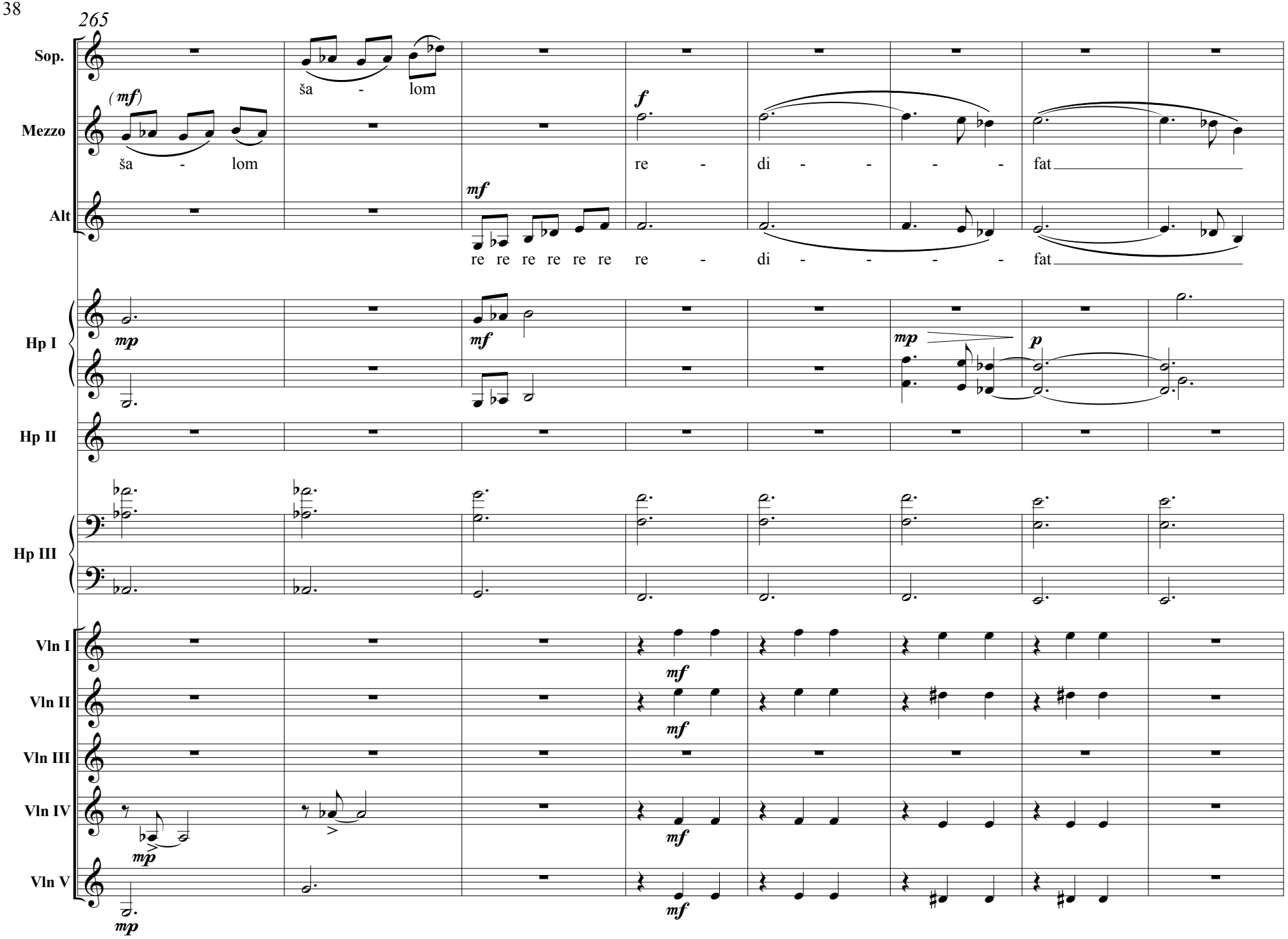

244
accel.
♩= 100-120
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
'a - ha - vat
'a - ha - vat ha - 'a - rets
ibid.
D, C♯, B, A, G♯, F♯, E

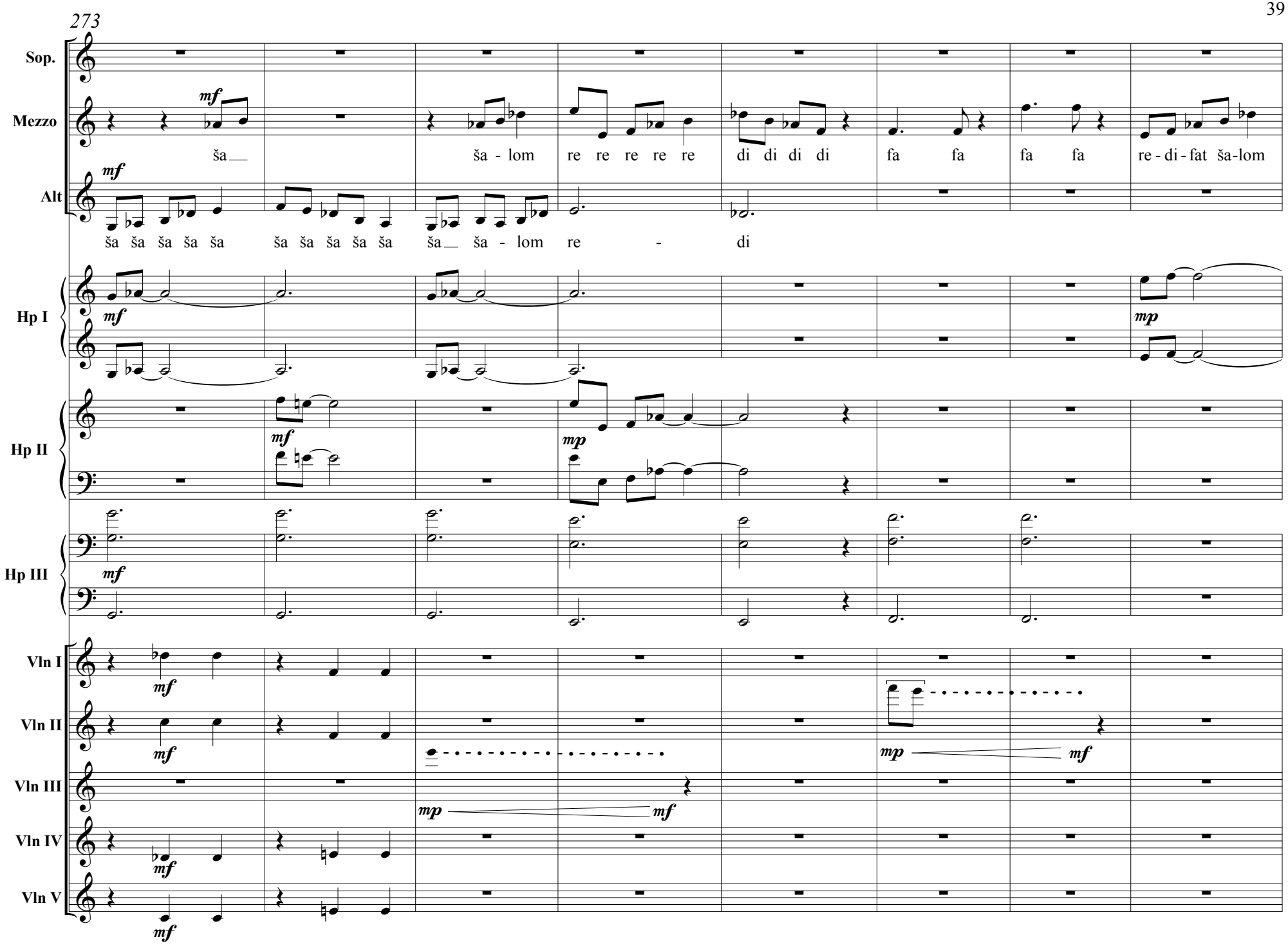
## **IV section B** Pursuit of peace [redifat shalom]

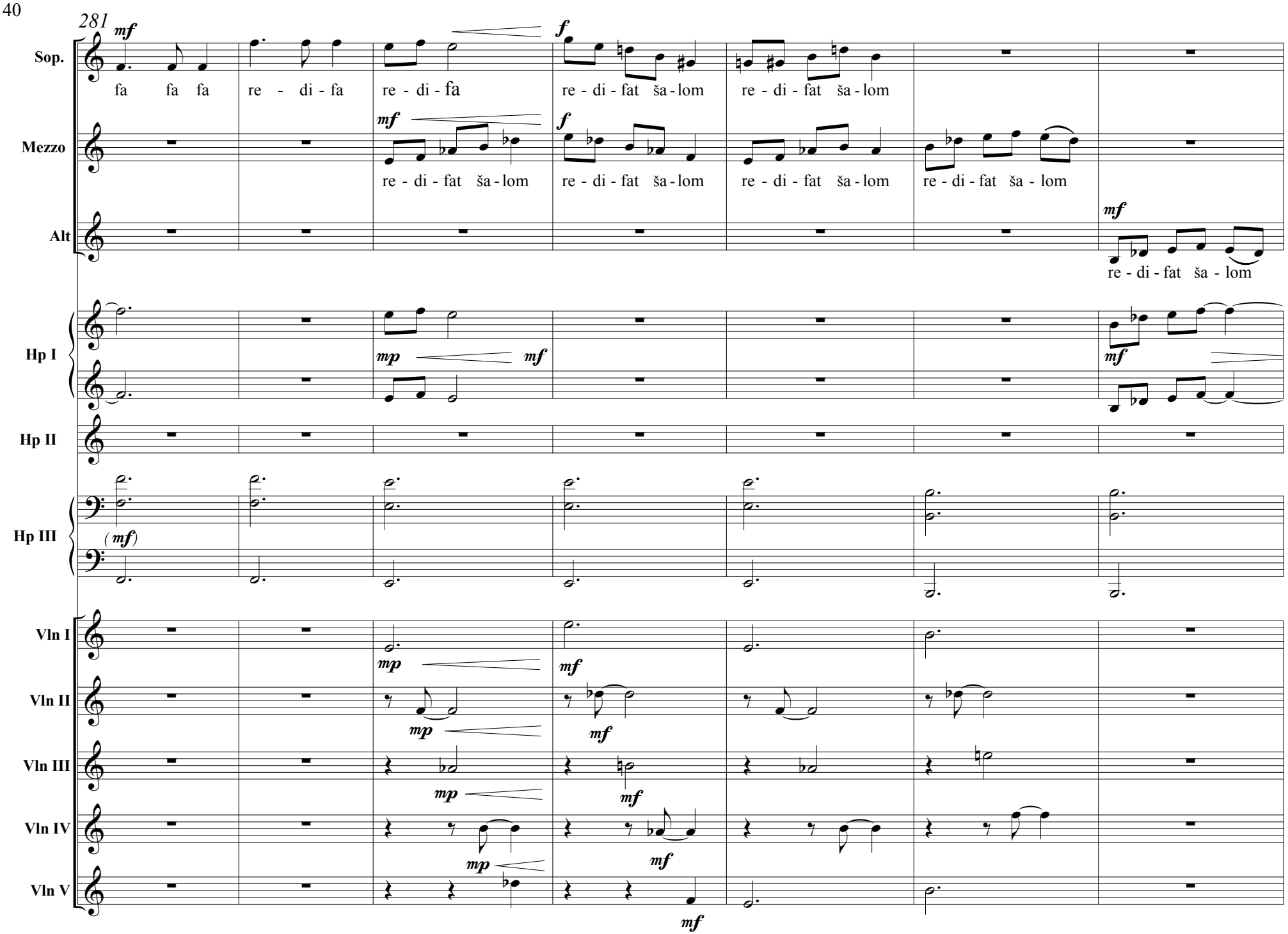
249 ♩ = 100-120 Instrumental interlude / introduction

