SCORE

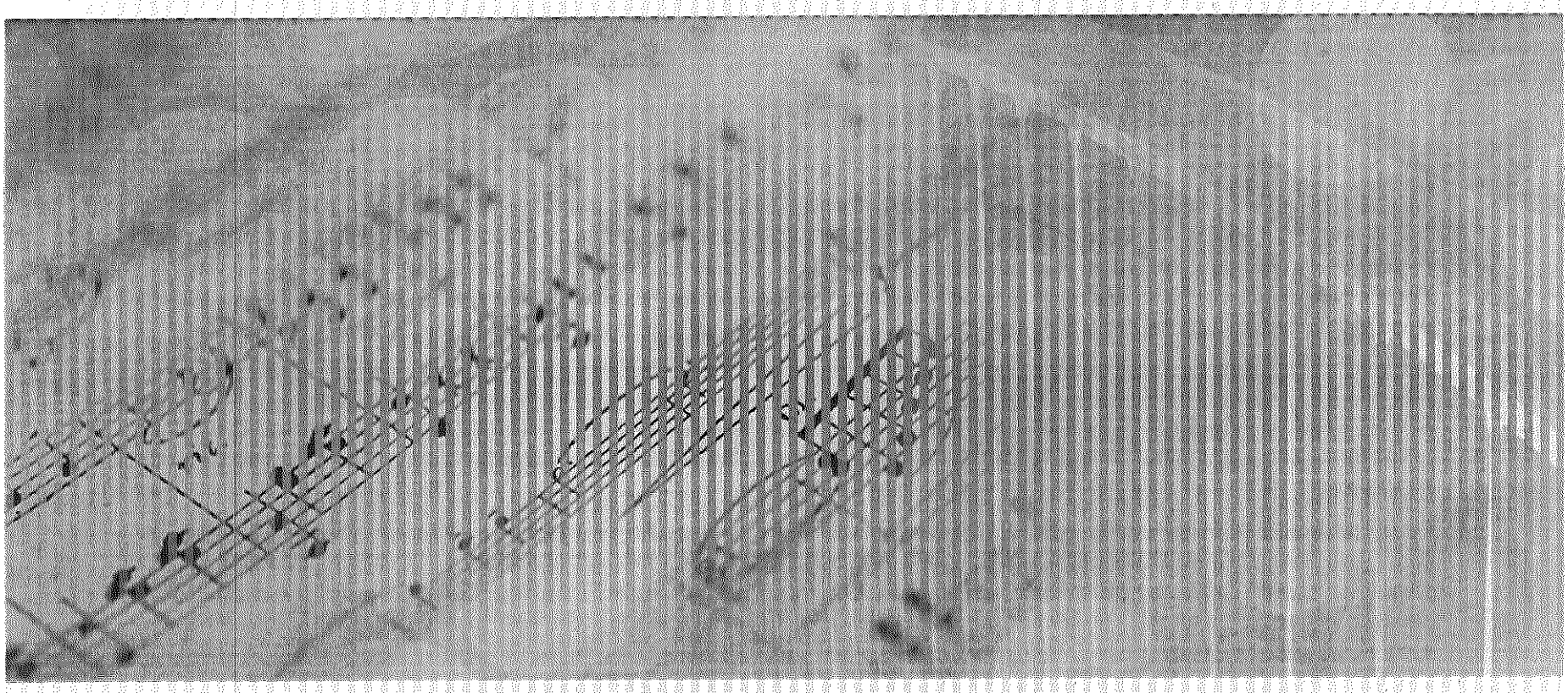
CHAMBER ORCHESTRA SERIES

IMI 6269

Tsippi Fleischer

A Girl Named Limonad, Op. 3

Symphonic Poem (1977)
Duration: 15 minutes



ציפי פליישר

נערה ושמה לימונאד, אופ׳ 3

פואמה סימפונית (1977)
תזמון: 15 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, אנסמבלים, מקהלות ותזמורות, ותועדו במעל 20 תקליטורים.

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

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

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

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

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

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

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

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IMI 6269

Printed in Israel February 2017

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כהשראה לפואמה הסימפונית "נערה ושמה לימונאד" (1977) שימש שיר מאת המשורר הלבנוני שאוקי אבי-שקרא. שירתו נועזת בתכנית ובלשונה והיא מלאה סמלים סוריאליסטיים הנובעים מן הקרע החוצץ את נפשו כאיש בעל מסורת תרבותית-כפרית וכאיש העולם המודרני כאחת.

הפואמה הסימפונית בנויה מ-4 חטיבות שאין ביניהן תציצה: "פסטוראלה", "סרנאדה", "מיסטריוזו" ו"מארש-אבל הרואי". תוך כדי שמיעה מגלה המאזין שהוא עובר מתמונה לתמונה, מחטיבה לחטיבה, כל זאת על סמך הפירוש שנתנה המלחינה לשירו של המשורר. היצירה בנויה ממטמורפוזות של מספר נושאים מוסיקליים בעלי אופי מזרחי פולקלוריסטי.

היצירה פותחת בתמונה פסטוראלית ובהופעתה של הנערה. מחשבותיה זורמות; היא נזכרת בתמונות מחיי העיר שאינם אהובים עליה - קריאות מתגרות של נערים, רעש התנועה והתעשיה. הסרנאדה מציירת את פגישת האוהבים. פורצת מלחמה. מופיע האוהב הסוריאליסטי המאופיין ע"י צלילי הקרן האנגלית, הנערה מתה. הקינה בדמות ה"תקסים" נשמעת כעין פרלוד מזרחי מאולתר המנוגן ע"י הויולה. היצירה מסתיימת במארש-אבל הרואי לזיכרה של הנערה.

היצירה בוצעה לראשונה ב-28.1.1979 ע"י התזמורת הסימפונית חיפה, בניצוח שלום רונלי-ריקליס.

The symphonic poem A GIRL NAMED LIMONAD (1977) was inspired by a work of the Lebanese poet Shawqi Abi-Shaqra. His poetry is outspoken in content and language and is pervaded by surrealistic symbols which stem from the conflict in his soul for he is a traditional son of the village and a man of the modern age at one and the same time.

The composition may be divided into 4 sections which are played without a break: PASTORALE, SERENADE, MISTERIOSO and HEROIC FUNERAL. During the performance of the music, the listener becomes aware of the changing picture, according to the interpretation which the composer gave to the poem. The work consists of metamorphoses of several musical themes of an oriental folkloric flavour.

To begin with, we are presented with a pastoral scene and the appearance of the girl. Her thoughts run on. She recalls pictures of city life which she has found distasteful - the youths and their cat-calls, the noise of traffic and of industry. The Serenade depicts the meeting of the lovers. War breaks out. The surrealistic lover appears, characterised by the cor anglais, The girl dies. A lament is heard in the manner of the taqsim, resembling an oriental prelude, played on the viola. The symphonic poem ends with an heroic funeral march in memory of the girl.

The work was first performed on the 28th of January 1979, by the Haifa Symphony Orchestra, conducted by Shalom Ronly-Riklis.

To listen through the composer's website: **html.http://www.tsippi-fleischer.com/disco1991** להאזנה באתר המלחינה:

הבערה לימונאד

הַנַּעֲרָה לִימוֹנָד אָצָה מִתּוּצָה לַפַּרְדֵּסִים. אָת הַכּוֹס הִיא שׂוֹנֵאת.
הִיא אוֹהֶל כַּפְרִי. לְעֶבְרָהּ נוֹסְעִים חוֹבְבֵי הַחֲלָקָה, בּוּלֵי־דֹאַר, מִין.
כְּפָרִים וּגְבָעוֹת מַדִּיפִים אֶת רֵיחוֹת גּוּפָהּ. עוֹמֶדֶת הִיא כְּטַבַּעַת. צוֹחֶקֶת
הִיא – אֲנִי מְוַתֵּר עַל זַר יַסְמִינִים. בּוֹכָה הִיא – תַּעֲשִׂיַּת הַפְּלָדָה כּוֹרַעַת
בָּרֶךְ, הָעוֹלָם חָדַל מִפְּלַאכְתּוֹ.
אֵלֵךְ אֵרָשֵׁם לִי בְּמָכוֹן לָרְקוּד. אֶדְפֹּק עַל דַּלְתּוֹ שֶׁל אַרְלֶקִין. אֶשְׁאַל מִמֶּנּוּ
אֶת סוּתוֹ שֶׁקַּלִילוּת טְבוּעָה בּוֹ. אָשׁוּב רָחָב כְּגִנַּת־נוֹי. אַרְאֶה לָהּ אֶת
הַתְּמוּנוֹת וְאֶת הַדָּגָה הַסוּרְרֵיָלִיסְטִית.
נִרְדֶּמֶת הִיא עַל כָּרִית מָשִׁי. אַפָּהּ נִשְׁקָף לַנִּצְרָכִים וְהִנֵּה הוּא לָבָן כְּקֶמַח.
לְעֵת תִּתְרַגֵּשׁ מִלְחָמָה לוֹבֶשֶׁת הִיא סְפִינַת־אֲוִיר, נֶעֱלֶמֶת בַּשְּׁחָקִים. עוֹף־
קוֹרֵא כִּי יַחֲלֹף וַאֲכָלַתְהוּ.
הִיא חוֹמֶקֶת בֵּין סְלָעִים בְּסִירַת קַשׁ. הָרוֹעֶה עִם בָּנָיו נְאַדְּרֵי־בַּכּחַ יָרִיעוּ
לָהּ.
אֶעֱזָבֶנָּה לְנַפְשָׁהּ, אִישַׁן לִי עַל הַגַּג. אֶת הֲמָלַת בְּשָׂרָהּ אֶשְׁמַע. אֶמָּלֵט
מִצִּפָּרְנֶיהָ הָאֲרֻכּוֹת. אֲהַלֵּךְ אִתָּהּ עַד הַכְּנֵסִיָּה. אֲכַסֶּנָּה בְּאוֹר כַּהֶה.
מְנִיפָה שֶׁל נוֹצוֹת טָוָס. מְטַיֶּלֶת לָהּ בָּעֲמָק. אִכָּרִית וְלִבּוֹשָׁה פּוֹלְקְלוֹר.

שאוקי אבי־שקרא

עברית: ששון סומך

מתוך הקובץ "נהר פרפר"(מבחר תרגומים משירת סוריה ולבנון
הצעירה),ערך ותרגם: ש.סומך, בהוצאת ספריית פועלים,1973
ברשותם האדיבה של המתרגם והמו"ל

A GIRL NAMED LIMONAD

Miss Limonad runs out of the orchards. She detests goblets.
She is a village tent. Those fond of skiing, postage-stamps and sex travel to her.
Villages and hills emit the scent of her body. She stands upright like a signet-ring.
As she laughs, I give away a bouquet of jasmine-flowers. As she cries — steel factories kneel, and the whole world goes on strike.
I shall enroll in a dancing studio, knock on Harlequin's door, borrow his light-hearted gown, come back as wide as a garden to show her the drawings and the surrealistic fish.
She sleeps on a silken pillow, her nose peeping out so that the poor can see a narrow white nose like flour.
When war breaks out — we wear a Zeppelin, disappearing into the air. When a partridge passes by, we would devour it.
On board a straw-boat she proceeds through rocks and stones. The shepherd and his valiant sons applaud her.
I leave her alone. I sleep in the attic, listening to the clamour of her flesh. I run away from her long nails. I walk her to the church. I cover her with a dark light.
A fan of peacock feathers. She wanders in the valley. A peasant girl wearing folklore.

