Matthias Pintscher

shirim (shir I&II)

for baritone and orchestra

2017

full score



Bärenreiter Kassel · Basel · London · New York · Praha BA 11157

ORCHESTRA

3 flutes (3rd also piccolo) 2 oboes 2 clarinets in B^b bass clarinet in B^b 2 bassoons contrabassoon

4 horns in F 3 trumpets in C 2 trombones bass trombone

harp piano percussion (5 players)

14 violins I 12 violins II 10 violas 8 violoncelli 6 double basses

The score is written for transposing instruments. Accidentals apply to one note only (naturals are notated for additional clarification).

Shirim (shir I & II) [BA11157-72], she-cholat ahavah ani (shir III) [BA09740-72] and shirim (shir IV) [BA11185-72] can be performed individually or in any combinations. As a cycle they have to be played in this specified order.

Duration: ca. 28'

© 2017 by Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel Alle rechte vorbehalten / All rights reserved Vervielfältigungen jeglicher Art sind gesetzlich verboten. Any unauthorized reporduction is prohibited by law.

percussione

I

vibrafono tamtam (largo, largo molto) 2 piatti sospesi sandpaper blocks 4 blocchi di legno 3 temple blocks spring coil (medio) gran cassa

campane tamtam (medio, largo molto) 3 piatti sospesi piatti à due 4 bongos

Ш

campane crotale (c''') tamtam (medio) piatto sospeso (largo) sandpaper blocks 4 blocchi di legno 2 metal blocks guiro (medio) shell chimes

IV

marimbafono crotali (f#'' - g#'' - a''' - b''' - e'''' - f#''' - g#''' - a#''') gonghi (c# - c') tamtam (largo) 2 piatti sospesi spring coil (medio) metal chimes flessatono

V

campane crotali (d", f") tamtam (largo, largo molto) gong (medio) spring coil (largo) triangolo (largo)

percussion

vibraphone tamtam (large, very large) 2 suspended cymbals sandpaper blocks 4 woodblocks 3 temple blocks spring coil (medium) bass drum

Ш

tubular chimes tamtam (medium, very large) 3 suspended cymbals clash cymbals 4 bongos

|||

tubular chimes crotale (c^{'''}) tamtam (medium) suspended cymbal (large) sandpaper blocks 4 woodblocks 2 metal blocks guiro (medium) shell chimes

IV

marimba crotali (f#''' - g#''' - a''' - b''' - e'''' - f#''' - g#''' - a#''') gongs (c# - c') tamtam (large) 2 suspended cymbals spring coil (medium) metal chimes flexatone

V

tubular chimes crotali (d"', f"') tamtam (large, very large) gong (medium) spring coil (large) triangle (large)

Zeichen und Symbole / Signs and Symbols

Generell / in general:

Vorschläge immer vor der Zeit (wenn nicht anders angegeben) / grace notes always before the beat (if not otherwise indicated)

Vorzeichen gelten jeweils nur für eine Note. Auflöser nur zur zusätzlichen Verdeutlichung. Accidentals apply to one note only (naturals are notated for additional clarification).

•——• Ligatur / tie

glissando

kürzeste Fermate / shortest fermata ∧→○→□ längste Fermate / longest fermata

I.s. (lasciare suonare): klingen lassen (und auch später nicht abdämpfen) / let ring (and never dampen even later)

ord. (ordinario): zurück zur normalen Spielweise / return to standard playing

- dynamische Angaben in Anführungszeichen bezeichnen die Intensität der Aktion, nicht das akustische Resultat dynamic indications in quotation marks describe the intensity of the action itself, not the acoustical result
- Tonfolge so schnell als möglich / succession of notes as fast as possible
- 🖞 so hoch als möglich / highest note possible

<u>für die Bläser / for the winds:</u>

0

frull. (frullato): Flatterzunge / flutter tongue

überblasen / overblowing

ohne Ton / without tone wenig Ton / little tone voller Ton / full tone

Blasen (Luftgeräusch) / toneless blowing (air noise)

- +/ gestopft/offen / muted/open
- (für Trompeten und Posaunen): Übergang zwischen mit der Hand abgedecktem Dämpfer zu geöffneter Position (for trumpets and trombones): transition from covering the end of the mute to uncovering

 $\circ \rightarrow +$ umgekehrt / the reverse

für das Schlagzeug / for the percussion:

- (†) harter (Vibraphon-) Schlägel / hard (vibraphone-) mallets
- (*) weicher (Vibraphon-) Schlägel / soft (vibraphone-) mallets
- (L) schwerer Tamtam- bzw. Große Trommel-Schlägel / heavy tamtam beater / heavy bass drum beater
- (b) großer, weicher Tamtam- bzw. Große Trommel-Schlägel / big and soft tamtam beater / big and soft bass drum beater
- () mit Baßbogen / double bass bow
- (T) harter Röhrenglockenhammer / hard chime mallet
- () weiche Bürste / soft brush
- () Reibestock / wooden grooved stick
- $^{(\uparrow)}$ Jazzbesen / jazz-brush
- () Triangelschlägel / triangle beater
- (*) mit der Hand (oder mit den Handflächen) / with the hands (or palm(s))

für die Streicher / for the strings:

- natürliches Flageolett / natural harmonic
- Bartók pizzicato

flaut. (flautando): ohne Vibrato und Bogendruck / without any vibrato and bow pressure

ponte: am Steg / at the bridgetasto: auf dem Griffbrett / at the fingerboard

estremamente vicino al ponte: sehr nah am Steg, praktisch auf dem Steg / very close to the bridge, practically on the bridge

- tonlos auf dem Steg (kein Quietschen oder konkretes Geräusch) / without tone on the bridge (no squeaks or concretesounds at all)
- mit lose aufgesetztem Finger (wie beim Flageolett) / the finger placed on the string very lightly (as if producing a harmonic)
- schnelles Arpeggio zwischen den angegebenen Tönen / fast arpeggio in between the indicated notes

