

James Williamson

**Happy Are They Who Dwell In Your House**

for orchestra, Soprano and Tenor

(2017/2018)

### **Acknowledgments**

This piece was written in receipt of the Lyons Celebration Award 2016/2017. The composer gratefully acknowledges the support from Lady Roslyn Lyons whom set up this annual award in memory of her husband Jack Lyons.

The composer would also like to thank Adrian Tellwright, Ruth Morris and Eran Cohen from the York Liberal Jewish Community for their support in the initial conception and research of writing this piece.

The first performance was given by the University of York Symphony Orchestra, conducted by John Stringer, in the Sir Jack Lyons Concert Hall, University of York, on 10 March 2018.

Duration ca. 16 minutes

## Instrumentation

3 flutes (I = piccolo, ¼ tone de-tuned; II = piccolo and alto; III = piccolo)

2 oboes

Cor anglais

2 clarinets (II = Eb clarinet)

Bass clarinet

2 bassoons

Contrabassoon

4 Horns in F

3 trumpets in Bb

2 trombones

Bass trombone

Tuba

Timpani

Percussion (3 players)

I = Crotales, brake drum (x1 high pitch), tom-toms, whip, roto-toms (small, medium, large), sizzle cymbal, bow.

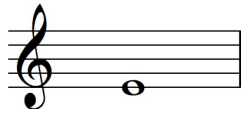
Bell plates (*use tubular bells if not available*)



II = Glockenspiel, xylophone, thunder sheet, tam-tam, tenor drum, bell tree, brake drum (shared with I), tom-toms (shared with I), kick drum, snare drum, triangle, hi-hat, bow.

III = Sleigh bells, bass drum, tam-tam, snare drum (shared with II), sand block, claves, sizzle cymbal, large/low suspended cymbal

Tubular bells (*plus 1x single E and bucket of water*)



Piano/Celeste

Harp

Soprano (with megaphone)

Tenor (with megaphone)

Strings

(1 back desk player from violin I, II and viola with small, medium and large triangles); basses with low C string is preferable.

**This score is notated in C**

Score and parts available direct from the composer.

[www.jameswilliamsoncomposer.com/contact](http://www.jameswilliamsoncomposer.com/contact)

## Performance notes

### General Notes

#### Microtones:

♯ Three-quarter sharp (+1.5 semitones)

♯ Quarter sharp (+0.5 semitone)

♭ Quarter flat (-0.5 semitone)

'x' notehead (brass) or downward/upward arrow notehead (flute) = air/breathy sound

(l.v.) = laissez vibrer

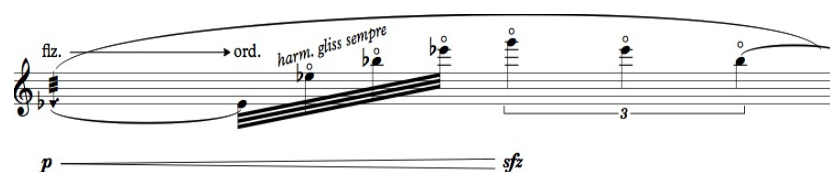
All trills are timbral

flz. = flutter tongue

### Woodwind

Flute 1 = Piccolo de-tuned one ¼ tone (-0.5 semitone)

Alto flute (b. 128) - Play whilst fully covering the embouchure hole. This will produce a deep sound without pitch. This should seamlessly lead a harmonic glissando on Eb.



### Brass

Horns (b.43-47) in regards to the required natural harmonic glissandi. The highest pitches notated are desirable. If these are unachievable, play to the highest pitch and adjust the notated pitches *ad libitum* i.e. the overall effect is gestural, thus precision is not necessarily required.

NB the fundamental for the glissandi in the score is transposed and not at sounding pitch.

### Soprano/Tenor

Each singer requires the use of a megaphone. The megaphone should have a basic record and loop-playback function, such as the Vexus MEG020 (20W) (available via Amazon.co.uk). The device is to be handheld and requires no mount or fixings.

It is suggested that the volume setting of the megaphone should be set to half-way on the above model (other models may vary). If the level is set to maximum, it is likely to feedback and become uncontrollable. In some acoustic settings, one may wish to amplify the megaphones in case further projection is required, although this is not desirable.

All dynamic markings are in regards to voice projection, rather than adjustments of the volume setting on the megaphone.

To record and loop-back, press the "record" button and speak/sing the required text. Then, press the "record" button again to stop recording. Immediately press the "play" button to play back a loop of the recorded text. The loop will continue until the "play" button has been pressed again.

### Strings

"f" is a gestural indication, rather than velocity (e.g. violoncello at bar 6).

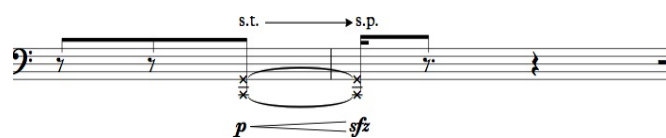
s.p. : sul ponticello

s.t. : sul tasto

On the bridge: 'white noise' – no pitch. One can dampen the strings with the left hand to avoid any pitch sounding.

⊕ : to dampen the strings suddenly with left hand.

Bow sweep (e.g. b. 122, violoncello) - Dampen strings with left hand; slide the bow quickly from the fingerboard to the bridge. This gesture will create a white noise/breathy sound.



(show graphic)

The image shows a musical score for two violin parts, Vln 1 div. and Vln 2 div., in 4/4 time with a tempo of ca. ♩=96. The score is divided into four fragments, each with specific performance instructions and desk allocation diagrams.

- Fragment I:** "Ricochet + left-hand battuto". Desk allocation: Desks 1-4 play, Desks 1-4 are in tacet.
- Fragment II:** "Play right on the bridge between ca. 2 to 6 seconds". Desk allocation: Desks 5-8 play, Desks 7 & 8 play (5 & 6 tacet).
- Fragment III:** "sul pont. ← sul tasto (circular bowing)". Includes sub-fragments "sul I" and "sul II" with the instruction "pp sempre". Desk allocation: Desks 1-4 play, Desks 1-4 are in tacet.
- Fragment IV:** "see perf. notes" with "s.t. → s.p. → s.t." and "p → sfz → p" markings. Desk allocation: Desks 5-7 play, Desks 6 & 7 play (4 & 5 tacet).

Each performer must choose a fragment and continue with it for the duration (this may be predetermined prior to performance).

Each performer is to perform independently to one another.

Desk allocations are displayed above the stave to indicate which performers should or should not be playing at that time.