Shawqi Abi-Shaqra

English: Sasson Somekh

Use of Hebrew and English translations
by kind permission of Prof. Sasson Somekh.

الآنسة «ليموناد»

تركض الآنسة «ليموناد» خارج البساتين . تكره القدح .

هي خيمة ريفيـــة . يسافر إليها هواة التزلج وطوابع البريد والجنس .

تفوح القرى والتلال في جسدها . تقف كالخاتم . تضحك فأستغني عن باقة فلّ . تبكي فتخشع مصانع الفولاذ ولا يروح العالم الى العمل .

سأدخل معهـــد الرقص . أدقّ باب «أرلكان» . استعير ثوبه المطبوع بالخفّة . أعود واسعاً كالحديقة . أريها الصور والأسماك السريالية .

تنام على مخدّة حرير . يظهر أنفها للفقراء ، ضيقاً أبيض كالطحين .

إذا وقعت الحرب نرتدي المنطاد ، نختفي في الهواء . يمرّ حجل فنأكله .

يقارب قشّ تمرّ عبر الصخور . يصفّق لها الراعي وأبناؤه الشجعان .

أتركها وحدها ، أنام في السقف . أسمع ضوضاء لحمها . أهرب من أظفارها الطوال . أمشي معها الى الكنيسة . أغطّيها بضوء غامق .

مروحة من ريش طاووس . تتنقّل في الوادي . فلاحة ترتدي الفولكلور .

شوقي ابي شقرا . ماء الى حصان العائلة .

بيروت ، ١٩٦٣ ص ٤٧

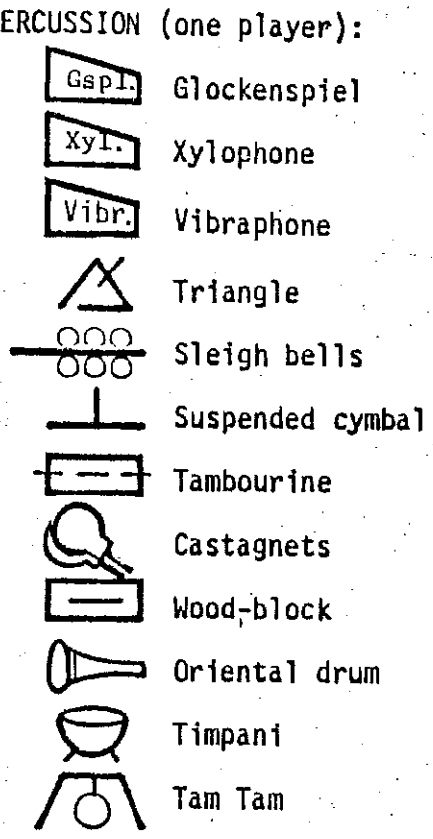
TSIPPI FLEISCHER: A GIRL NAMED LIMONAD
A SYMPHONIC POEM

ORCHESTRATION:

2 FLUTES
2 OBOES (2nd changing with English Horn)
2 CLARINETS IN B♭ (2nd changing with Bass Clarinet)
2 BASSOONS

2 HORNS IN F
2 TRUMPETS IN B♭

PERCUSSION (one player):



HARP

STRINGS
- Violins
- Violas
- Violoncellos
- Double-Basses

ALL TRANSPOSING INSTRUMENTS ARE WRITTEN IN THE SCORE IN C

Dur.: ca. 15'

A GIRL NAMED LIMONAD נערה ושמה לימונאד

PASTORALE

PROLOGUE

ציפי פליישר
TSIPPI FLEISCHER

1 ANDANTE (♩ = ca. 64)

Fls. I II
Obs. I II
E.hn. I
Cls. I II
Bns. I II

1 ANDANTE (♩ = ca. 64)

Hns. I II
Tpts. I II
Perc.
Harp
Vlns. I II
Vlas.
Vcls.
D.B.

Vibr.

Dur.: ca. 15'00"

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5

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

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Bns.
II

5

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Hns.
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Tpts.
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Vibr.

Perc.

Harp

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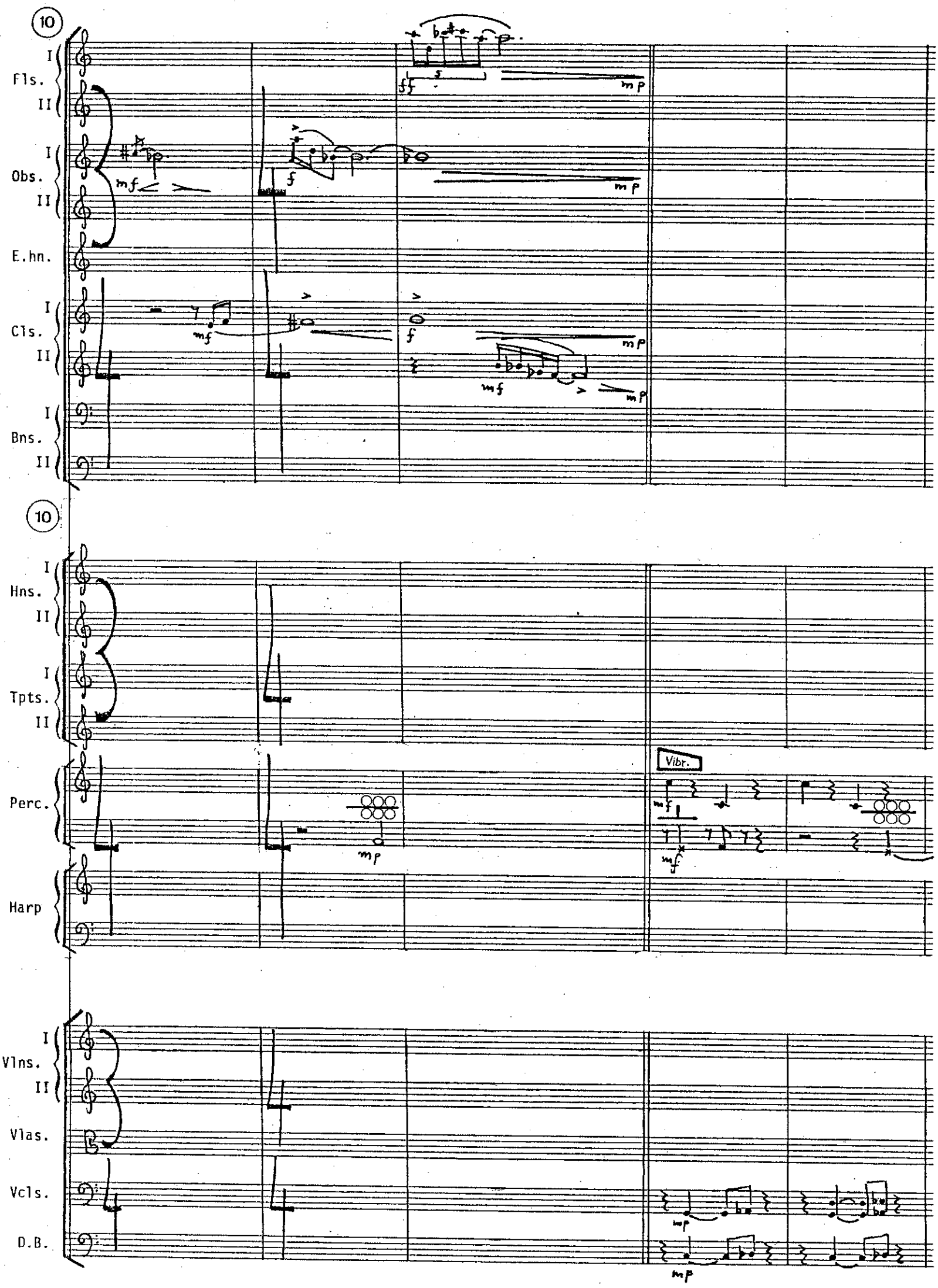
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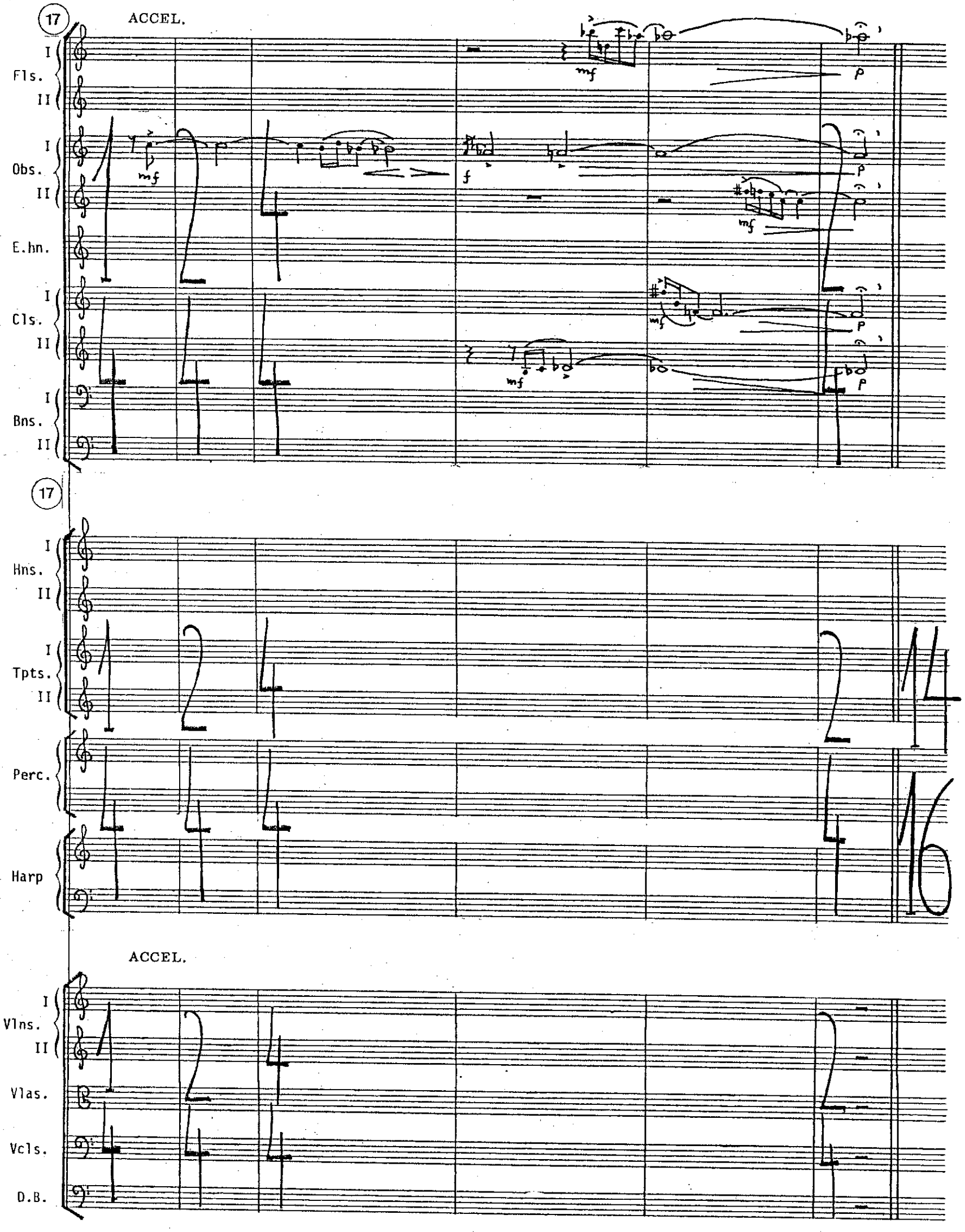
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Perc.
Harp
ACCEL.
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Vlns.
II
Vlas.
Vcls.
D.B.