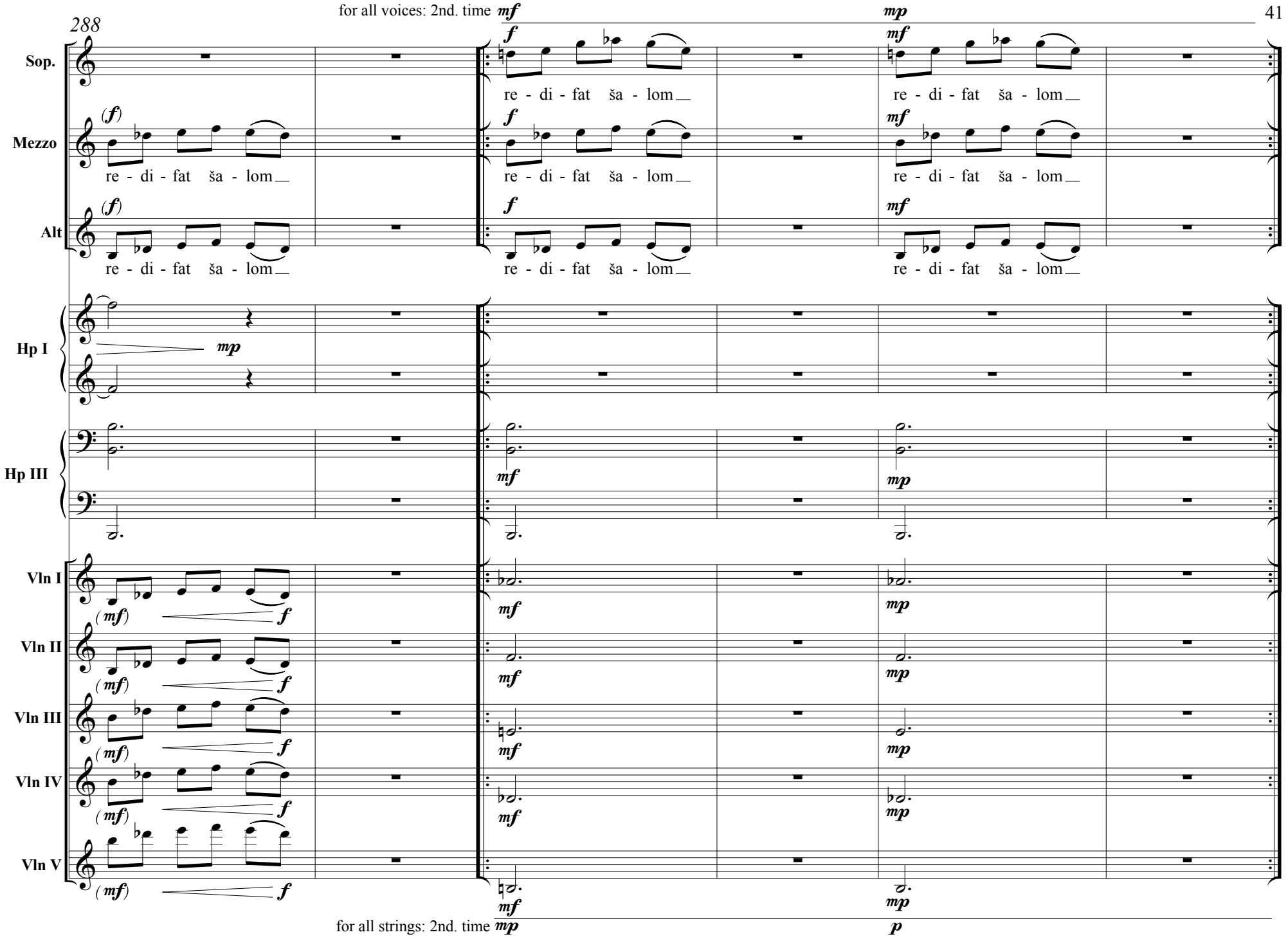


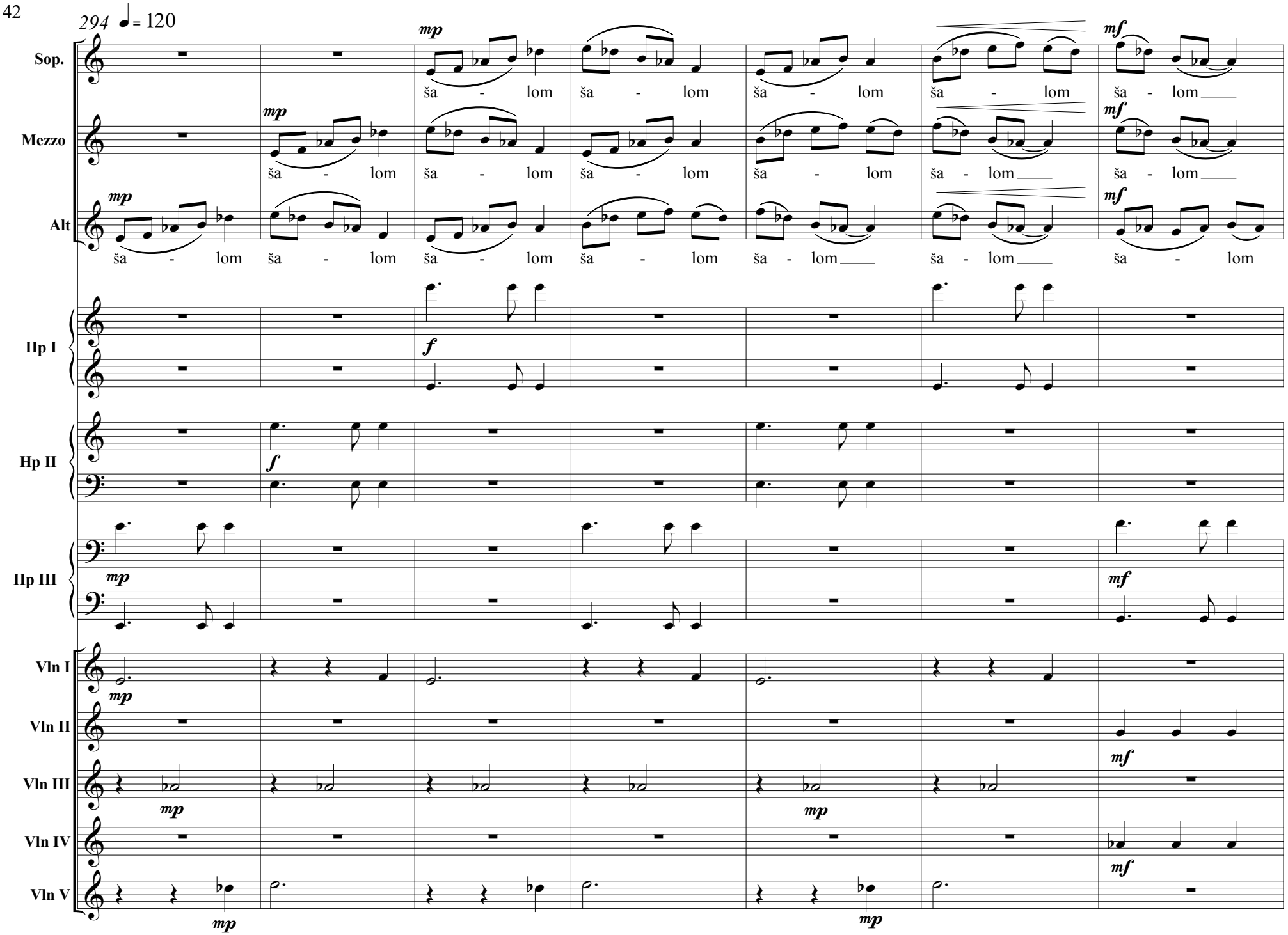

258
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
mf
ša ša ša ša ša ša ša - ša - lom
ša ša ša ša ša ša ša ša ša lom ša - lom ša - lom
p
mf
p
mf
mp p
mp p
mp p

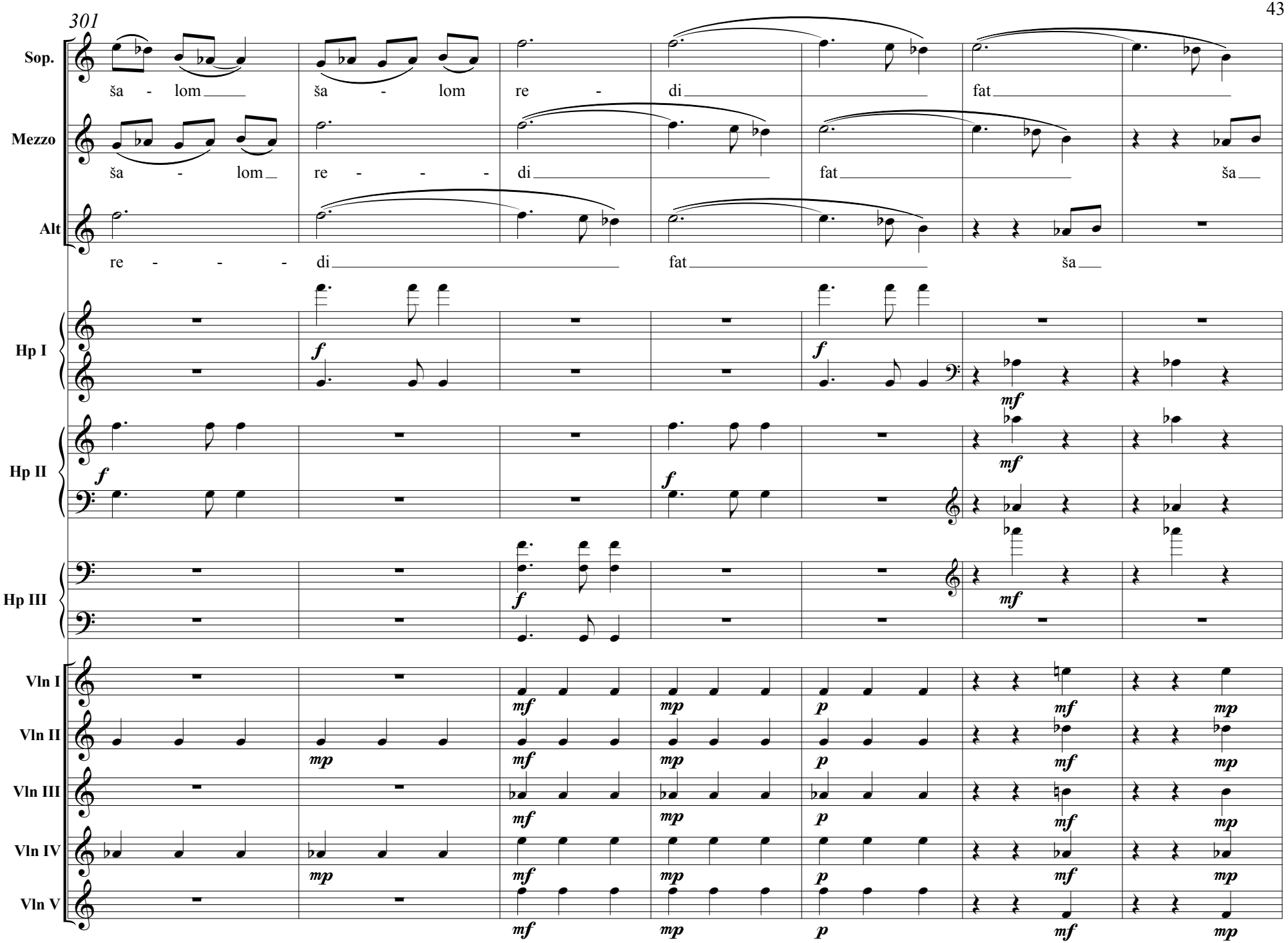

265
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
(mf)
ša - lom
ša - lom
mf
re re re re re re re - di - - - - fat
f
re - di - - - - fat
mp
mf
mp
p
mf
mf
mf
mp
mp

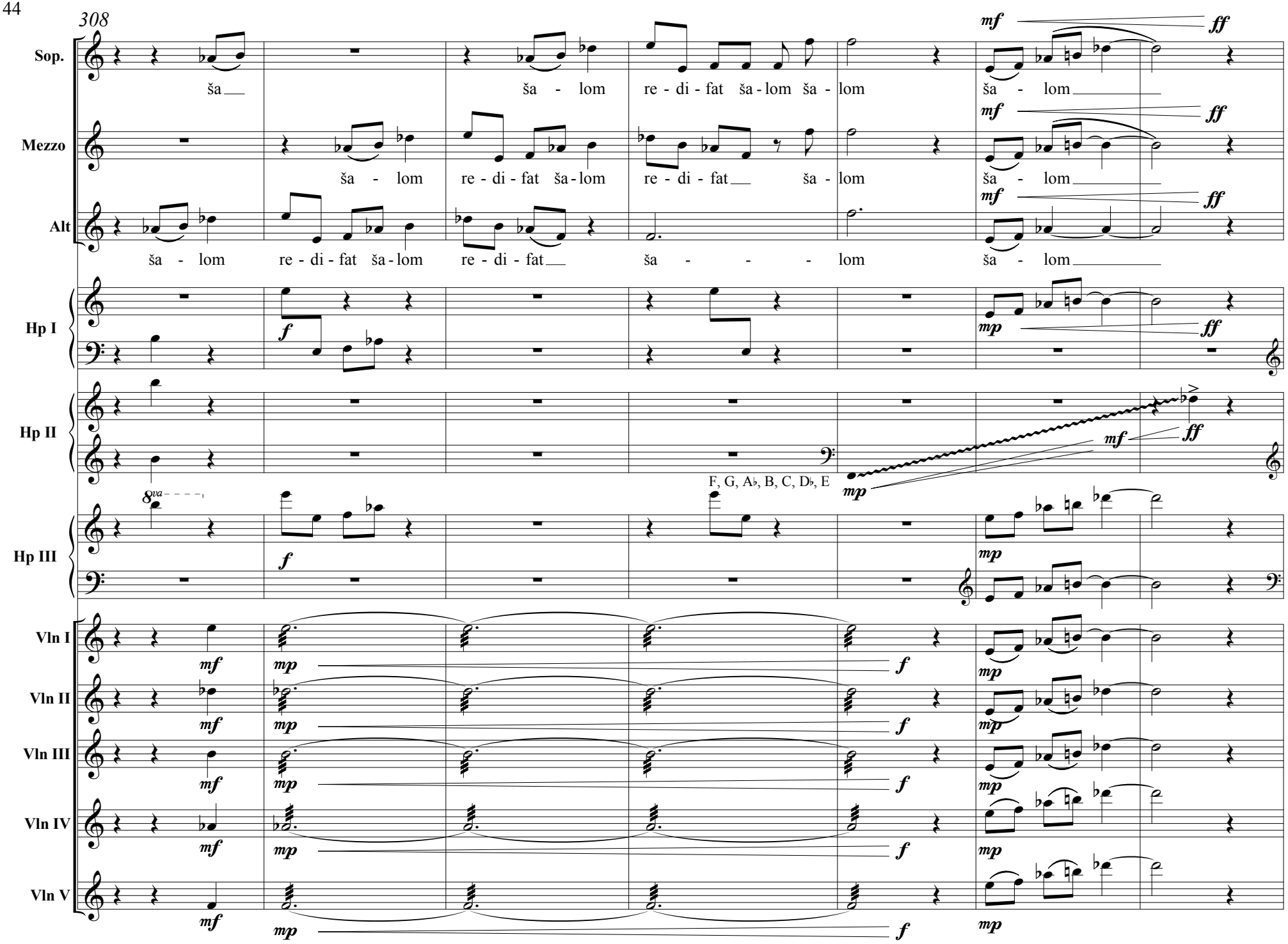

273
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
mf
ša
ša - lom re re re re re di di di di fa fa fa fa re - di - fat ša-lom
ša ša ša ša ša ša ša ša ša ša ša ša - lom re - di
mp
mf