Fragment explanations

- I. Ricochet and left-hand battuto - An extremely rapid bounce towards the tip of the bow. The left hand should also change fingers as fast as possible, within the range indicated by the small notes and anchored on the large note. The intended result is a super-fast scurrying of constantly changing notes. There is no need for the left hand finger movements to align with the individual bounces of the bow.
- II. Play right on the bridge - see "bow sweep" explanation above.
- III. Hold the 'D sharp' continually whilst interjecting the open 'E' irregularly and unmeasured. See notes on bar 122 (above).

## Ashrei Text: Psalm: 145

### Transliterated version of Ashrei in Hebrew

Ash-rei yosh-vei vei-te-cha  
Od ye-ha-l'-lu-cha se-la  
Ash-rei ha-am she-ka-cha lo  
Ash-rei ha-am she-A-do-nai E-lo-hav  
T'-hee-la- l'-D-a-veed  
A-ro-mem-cha E-lo-hai ha-Me-lech  
Va-a-var-cha sheem-cha l'-o-lam va-ed  
B'chol yom a-var-che-ka  
Va-ah-ha-l'-la sheem-cha l'-olam va-ed  
Ga-dol A-do-nai um-hoo-lal m'-od  
V'-leeg-do-la-to ein che-ker  
Dor l'dor y-sha-bach ma-ah-se-cha  
Ug-vu-ro-te-cha ya-gee-doo  
Ha-dar k'-vod ho-de-cha  
V'-deev-rei nif-l'-o-te-cha a-see-cha  
Ve-e-zuz nor-o-te-cha yo-mei-ru  
Ug-du-lat-cha a-sap-re-na  
Ze-cher rav tuv-cha ya-bee-u  
V'-tzeed-kat-cha y'-ra-nei-nu  
Cha-nun v'-ra-chum A-do-nai  
E-rech a-pa-yim ug-dal cha-sed  
Tov A-do-nai la-kol  
V'-ra-cha-mav al kol ma-a-sav  
Yo-du-cha A-do-nai kol ma-a-se-cha  
Va-cha-see-de-cha y'-var-chu-cha  
K'-vod mal-chut-cha yo-me-ru  
Ug-vu-ro-t'cha y'-da-be-ru  
L'ho-dee-ah liv-nei ha-ah-dam g'-vu-ro-tav  
Uch-vod ha-dar mal-chu-to  
Mal-chut'-cha mal-chut kol o-la-mim  
U-mem-shal-te-cha b'-chol dor va-dor  
So-mech A-do-nai l'-chol ha-nof-leem  
V'zo-kef l'-chol hak-fu-fim  
Ei-nei chol e-lei-cha y'-sa-be-ru  
V'a-ta no-ten la-hem et och-lam b'-ee-to  
Po-te-ach et ya-de-cha  
U-mas-bi-a l'-chol chai ra-tzon  
Tza-deek A-do-nai b'-chol d'-ra-chav  
V'-cha-see-d b'-chol ma-a-sav  
Ka-rov A-do-nai l'-chol kor-av  
L'chol ah-sheer yik-re-u-hu ve-e-met  
R'-tson y'-re-av ya-a-se  
V'-et shav-a-tam yish-ma v'-yo-shi-em  
Sho-mer A-do-nai et kol o-ha-vav  
V'-et kol har-sha-im yash-mid  
T'-hee-lat A-do-nai y'-da-ber pi  
Vi-va-rech kol ba-sar shem kod-sho l'-o-lam va-ed  
Va-a-nach-nu n'-va-rech Yah  
Me-a-ta v"ad o-lam  
Ha-le-lu-yah !

### English translation of Ashrei

Happy are they that dwell in Your house, they are ever praising You. Selah.  
Happy is the people that enjoys this state. Yes, happy is the people whose God is Adonai.  
A psalm of praise; of David. I will extol You, my God, O king; and I will bless Your name for ever and ever.  
Every day will I bless You; and I will praise Your name for ever and ever.  
Great is Adonai, and highly to be praised; and His greatness is unfathomable.  
One generation shall extol Your works to another, and shall proclaim Your mighty acts.  
The glorious splendour of Your majesty, and Your wondrous works, will I rehearse.  
And men shall speak of the might of Your tremendous acts; and I will speak of Your greatness.  
They shall utter the fame of Your great goodness, and shall sing of Your righteousness.  
Adonai is gracious, and full of compassion; slow to anger, and of great mercy.  
Adonai is good to all; and His tender mercies direct all His works.  
All Your works shall praise You, Adonai; and the righteous shall bless You.  
They speak of the glory of Your kingdom, and talk of Your might;  
To make known to the sons of men His mighty acts, and the glory of the majesty of His kingdom.  
Your kingdom is a kingdom for all ages, and Your dominion endures throughout all generations.  
Adonai upholds all that fall, and raises up all those that are bowed down.  
The eyes of all wait for You, and You give them their food in due season.  
You open your hand, and satisfy every living thing with favour.  
Adonai is righteous in all His ways, and gracious in all His works.  
Adonai is close to all those that call upon Him, to all that call upon Him in truth.  
He will fulfil the desire of them that fear Him; He also will hear their cry, and will save them.  
Adonai preserves all those that love Him; but all the wicked will He destroy.  
My mouth shall speak the praise of Adonai; and let all flesh bless His holy name for ever and ever.  
But we will bless the Lord from this time forth and for ever.  
Hallelujah.

## Programme Note

*Happy are they who dwell in your house* was a commission for the University of York's 'Lyons Celebration award' (2016/17). This annual award was set up in memory of Jack Lyons by his widow, Lady Roslyn Lyons. One of Jack Lyons' most cherished pieces was Leonard Bernstein's *Chichester Psalms*. The award asks composers to create an innovative project that is in some way inspired by that work.

*Chichester Psalms* depicts the Psalm of David. On researching the function of the Psalm itself, I discovered the term *Ashrei*. In completeness, *Ashrei* is composed primarily of Psalm 145. The meaning of *Ashrei* in Hebrew is *Ashrei yoshvei veitecha, od y'hallelucha, selah!*, translating into English as *Happy are they who dwell in your house; they will praise you, always!* This is said three times throughout the day in Jewish Prayers as it is said to guarantee a place in the World to come. It is this ritual of repetition (or repetition of ritual) that intrigues me as a composer. Ritual is everywhere, not only in Religion, but also in our own daily lives. Everyone inhabits their own rituals, such as getting up and going to work etc., and amongst that they may also have their own individual quirks, all repeated on a daily basis, consciously and even subconsciously. I also think of ritual as the coming together of communities, often to celebrate the sometimes one thing they/we have in common. In music communities, there is also ritual involved in performance, such as rehearsals and the performers own rituals before going on stage. There is also the ritual of an audience coming together as one to listen to and appreciate the same music. In relation to *Ashrei*, people are happy when they are together and close to God; they are together celebrating the same cause.