MOLTO ALLEGRETTO

(♩ = ca. 100)

23

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

f

f

23

MOLTO ALLEGRETTO

(♩ = ca. 100)

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

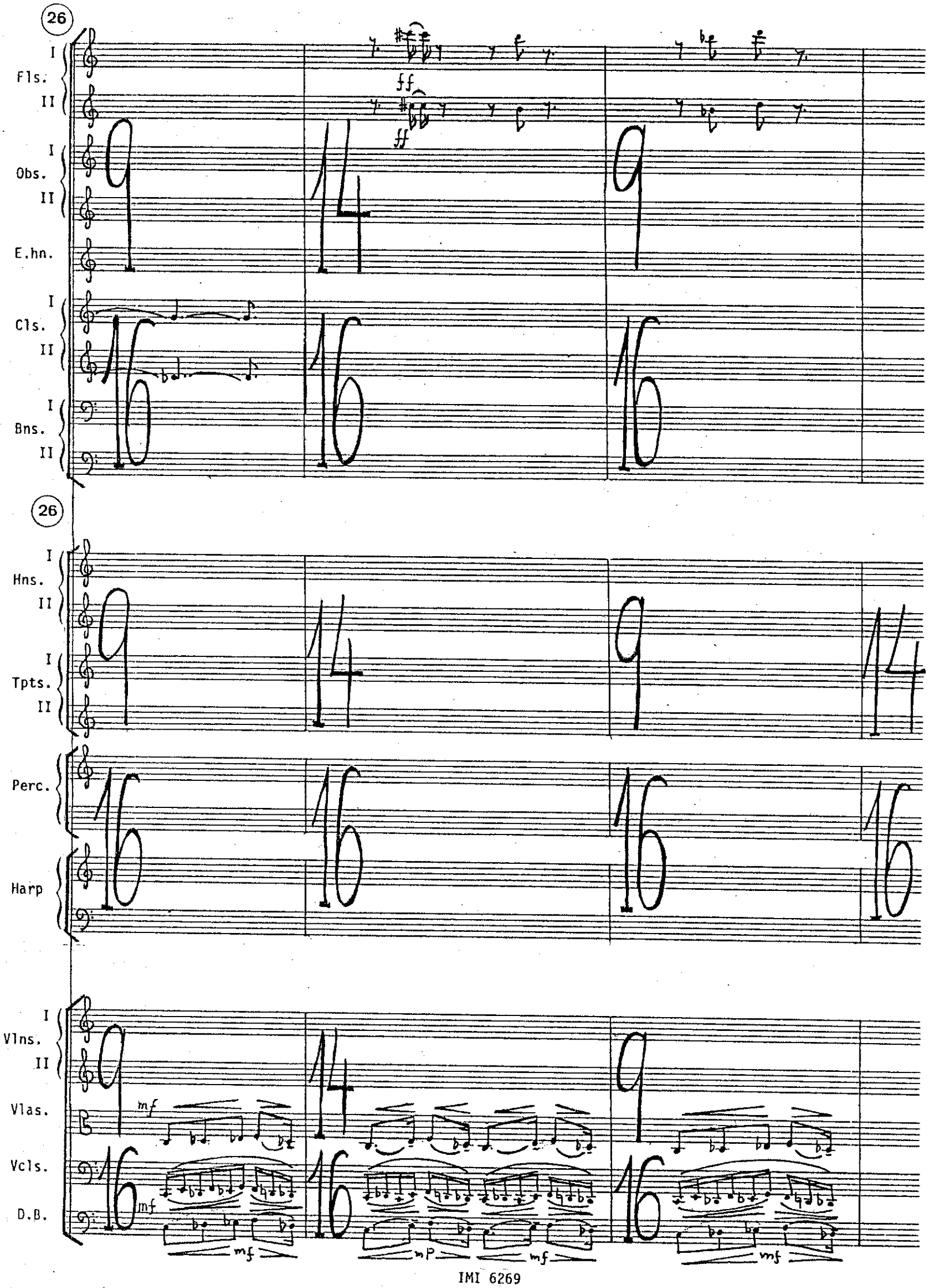
Vcls.

D.B.

mf

mp

mf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Perc.
Harp
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Vlns.
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Vlas.
Vcls.
D.B.
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mp
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mf

29

Fls. I II

Obs. I II

E. hn.

Cls. I II

Bns. I II

29

Hns. I II

Tpts. I II

Perc.

Harp

Vlns. I II

Vlas.

Vcls.

D.B.

32

Fls. I II

Obs. I II

E. hn.

Cls. I II

Bns. I II

32

Hns. I II

Tpts. I II

Perc

Harp

Vlns. I II

Vlas.

Vcls.

D.B.

35

I
Fls.
II

I
Obs.
II

E. hn.

I
Cls.
II

I
Bns.
II

35

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

38

Fls. I II

Obs. I II

E. hn.

Cls. I II

Bns. I II

38

Hns. I II

Tpts. I II

Perc.

Harp

Vlns. I II

Vlas.

Vcls.

D.B.

ADAGIETTO GRAZIOSO (♩ = ca. 88)

42

Fls. I II

Obs. I II

E. hn.

Cls. I II

Bns. I II

42

ADAGIETTO GRAZIOSO (♩ = ca. 88)

Hns. I II

Tpts. I II

Perc.

Harp

Vlns. I II

Vlas.

Vcls.

D.B.

47

Fls. I II

Obs. I II

E. hn.

Cls. I II

Bns. I II

47

Hns. I II

Tpts. I II

Perc.

Harp

Vlns. I II

Vlas.

Vcls.

D.B.

51

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

51

I Hns. II

I Tpts. II

Perc.

Gspl.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

div.

div.

55

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

55

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

59

ACCEL.

ALLEGRO (♩ = ca. 120)

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

59

ACCEL.

ALLEGRO (♩ = ca. 120)

I
Hns.
II

I
Tpts.
II

Perc.

Harp

ACCEL.

I
Vlns.
II

Vlas.

Vcls.

D.B.

63

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

63

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

67

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

67

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

71

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

71

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

75

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

mf

mf

mf

mf

75

I
Hns.
II

I
Tpts.
II

f vigoroso

Perc.

Harp

mf

I
Vlns.
II

arco

div.

f

div.

f

Vlas.

arco

Vcls.

D.B.

79

RIT.

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

79

I Hns. II

I Tpts. II

Perc.

Harp

RIT.

I Vlns. II

Vlas.

Vcls.

D.B.

82

A TEMPO (♩ = ca. 72)

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

82

A TEMPO (♩ = ca. 72)

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

86

RIT.

PRESTO (♩. = ca. 128)

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

86

PRESTO (♩. = ca. 128)

I
Hns.
II

I
Tpts.
II

Perc.

Harp

RIT.

I
Vlns.
II

Vlas.

Vcls.

D.B.

91

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

mp mf

91

D

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

div. n

mp

98

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

38

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

106

♩. = ♩ = ca. 128

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

dim.

dim.

106

♩. = ♩ = ca. 128

D

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

112

Fls. I II

Obs. I II

E.hn.

Cls. I II

Bns. I II

112

D

Hns. I II

Tpts. I II

Perc.

Harp

Vlns. I II

Vlas.

Vcls.

D.B.

118

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

118

I
Hns.
II

I
Tpts.
II

Xyl.
Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

122

♩= ca. 112

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

122

♩= ca. 112

I
Hns.
II

I
Tpts.
II

Perc.