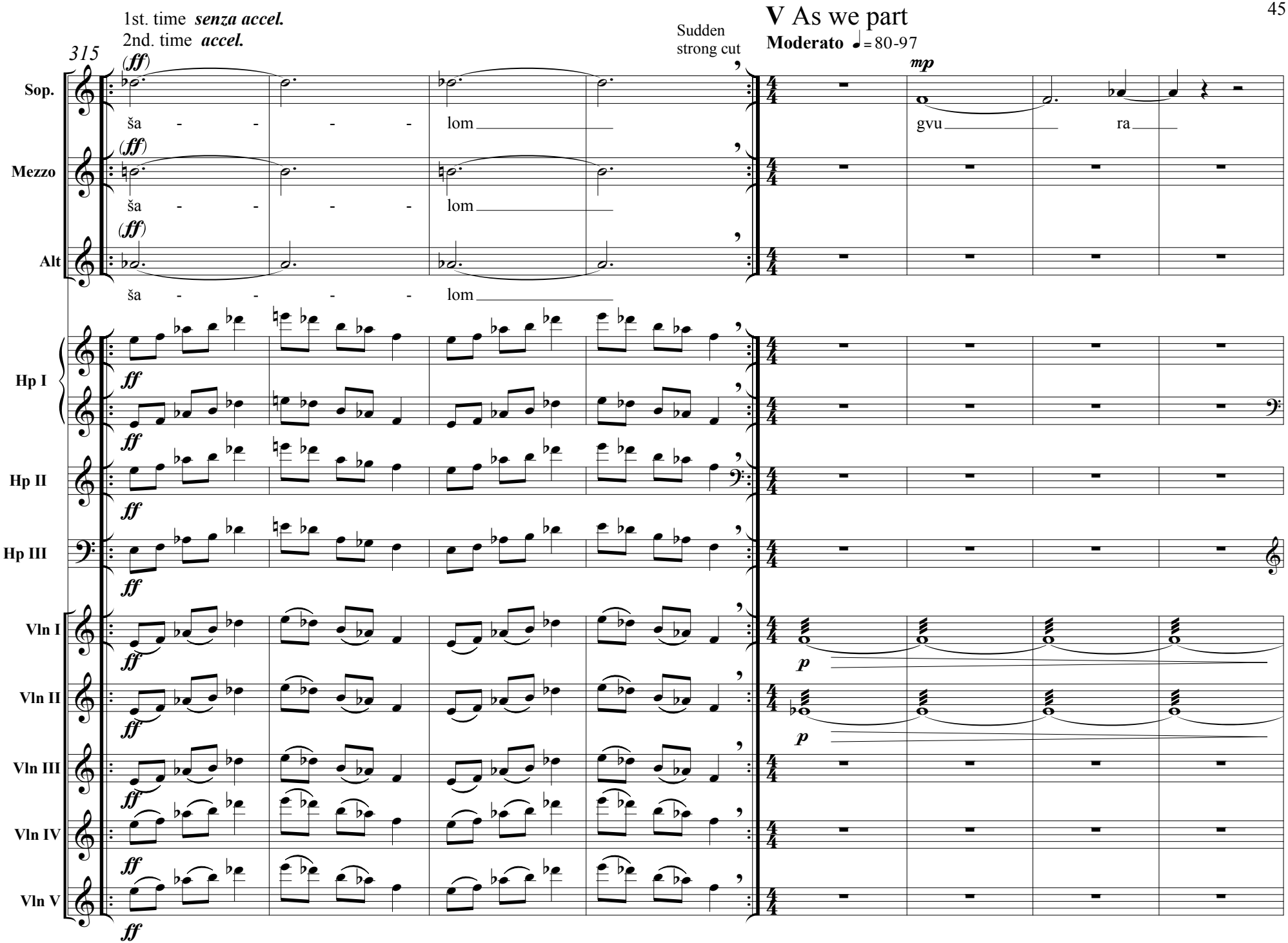

281
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
fa fa fa re - di - fa re - di - fa re - di - fat ša - lom re - di - fat ša - lom
re - di - fat ša - lom re - di - fat ša - lom re - di - fat ša - lom re - di - fat ša - lom
re - di - fat ša - lom

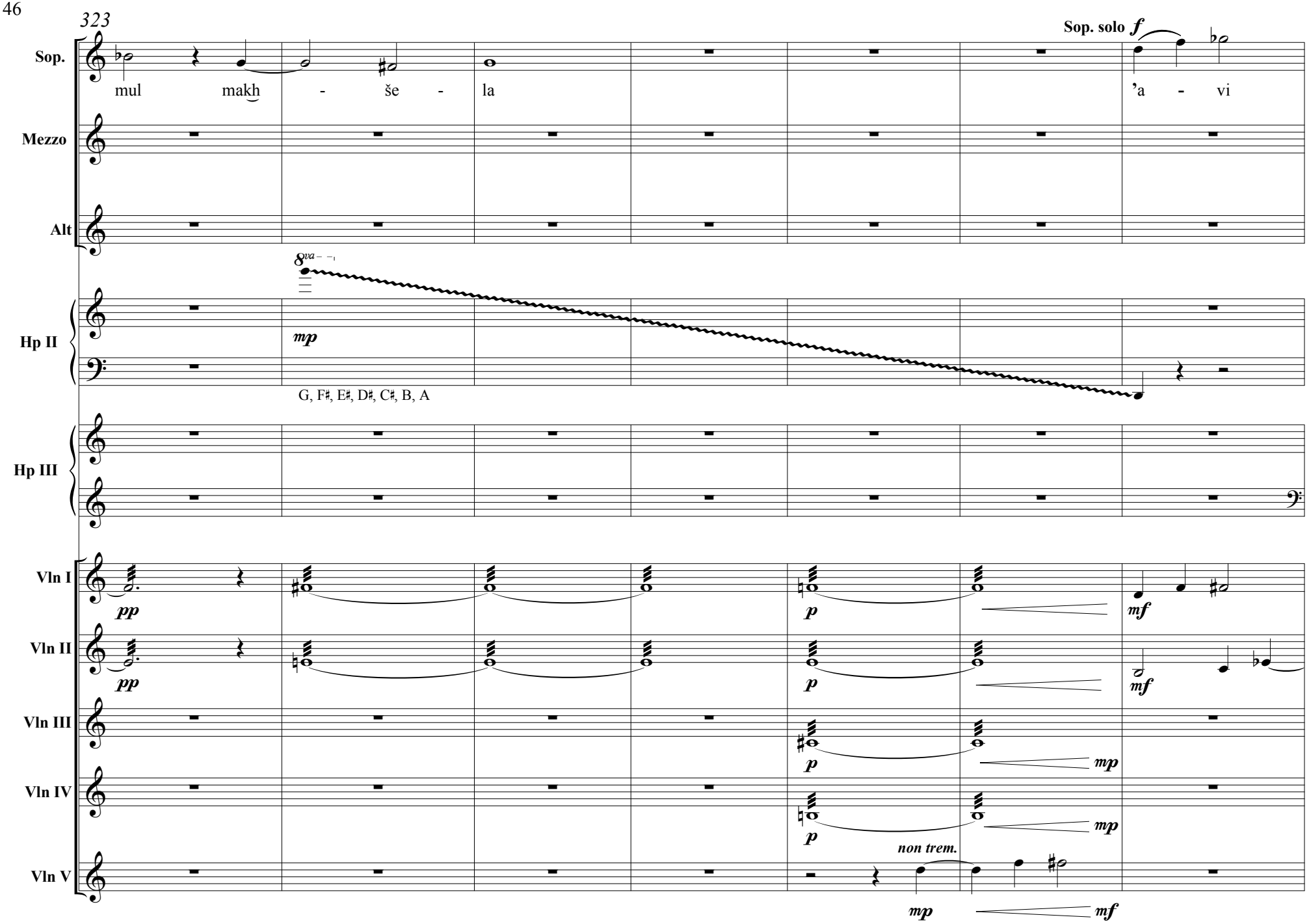

288
for all voices: 2nd. time
Sop.
Mezzo
Alt
re - di - fat ša - lom
Hp I
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
for all strings: 2nd. time

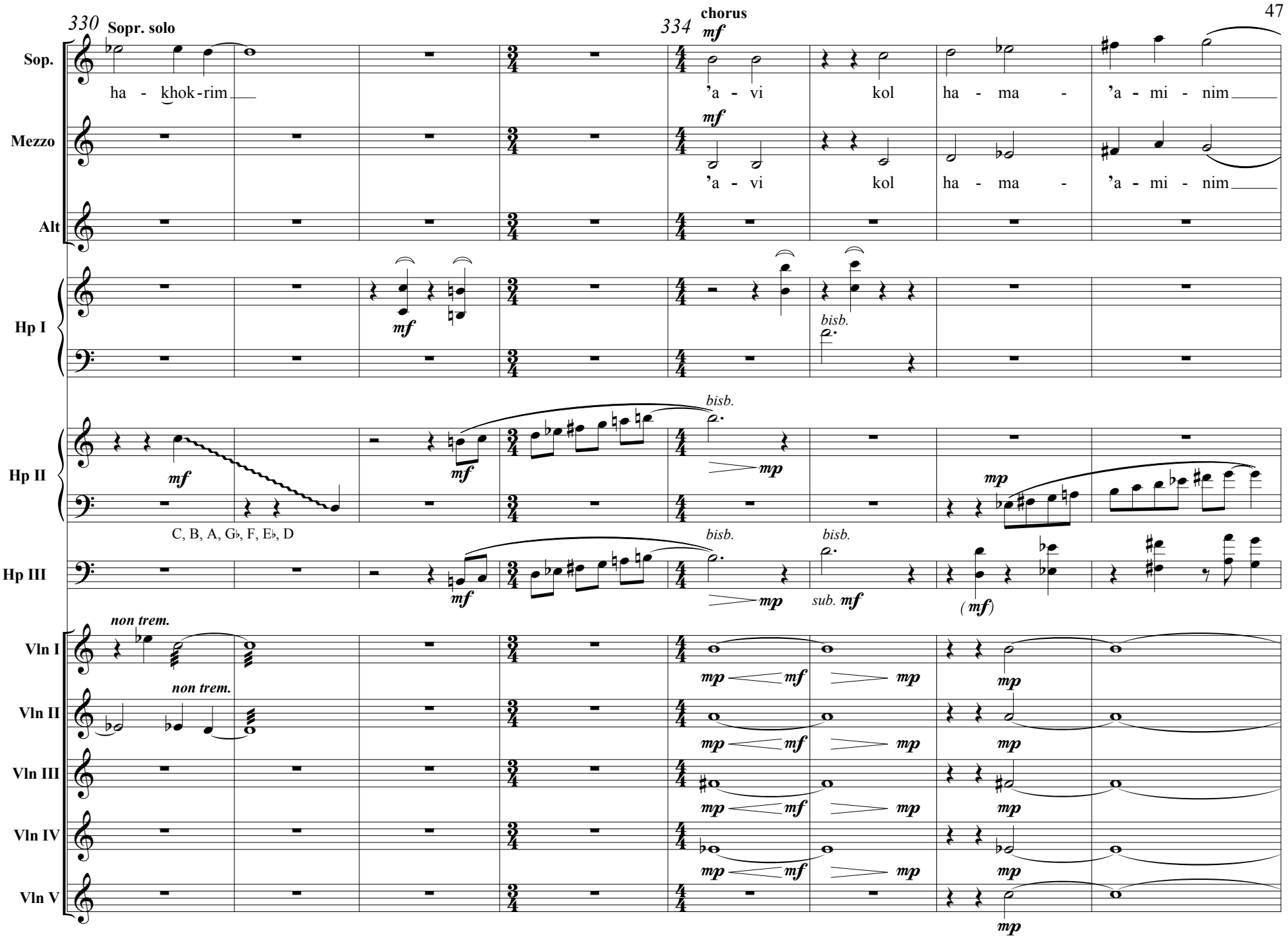

294 ♩= 120
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
mp
mf
f
ša - lom

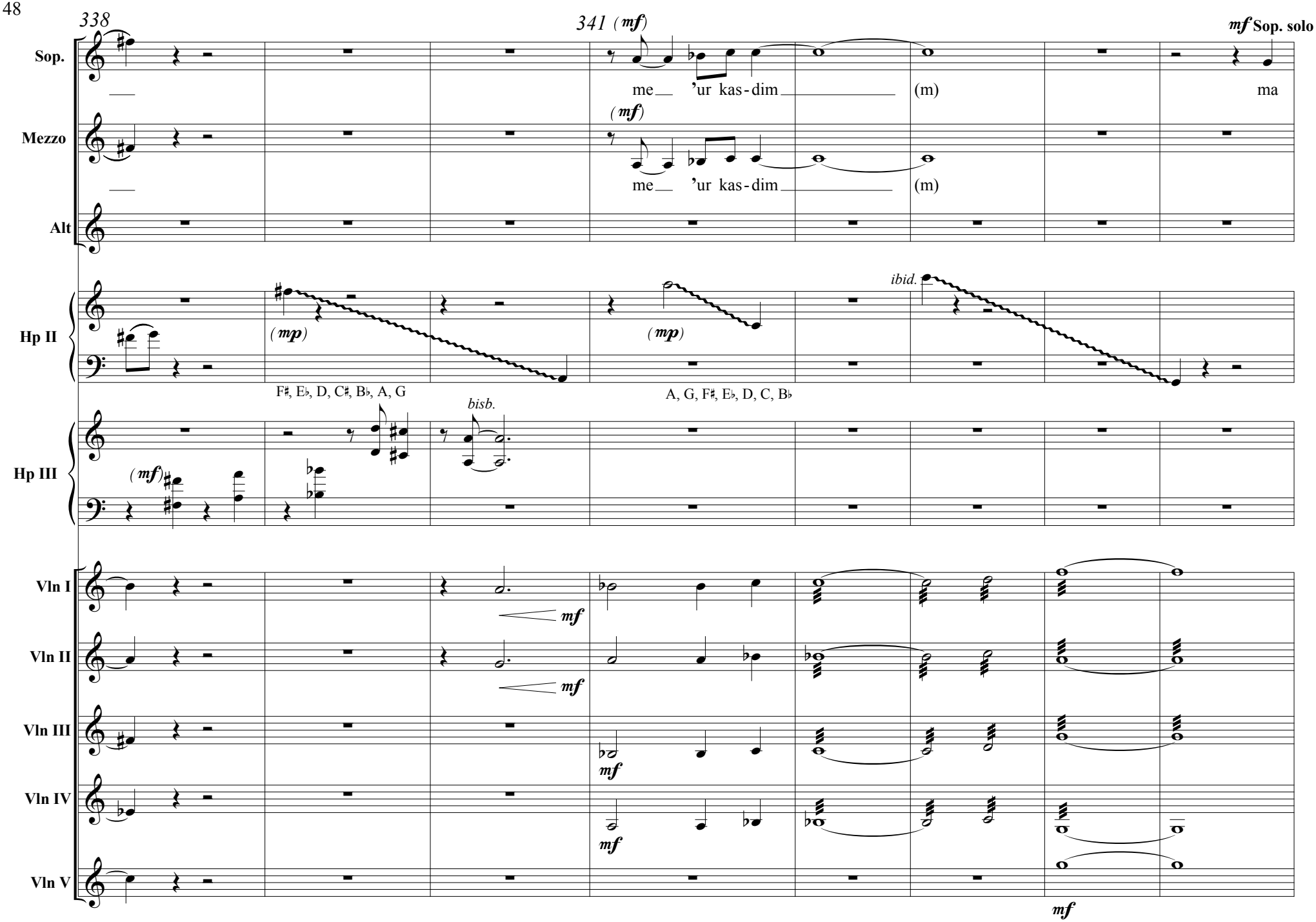

301
Sop.
ša - lom ša - lom re - di fat
Mezzo
ša - lom re - - - di fat ša
Alt
re - - - di fat ša
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V