The word Psalm is derived from the Greek translation, *psalmoi*, literally meaning "instrumental music" and by extension and historical use, "words accompanying music". Within the work, the soprano and tenor voices sing or speak verses from the *Ashrei* text in various permutations and fragmentations throughout. However, the singers are largely part of the texture/timbre of the orchestra, rather than soloists as one may expect.

The work begins with a repeated whispered chant of the *Ashrei* text, in Hebrew. This is accompanied by soft ringing of three triangles and a repeated high pitch figure from the Eb clarinet, both offset by low rumblings in the pits of the orchestra. This texture gradually builds to an interruption of loud bell-like trombones simulating a call-to-prayer. Following this, the work has three distinct blocks of material (melodic interweaving, quasi-moto perpetuo and noise). These blocks are repeated and re-shuffled, each one varying in slightly different ways such as shortening and lengthening or the way in which they are represented harmonically. This for me symbolizes how *Ashrei* is ritualised three-times per day during the course of Jewish Prayers. The sections or blocks link into one another as a one-movement discourse, or sermon, if you will. The work ends with a punchy variation of the quasi-moto perpetuo material with interjections of the whispered *Ashrei* chant, ending the piece how it began.

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C

26

Bsn. 1 2

Cbn.

Ha. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B.Tbn.

Tba.

Perc. 2

1 2 3

Bell plates  
l.v. sempre  
mf

(Without megaphone)  
Floating; espressivo  
mp

S.

Ash - - - - - rei. Ash - - - - - rei. Ash -

(Without megaphone)  
f

T.

Ash - rei yosh - vei vei - te - cha Od ye - ha - F - lu - cha Ash - rei yosh - vei

C

Tutti

Vla. div. 1 2

Vc. div. 1 2 3 4

Db. div.

3/4 5/4 3/4

3/4 3/4 4/4 5/4 4/4 5/4

Fl. 1

1

Ben.

2

Cbn.

1

2

Ha.

3

4

1

2

Tpt.

1

2

Tbn.

1

2

B.Tbn.

Tba.

1

Perc. 2

3

Pno.

Harp

S.

T.

Vla. div.

*molto fff* *p subito* *f* *fff* *ppp*

*molto fff* *p subito*

*molto fff* *p subito*

*molto fff* *p subito*

*molto fff* *p subito*

*molto fff* *p subito*

*molto fff* *p subito*

*molto fff* *p subito*

Thunder sheet *p*

Bass drum *p*

*mf*

*mf*

*f* *mp* *f* *mp subito* *f sempre*

*f* *mp* *f* *mp subito* *f sempre*

rei Ash rei Ash rei

Vei - te - cha Od ye - ha - I - lu - cha Ash - rei yosh - vei vei - te - cha Ash - rei yosh - vei vei - te - cha Od ye - ha - I - lu - cha Od ye - ha - I - lu - cha

3/4 3/4 4/4 5/4 4/4 5/4









1 *mf* Wildy... *pp* *mf* *pp*

FL. 2 *mp* Wildy... Piccolo *mp* *pp* *mf* *pp*

3 *mp* Wildy... Piccolo *mp* *pp* *mf* *pp*

1 *pp* *mf* *pp*

2 *pp* *mf* *pp*

C. A. *pp* *mf* *pp*

Cl. 1 *mp* *pp* *mf* *pp*

Cl. 2 *pp* *mf* *pp*

B. Cl. *pp* *mp* *pp*

1 *ppp* *p* *pp*

2 *ppp* *p* *pp*

Chn. *pp* *f* *pp*

1 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

2 *mf* *pp* *mf*

3 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

4 *p* *mf* *pp* *mf*

1 *pp* *pp* *mp* *pp*

2 *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

3 *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

B. Tbn. *pp* *f* *pp*  
con sord. - harmon (stem in)

Tbn. *pp* *f* *pp*  
con sord. - harmon (stem in)

Timp. *p* (lv.)

Perc. 2

3

Vln 1 div. *mp sempre*

Vln 2 div. *mp sempre*

Vla div. *mp*

Vc. div. *mp*

Db. div. *mp* *f* *mp*

This page of a musical score, numbered 18, contains the following parts and markings:

- Flutes (Fl. 2):** Part 2, starting at measure 57. Dynamics include *mf* and *pp*.
- Oboes (Ob.):** Parts 1 and 2. Dynamics include *pp*, *mf*, and *pp*.
- Clarinets (Cl.):** Parts 1 and 2. Dynamics include *mf*, *pp*, and *ppp*.
- Bassoons (Bsn.):** Parts 1 and 2. Dynamics include *pp*, *mf*, and *pp*.
- Horns (Hn.):** Parts 1, 2, 3, and 4. Dynamics include *mp*, *pp*, *mf*, and *pp*. Part 4 includes the instruction "senza sord."
- Trumpets (Tbn.):** Parts 1 and 2. Dynamics include *pp*, *mf*, and *ppp*.
- Trombones (B.Tbn.):** Part 1. Dynamics include *pp*, *mf*, and *pp*.
- Timpani (Timp.):** Part 1. Dynamics include *pp*. Includes the instruction "(l.v.)".
- Percussion (Perc. 2):** Parts 2 and 3. Includes "Tam-tam - bowed" and "Bass drum" with dynamics *pp* and *p*. Includes the instruction "(l.v.)".
- Violins (Vln):** Divisions 1 and 2. Part 1 includes dynamics *pp*, *mf*, and *ppp*.
- Violas (Vla div.):** Dynamics include *mf* and *mp*.
- Double Basses (Vc. div.):** Dynamics include *mf* and *mp*.
- Double Basses (Db. div.):** Dynamics include *pp*, *mf*, and *mp*.



2/4 H 4/4 3/4 5/4 3/4

1. Fl. 1: *ppp*, *ppp*, *ppp*, *pp*, *ppp*, *pp*

2. Fl. 2: *ppp*, *ppp*, *pp*, *pp*, *pp*, *pp*, *ppp*, *pp*

3. Fl. 3: *ppp*, *ppp*, *ppp*, *pp*, *ppp*, *pp*

1. Ob.: *ppp*, *mf*, *ppp*, *mf cresc.*

2. Ob.: *ppp*, *pp*, *pp*

C.A.: *ppp*, *mf*, *ppp*, *mf cresc.*

Cl. 1: *ppp*, *mf dim.*, *mf cresc.*

Cl. 2: *ppp*, *mf dim.*, *mf cresc.*

B. Cl.: *mf cresc.*

1. Bn.: *ppp cresc.*, *mf cresc.*

2. Bn.: *ppp cresc.*, *mf cresc.*

Cbn.: *mf cresc.*

1. Hn.: *ppp*, *mf cresc.*

2. Hn.: *ppp*

3. Hn.: *ppp*, *mf cresc.*

4. Hn.: *ppp*

1. Vln 1: *mf*, *ppp*

2. Vln 1: *mf*, *ppp*

3. Vln 1: *mf*, *ppp*

1. Vln 2: *mf*, *ppp*

2. Vln 2: *mf*, *ppp*

3. Vln 2: *mf*, *ppp*

Perc. 2: [Empty staff]