p

Harp

Vln.Solo

f

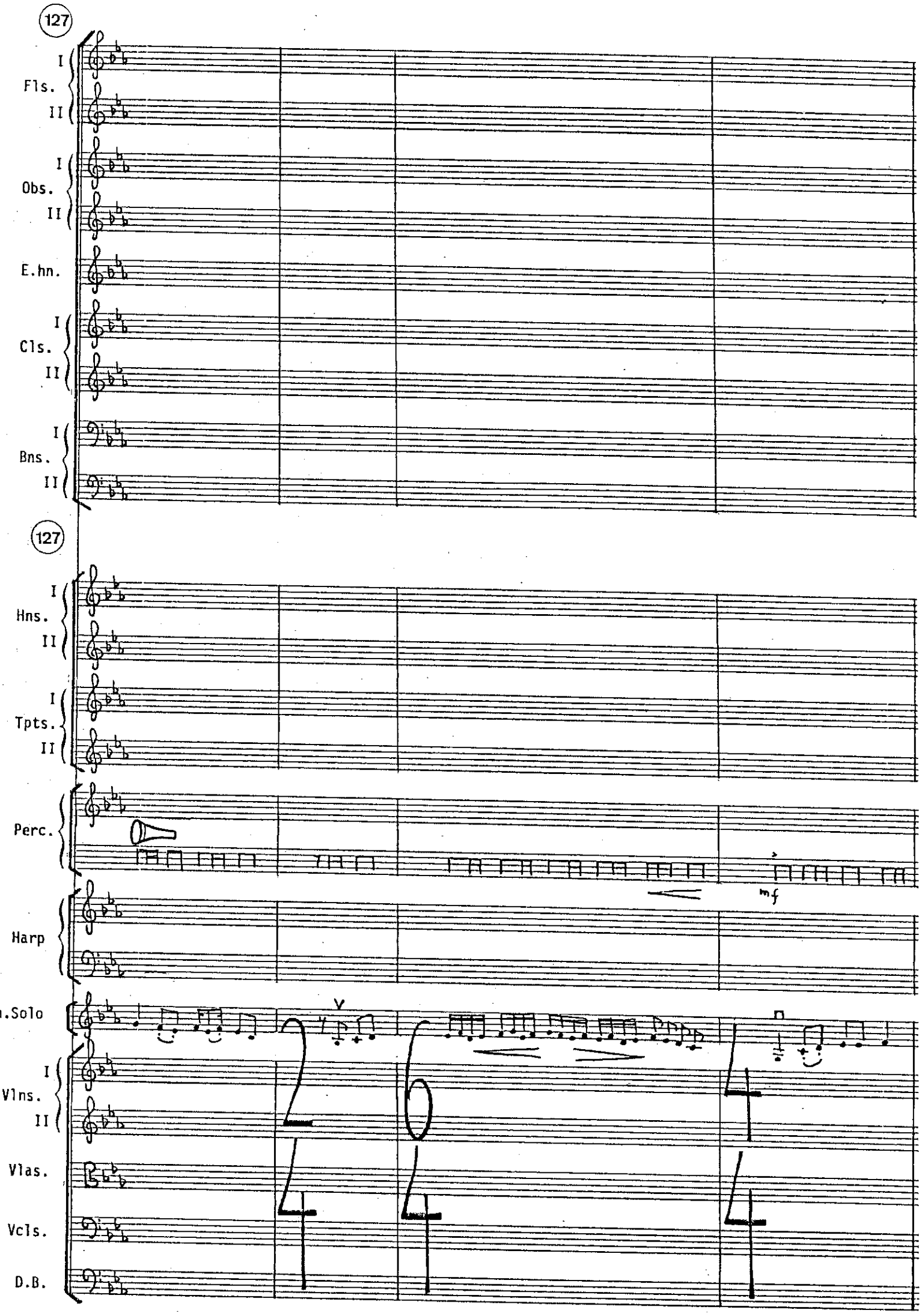
I
Vlns.
II

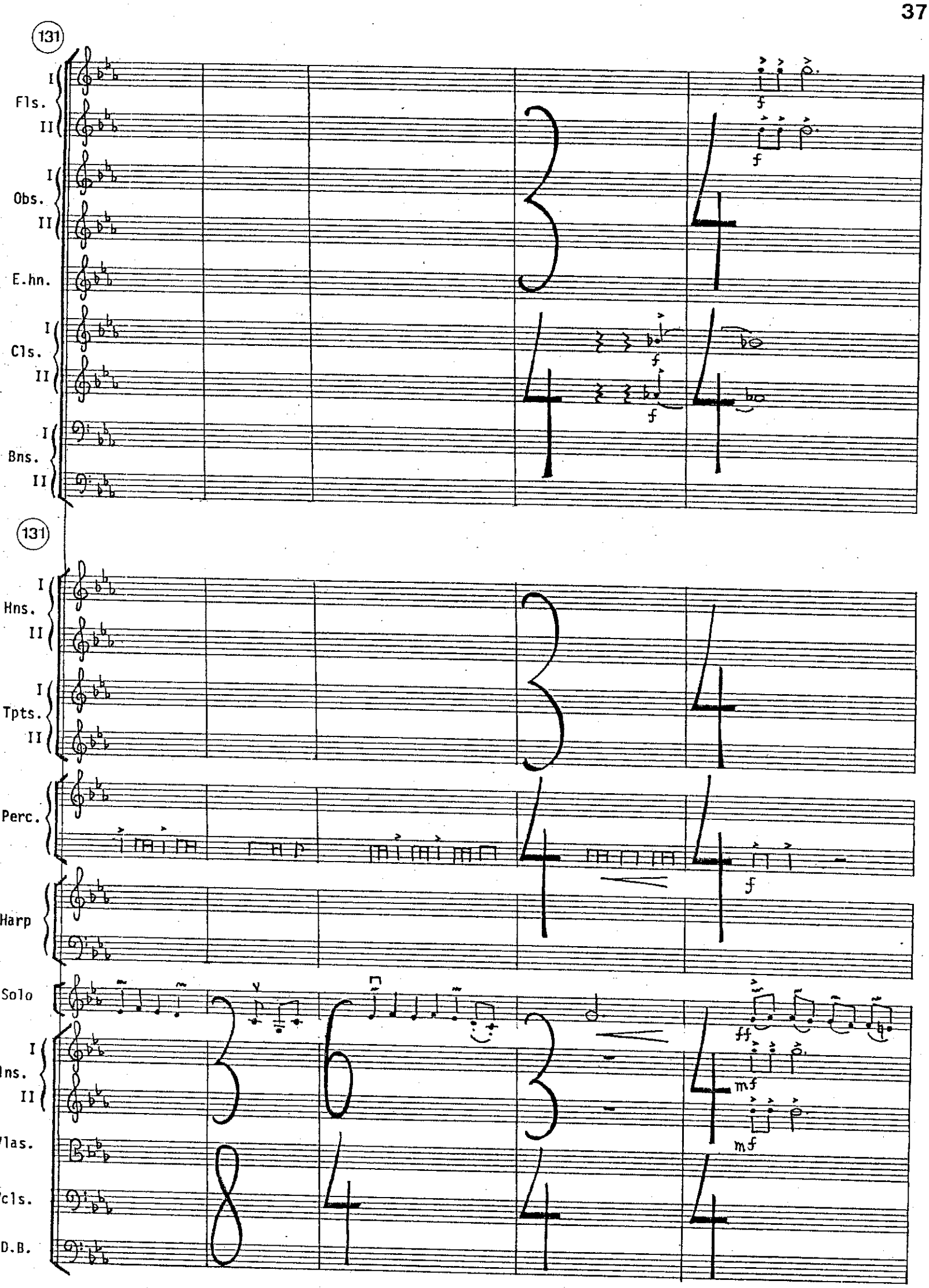
Sonore
(Ornamentations - free as to the player's decision)

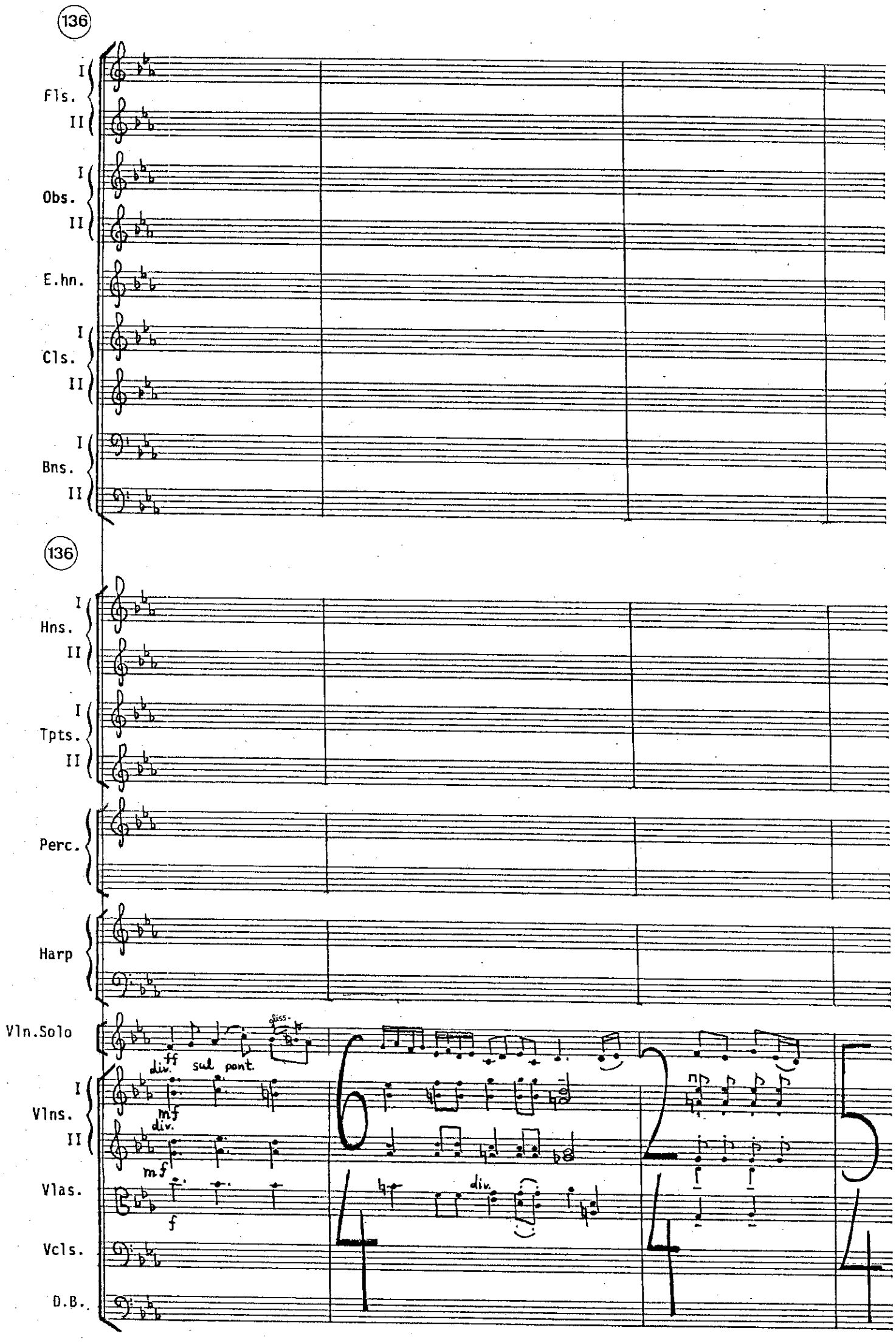
Vlas.

Vcls.

D.B.


127
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
127
I
Hns.
II
I
Tpts.
II
Perc.
mf
Harp
Vln.Solo
I
Vlns.
II
Vlas.
Vcls.
D.B.


131
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
f
f
f
f
131
I
Hns.
II
I
Tpts.
II
Perc.
Harp
Vln.Solo
I
Vlns.
II
Vlas.
Vcls.
D.B.
f
ff
mf
mf


136
Fls.
I
II
Obs.
I
II
E.hn.
Cls.
I
II
Bns.
I
II
136
Hns.
I
II
Tpts.
I
II
Perc.
Harp
Vln.Solo
ff
div.
sul pont.
gliss.
Vlns.
I
II
mf
div.
mf
Vlas.
f
div.
Vcls.
D.B.

139

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

mp

mp

mp

mp

mp

139

I
Hns.
II

I
Tpts.
II

Perc.

Harp

Vln.Solo

I
Vlns.
II

Vlas.

Vcls.

D.B.

f

mf

mf

mf pizz.

pizz. mf

mf

div.

div.

div.

143

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

143

I
Hns.
II

I
Tpts.
II

Perc.

Harp

Vln.Solo

I
Vlns.
II

Vlas.

Vcls.

D.B.

147

8

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

f

147

I
Hns.
II

I
Tpts.
II

Perc.

Harp

Vln.Solo

I
Vlns.
II

Vlas.

Vcls.

D.B.

mf

pizz.

arco

151

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

151

I
Hns.
II

P dim. PP

P dim. PP

I
Tpts.
II

Perc.