- **א** שִׁיִר הַשִּׁיִרִים אֲשֶׁר לִשִׁלמֹה:
- ב ישָׁקָנִי מִנְשִׁיקוֹת פִיהוּ כִּי טוֹבִים דֹדֶיךָ מַיָּין:
- ג לְרֵיחַ שְׁמַנֶיךָ טוֹבִים שֶׁמֶן תּוּרַק שְׁמֶךָ עַל כֵּן עְלָמוֹת אֲהַבוּךָ:
- ד מַשְׁכֵנִי אַחֲכֶיךָ נָרוּצָה הֶבִיאַנִי הַמֶּלֶךְ חֲדָרָיו נָגִילָה וְנִשְׂמְחָה בָּךְ נַזְכִּירָה דֹדֶיךָ מִיַיִן מֵישָׁרִים :אֲהֵבוּך
 - **ה** שִׁחוֹרָה אֲנִי וְנָאוָה בְּנוֹת יְרוּשָׁלָיִם כּּאָהֶלֵי קָדָר כּירִיעוֹת שִׁלמֹה:
- ן אַל תִרְאֵנִי שֶׁאֲנִי שִׁחַרְחֹרֶת שֶׁשְׁזָפַתְנִי הַשִּׁמֶשׁ בְּנֵי אַמִי נִחְרוּ בִי שָׂמֵנִי נֹטֵרָה אֶת הַכְּרָמִים כַּרְמִי שֶׁלִי לא נַטָרְתִי:
- ז הגידה לי שֶׁאָהְבָה נַפְשִׁי אֵיכָה תִרְעֶה אֵיכָה תַרְבִּיץ בַּצָהֲרָיִם שַׁלָמָה אֶהְיֶה כְּעֹטִיָה עַל עֶדְרֵי חַבֵּרֶיךַ:
- ָרעים: אם לא תֵדְעי לָךָ הַיָּפָה בַּנָּשִׁים צְאִי לָךָ בְּעַקְבֵי הַצֹּאן וּרְעִי אֶת גְּדִיֹתַיָךָ עַל מִשִׁכְנוֹת הָרֹעִים:
 - ט לְסֵסָתִי בּרִכְבֵי פַרְעָה דּמִיתִיךְ רַעְיָתִי:
 - ּ נָאוּוּ לְחַיַיִךְ בַּתֹרִים צַוָּארֵךְ בַּחֲרוּזִים:
 - יא תוֹרֵי זָהָב נַעֲשֶׂה לָךְ עם נְקָדּוֹת הַכָּסֶף:

- יז קֹרוֹת בָּתֵינוּ אֲרָזִים רָהִיטֵנוּ (רָחִיטֵנוּ כתיב) בְּרוֹתִים:
- טז הנְךָ יָפֶה דוֹדִי אַף נָעים אַף עַרְשֵׂנו רַעֲנָנָה:
- טו הנָך יָפָה רַעִיָתִי הנָך יָפָה עִינַיִך יוֹנִים:
- י**ד** אֶשְׁכּל הַכֹּפֶר | דּוֹדִי לִי בְּכַרְמֵי עֵין גֶּדִי:
- יג צְרוֹר הַמֹר | דּוֹדִי לִי בֵּין שָׁדַי יָלִין:
- יב עד שֶׁהַמֶּלֶךְ בַּמְסִבּוֹ נִרְדֵּי נָתַן רֵיחוֹ:

Chapter 1

Shir ha shirim asher li Shelomoh:

jisakéni mi neshikot phihu ki-tovim dodecha mi jajin:

le réah shemanécha tovim shémen turak shemécha al-ken alamot ahevúcha:

moshchéni acharecha narutzah heviáni ha melech chadarav nagilah veh nisméchah bach nazkirah dodecha mi jajin mesharim ahevúchah:

shechorah ani veh navah benot jerushalajim keaholei kedar kiriot Shelomoh:

al-tiruní she ani shechachoret sheshezaphatni ha shamesh benei immi nicharu-vi samúni noterah et ha keramim karmi sheli lo natárti:

haggidah li she ahavah naphshi echah tireh echah tarbits ba tzohorajim shallamah ehjeh keotjah al edreh chaberécha:

im-lo tedi lach ha japhah ba nashim tsei-lach be ikveh hatzon u-rei et gĕdi jjotájich al mishkenot ha roim:

le susati be richveh Pharoh dimmitich rajati:

navu le chajajich ba torim tsavarech ba charuzim:

toreh zahav na'aseh-lach im nekudot ha kaseph:

ad she ha melech bi msibo nirdi natan recho:

tzeror ha mor dodi li ben shadaj jalin:

eshkol ha kopher dodi li be charmeh eijn Gedi:

hinnach japhah rajati hinnach japhah enájich jonim:

hinnecha japheh dodi aph naim aph arsenu ra´ananah:

korot battenu arazim rachitenu be rotim

Song of Songs Chapter 2 - שִׁירִים Śong of Songs Chapter 2

- . אַ אָנִי חַבַאֶּלֶת הַשָּׁרוֹן, שׁוֹשַׁנַּת הָעַמָקים אַ אַ
- ב כְּשׁוֹשַׁנָּה בֵּין הַחוֹחִים, כֵּן רַעְיָתִי בֵּין הַבָּנוֹת.
- ר כְּתַפּוּחַ בַּעֲצֵי הַיַּעַר, כֵּן דּוֹדִי בֵּין הַבָּנִים; בְּצִלּוֹ חִמַּדְתִּי וְיָשֵׁרְתִּי, וּפִרְיוֹ מָתוֹק לְחָכִּי.
 - ד הֶבִיאַנִי אֶל-בֵּית הַיָּיָן, וְדָגְלוֹ עָלַי אַהַבָה.
 - ָ סַמְכוּנִי, בָּאֲשִׁישׁוֹת--רַפְּדוּנִי, בַּתַּפּוּחִים: כִּי-חוֹלַת אַהָבָה, אָנִי. **ה**
 - וּ שְׂמ`אלוֹ תַּחַת לְר`אשִׁי, וִימִינוֹ תְּחַבְּקֵנִי.
- ז הִשְׁבַּעְתִּי אֶתְכֶם בְּנוֹת יְרוּשֶׁלַ ם, בִּצְּבָאוֹת, אוֹ, בְּאַיְלוֹת הַשֶּׂדָה: אִם-תִּעִירוּ וְאִם-תְּעוֹרְרוּ אֶת-הָאַהָבָה, עַד שֶׁתֶּחְפָּץ. {ס}
 - קוֹל דּוֹדִי, הִנֵּה-זֶה בָּא; מְדַלֵּג, עַל-הֶהָרִים--מְקַפֵּץ, עַל-הַגְּבָעוֹת.
- ָם דּוֹמֶה דוֹדִי לִצְבִי, אוֹ לְע`פֶר הָאַיָּלִים; הַנֵּה-זֶה עוֹמֵד, אַחַר פָּתְלֵנוּ--מַשְׁגִּיחַ מִן-הַחַל נוֹת, מֵצִיץ מִן-הַחֲרַפִּים.
 - עַנָה דוֹדִי, וָאָמַר לִי: קוּמִי לָךְ רַעְיָתִי יָפָתִי, וּלְכִי-לָךְ.
 - יא כּּי-הִגַּה הַסְּתָו, עָבָר; הַגָּשֶׁם, חָלַף הָלַךְ לוֹ.
 - יב הַנּצָנִים נִרְאוּ בָאָרֶץ, צַת הַזָּמִיר הָגִּיעַ; וְקוֹל הַתּוֹר, נִשְׁמַע בְּאַרְצֵנוּ.
 - לג הַמְאַנָה חָנְטָה פַגֶּיהָ, וְהַגְּפָנִים סְמָדַר נָתְנוּ הֵיחַ; קוּמִי לכי (לָדְ) הַעְיָתִי יָפָתִי, וּלְכִי-לָךָ. {ס}
- יוֹנָתִי בְּחַגְוֵי הַסֶּלֵע, בְּסַתֶר הַמַּדְרֵגָה, הַרְאִינִי אֶת-מַרְאַיָך, הַשְׁמִיעִנִי אֶת-קוֹלֵך: כִּי-קוֹלֵך עָרֵב, וּמַרְאֵיךְ נָאוָה. {ס}
 - שו אֶחֶזוּ-לָנוּ, שֵׁעָלִים--שֵׁעָלִים קְטַוִּים, מְחַהְּלִים כְּרָמִים; וּכְרָמֵינוּ, סְמָדַר.
 - **מז** דּוֹדִי לִי וַאֲנִי לוֹ, הָר ֹעֶה בֵּשׁוֹשֵׁנִּים.
 - לסן עד שֶׁיָפוּחַ הַיּוֹם, וְנָסוּ הַצְּלָלִים: סֹב דְמֵה-לְךָ דוֹדִי לִצְבִי, אוֹ לְעֹ פֶר הָאַיָּלִים--עַל-הָרֵי בָתֶר. {ס}