H

2/4 4/4 3/4 5/4 3/4

Vln 1 div.: *ppp*, *mf*, *ppp*, *mf cresc.*

Vln 2 div.: *ppp*, *mf*, *ppp*, *mf cresc.*

Vla div.: *ppp*, *mf*, *ppp*, *mf cresc.*

Vc div.: *ppp*, *mf*, *ppp*, *mf cresc.*

Db div.: *ppp*, *mf cresc.*



80

Fl. 1  
mp

Ob. 1  
p

Cl. 1  
mp

Cl. 2  
mp

B. Cl.  
p

Bsn. 1  
pp

Bsn. 2  
pp

Cbn.  
p

Hn. 1  
pp

Hn. 2  
pp

Hn. 3  
pp

Hn. 4  
pp

Tbn. 1  
pp

Tbn. 2  
pp

B. Tbn.  
pp

Tba.  
pp

Timp.  
mp (l.u.)

Vln 1 div.  
mf

Vln 2 div.  
mf

Vla div.  
p

Vc. div.  
p

Db. div.  
p

**4/4** **J** **3/4**

Fl. 1

Ob. 1

C.A.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tbn. 1

Tbn. 2

B.Tbn.

Tba.

Timp.

Perc. 2

3

**4/4** **J** **3/4**

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc. div.

Db. div.

1  
Fl. 2  
3  
1  
2  
Ob.  
C.A.  
Cl. 1  
Cl. 2  
B. Cl.  
1  
2  
Bsn.  
Cbn.  
1  
2  
Hn.  
3  
4  
1  
2  
3  
Tbn.  
2  
B. Tbn.  
Tbn.  
Timp.

Vln 1 div.  
Vln 2 div.  
Vla div.  
Vc div.  
Db div.



K

Hauntingly hushed; understated

3/4

5/4

1

Fl. 2

3

1

Ob.

2

C. A.

Cl. 1

Cl. 2

B. Cl.

1

Bsn.

2

Cbn.

1

2

Hrn.

3

4

1

2

3

1

Tbn.

2

B. Tbn.

Tba

Timp.

1

Perc. 2

3

K

Hauntingly hushed; understated

3/4

5/4

Vln 1 div.

senza vib.

*ppp subito*

Vln 2 div.

senza vib.

*ppp subito*

Vla div.

senza vib.

*ppp*

Vc. div.

senza vib.

*ppp*

Db. div.

senza vib.

*ppp*





120

4/4 3/4 3/8 4/4 3/8 4/4 3/8

Fl. 1  
Fl. 2  
Cl. 2  
Hn. 1  
Hn. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc. 2  
S.  
T.

air - flz.  
mf p

Clarinet in E $\flat$   
p mf

air  
mf p

mf p f

Edge Centre  
ppp f

Roto-toms  
soft mallet  
f p

(Sung)  
Floating; molto espress.  
pp mp pp

yo - mei - ru yo - mei - ru

ve - e(b) - zuz Nor - o - te - cha

M

4/4 3/4 3/8 4/4 3/8 4/4 3/8

Vln 1 div.  
Vln 2 div.  
Vla div.  
Vc div.  
Db div.

ord. sul pont.  
pp mf pp

col lengo battuto, ricochet  
mf ppp

\*see perf. notes s.l. → s.p.  
p sfz

ord. 2  
f p

pizz. f

Fl. 2 *120* **3/8** **4/4** *\*see perf. notes* *flz.* *ord.* *flz.* *ord.* **2/4** **3/4** **2/4**

Cl. 2 *p* *mf*

1 *sfz* *p*

2 *sfz* *p*

3 *sfz* *p*

1 *Hand slap on mouthpiece* *mf*

2 *Hand slap on mouthpiece* *mf*

B.Tbn. *Hand slap on mouthpiece* *mf*

Tbn. *Hand slap on mouthpiece* *mf*

1 *f* *p*

Perc. 2 *Centre* *Edge* *f* *p*

3

S. *pp* *pp* *mp* *pp* yo - mi - ru ve - e(h) - zuz ve - e(h) - zuz Nor - o - te - cha

T. /yo/ /mei/ Nor - o - te - cha Nor - o - te - cha

Vln 1 div. **3/8** **4/4** **2/4** **3/4** **2/4** *pp* *pp* *mf* *pp*

Vln 2 div. *pp* *pp* *mf* *pp*

Vla div. *mf* *pp* *col lengo battuto* *mf*

Vc div. *s.t.* *s.p.* *p* *sfz* *col lengo battuto* *mf*

Db. div. *s.t.* *s.p.* *p* *sfz* *ord.* *f* *p* *col lengo battuto* *mf*

*pizz.* *f* *col lengo battuto* *mf*

Fl. 2 **2/4** **3/4** **4/4** *ff* *p* *ff* *p*

1 *ff* *p* *ff* *p*

2 *ff* *p* *ff* *p*

3 *ff* *p* *ff* *p*

1 *mf* *mf*

2 *mf* *mf*

B.Tbn. *mf* *mf*

Tbn. *mf* *mf*

1

Perc. 2 *f* *p* *f* *p*

Centre → Edge

3

S. *f* *p* *f* *p*

ve - e(h) - zuz ve - e(h) - zuz ve - e(h) - zuz yo - mei - ru

T. *f* *p* *f* *p*

Nor - o - te - cha ve - e(h) - zuz yo - mei - ru

**2/4** **3/4** **4/4**

Vln 1 div. *ff* *ppp* *ff* *ppp*

sul pont. - right on the bridge

Vln 2 div. *ff* *ppp* *ff* *ppp*

sul pont. - right on the bridge

Vln 1 div. *ff* *ppp* *ff* *ppp*

sul pont. - right on the bridge

Vln 2 div. *ff* *ppp* *ff* *ppp*

sul pont. - right on the bridge

Vla div. *mf* *mf*

Vla div. *mf* *mf*

Vc div. *mf* *mf*

Vc div. *mf* *mf*

Db. div. *mf* *mf*

Db. div. *mf* *mf*

Db. div. *mf* *mf*

**N**

Sand block

135

**3/4** **4/4** **3/4**

3

S.  
ve/ i(e(h)/ /zuz/ /yo/ /mei/ /ru/ Nor - o - te - cha

T.  
ve/ i(e(h)/ /zuz/ /yo/ /mei/ /ru/ Nor - o - te - cha

Vin 1 div.  
*sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *ff*

Vin 2 div.  
*sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *ff*

**N**

**3/4** **4/4** **3/4**

*sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *sfz* **PPP** *ff*

**Gently flowing (ca. ♩=132)**

139

1

Flute

Piccolo solo (with xylophone)

*f* *mp subito* *f* *f*

N.B. ad lib. "ricochet", i.e. no. of notes played are approx.