mf

Harp

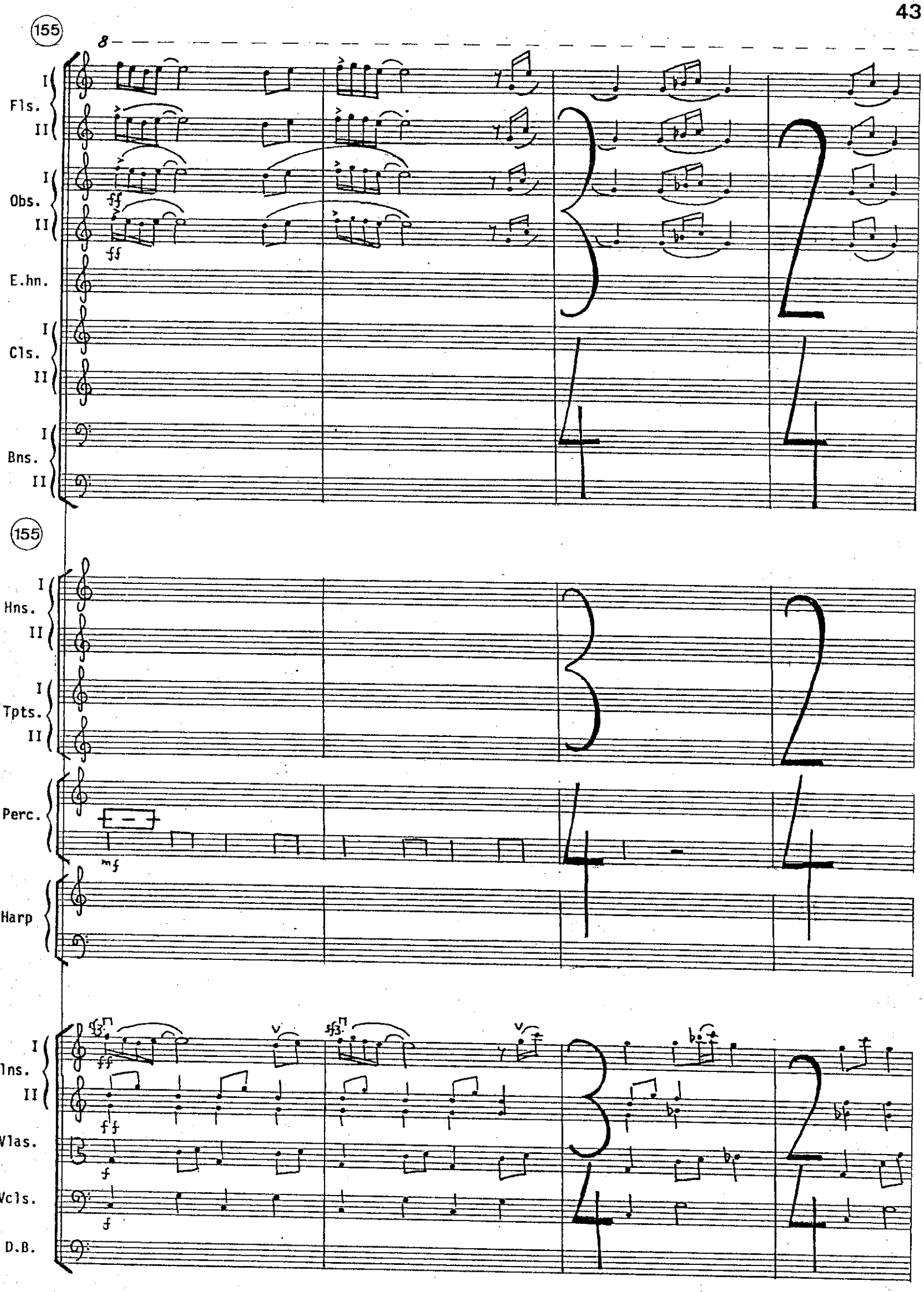
I
Vlns.
II

Vlas.

Vcls.

D.B.

div.


155
8
I
Fls.
II
I
Obs.
II
ff
ff
E.hn.
I
Cls.
II
I
Bns.
II
155
0
I
Hns.
II
I
Tpts.
II
Perc.
mf
Harp
I
Vlns.
II
ff
ff
Vlas.
f
Vcls.
f
D.B.

159

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

159

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

163

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

163

I Hns. II

I Tpts. II

Perc.

Harp

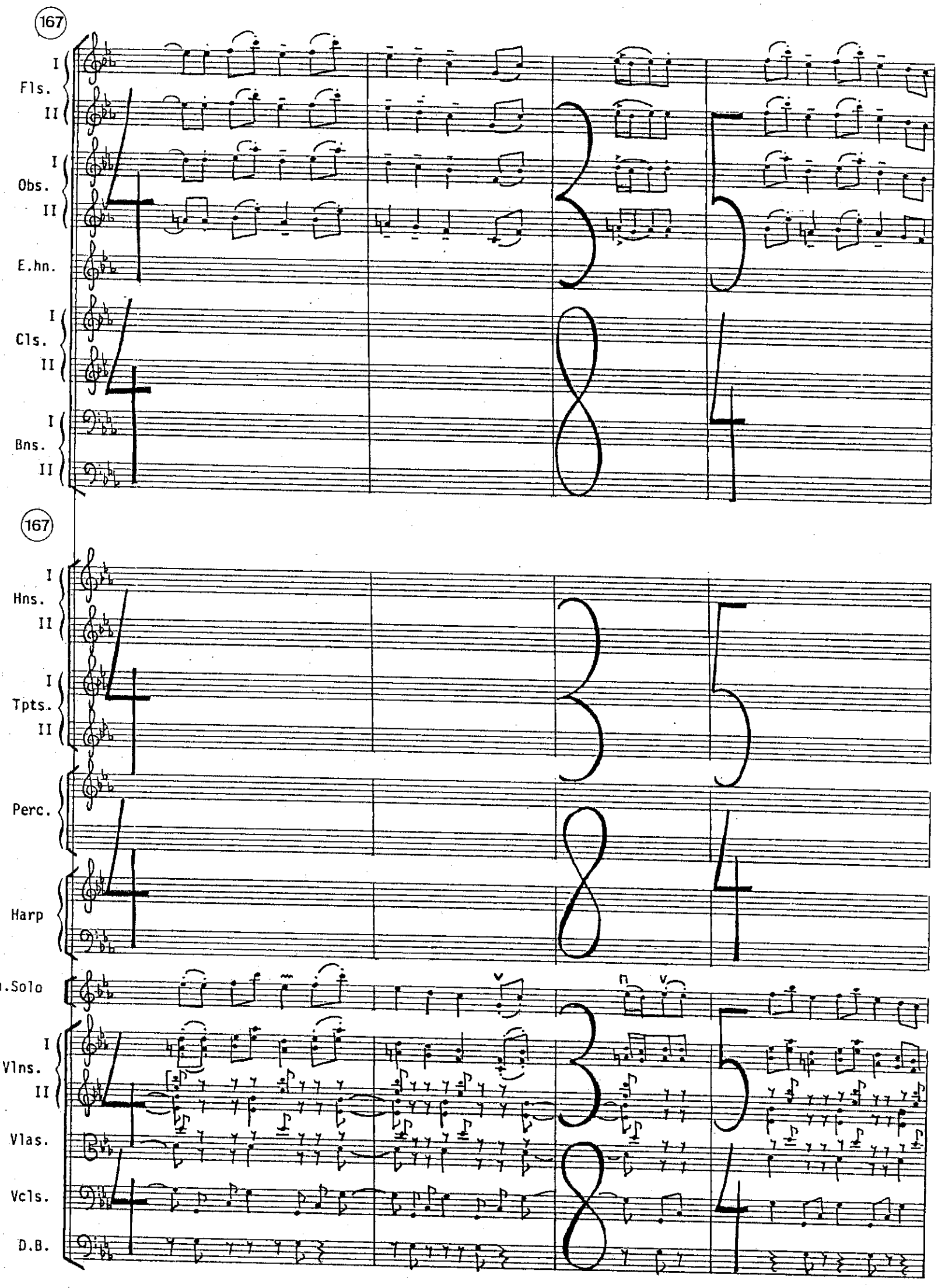
Vln.Solo

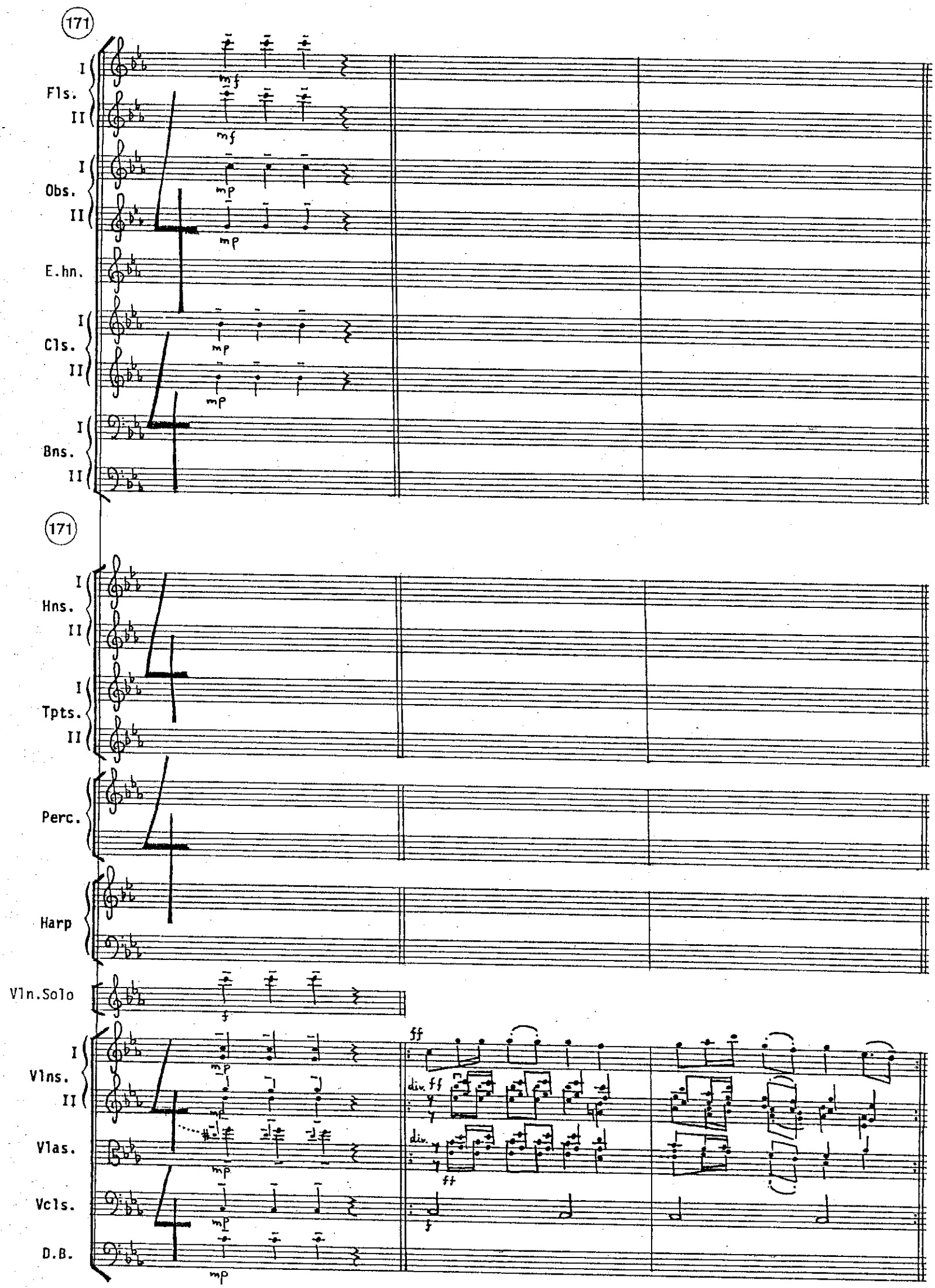
I Vlns. II

Vlas.

Vcls.

D.B.


167
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
167
I
Hns.
II
I
Tpts.
II
Perc.
Harp
Vln.Solo
I
Vlns.
II
Vlas.
Vcls.
D.B.


171
I
Fls.
II
mf
mf
I
Obs.
II
mp
mp
E.hn.
mp
I
Cls.
II
mp
I
Bns.
II
171
I
Hns.
II
I
Tpts.
II
Perc.
Harp
Vln.Solo
f
I
Vlns.
II
mp
mp
Vlas.
mp
Vcls.
mp
D.B.
mp
ff
div. ff
div.
ff
f

174

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

174

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

177

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

177

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

180

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

To B.Cl.

180

I
Hns.
II

Solo

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

184

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I

B.Cl.

I
Bns.
II

184

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

188

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I
B.Cl.

I
Bns.
II

188

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

193

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I
B.CL.

I
Bns.
II

193

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

div.

div.

fff

MISTERIOSO

TEMPO PRIMO (♩ = ca. 64)

197

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I

B.Cl.