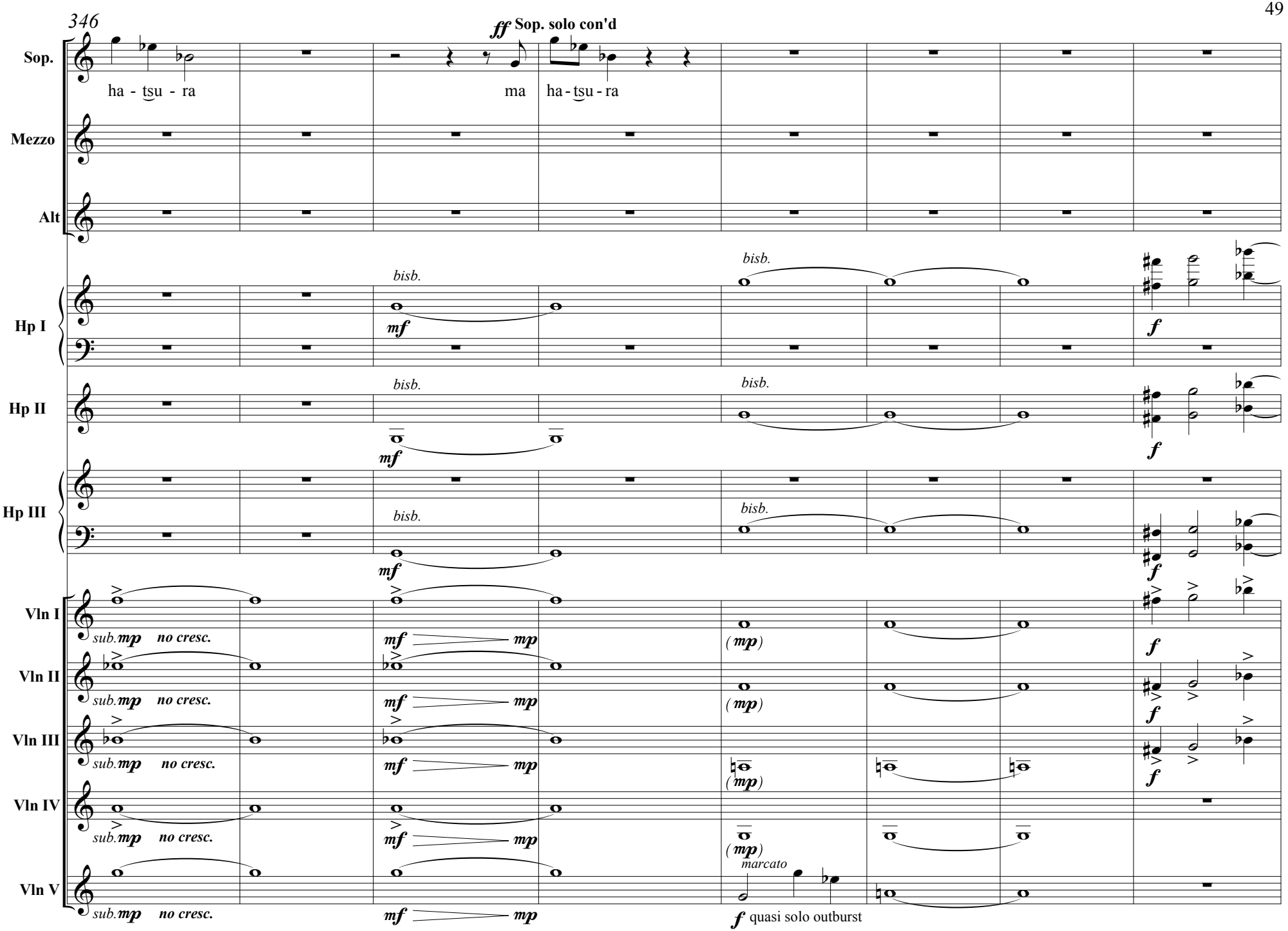

308
Sop.
ša
ša - lom re - di - fat ša-lom ša - lom
mf ff
ša - lom
Mezzo
ša - lom re - di - fat ša-lom re - di - fat
ša - lom
mf ff
ša - lom
Alt
ša - lom re - di - fat ša-lom re - di - fat
ša - - - lom
mf ff
ša - lom
Hp I
f
mp ff
Hp II
mf ff
mp
8va
F, G, A♭, B, C, D♭, E
Hp III
f
mp
Vln I
Vln II
Vln III
Vln IV
Vln V
mf
mp
f

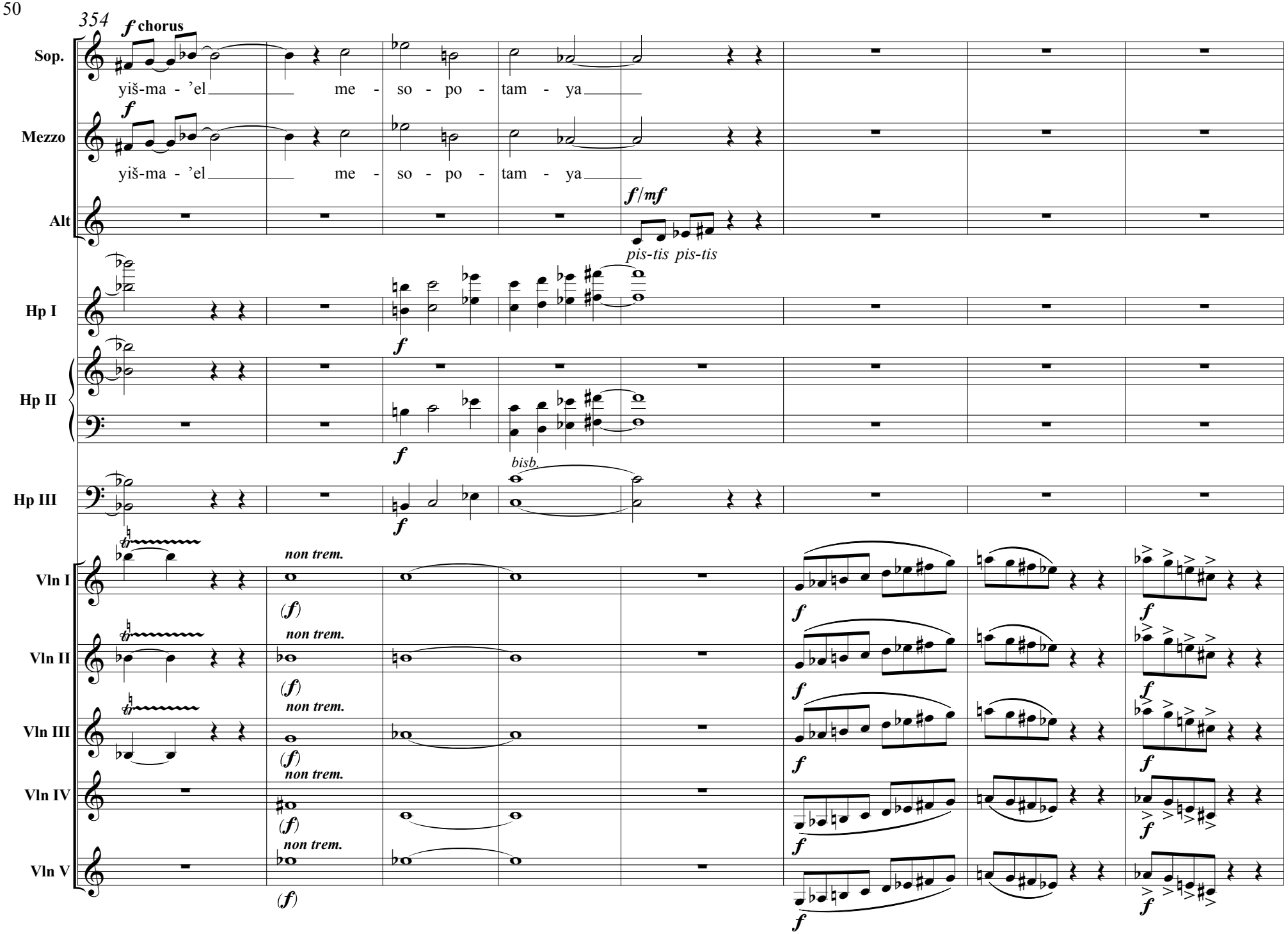

1st. time senza accel.
2nd. time accel.
315
Sudden strong cut
V As we part
Moderato ♩= 80-97
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
ša - - - - lom
gvu ra
(ff)
mp
p

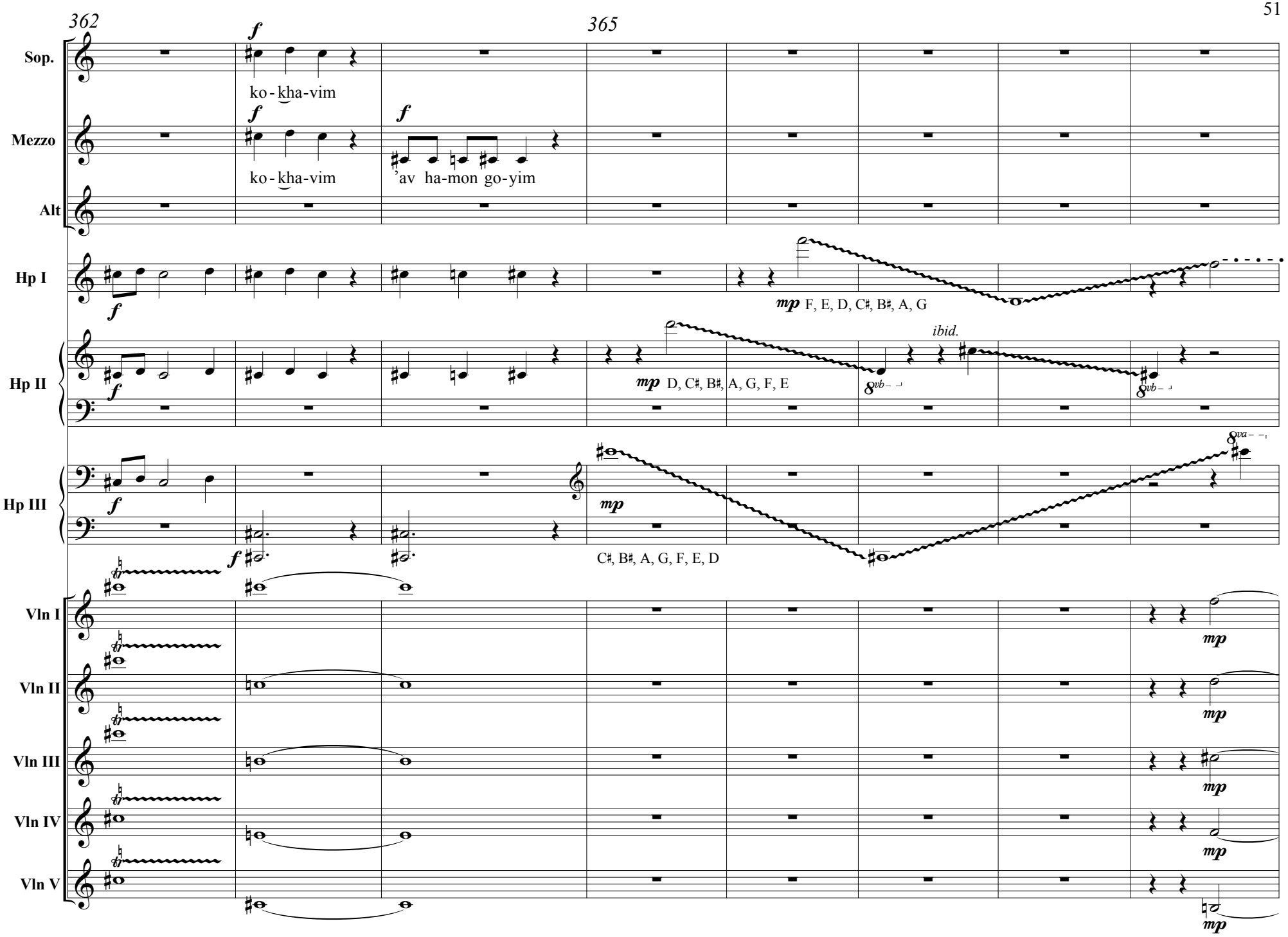

323
Sop.
mul makh - še - la
Sop. solo f
'a - vi
Mezzo
Alt
8va
mp
Hp II
G, F♯, E♯, D♯, C♯, B, A
Hp III
Vln I
pp
p
mf
Vln II
pp
p
mf
Vln III
p
mp
Vln IV
p
mp
Vln V
non trem.
mp
mf