Ob. 1  
*p* *mp* *p* *p* *mf*

Ob. 2  
(timbral - sempre)  
*p* *molto f* *p* *molto f* *p subito* *molto f* *p* *molto f* *p subito*

C.A.  
(timbral - sempre)  
*p* *molto f* *p*

Cl. 1  
*p* *mp* *p* *mp*

Cl. 2  
(timbral - sempre)  
*p* *molto f* *p* *molto f* *p subito* *molto f* *p* *molto f*

Brake drum  
*mf*

Perc. 2  
Xylophone solo (with picc. & piano)  
*mf*

Claves  
N.B. ad lib. "ricochet", i.e. no. of notes played are approx.

*mf* *pp* *mf* *pp* *mf* *pp*

solo (with xyl. & picc.)  
*mf*

Pno.  
*mf*

**Gently flowing (ca. ♩=132)**

Vin 1 div.  
*p* *p* *p*

Vin 2 div.  
*p* *p* *p*

Vla div.  
*p* *molto f* *p* *molto f* *p* *molto f* *p* *molto f* *p*

Vc div.  
*p* *molto f* *p* *molto f* *p* *molto f* *p* *molto f* *p*

1. solo ord. non vib. sul pont. molto vib.

*pizz.* *f sempre*

O

1 *p mf dim. poco a poco p mf*

Fl. 2 *dim. poco a poco p mf*

1 *dim. poco a poco p mf*

Ob. 1 *dim. poco a poco p mf*

2 *molto f p subito molto f p molto f p*

C. A. *molto f p molto f p molto f p subito*

Cl. 1 *p p mf*

Cl. 2 *p molto f p molto f p subito molto f p*

1

Perc. 2

3 *mf pp*

Pno.

O

Vin 1 div. *p p p*

Vin 2 div. *p p p*

Vla div. *molto f p molto f p molto f p ord. non vib.*

Vc. div. *p molto f p molto f p*



**P** **5**  
**4** **3**  
**4**

1 *p* *ff*

Fl. 2 *p* *mf* *p subito* *ff*

1 *mf* *p* *ff*

Ob. 1 *mf* *p* *ff*

2 *mf* *p*

C.A. *molto* *f* *p subito* *molto* *f*

Cl. 1 *molto* *f* *p subito* *ff*

Cl. 2 *molto* *f* *p subito* *ff*

1

Perc. 2

3 *mf* *pp* *mf* *pp*

Pno.

**P** **5**  
**4** **3**  
**4**

Vln 1 div. *p* *p* *p*

Vln 2 div. *p* *p* *p*

Vla div. *f* *p* *f* *ord. non vib.* *sul pont. molto vib.* *ord. non vib.* *sul pont. molto vib.* *ord. non vib.*

Vc. div. *molto* *f* *p* *f* *ord. non vib.* *sul pont. molto vib.* *ord. non vib.* *sul pont. molto vib.* *ord. non vib.*

Heavy; fierce; pressing forward (ca. ♩=104)

3 accel.

133

1 *f sempre*

Fl. 2 *f sempre*

1 *f sempre*

1 *f sempre*

Ob. 1 *f sempre*

2 *f sempre*

C.A. *f* *f* *f* *f*

Cl. 1 *f sempre*

Cl. 2 *f sempre*

Bsn. 1 *f sempre*

2 *f sempre*

Cbn. *f* *f* *f* *f*

Hn. 1 2 *f* *f* *f* *f*

3 4 *f sempre*

Tpt. 3 *f sempre*

Tbn. 1 *f sempre*

2 *f sempre*

B.Tbn. *f* *f* *f* *f*

Tbn. *f sempre*

Heavy; fierce; pressing forward (ca. ♩=104)

3 accel.

Vln 2 *f sempre*

div. *ord.* *f sempre*

Vc. div. *Tutti* *f* *f* *f* *f*

Db. div. *f sempre*

(ca. ♩=132)

138

4/4 3/4 4/4 1/4 Tacet 4/4

This section of the score covers measures 138 to 141. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Contrabassoon, Horns 1, 2, and 3, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Timpani. The woodwinds and brass play melodic lines with various articulations and dynamics, including *f* and *fp*. The timpani part features a *ppp* tim-tam in measure 141. The score concludes with a *Tacet* instruction for all instruments in measure 141.

4/4 3/4 (ca. ♩=132) 4/4 1/4 Tacet 4/4

This section of the score covers measures 138 to 141 for the string ensemble. It includes parts for Violin 2 (divisi), Violoncello (divisi), and Double Bass (divisi). The strings play a rhythmic accompaniment with various articulations and dynamics, including *f*. The section concludes with a *Tacet* instruction for all instruments in measure 141.



# Calando

Musical score for Calando, measures 170-200. The score includes parts for Flute (Fl. 2), Oboe (Ob.), Clarinet (Cl. 1, Cl. 2), Bassoon (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbn.), Horn (Hn.), Trumpet (Tbn.), Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Harp (Harp.), and Voice (S., T.). The score features various dynamics such as *ppp*, *pp*, *mf*, *p*, *f*, and *f-mf*. It includes performance instructions like "Bell-like" and "sul tasto". The vocal parts have lyrics: "Prais - - ing - - You, Prais - - - ing - - You." and "Prais - - - ing - - You, Prais - - - ing - - You.".

# Calando

Musical score for Calando, measures 200-230. The score includes parts for Violin 1 (Vln 1 div.), Violin 2 (Vln 2 div.), Viola (Vla div.), Violoncello (Vc. div.), and Double Bass (Db. div.). The score features dynamics such as *pp*, *mf dim.*, and *ppp*. It includes performance instructions like "sul tasto".

Volante (ca. ♩=104)

Piccolo 3 (1/4 tone de-tuned)  
 Piccolo 2  
 Piccolo 1

*f marcato possibile*

Ob.

C.A.

Cl. 1

Cl. 2 (Eb)

B. Cl.

Bsn.

Cbn.

Hn.

plunger

Crotales  
 Light beaters  
 l.v. sempre

Cel.

T.

With megaphone  
 Spoken freely (ad lib.); factual; quasi-sermonic  
**ff**  
 "Ga-dol A-don-ai um-hoo-lal m'-od"  
 "v'-leeg-do-la-to ein che-ker"

2/4

R 6/8

Volante (ca. ♩=104)

Vln 1 div.