I
Bns.
II

197

TEMPO PRIMO (♩ = ca. 64)

0

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

200

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I
B.Cl.

I
Bns.
II

To Cl.II

200

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

203

MOLTO MODERATO (♩ = ca. 96)

PESANTISSIMO

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

PPP

mf

mp

203

MOLTO MODERATO (♩ = ca. 96)

I
Hns.
II

I
Tpts.
II

Perc.

Harp

mp

mf

misterioso

I
Vlns.
II

Vlas.

Vcls.

D.B.

mp

mf

p

207

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

207

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

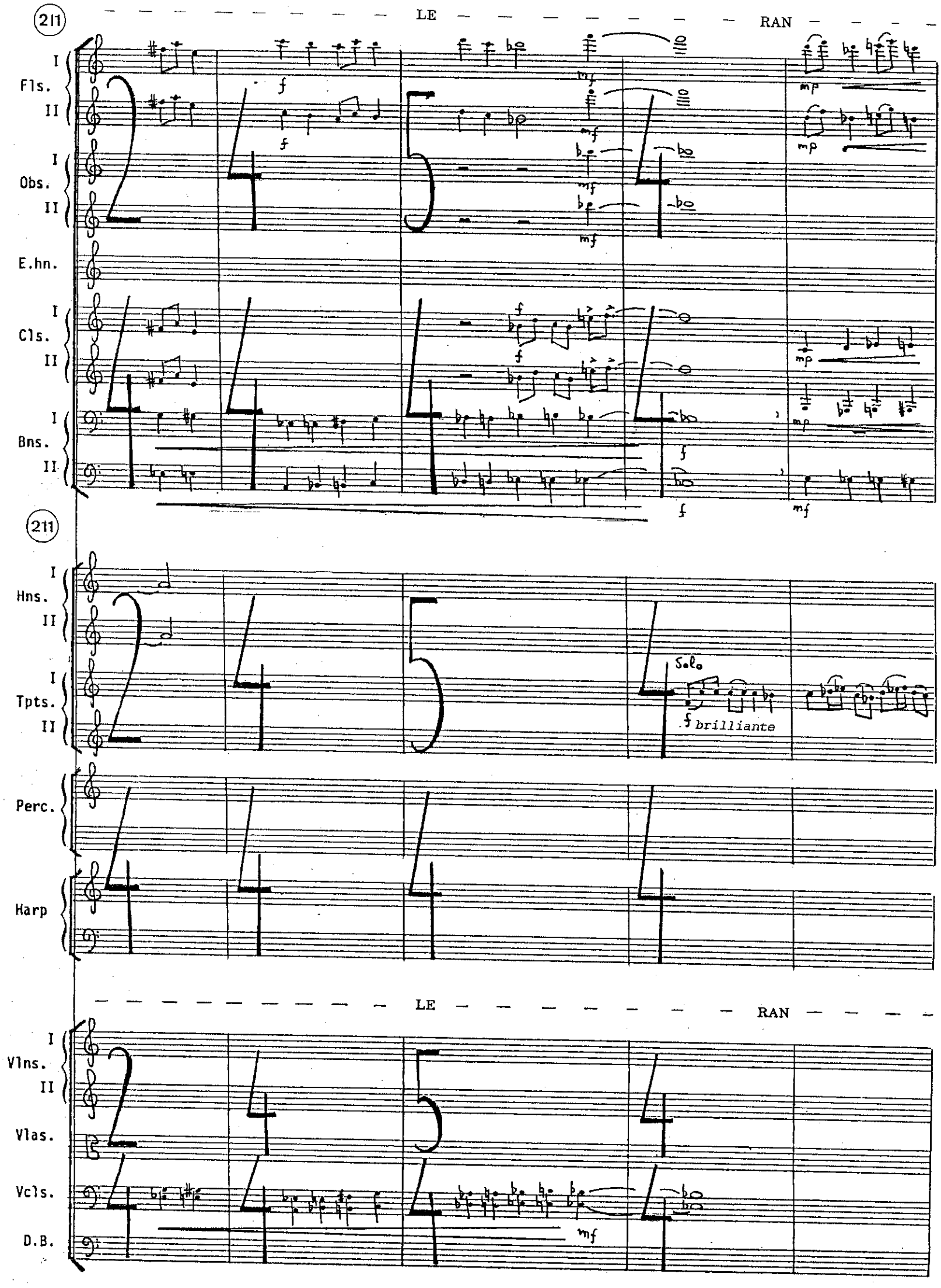
D.B.

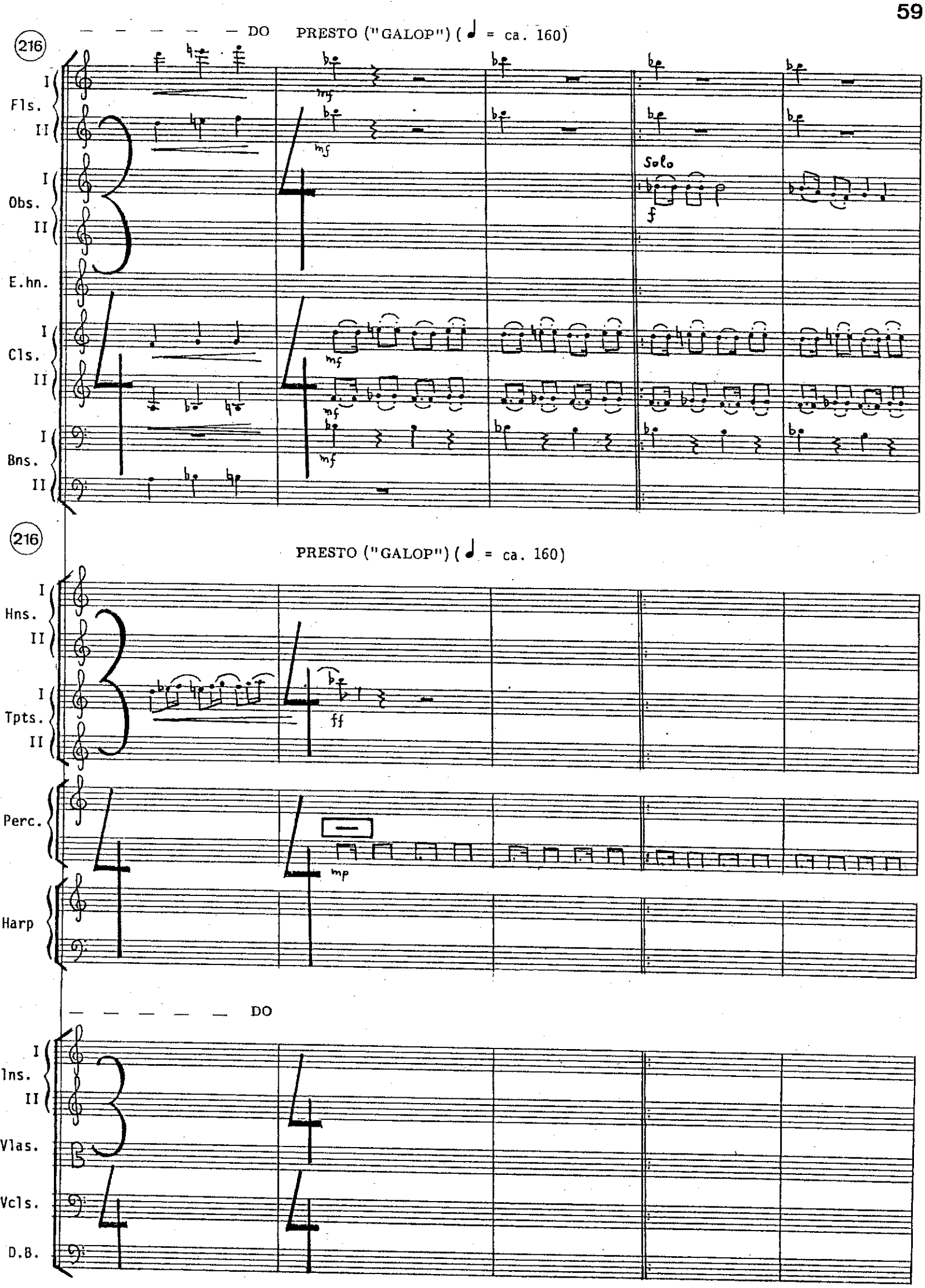
ACCEL – – – – –

Solo

div.

ACCEL – – – – –


211
LE
RAN
Fls.
Obs.
E.hn.
Cls.
Bns.
Hns.
Tpts.
Perc.
Harp
Vlns.
Vlas.
Vcls.
D.B.
Solo
brilliante


DO
PRESTO ("GALOP") (♩ = ca. 160)
216
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
Solo
f
mf
mf
mf
mf
mf
216
PRESTO ("GALOP") (♩ = ca. 160)
I
Hns.
II
I
Tpts.
II
ff
Perc.
mp
Harp
DO
I
Vlns.
II
Vlas.
Vcls.
D.B.

221

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

f

mf

221

I
Hns.
II

I
Tpts.
II

Solo

f

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

227

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

227

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

233

RIT.

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

233

I
Hns.
II

I
Tpts.
II

Perc.

Harp

RIT.

I
Vlns.
II

Vlas.

Vcls.

D.B.

237

PESANTE (♩ = ca. 100)

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

Solo *Obligato*
f
Profondo Dramatico

mp

PP *dim.*

237

PESANTE (♩ = ca. 100)

I
Hns.
II

I
Tpts.
II

Perc.

Harp

PESANTE (♩ = ca. 100)

I
Vlns.
II

Vlas.

Vcls.

D.B.

243

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

243

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

248

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

248

0

I
Hns.
II

I
Tpts.
II

Perc.

Harp

I
Vlns.
II

Vlas.

Vcls.

D.B.

253 ALLEGRO VIVACE (♩ = ca. 126)

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

253 ALLEGRO VIVACE (♩ = ca. 126)

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

258

ANDANTINO ("VALSE") (♩. = ca. 70)

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

Solo mf

Solo mf

leggiero

mf

leggiero

mf

258

ANDANTINO ("VALSE") (♩. = ca. 70)

I Hns. II

I Tpts. II

Perc.

Harp

mf

I Vlns. II

Vlas.

Vcls.

D.B.

mp

mp

mp

mp

264

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

Stay with En. Hn.

264

D

I
Hns.
II

I
Tpts.
II

Perc.