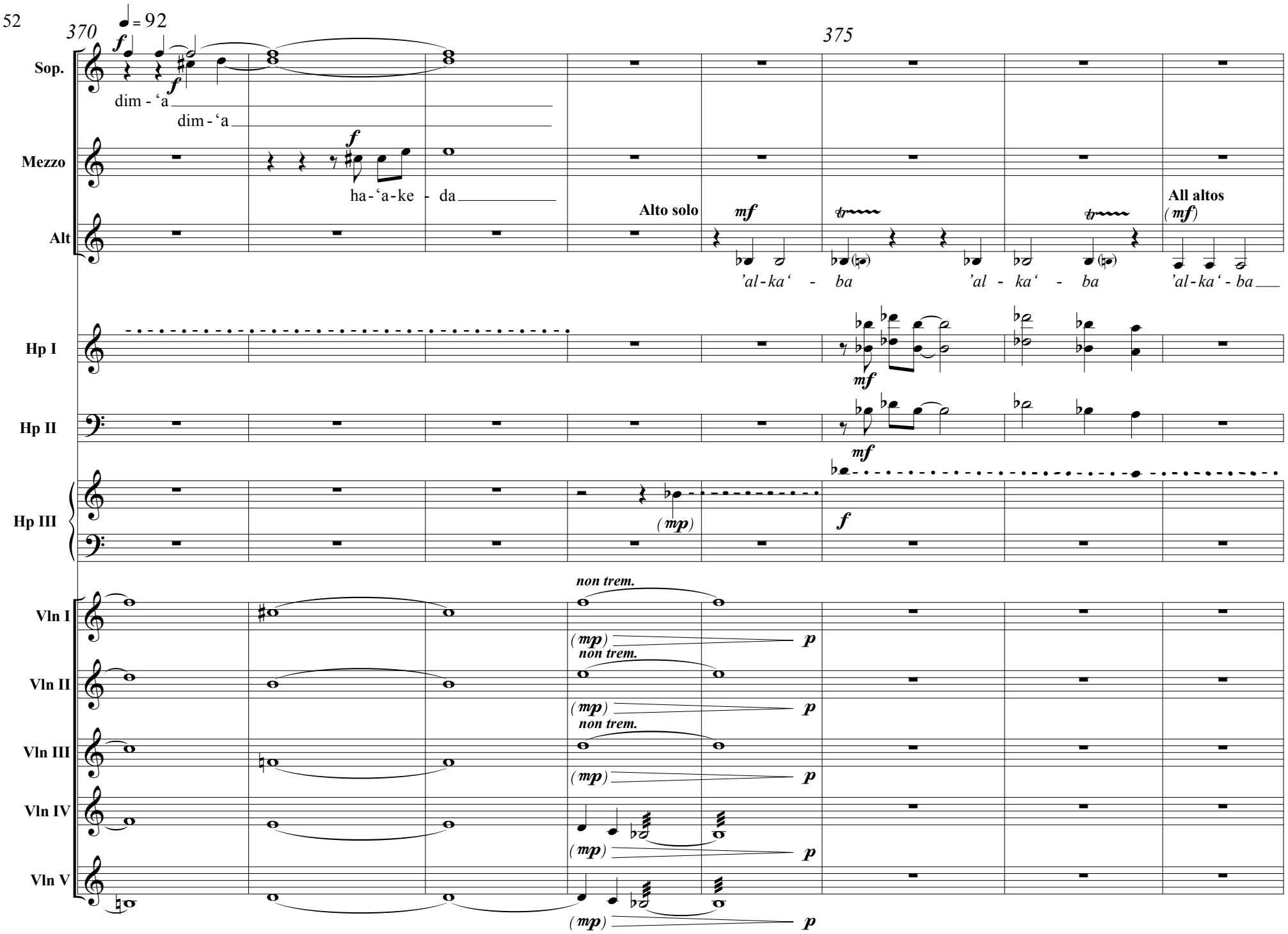

330
Sopr. solo
334
chorus
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
ha - khok-rim
'a - vi kol ha - ma - 'a - mi - nim
C, B, A, G♭, F, E♭, D
non trem.
bisb.
sub. mf
( mf)

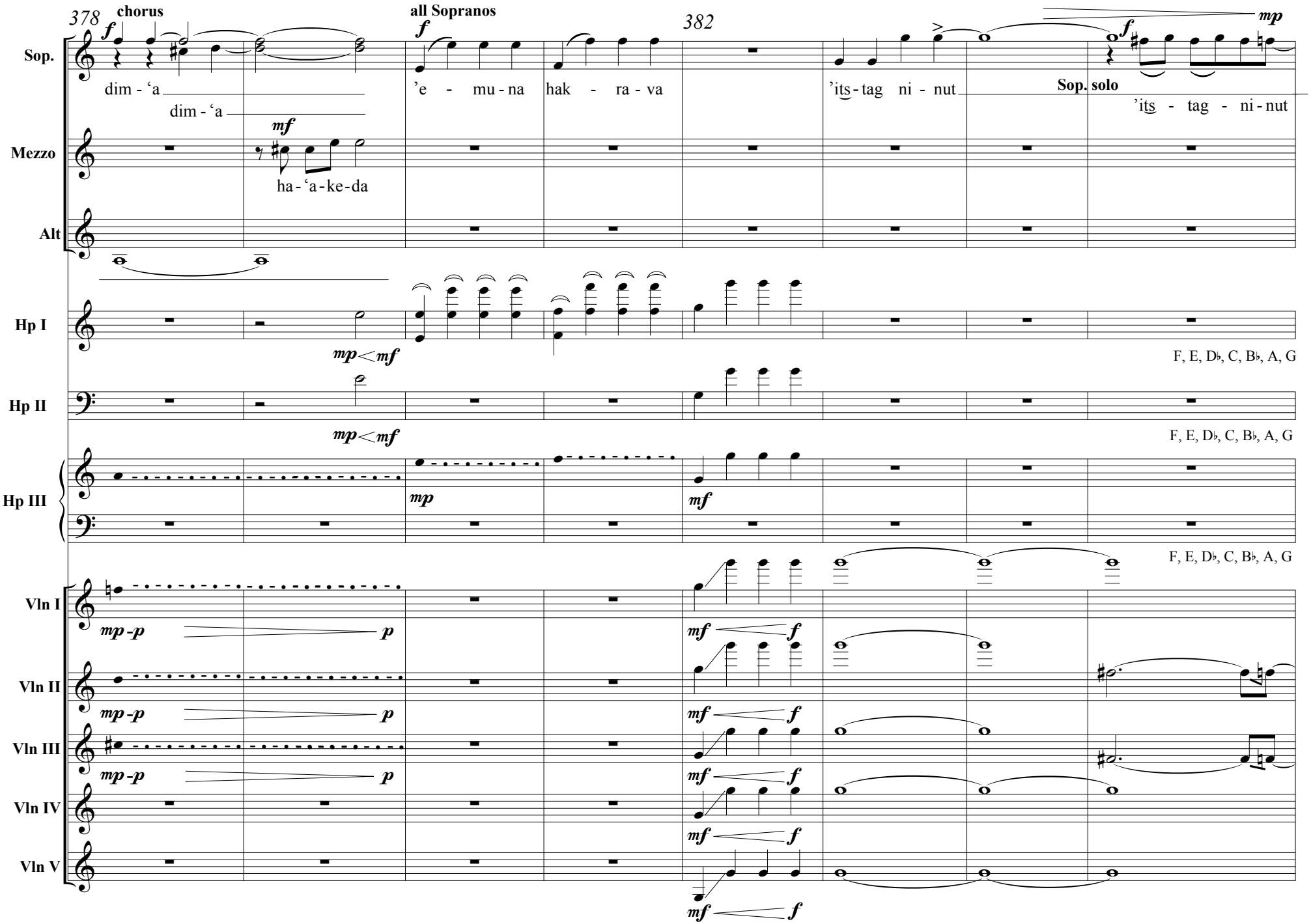

338
341 (mf)
mf Sop. solo
Sop.
me 'ur kas-dim (m) ma
Mezzo
(mf)
me 'ur kas-dim (m)
Alt
Hp II
(mp)
(mp)
ibid.
F♯, E♭, D, C♯, B♭, A, G
A, G, F♯, E♭, D, C, B♭
Hp III
(mf)
bisb.
Vln I
mf
Vln II
mf
Vln III
mf
Vln IV
mf
Vln V
mf


346
ff Sop. solo con'd
Sop.
ha - tsu - ra
ma
ha - tsu - ra
Mezzo
Alt
Hp I
bisb.
mf
bisb.
f
Hp II
bisb.
mf
bisb.
f
Hp III
bisb.
mf
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)
Vln V
sub. mp no cresc.
mf
mp
marcato
f quasi solo outburst


354
f chorus
Sop.
yiš-ma - 'el me - so - po - tam - ya
f
Mezzo
yiš-ma - 'el me - so - po - tam - ya
Alt
f/mf
pis-tis pis-tis
Hp I
f
Hp II
f
Hp III
bisb.
f
Vln I
non trem.
(f)
f
Vln II
non trem.
(f)
f
Vln III
non trem.
(f)
f
Vln IV
non trem.
(f)
f
Vln V
non trem.
(f)
f


362
365
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
f
ko - kha-vim
ko - kha-vim
'av ha-mon go-yim
mp F, E, D, C♯, B♯, A, G
mp D, C♯, B♯, A, G, F, E
ibid.
8vb
mp
C♯, B♯, A, G, F, E, D
8va
mp


370
♩ = 92
375
Sop.
dim - ‘a
dim - ‘a
Mezzo
ha - ‘a - ke - da
Alto solo
All altos
Alt
’al - ka‘ - ba
’al - ka‘ - ba
’al - ka‘ - ba
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
non trem.


378
chorus
all Sopranos
382
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
dim - 'a
'e - mu - na hak - ra - va
'its - tag ni - nut
Sop. solo
'its - tag - ni - nut
ha - 'a - ke - da
F, E, D♭, C, B♭, A, G

386

390

Sop.