Vln 2 div.

Vla div.

Vc. div.

Db. div.

ord.

ord.

arco

arco

pizz.

pizz.

2/4

R 6/8









3 Picc. 2 1 Ob. 1 2 C.A. Cl. 1 Cl. 2 (Bb) B. Cl. 1 2 Ban. 1 2 Cbn. Hn. 1 2 3 4 1 2 3 4 Tbn. 1 2 B.Tbn. Tba Perc. 1 2 3 Cel.

With megaphones  
 White noise /shhhi/; independently intersperse the spoken words below, ad lib.

"Y'-ra-nei-nu"	"V'tzeed-kat-cha"
"Ze-cher rav"	"A-do-nai"
"Ya-bee-u"	"Tuv-cha ya-bee-u"

S. T. Vln 1 div. Vln 2 div. Vla div. Vc. div. Db. div.

Gradually taper away until breath runs out, even if pause is longer.

Gradually taper away until breath runs out, even if pause is longer.

Gradually taper away until breath runs out, even if pause is longer.

Picc. 2

Picc. 1

Ob. 1

Ob. 2

C.A.

Cl. 1

Cl. 2 (Eb)

B. Cl.

Bsn. 1

Bsn. 2

Cbn.

This section contains the staves for woodwinds and percussion. Piccolo 1 and 2, Oboe 1 and 2, Cor Anglais, Clarinet 1 and 2 (Eb), Bass Clarinet, Bassoon 1 and 2, and Contrabassoon are listed on the left. The staves show musical notation with various dynamics and articulations.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Cel.

This section contains the staves for brass and percussion. Horns 1-4, Trumpets 1-2, Baritone Trumpet, Trombone, Percussion 1-3, and Cymbal are listed on the left. The staves show musical notation with various dynamics and articulations.

Hold pause for ca. 15 seconds; slowly dying away whilst the voices continue.

S.

T.

This section contains the vocal staves for Soprano (S.) and Tenor (T.). The staves are mostly empty, indicating a pause in the vocal parts.

Vln 1 div.

Vln 2 div.

Vln div.

Vc. div.

Db. div.

This section contains the staves for strings. Violin 1 and 2 (div.), Violin (div.), Viola (div.), Violoncello (div.), and Double Bass (div.) are listed on the left. The staves show musical notation with various dynamics and articulations.



1

2

3

1

Tbn.

2

B.Tbn.

Tba

1

Perc.

2

3

*pp*

S.

T.

*pp*

l'beel' l'ael' l'ael' l'cher' l'ael' l'cher' l'ael' l'cher' l'ael'

l'ya' l'ael' l'ael' l'cher' l'ael' l'cher' l'ael'

Vln 1 div.

Vln 2 div.

Vla div.

Vc. div.

Db. div.

000 000 000 000

5 (ca. ♩=220)  
Piccolo 3 (1/4 tone de-tuned)

1 *ff*

Picc. 2 *ff*

Picc. 1 *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

Tbn. 1 *p* *ff* *gliss.*

Tbn. 2 *p* *ff* *gliss.*

B.Tbn. *p* *ff*

Tba. *p* *ff*

1 *Crotales* *lv. sempre*

2 *Brake drum*

3 *Tom-toms x2* *sfz*

4 *Bass drum (dampened)* *sfz*

Cel.

5 (ca. ♩=220)

Vln 1 div. *pizz.* *sfz*

Vln 2 div. *pizz.* *sfz*

Vla div. *p* *ff*

Vc. div. *p* *ff*

Db. div. *p* *ff*

8 4/4

1 Picc. 2 3

1 2 Hn. 3 4

1 2 Tbn. gliss. 4

B.Tbn. 4

Tbn. 4

1 Perc. 2 3

Cel.

Detailed description: This block contains the first four measures of a percussion score. The Piccolo (Picc.) part consists of three staves (1, 2, 3) with notes and slurs. The Horns (Hn.) part has two staves (1, 2) with notes, slurs, and dynamic markings *p* and *ff*. The Trombones (Tbn.) part has two staves (1, 2) with notes, slurs, and dynamic markings *p* and *ff*, including a *gliss.* marking. The Bass Trombone (B.Tbn.) and Trombone (Tbn.) parts have two staves each with notes and slurs. The Percussion (Perc.) part has three staves (1, 2, 3) with notes and dynamic markings *sfz*. The Cymbals (Cel.) part has two staves with notes and slurs.

8 4/4

Vln 1 div. *sfz*

Vln 2 div. *sfz*

Vla div. 4 *p* *ff*

Vc. div. 4 *p* *ff*

Db. div. 4 *p* *ff*

Detailed description: This block contains the first four measures of a string score. The Violins (Vln) part has two staves (1, 2) with notes and dynamic markings *sfz*. The Violas (Vla) part has two staves with notes, slurs, and dynamic markings *p* and *ff*. The Violas (Vc.) part has two staves with notes, slurs, and dynamic markings *p* and *ff*. The Double Basses (Db.) part has two staves with notes, slurs, and dynamic markings *p* and *ff*.





241

no "pitch"

no vib. (no molto vib.)

molto vib. (slow, wide waivering pitch)

no "pitch"

2

Cl. 1

Cl. 2

1

2

Hn.

3

4

1

Tpt. 2

3

+ (continue ad lib.)

1

Perc. 2

3

Sus. cym. (low pitch)

sizzle cym.

S.

(Sung)

*p dolce*

*mp*

*p*

*p dolce*

*mf*

*p*

Ve

e(h)

zuz

T.

sim. - with variations in speed of open/closed mouth change

Breathy

*p*

/su/

/eh/

5/4

4/4

3/4

+ desk 1

+ desk 2

Vln. 1 div.

+ desk 5

desks 7 & 8 stop - desk 5 only

desks 5 & 6 stop

+ desk 3

+ desk 4

Vln. 2 div.

desks 6 & 7 stop

desk 5 stop

Vla div.

unis.

sul pont. - sul tasto, circular bowing (bow freely)

sul II

*ppp sempre*

sul III

*pp*

*mf*

*pp*

Vc div.