Harp

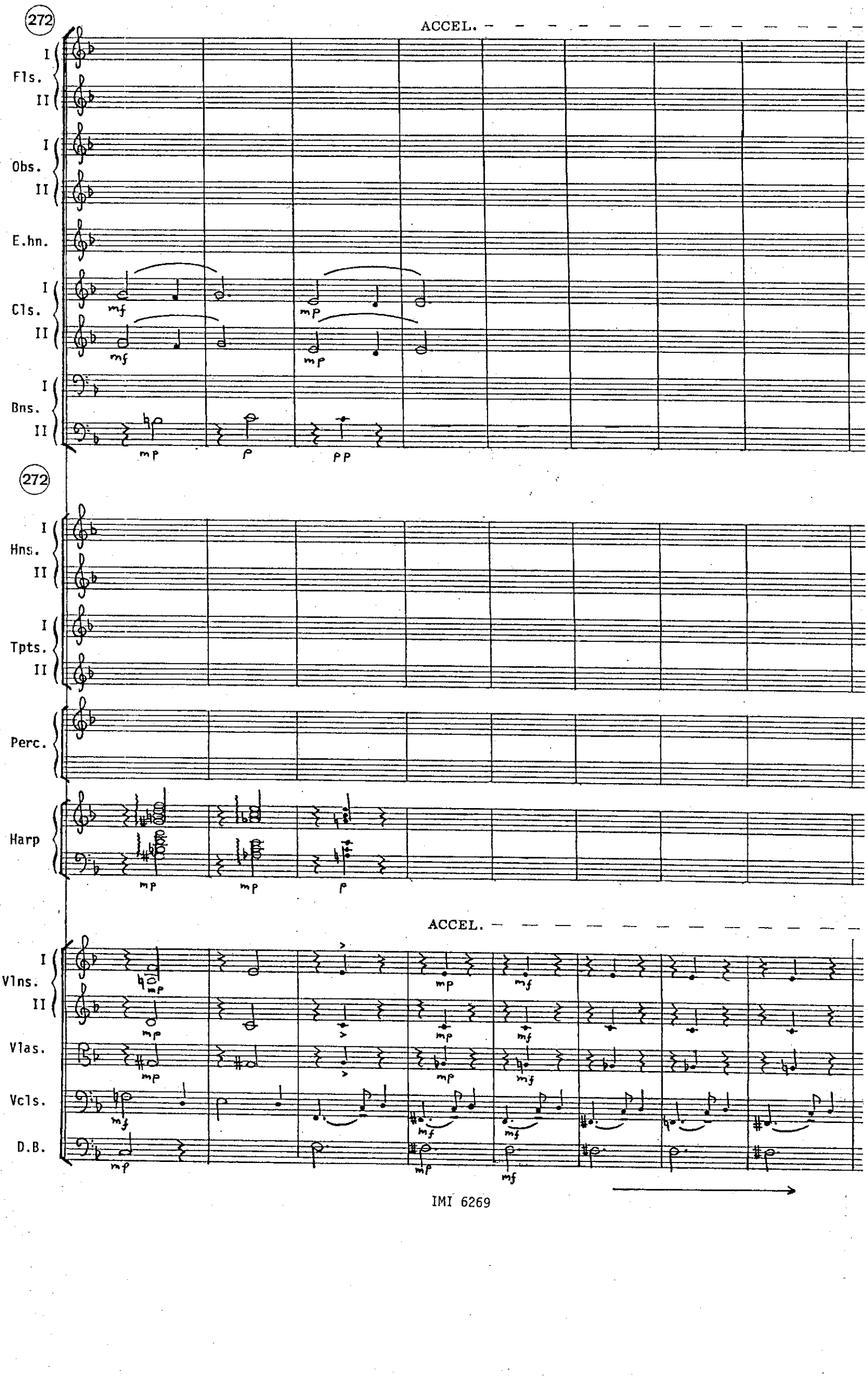
I
Vlns.
II

Vlas.

Vcls.

D.B.

div.


272
ACCEL.
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
mf
mp
mf
mp
mp
p
pp
272
I
Hns.
II
I
Tpts.
II
Perc.
Harp
mp
mp
p
ACCEL.
I
Vlns.
II
Vlas.
Vcls.
D.B.
mp
mf
mf
mf

280

♩. = ca. 86

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

mp

mp

mp

mp

280

♩. = ca. 86

I
Hns.
II

mp

mp

mp

mp

I
Tpts.
II

Perc.

Harp

Solo

f

f

fff

I
Vlns.
II

Vlas.

Vcls.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

V

288

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

288

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

294

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

294

I Hns. II

I Tpts. II

Perc.

Harp

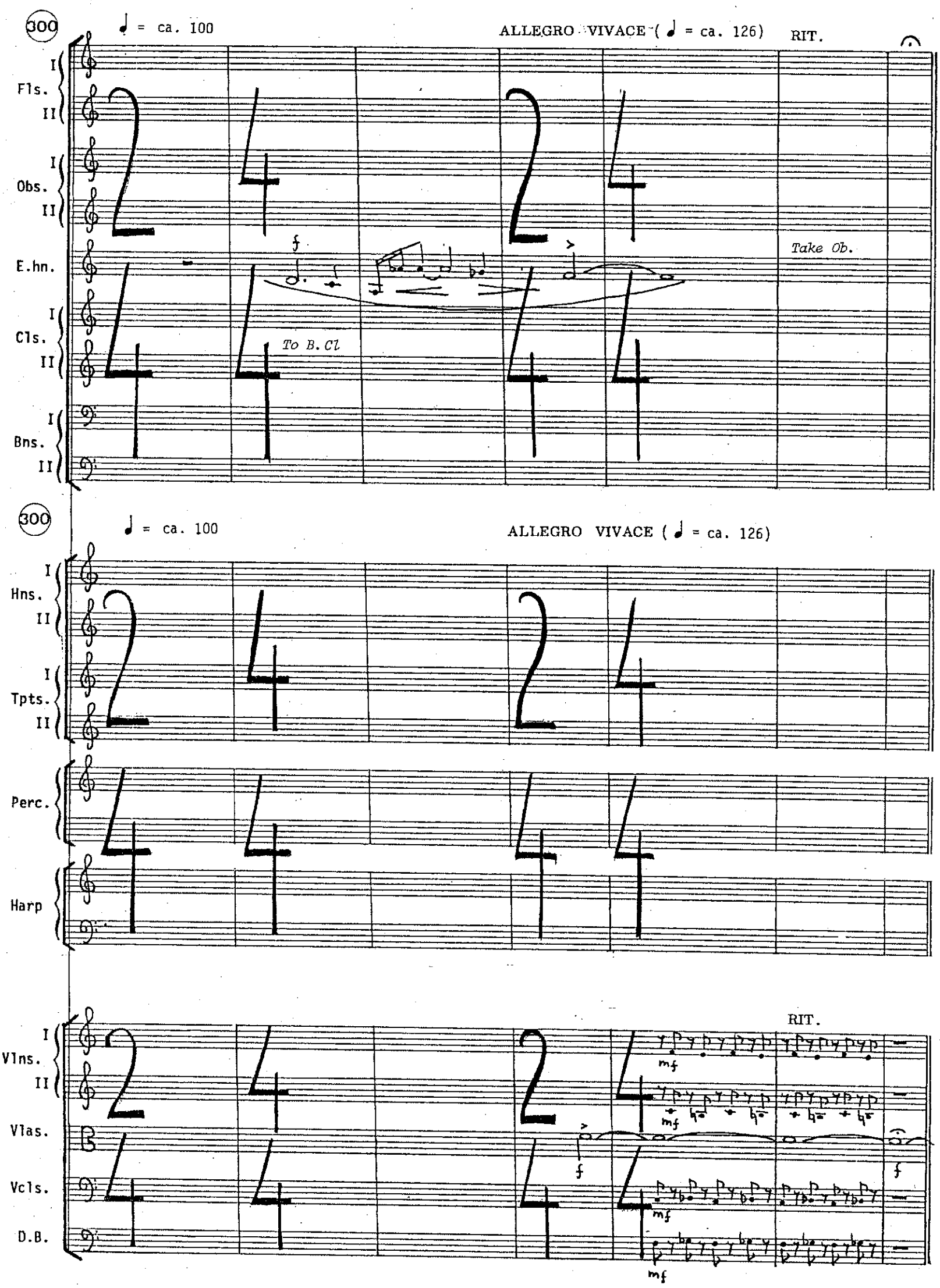
I Vlns. II

Vlas.

Vcls.

D.B.

Simile


300
♩ = ca. 100
ALLEGRO VIVACE (♩ = ca. 126)
RIT.
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
Take Ob.
To B. Cl
300
♩ = ca. 100
ALLEGRO VIVACE (♩ = ca. 126)
I
Hns.
II
I
Tpts.
II
Perc.
Harp
RIT.
I
Vlns.
II
Vlas.
Vcls.
D.B.
mf
f

307

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I

B.Cl.

I
Bns.
II

307

I
Hns.
II

I
Tpts.
II

Perc.

Harp

dolorido

Vla.Solo

Ad Lib.

(Play in a "Free Cadence" style)

gliss. gliss.

mp mf

I
Vlns.
II

mf

(Only musical phrases are signed)

Vlas.

dim. → pp

Vcls.

D.B.

A TEMPO

308

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I

B.Cl.

I
Bns.
II

A TEMPO

I
Hns.
II

I
Tpts.
II

Perc.

308

Harp

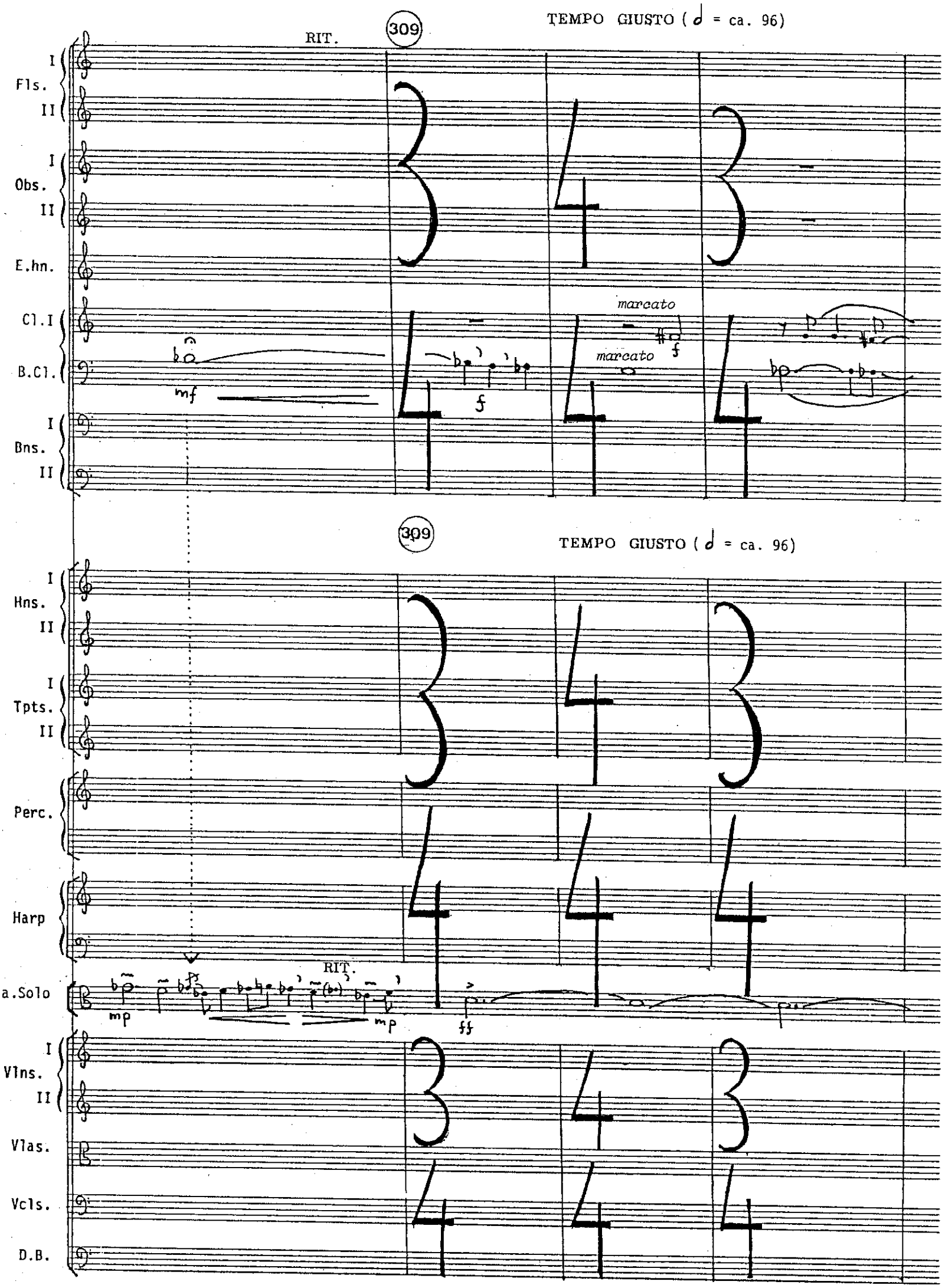
Vla.Solo

I
Vlns.
II

Vlas.