Mezzo

Alt

mp - mf

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

Hp I

mf

8vb

F, E, D♭, C, B♭, A, G

Hp II

mf

F, E, D♭, C, B♭, A, G

Hp III

mf

F, E, D♭, C, B♭, A, G

8vb

C, D♭, E, F♯, G, A♭, B

Vln I

Vln II

Vln III

Vln IV

Vln V

mf

mf

mp

mp

mp

mp

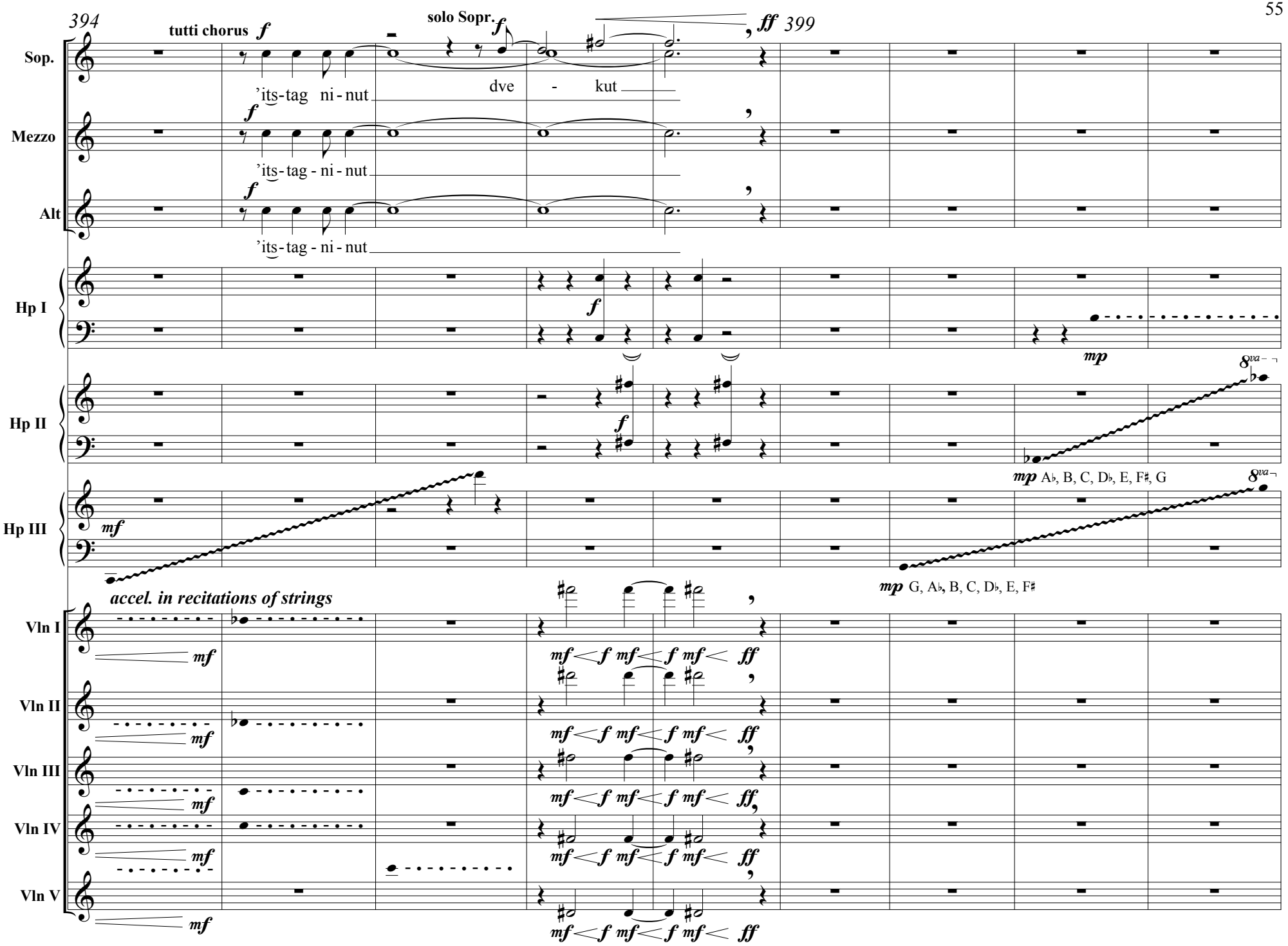
p

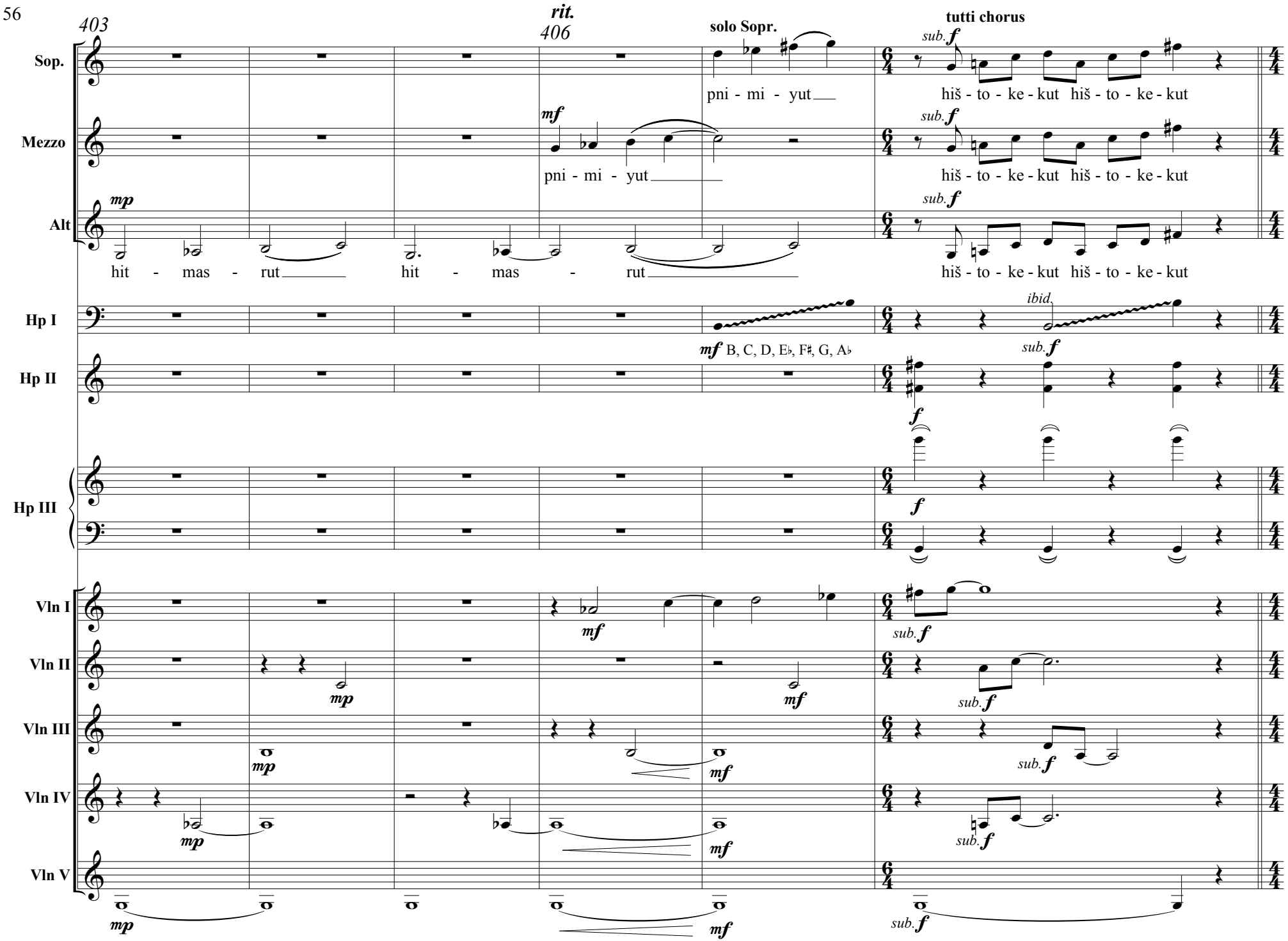
p

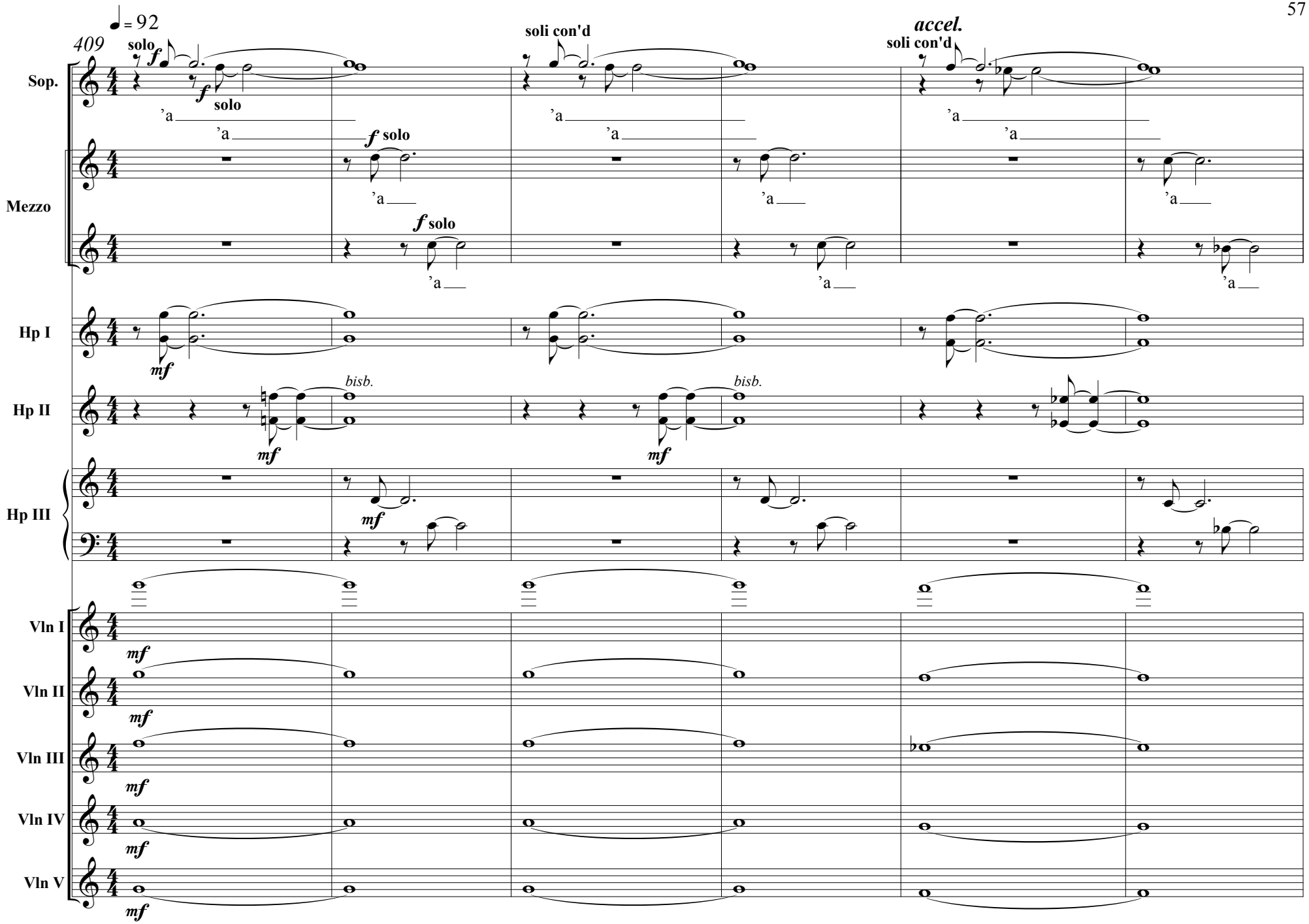
p

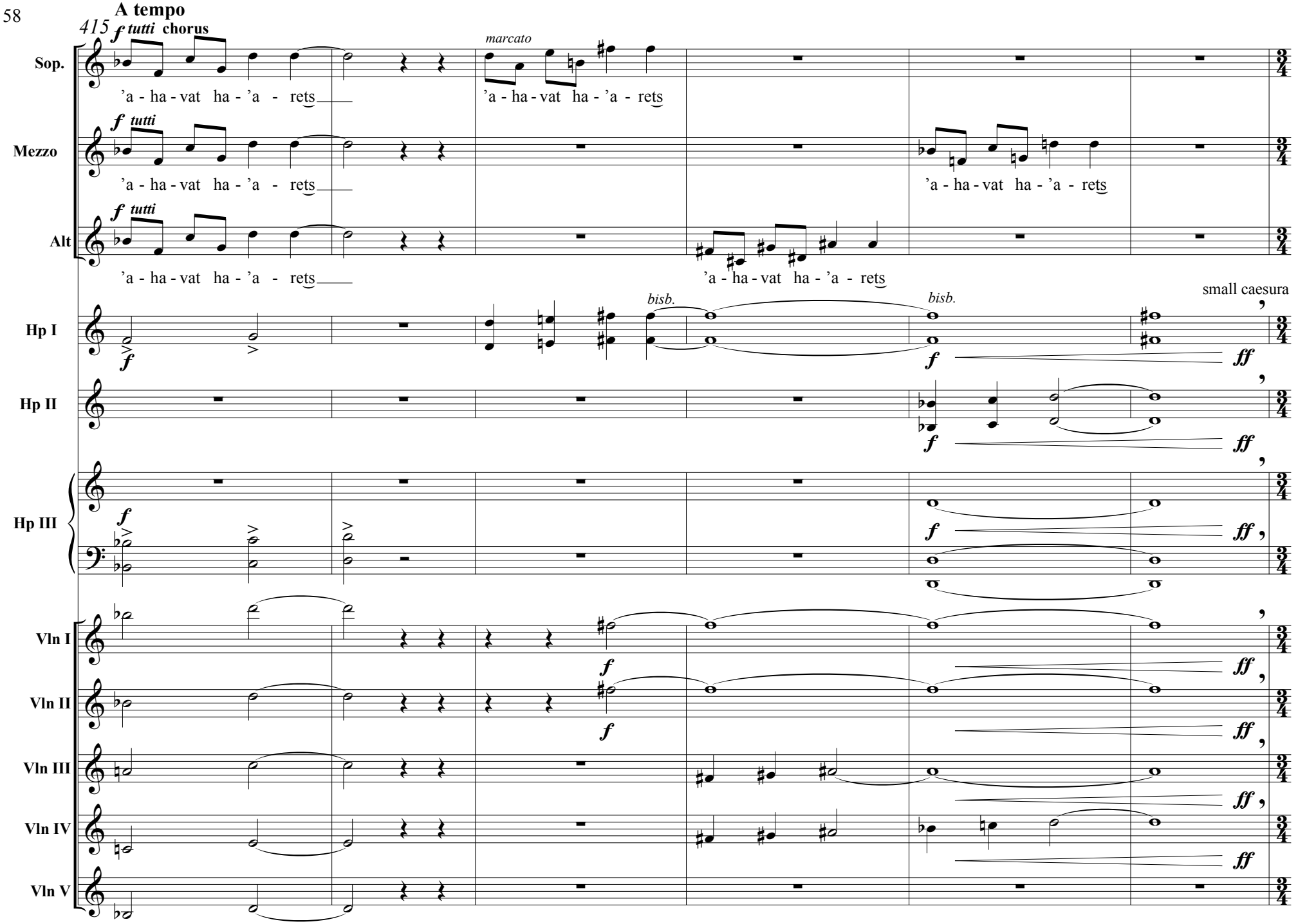
p

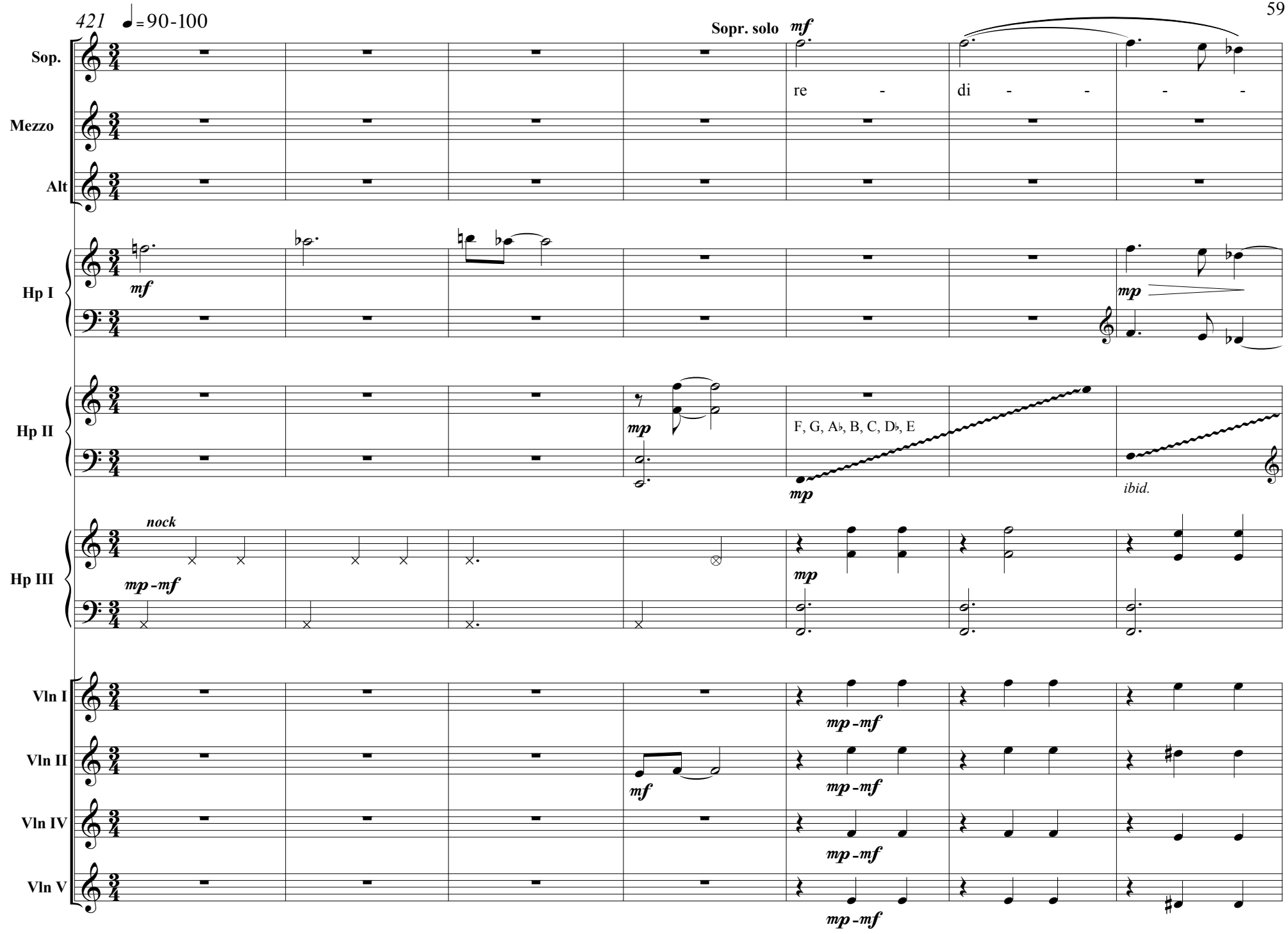
p

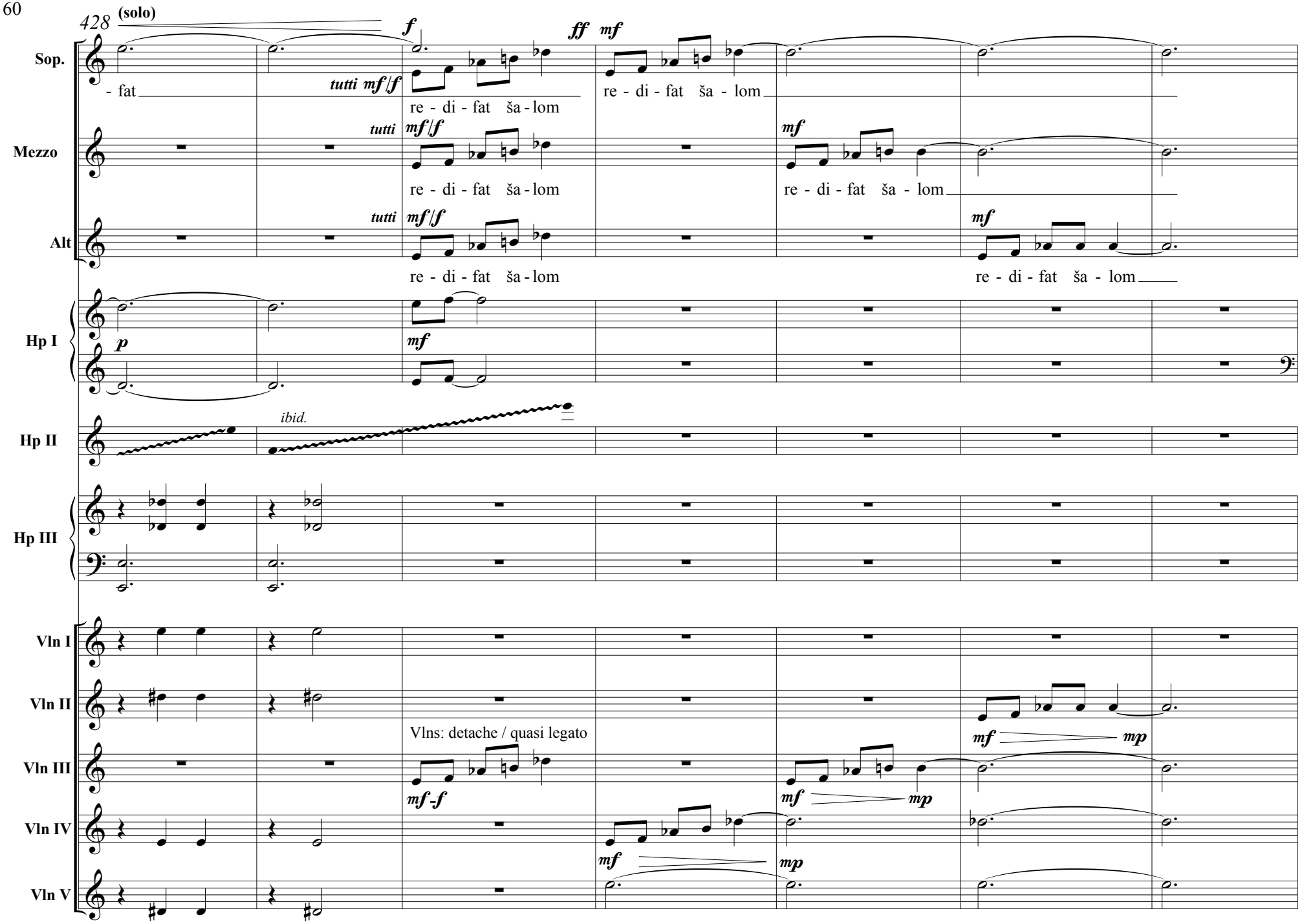

394
tutti chorus
f
solo Sopr.
f
ff
399
Sop.
'its-tag ni-nut
dve - kut
Mezzo
'its-tag-ni-nut
Alt
'its-tag-ni-nut
Hp I
Hp II
Hp III
mp
mf
mp A♭, B, C, D♭, E, F♯, G
mp G, A♭, B, C, D♭, E, F♯
accel. in recitations of strings
Vln I
Vln II
Vln III
Vln IV
Vln V
mf < f mf < f mf < ff

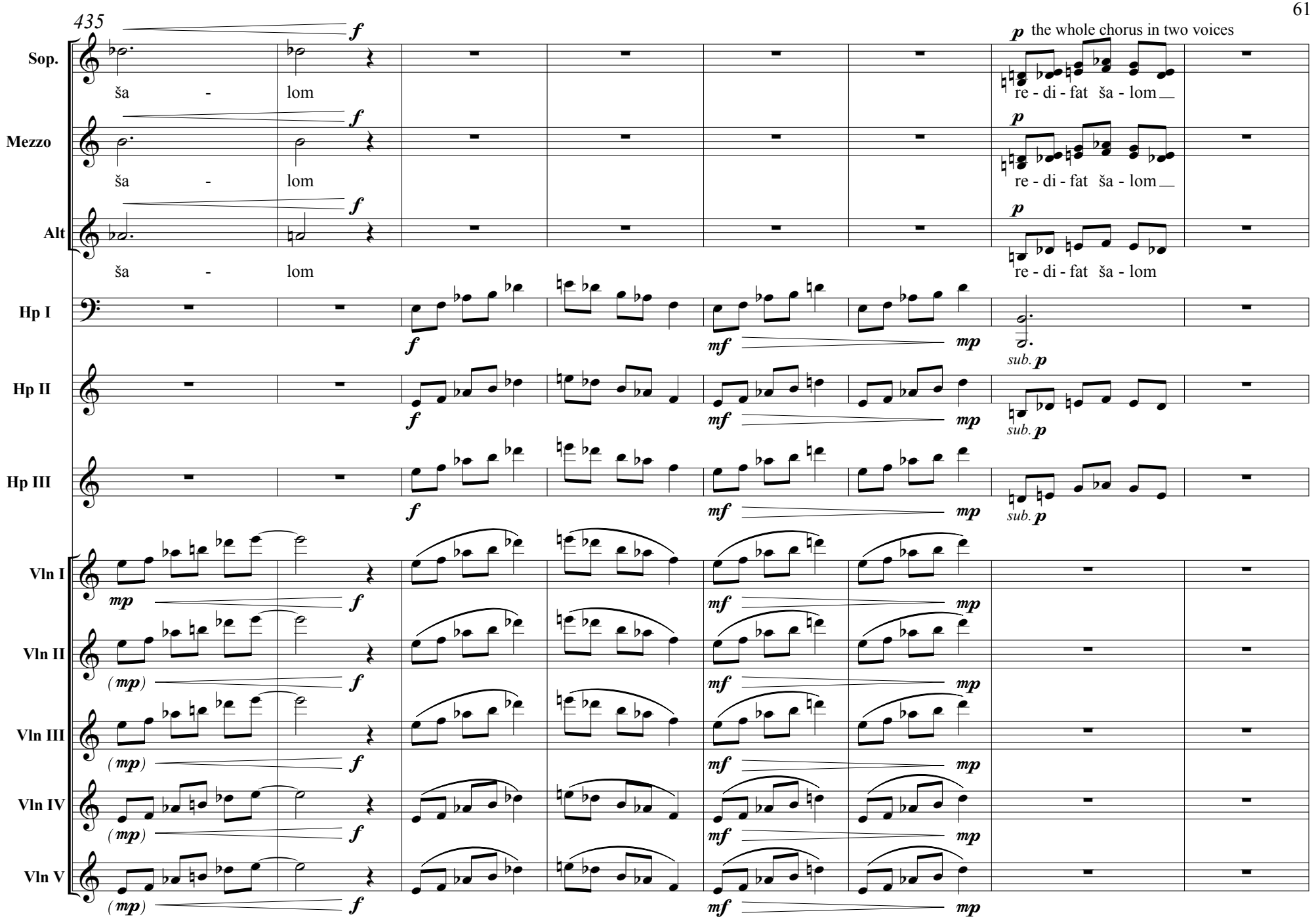

403
rit.
406
solo Sopr.
tutti chorus
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
pni - mi - yut