*mf*

*pp*

*mf*

*pp*

*mf*



4/4 3 (ca. ♩=84) 4

Fl. 1, 2  
Ob. 1, 2  
C.A.  
Cl. 1, 2  
B.Cl.  
Bsn. 1, 2  
Cbn.

no "pitch" → pitch  
mf  
f  
PPP  
PP  
key rattle  
key rattle  
key rattle  
key rattle  
S.T.  
f  
PP  
molto  
f  
PP  
molto  
f  
PP  
molto  
f  
key rattle

Hn. 1, 2, 3, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B.Tbn.  
Tba.

ord. → flz.  
f  
molto  
ff  
mouthpiece in con sord (harmon - stem in)  
f  
PP  
molto  
f  
PP  
molto  
f  
PP  
molto  
f  
PP  
molto  
f  
mouthpiece hand slap  
mouthpiece hand slap  
mouthpiece hand slap  
mouthpiece hand slap  
mouthpiece hand slap  
mouthpiece hand slap

Perc. 2, 3  
Cel.  
Pho.  
Harp.

with beaters  
f  
Sand block  
Claves  
with bow  
molto  
p  
PPP  
f

S.  
T.

(Sung)  
Ve - e(h) - zuz - Ve - e(h) -  
f  
PP  
molto  
f

4/4 3 (ca. ♩=84) 4 Tutti

Vln. 1 div.  
Vln. 2 div.  
Vla. div.  
Vc. div.  
Db. div.

+ desks 5 & 6  
+ desk 3  
Tutti  
Tutti  
Tutti  
PPP  
mf  
PPP  
mf  
PPP  
p  
PPP  
f unis.  
f unis.  
f  
PPP

256

key rattle

2/4 3/4 4/4

Fl. 1, 2

Ob. 1, 2

C.A.

Cl. 1, 2

B.Cl. S.T.

Bsn. 1, 2

Cbn.

Hn. 1, 2, 3, 4

Tpt. 2, 3

Tbn. 1, 2

B.Tbn.

Tbn.

Breath with slow to rapid (ad lib.) tonguing into mouthpiece (tongue stopping air flow) (bubbling effect)

*mp* - quiet, but present

Perc. 2, 3

with beaters

with bow

*f* *molto* *f*

Cel.

Harp

S. zuz ve - e(h) - zuz Ve - e(h) - zuz Ve - e(h) - zuz Ve - e(h) - zuz

T. *pp* Nor - o - te - cha Nor - o - te - cha Nor - o - te - cha Nor - o - te - cha

E♭, G♯, A♯

2/4 3/4 4/4 (ca. ♩=120)

Vln. 1 div. *pp* on the bridge

Vln. 2 div. *pp* on the bridge

Vla. div. *f*

Vc. div. *pp* To Vc.

Db. div. *pp*

Gently flowing (ca. ♩=58)

6/4  
Alto flute  
breathy, sempre

201

Fl. 2

Picc. 3

Ppp

Ppp

Hn. 1, 2, 3, 4

Tpt. 2 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

air (tongued)

f

Perc. 2

Tenor drum

Play near edge

Ppp - barely audible

Harp

Lv. sempre

p

D6, Eb, F9

S.

Ve - e(h) - zuz Ve - e(h) - zuz Ve - e(h) - zuz Nor - o - te - cha Ve - e(h) - zuz Nor - o - te - cha

T.

Nor - o - te - cha Nor - o - te - cha

senza vibrato

mp dolce

6/4 Gently flowing (ca. ♩=58)

Vln. 1 div.

Vln. 2 div.

mf

f

206

Fl. 2

Fl. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

(not tongued)

*ppp*

Perc. 2

3

*ppp*

Harp

S.

Ve - e(h) - zur... Nor - o - te - cha... Yo - mel - ru... Ug - du - lat - cha... a - sap - re - na...

Vln. 1 div.

Vln. 2 div.

*f*

Still; understated, with sparks of light (ca. ♩=63)

Y

272

3/4 5/4 3/4

1

Fl. 2

3

Cl. 1

Cl. 2

Crotales with metal sticks *pp* l.v. sempre

Glockenspiel with metal sticks *pp* l.v. sempre

Tubular bells with hard mallets *pp* l.v. sempre

1

Perc. 2

3

Cel.

1

3

Harp

1

3

D4, E4, F4, G4

S.

*mf*

T - hee - la - L'

Still; understated, with sparks of light (ca. ♩=63)

Y

3/4 5/4 3/4

Vln. 1 div.

Vln. 2 div.

Vla div.

*ppp* sempre quasi legato sempre *ppp* sempre *sim.*

*ppp* sempre quasi legato sempre *ppp* sempre *sim.*

*ppp* sempre quasi legato sempre *ppp* sempre *sim.*

Z  
3  
4

4  
4

5  
4

1 Fl.

2 Fl.

Cl. 1

Cl. 2

1 Perc. 2

3 Perc. 2

Cel.

Pno.

Harp

S.

T.

Da - - - veed. T - hee - la. L' Da - - - veed.

Z  
3  
4

4  
4

5  
4

Vln. 1 div.

Vln. 2 div.

Vla div.

Vc. div.

Db. div.



285

1 2 3 4 5

Fl. 2

3

Cl. 1

Cl. 2

B. Cl.

1

Bsn.

2

Hn. 1

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tbn.

Timp.

1

Perc. 2

3

Pno.

Harp

S.

T.

A - ro - mem - cha E - lo - hai ha - me - lech.

*mf*

*mf*

*mf*

1

Vln. 1 div.

Vln. 2 div.

Vla div.

Vc. div.

Db. div.

5/4 3/4 4/4 5/4 3/4

5/4 3/4 4/4 5/4 3/4

AA

3/4

4/4

1 *mf*

Fl. 2

Flute *mf* *ppp*

3

Cl. 1 *mf* *ppp*

Cl. 2

B. Cl.

1 *mf* *ppp*

2 *mf* *ppp*

Bsn.

1 *f* *ppp*

2 *f* *ppp*

Hn. 1 *f* *ppp*

1 senza sord. *f* *ppp*

2 senza sord. *f* *ppp*

1 con sord. - cup *f* *p* *ppp*

2 con sord. - cup *f* *p* *ppp*

B. Tbn. con sord. - cup *f* *p* *ppp*

Tbn. con sord. *f* *p* *ppp*

Timp. *mf*

Perc. 1 *f*

2 *f*

3 *f*

Pno. *f*

Harp *mp sempre* (i.v.)

S.

T. *f* *ppp*

AA

3/4

4/4

Vln. 1 div. *ppp*

Vln. 2 div. *ppp*

Vla. div. *ppp*

Vc. div. *ppp*

Db. div. *ppp*



BB

3/4

2/4

4/4

2/4

1 *mf*

Fl. 2 *mf* Piccolo

3 *mf* Piccolo

Cl. 2 *mf* Clarinet in Eb

Hr. 1

Tpt. 1

2 *mp* *lv. sempre*

3 *mp*

Perc.

Pho.

Harp

G5, Ab *mf* (l.v.)