Vcls.

D.B.


RIT.
309
TEMPO GIUSTO (♩ = ca. 96)
I
Fls.
II
I
Obs.
II
E.hn.
Cl.I
B.Cl.
mf
marcato
marcato
f
f
I
Bns.
II
309
TEMPO GIUSTO (♩ = ca. 96)
I
Hns.
II
I
Tpts.
II
Perc.
Harp
RIT.
Vla.Solo
mp
mp
ff
I
Vlns.
II
Vlas.
Vcls.
D.B.

312

TEMPO PRIMO (♩ = ca. 100)

I
Fls.
II

I
Obs.
II

E.hn.

Cl.I

B.Cl.

Take Cl.II

PESANTE

mp

I
Bns.
II

312

TEMPO PRIMO (♩ = ca. 100)

I
Hns.
II

I
Tpts.
II

Perc.

Harp

PESANTE

Vla.Solo

I
Vlns.
II

Vlas.

Vcls.

D.B.

marcato

f Solo

318

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

318

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

324

♩ = ca. 120

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

324

♩ = ca. 120

I Hns. II

I Tpts. II

Perc.

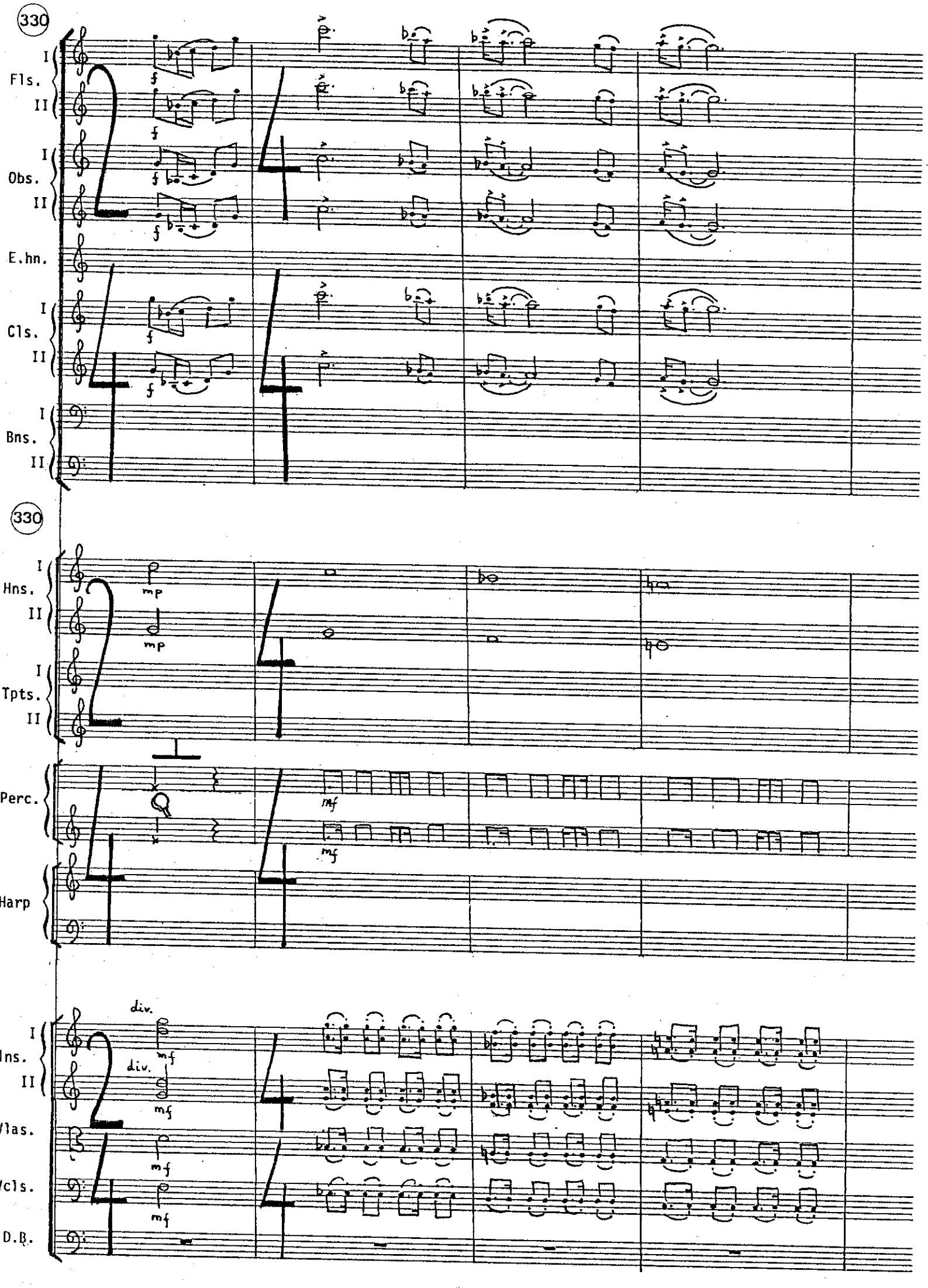
Harp

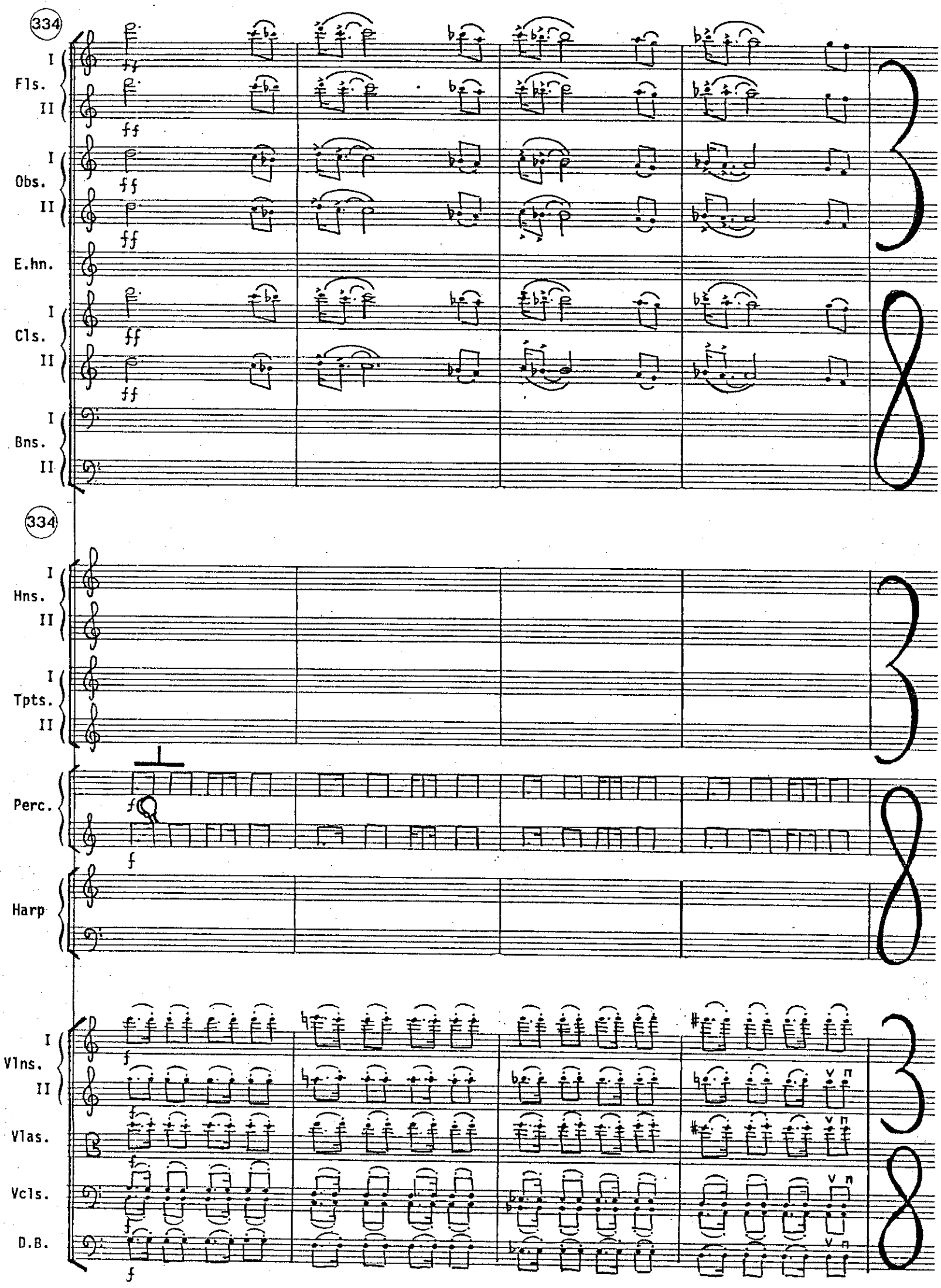
I Vlns. II

Vlas.

Vcls.

D.B.


330
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
330
I
Hns.
II
I
Tpts.
II
Perc.
Harp
I
Vlns.
II
Vlas.
Vcls.
D.B.
div.
div.


334
I
Fls.
II
I
Obs.
II
E.hn.
I
Cls.
II
I
Bns.
II
334
I
Hns.
II
I
Tpts.
II
Perc.
Harp
I
Vlns.
II
Vlas.
Vcls.
D.B.

338

molto crescendo

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

338

I Hns. II

I Tpts. II

Perc.

Harp

molto crescendo

I Vlns. II

Vlas.

Vcls.

D.B.

ALLA MARCIA (♩ = ca. 96)

343

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

Solo

343

ALLA MARCIA (♩ = ca. 96)

I Hns. II

I Tpts. II

Solo

Perc.

Harp

div.

I Vlns. II

Vlas.

Vcls.

D.B.

Solo

348

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

348

I
Hns.
II

Solo

Solo

I
Tpts.
II

Perc.

tr

mf

mp

Harp

I
Vlns.
II

Vlas.

div.

Vcls.

div.

D.B.

353

I Fls. II

I Obs. II

E.hn.

I Cls. II

I Bns. II

353

I Hns. II

I Tpts. II

Perc.

Harp

I Vlns. II

Vlas.

Vcls.

D.B.

358

RIT.

I
Fls.
II

I
Obs.
II

E.hn.

I
Cls.
II

I
Bns.
II

358

I
Hns.
II

I
Tpts.
II

Perc.

Harp

RIT.

I
Vlns.
II

Vlas.

Vcls.

D.B.

HAIFA 1977