hiš - to - ke - kut hiš - to - ke - kut
hit - mas - rut
ibid.
B, C, D, E♭, F♯, G, A♭


♩ = 92
409
solo
soli con'd
accel.
soli con'd
Sop.
Mezzo
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
f solo
mf
bisb.
'a


A tempo
415
f tutti chorus
marcato
Sop.
Mezzo
Alt
'a - ha - vat ha - 'a - rets
bisb.
small caesura
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V


421 ♩=90-100
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln IV
Vln V
Sopr. solo
mf
re - di - - - -
mf
mp
F, G, A♭, B, C, D♭, E
mp
ibid.
nock
mp -mf
mp
mf
mp -mf
mp -mf
mp -mf
mp -mf


428
(solo)
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
- fat
tutti mf/f
re - di - fat ša - lom
ff mf
re - di - fat ša - lom
mf
re - di - fat ša - lom
p
ibid.
Vlns: detache / quasi legato
mf-f
mp


435
Sop.
ša - lom
Mezzo
ša - lom
Alt
ša - lom
p the whole chorus in two voices
re - di - fat ša - lom
re - di - fat ša - lom
re - di - fat ša - lom
Hp I
Hp II
Hp III
sub. p
Vln I
Vln II
Vln III
Vln IV
Vln V