BB

3/4

2/4

4/4

2/4

Vln. 1 *pp* *mf* *ord.*

Vln. 2 *mf* *pizz.*

Vln. div. *mf* *pizz.*

302 2/4 1200

1 Fl. 1

2 Fl. 2

3 Fl. 3

Cl. 2

Hr. 1

Tpt. 1

2 Perc.

3 Perc.

Pho.

Harp

302 2/4 1200

Vln. 1 div.

Vln. 2 div.

Vln. div.

A little quicker

306

Ob. 1 *mf*

Ob. 2 *mf*

C.A. *p* *molto ff*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *p* *molto ff*

Bsn. 1 *p* *molto ff*

Bsn. 2 *p* *molto ff*

Cbn. *p* *molto ff*

Hr. 1 *p* *molto ff*

Hr. 2 *p* *molto ff*

Hr. 3 *p* *molto ff*

Hr. 4 *p* *molto ff*

Tpt. 1 *senza sord.* *p* *molto ff*

Tpt. 2 *senza sord.* *p* *molto ff*

Tpt. 3 *senza sord.* *p* *molto ff*

Tbn. 1 *senza sord.* *p subito* *molto ff*

Tbn. 2 *senza sord.* *p subito* *molto ff*

B. Tbn. *senza sord.* *p* *molto ff*

Tbn. *senza sord.* *p* *molto ff*

Timp. *p* *molto ff*

Perc. 2

Bass drum  
Hard stick - dampened  
*p* *molto ff*

Pno.

Harp.

A little quicker

Vln. 1 div. *ord.* *p* *molto ff*

Vln. 2 div. *ord.* *p* *molto ff*

Vln. div. *ord.* *p* *molto ff*

Vc. div. *ord.* *p* *molto ff*

Db. div. *ord.* *p* *molto ff*



DD

5/8 *stacc. sempre* 6/8 *stacc. sempre* 5/8 *stacc. sempre*

Fl. 1 *stacc. sempre*

Fl. 2 *stacc. sempre*

3 *stacc. sempre*

Ob. 1 *stacc. sempre*

Ob. 2 *stacc. sempre*

C. A. *ppp* *ff dim.*

Cl. 1 *stacc. sempre*

Cl. 2 *stacc. sempre*

B. Cl. *ppp* *ff dim.*

Bsn. 1 *ppp* *ff dim.*

Bsn. 2 *ppp* *ff dim.*

Cbn. *ppp* *ff dim.*

Hn. 1 *ppp* *ff dim.*

Hn. 2 *ppp* *ff dim.*

Tpt. 1 *ff dim.*

Tpt. 2 *ff dim.*

3 *ff dim.*

Tbn. 1 *ff dim.*

Tbn. 2 *ff dim.*

B. Tbn. *ff dim.*

Tba. *ff dim.*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *stacc. sempre* *loco*

Harp *ff*

DD

5/8 *stacc. sempre* 6/8 *stacc. sempre* 5/8 *stacc. sempre*

Vln. 1 div.

Vln. 2 div.

Vla. div. *martellato* *fp*

Vc. div. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*

Db. div. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*



This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2 (3 staves)
- Oboes:** Ob. 1, Ob. 2 (2 staves)
- Clarinets:** Cl. 1, Cl. 2 (2 staves)
- Bassoons:** B. Cl., Bsn. 1, Bsn. 2 (3 staves)
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4 (4 staves)
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3 (3 staves)
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., Tba. (4 staves)
- Percussion:** Timp., Perc. 1, Perc. 2, Perc. 3 (4 staves)
- Piano:** Pno. (2 staves)
- Harp:** Harp (1 staff)
- Violins:** Vln. 1 div., Vln. 2 div., Vln. div. (3 staves)
- Violas:** Vc. div. (1 staff)
- Cellos/Double Basses:** Db. div. (1 staff)

Key performance markings include *ppp*, *ff*, *ff dim.*, and *con bravura*. The score is divided into two systems by a double bar line with the rehearsal mark **EE 68** appearing on both sides.



FF

7/8

6/8

7/8

GG

6/8

7/8

1 326

Fl. 2

3

Ob. 1

Ob. 2

C.A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Harp.

FF

7/8

6/8

7/8

GG

6/8

7/8

Vln. 1 div.

Vln. 2 div.

Vln. div.

Vc. div.

Db. div.



1 Fl. 2

3 Fl. 3

1 Ob. *fff dim. poco a poco*

2 Ob. *fff dim. poco a poco*

C.A. *fff dim. poco a poco*

Cl. 1 *fff dim. poco a poco*

Cl. 2 *fff dim. poco a poco*

B. Cl. *fff dim. poco a poco*

1 Bsn. *fff dim. poco a poco*

2 Bsn. *fff dim. poco a poco*

Cbn. *fff dim. poco a poco*

1 Hrn. *fff dim. poco a poco*

2 Hrn. *fff dim. poco a poco*

3 Hrn. *fff dim. poco a poco*

1 Tpt. 2 *fff dim. poco a poco*

2 Tpt. 2 *fff dim. poco a poco*

3 Tpt. 2 *fff dim. poco a poco*

1 Tbn. *fff dim. poco a poco*

2 Tbn. *fff dim. poco a poco*

B. Tbn. *fff dim. poco a poco*

Tbn. *fff dim. poco a poco*

Timp. *fff dim. poco a poco*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Pno. *fff*

Harp *fff*

T. *fff*

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc. div.

Db. div.

*gliss.*

*p*

*ff*

*mf*

*ffp*

*scempre*

*(l.v.)*

II

ca. 10 seconds

ca. 10 seconds

1 Fl. 2

3

1 Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

1 Bsn. 2

Cbn.

ca. 10 seconds

ca. 10 seconds

1 Hrn. 2

3

4

1 Tpt. 2

3

1 Tbn. 2

B. Tbn.

Tba.

Timp.

1 Perc. 2

3

Pno.

Harp.

S.

T.

Whisper text once into megaphone whilst recording; then playback immediately and loop. (see perf. notes)

"Ash-rei yosh-vei vei-te-cha"

II

ca. 10 seconds

ca. 7 seconds

Vin. 1 div.

Vin. 2 div.

Vln. div.

Vc. div.

Db. div.

ca. 12 seconds

6/8

4/4 Very slow (ca. ♩=46)

Fl. 1, 2, 3, Ob. 1, 2, C.A., Cl. 1, 2, B.Cl., Bsn. 1, 2, Cbn.

ca. 12 seconds

Tbn. 1, 2, B.Tbn., Tbn., Timp.

Perc. 2, 3

Pno., Harp

S. "Od ye-ha-l'-lu-cha, selah"  
T. "Od ye-ha-l'-lu-cha, selah"

ca. 12 seconds

6/8

4/4 Very slow (ca. ♩=46)

Vln. 1 div., Vln. 2 div., Vla. div., Vc. div., Db. div.