text from the megillah: shir hashirim, chapter II

ani chavatzelet ha sharon shoshannat ha amakim:

keh shoshannah beyn ha chochim ken rayati beyn ha banot:

ketapuach ba atzey ha ya-ar ken dodi beyn ha banim be tzilo chimaddeti veh yashavti u firyo matok le chiki:

hevyani el-beyt ha yayin veh diglo alaiy ahavah:

samechuni ba ashishot rapeduni ba tappuchim ki-cholat ahavah ani:

semolo tachat le roshi vih immino techabbkeni:

hishbati etchem benot yerushalayim bitzvaot o be ayelot ha sadeh im-tairu veh im-teoreru etha ahavah ad sheh techpatz:

kol dodi hineh-zeh bah meh daleg al-heh harim meh kapetz al-ha gevaot:

domeh dodi litzvi o leofer ha ayalim hineh-zeh omed achar kotlenu mashgiach min-ha chalonot meh tzitz min-ha charakim:

anah dodi veh amar li kumi lach rayati yafati u lechi-lach:

ki-hineh ha stav avar ha geshem chalaf halach lo:

ha nitzanim niru va aretz et ha zamir higiya veh kol ha tor nishma be aretzenu:

ha te-ehna chanetah fegeyha veh ha gefanim semadar natenu reyach kumi lechi rayati yafati u lechi-lach:

yonati beh chagvey ha sela be seter ha madregah ha reyini et-marayich ha shmi-ini et-kolech ki-kolech arev u mareych naveh:

echezu-lanu shualim shualim ketanim mechablim keramim u cherameynu semadar:

dodi li va ani lo ha roeh ba shoshannim:

ad sheh yafuach hayom veh nasu ha tzelalim sov demeh-lecha dodi litzvi o le ofer ha ayalim al-harey vater:







BA 11157









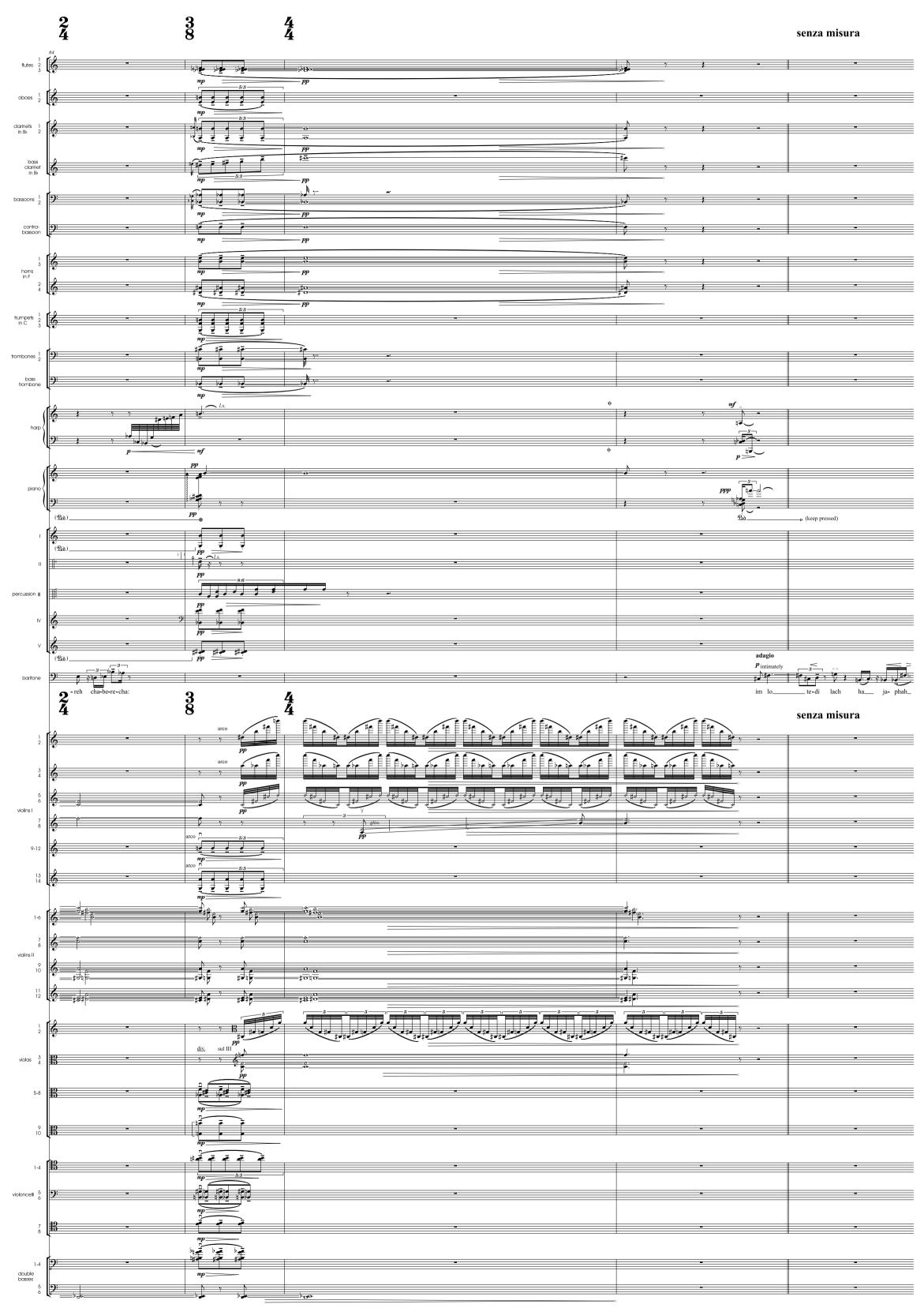


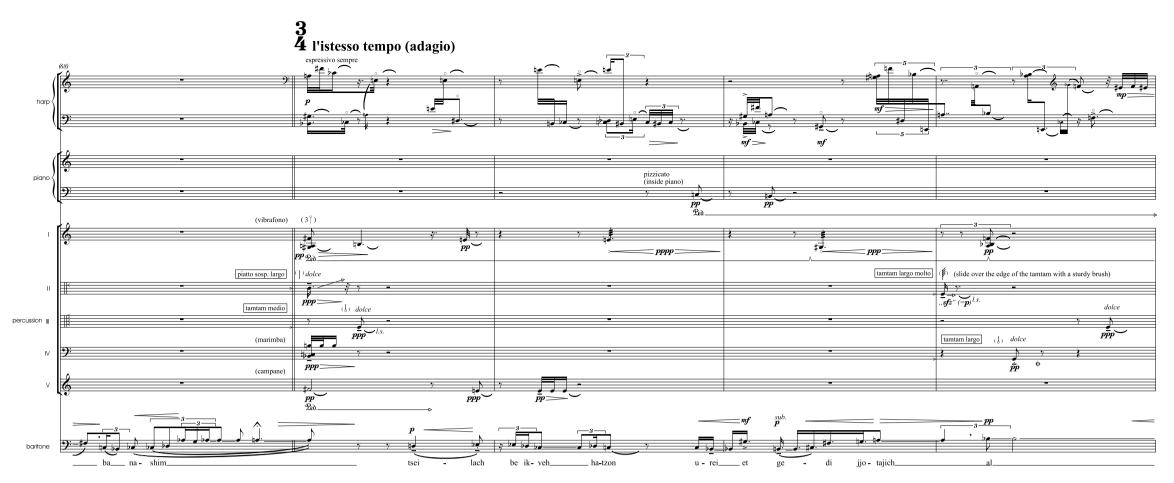
















BA 11157

/

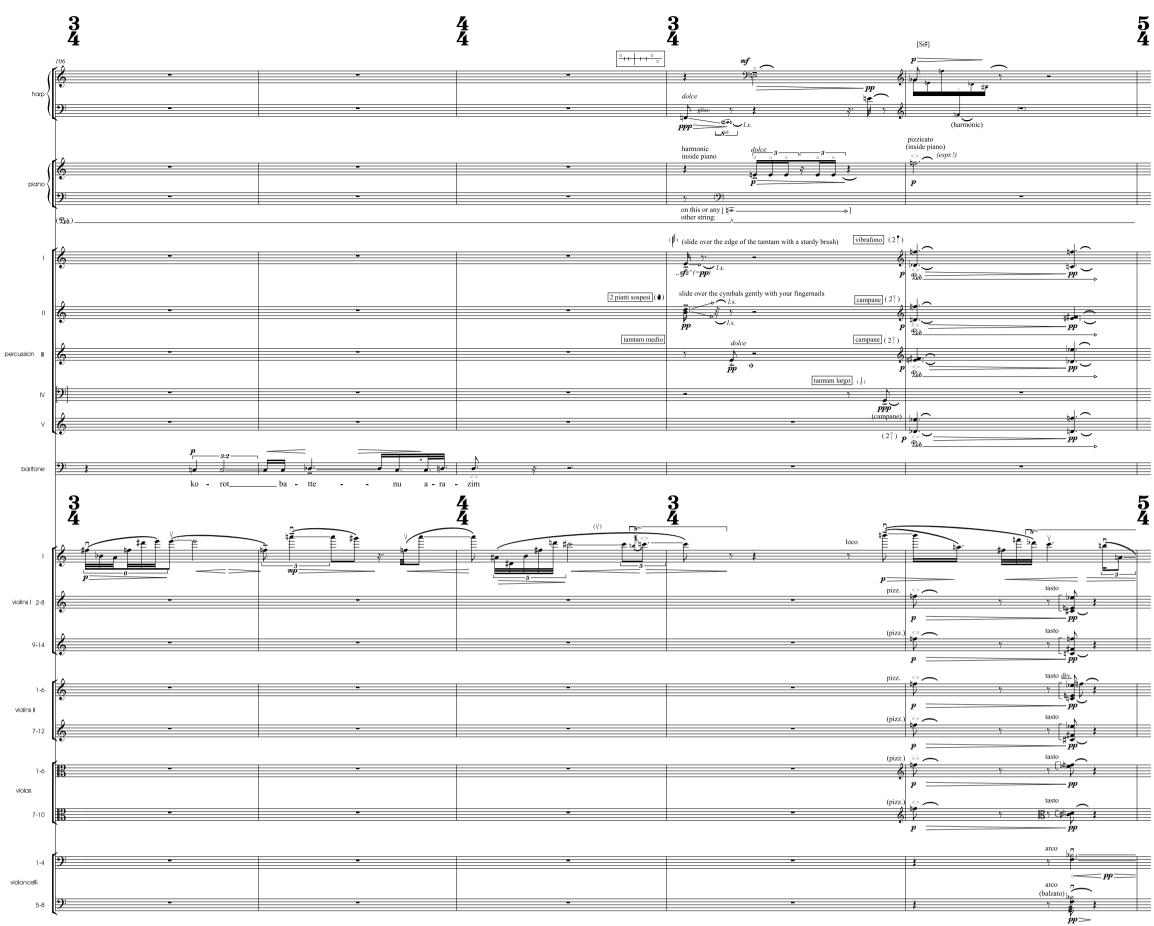








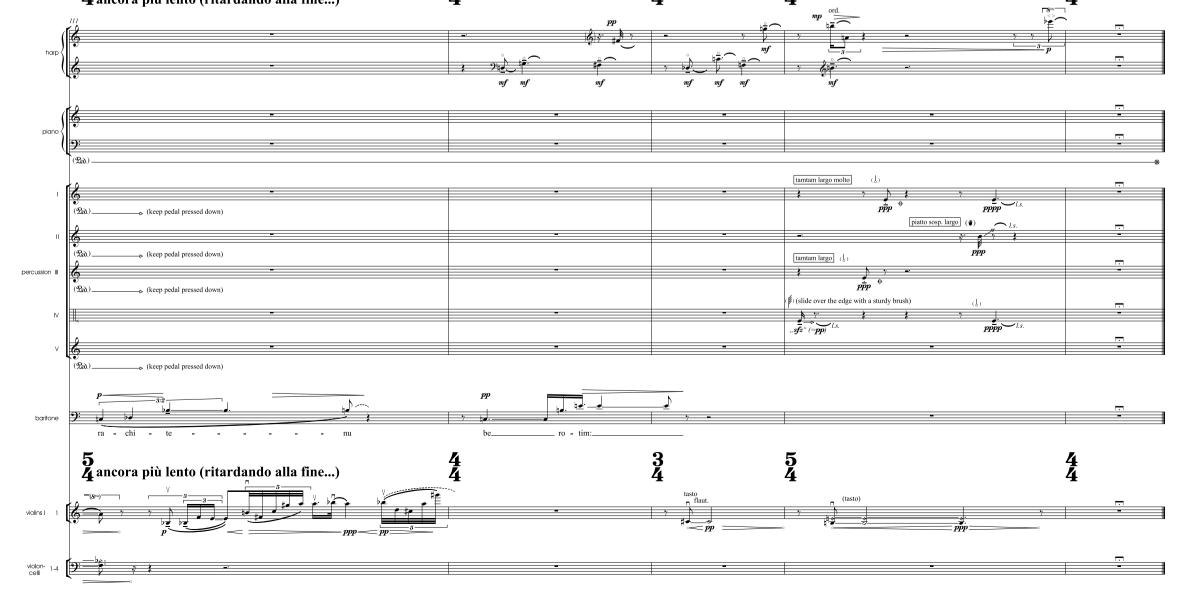




4 ancora più lento (ritardando alla fine...)