# VI = CODA Avram

**Grave** ♩ = 70

443 452

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

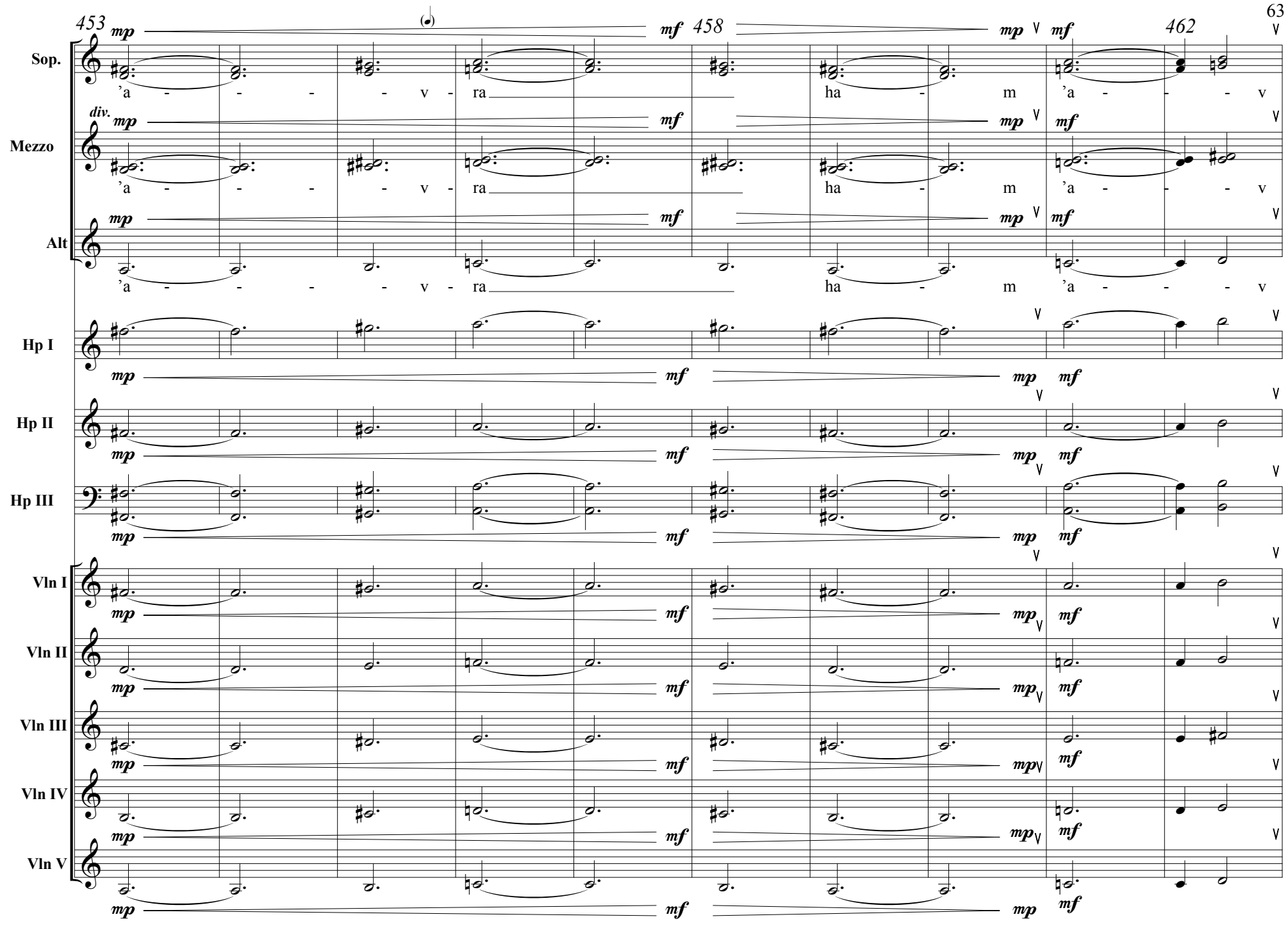
Vln I *con sord.* *p* *mp* *p*

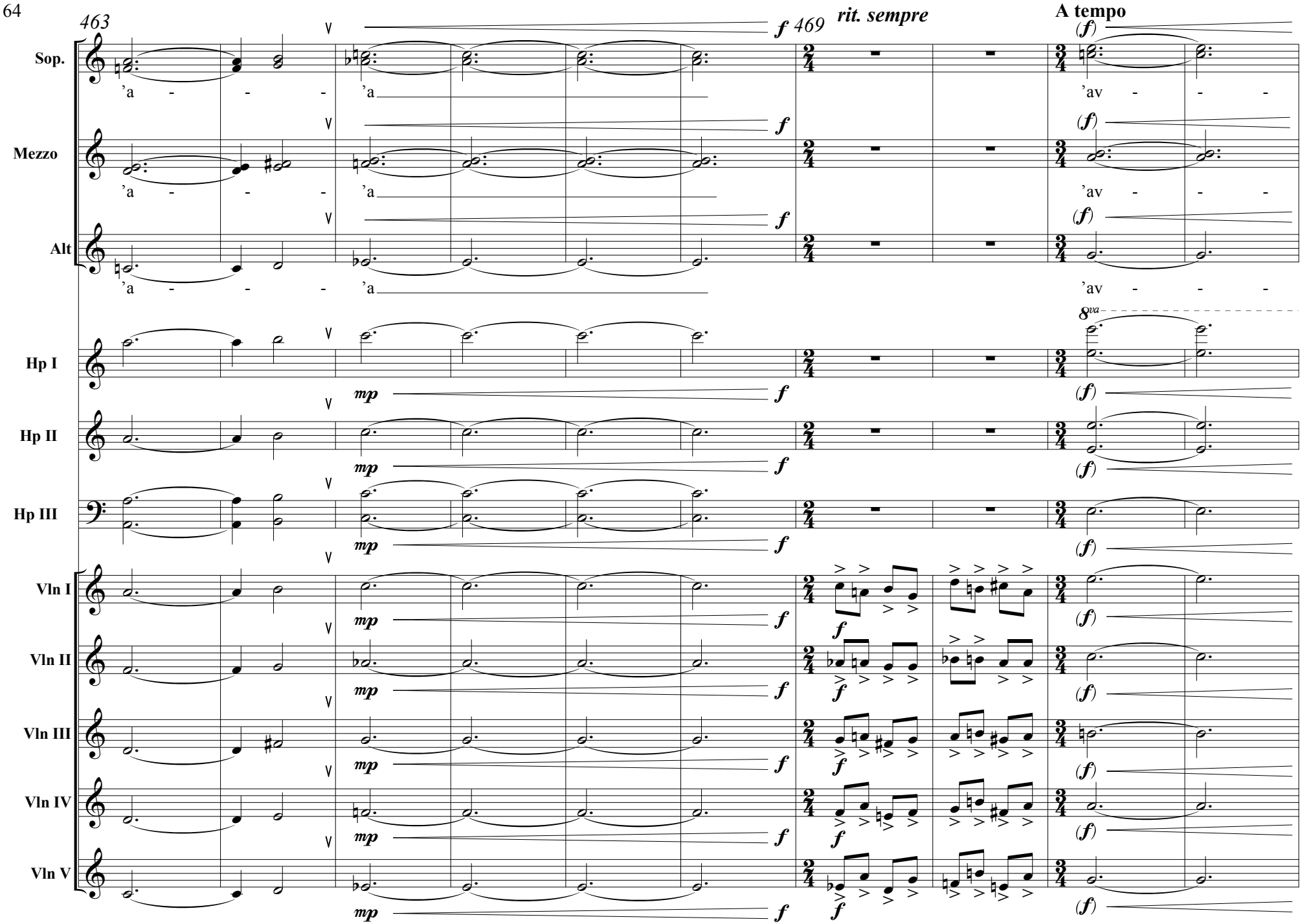
Vln II *con sord.* *p* *mp* *p*

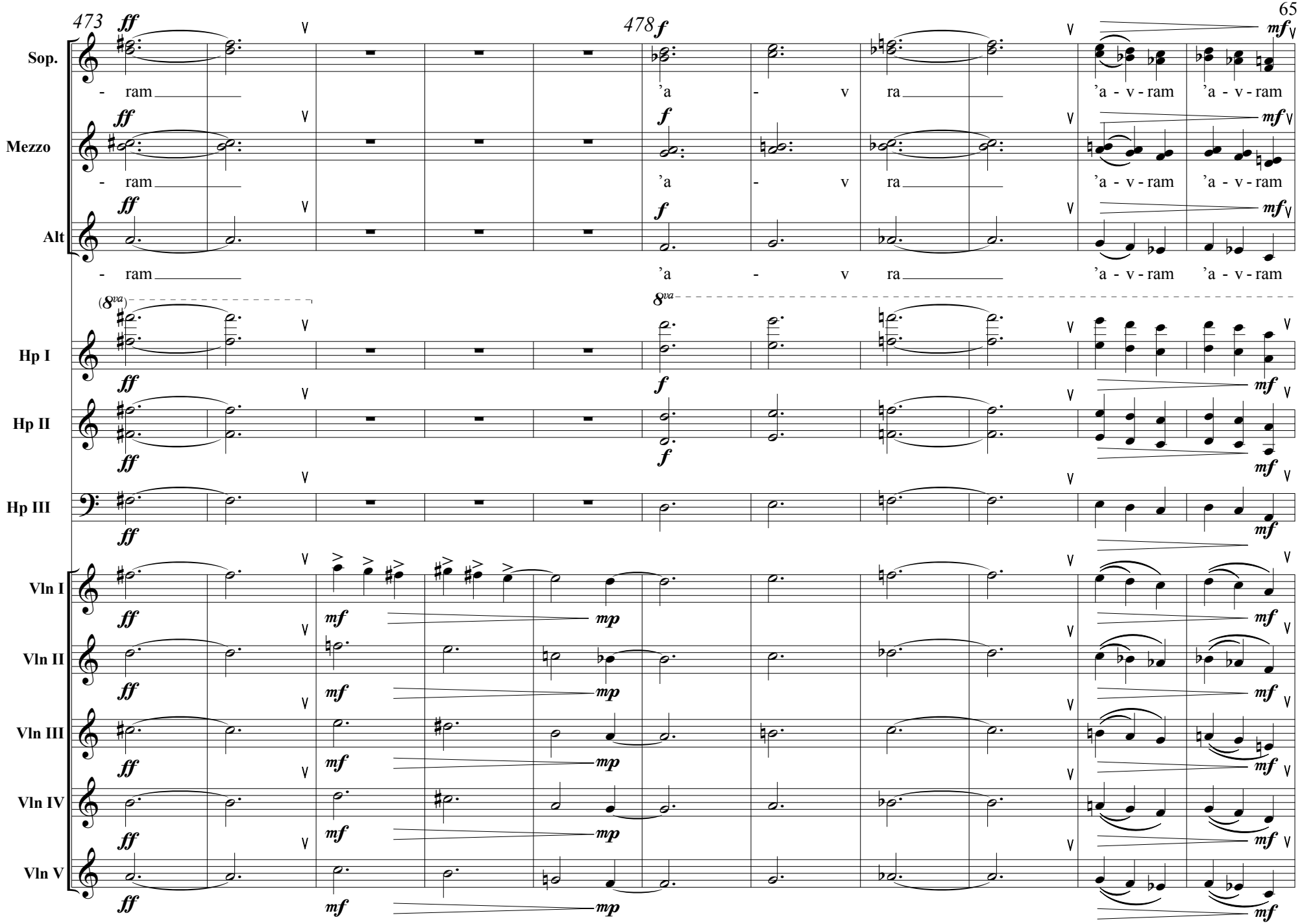
Vln III *con sord.* *p* *mp* *p*

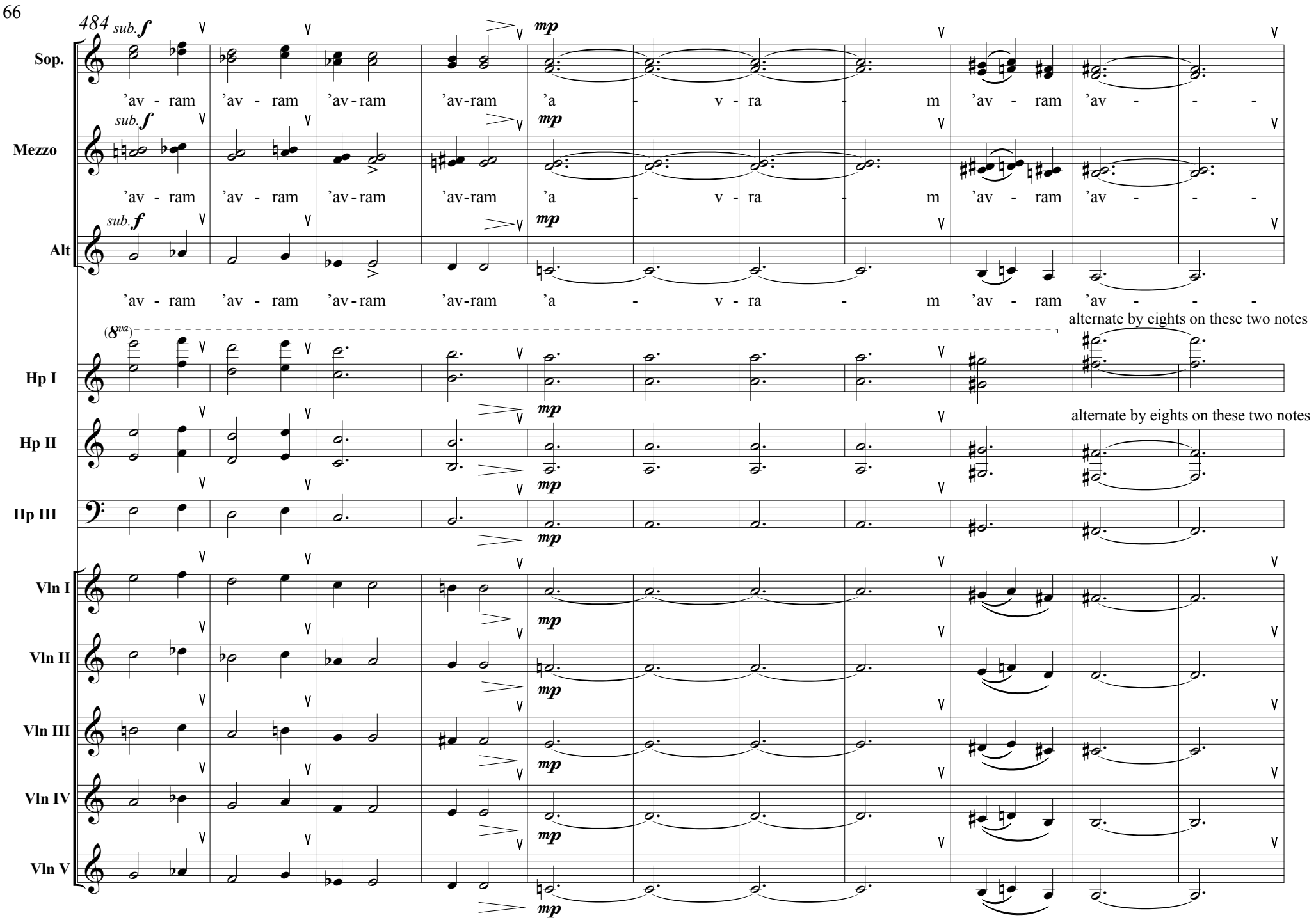
Vln IV *con sord.* *p* *mp* *p*

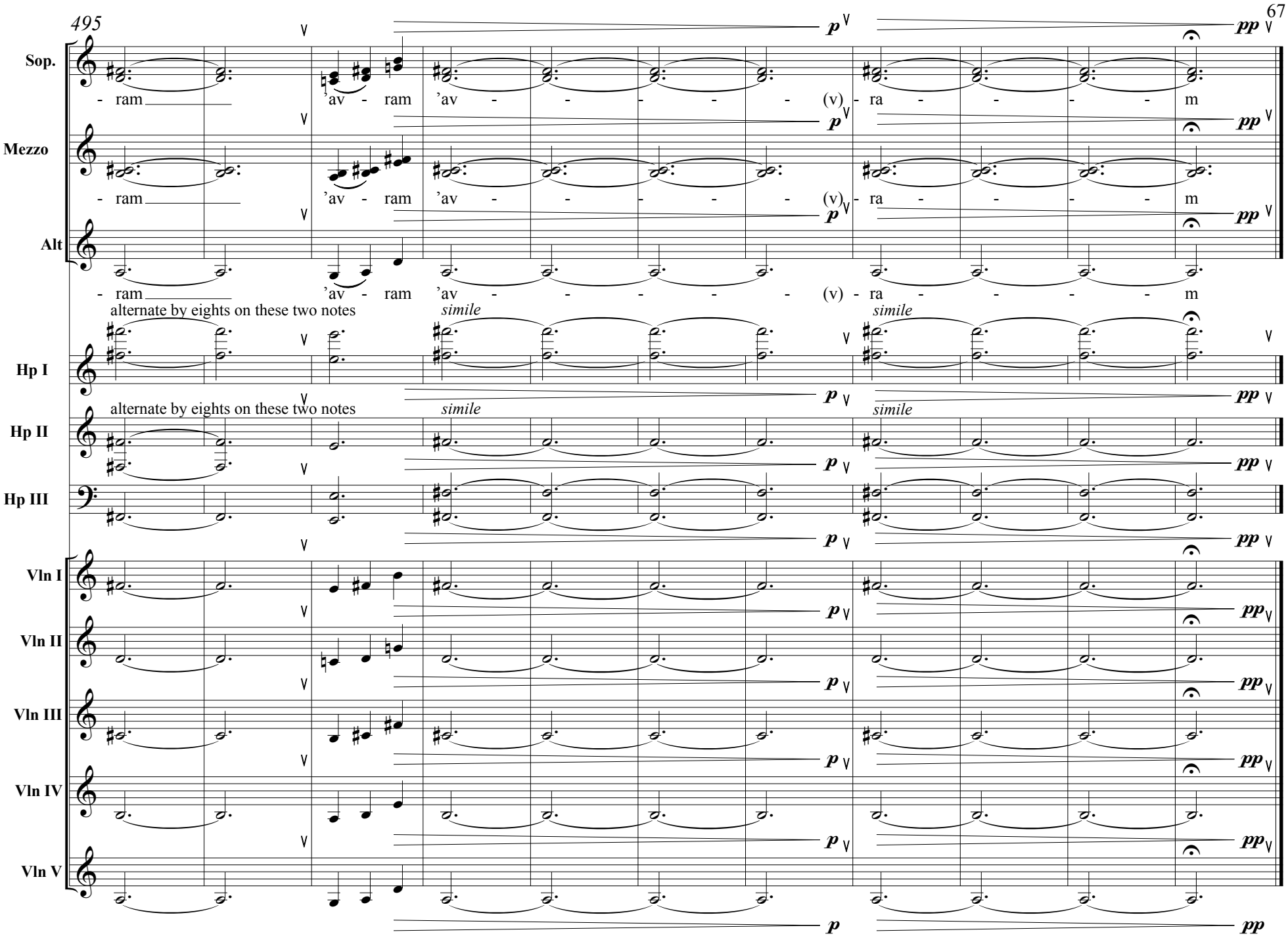
Vln V *con sord.* *p* *mp* *p*


453
458
462
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
div.
mp
mf
'a - - - - v - ra
ha - m 'a - - - v


463
469
rit. sempre
A tempo
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
'a - - - 'a
'av - - -
8va
f
mp
(f)


473
478
Sop.
Mezzo
Alt
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
- ram
'a - v ra
'a - v - ram
ff
f
mf
mp
(8va)
8va


484
sub. f
mp
Sop.
Mezzo
Alt
'av - ram 'av - ram 'av-ram 'av-ram 'a - v - ra - m 'av - ram 'av - - -
(8va)
alternate by eights on these two notes
Hp I
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V


495
Sop.
- ram
'av - ram
'av - - - - - (v) - ra - - - - - m
Mezzo
- ram
'av - ram
'av - - - - - (v) - ra - - - - - m
Alt
- ram
'av - ram
'av - - - - - (v) - ra - - - - - m
alternate by eights on these two notes
simile
simile
Hp I
alternate by eights on these two notes
simile
simile
Hp II
Hp III
Vln I
Vln II
Vln III
Vln IV
Vln V
p
pp