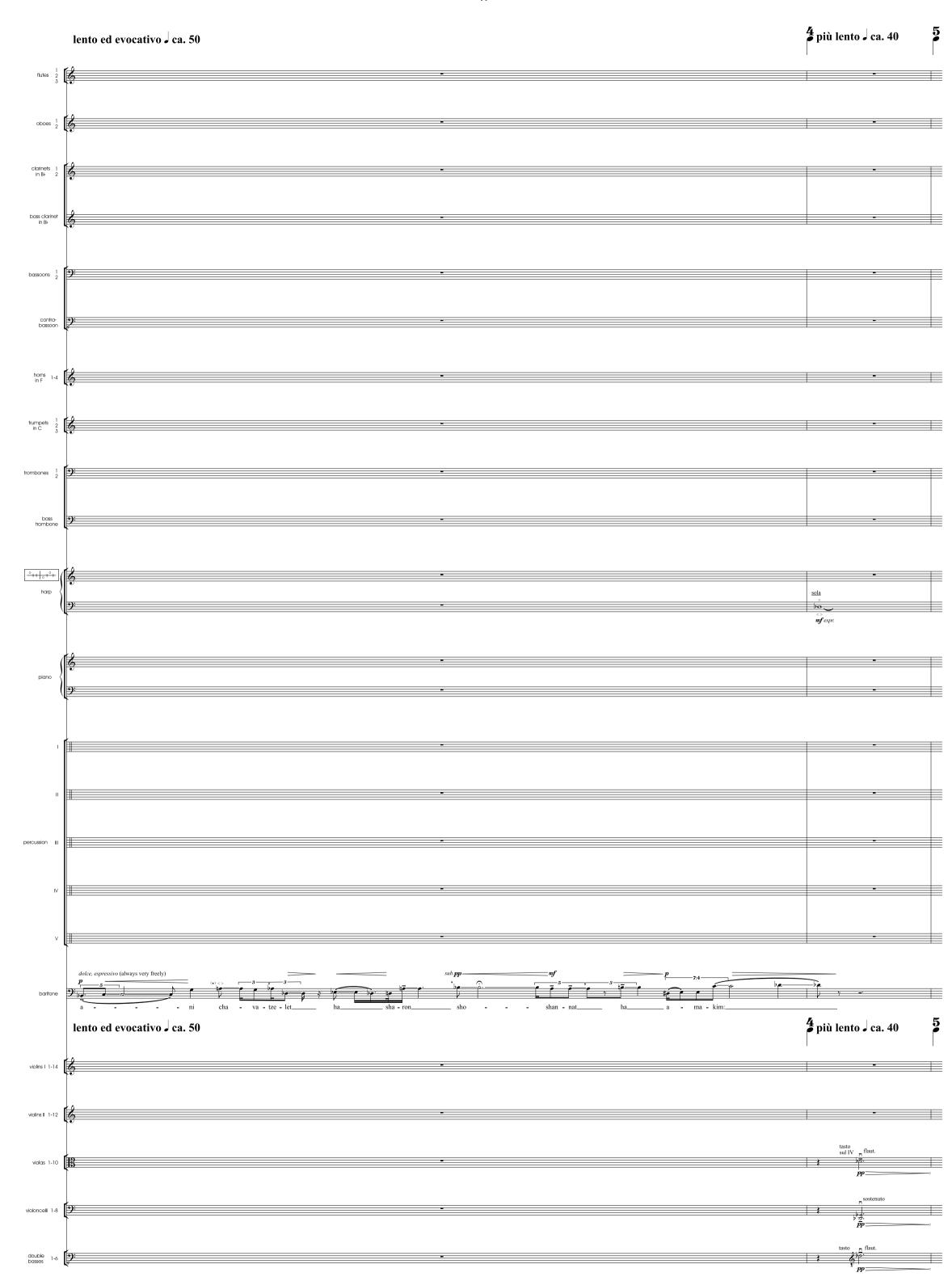
Ш

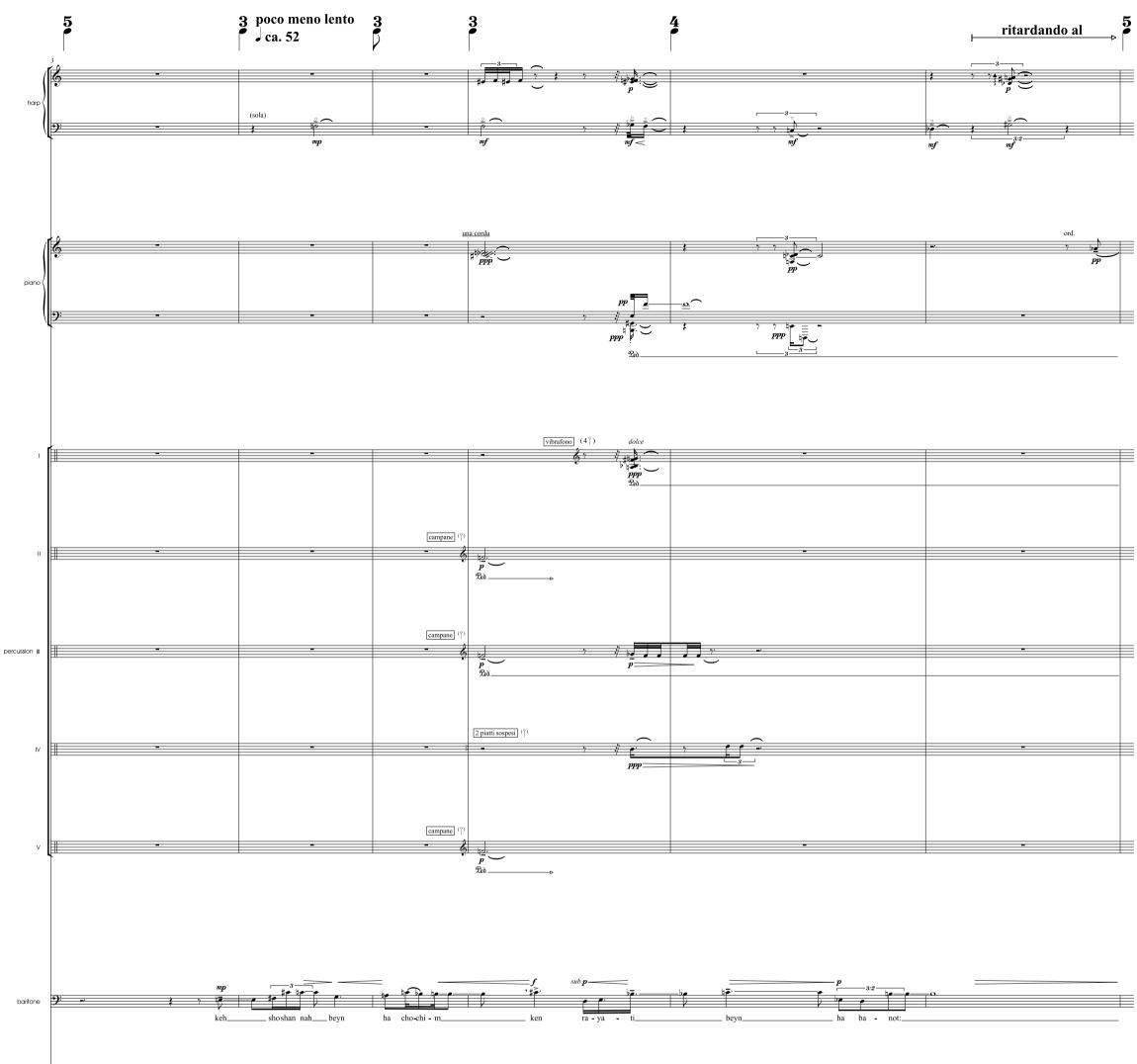
4



4

4







*) sounds:













 $\ensuremath{^*}\xspace)$ fast gliss ando of overtones (up and down) on the fundamental tone

BA 11157





*) sounds:













*) glissando with the mallet stems over the resonators

























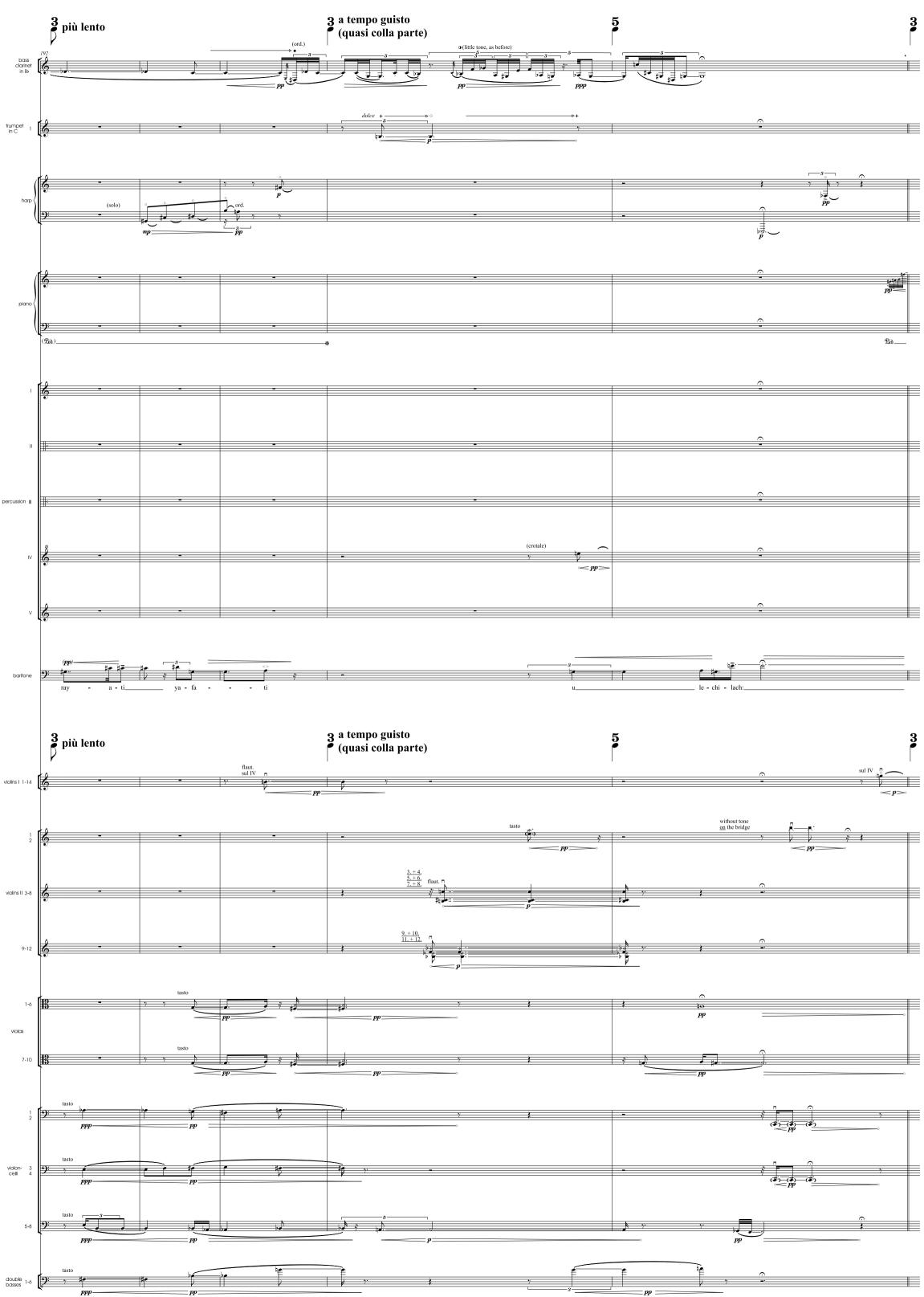








*) the fast passages with little tone only and lots of air noise (especially in the lowest register), sotto voce, "veiled" sounds

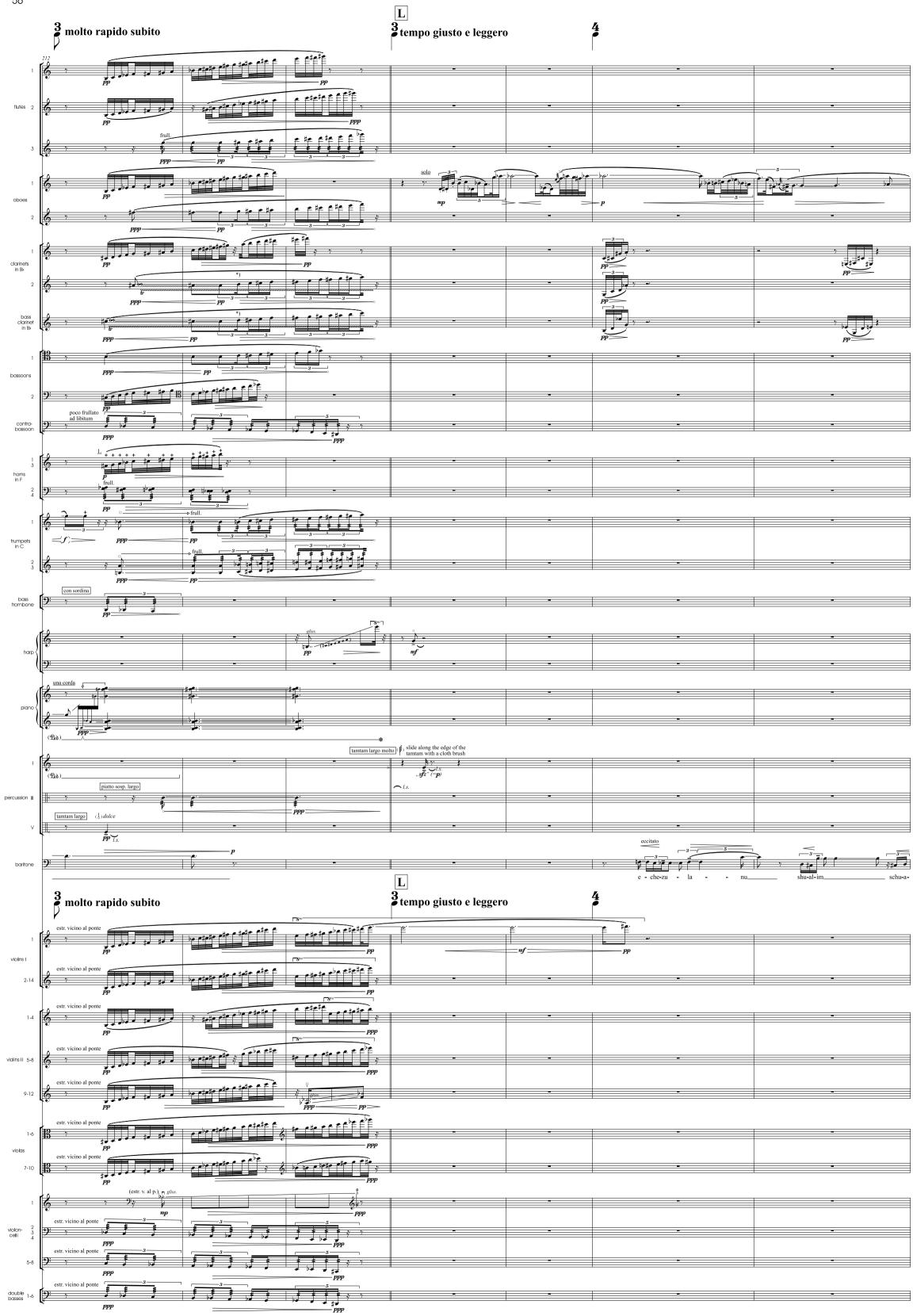




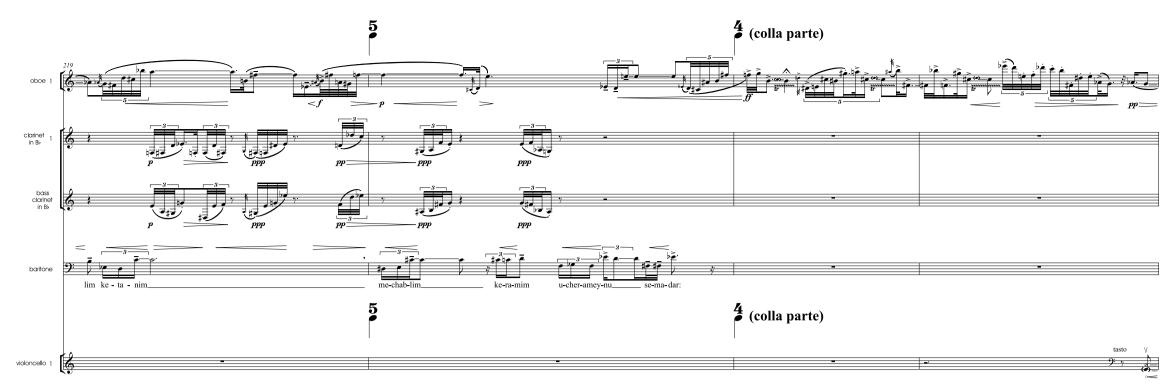


*) glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips





*) all half step trills







*) the mouthpiece is entirely covered with the lips, holding it between the teeth. The sounding pitch will be produced a major seventh lower.



*) glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips





*) glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips





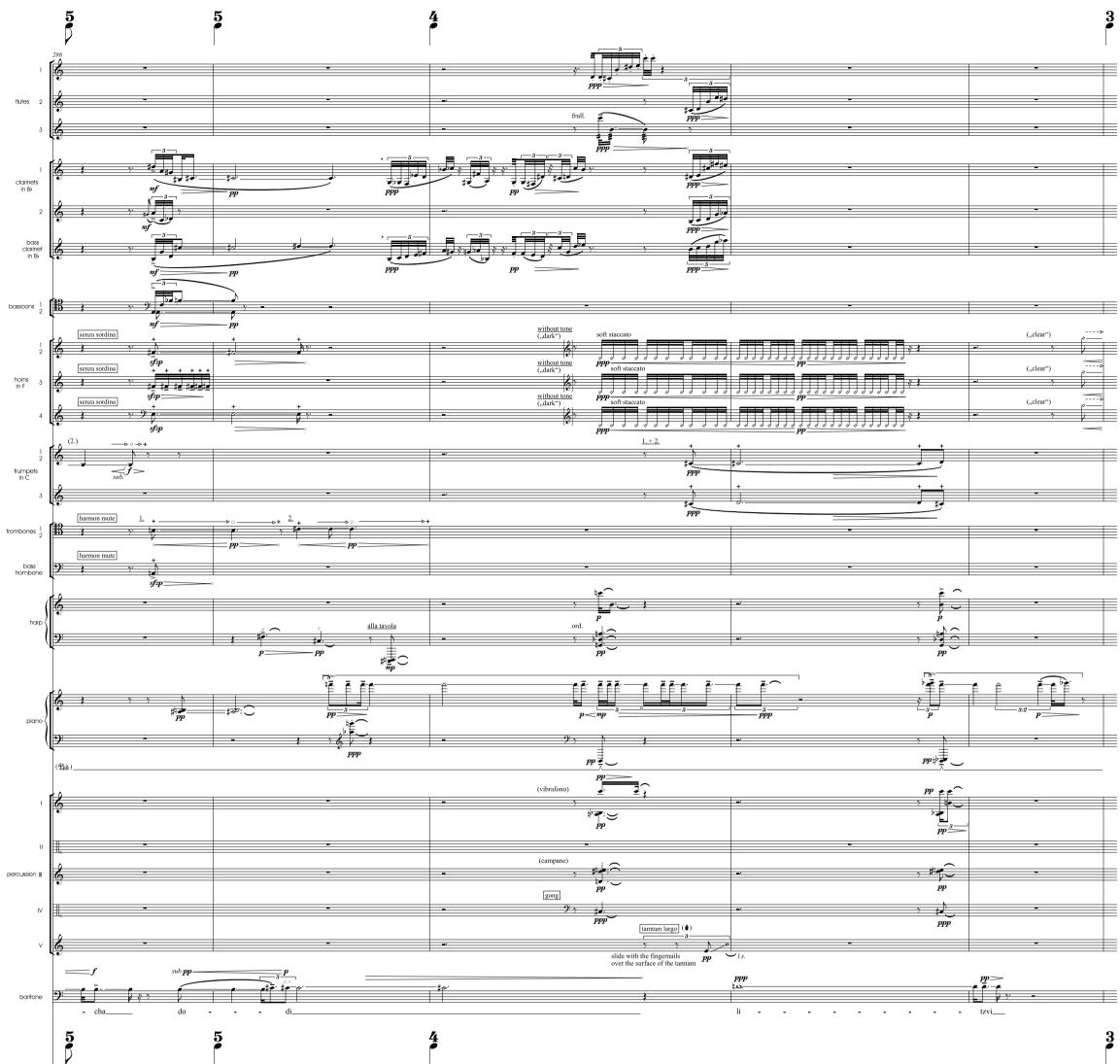


65











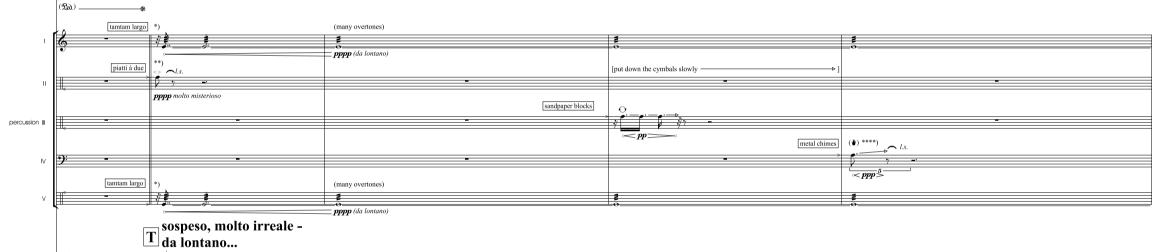




*) ossia:

BA 11157

72 Т sospeso, molto irreale da lontano... 1 • • • 9 • ca. 40 il più dolce poss. • ca. 50 ьHз ł flutes 2 very soft and delicate whistle-tones, differer and fingerings 3 almost without tone (⁷) (²) T 6 (\$) clarinets in B≽ il più dolce poss. 1**6** pppp bass clarinet in B♭ contra-bassoon (soft staccato _____ ppp without tone 8; horns 1-4 in F ppp: Ÿ trumpets in C ** ** 8007 dolce ## molto delicato (al Ø; ppp harp bee be =⁾œ ___

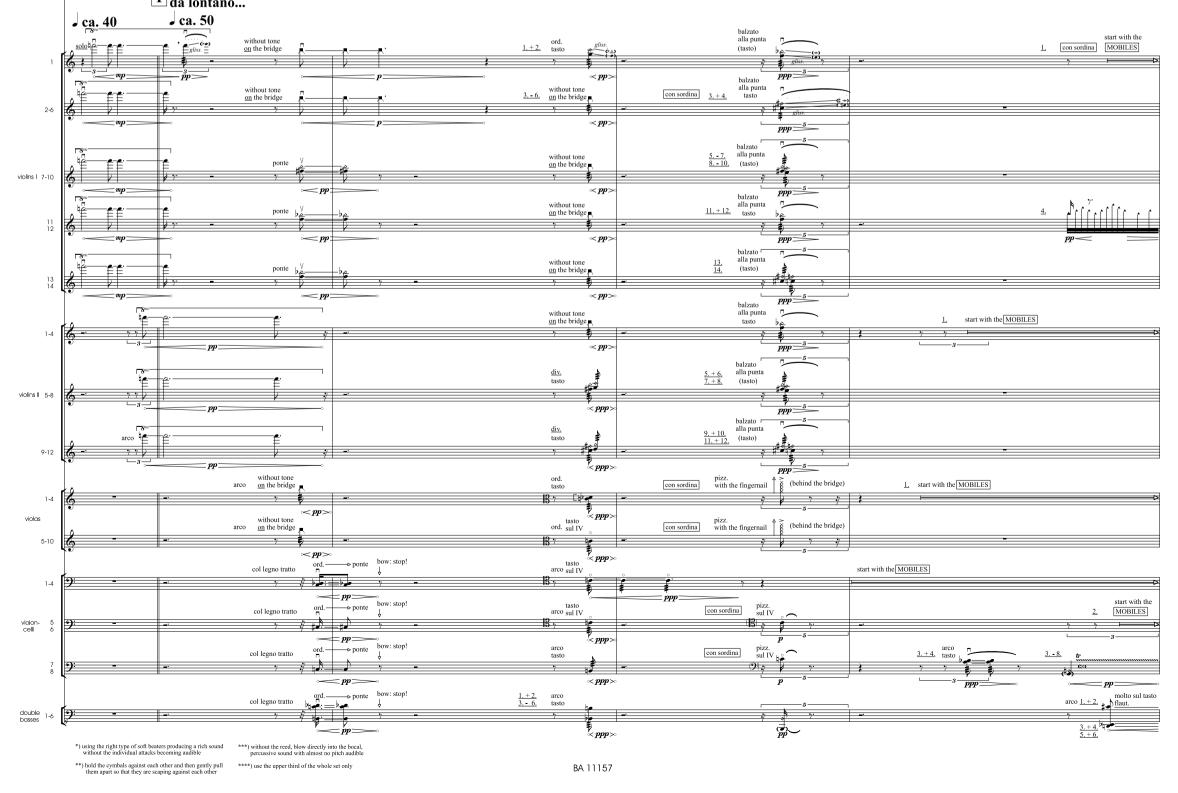


pp

pp

Ø

- ppp



piano



*) as high as possible - fingers touching the string very loosely only as if producing harmonics



BA 11157





76



*) muffle the resonance gradually - adjusting to the solo violin

BA 11157

MOBILES to be executed most delicately, almost inaudible - ghostly, eery - independent from each other and the bar lines

