

Matthias Pintscher

songs from Solomon's garden

for baritone and chamber orchestra

2009

Score / Partitura



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9772

ORCHESTRATION / ORGANICO

flute (also piccolo) / flauto grande (anche piccolo)
oboe / oboe
clarinet in Bb / clarinetto in Sib
bass clarinet in Bb / clarinetto basso in Sib
bassoon (also contra bassoon) / fagotto (anche contrafagotto)

horn in F / corno in Fa
2 trumpets in C / 2 trombe in Do
tenor bass trombone / trombone tenore basso

percussion (3) / percussione (3)

harp (47 strings) / arpa (47 corde)

piano (grand) / piano (a coda)

4 violins / 4 violini
3 violas / 3 viole
2 violoncellos / 2 violoncelli
double bass (5 strings) / contrabbasso (à cinque corde)

**The score is written for transposing instruments.
Accidentals apply to one note only (naturals are notated for additional clarification). / La
partitura è scritta per strumenti trasposti.
I segni di alterazione valgono per un' unica nota soltanto (si introduce il bequadro solo per
maggiore chiarezza).**

duration: ca. 20'

percussion/percussione

I

vibraphone/vibrafono



tamtam (very large)/tamtam largo molto

bass drum/gran cassa

2 suspended cymbals (medium, large)/2 piatti sospesi (medio, largo)

bongo (large)/bongo (largo)

3 templeblocks/3 blocchi cinesi

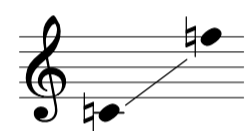
4 woodblocks/4 blocchi di legno

sandpaper blocks/sandpaper blocks

spring coil (medium)/spring coil (medio)

II

tubular bells/campane



crotale/crotalo



tamtam (medium)/tamtam medio

suspended cymbal (large)/piatto sospeso largo

4 bongos/4 bongo

sandaper blocks/sandpaper blocks

shell chimes/shell chimes

metal chimes/metal chimes

2 metal blocks/2 metal blocks

guiro (medium)/guiro medio

III

marimba/marimba



crotales/crotali



2 gongs/2 gonghi



tamtam (large)/tamtam(largo)

2 suspended cymbals (medium,large)/2 piatti sospesi (medio,largo)

cymbals (à2)/piatti à due

spring coil (large)/spring coil (largo)

flexatone/flessatono

Song of Songs Chapter 2 · שִׁיר הַשִּׁירִים

- א** אֲנִי חִבַּצְלֹת הַשָּׁרוֹן, שׁוֹשַׁנַת הָעֲמָקִים.
- ב** כְּשׁוֹשַׁנָּה בֵּין הַחוּתִים, כֵּן רַעֲיָתִי בֵּין הַבָּנוֹת.
- ג** כְּתַפּוּחַ בַּעֲצֵי הַיַּעַר, כֵּן דוּדֵי בֵּין הַבָּנִים; בְּצִלּוֹ חִמְדָּתִי וַיִּשְׁבָּתִי, וּפְרִיּוֹ מִתּוֹק לְחִפִּי.
- ד** הִבִּיאֲנִי אֶל-בֵּית הַיָּיִן, וְדָגְלוּ עָלַי אֲהָבָה.
- ה** סִמְכוּנִי, בְּאֲשִׁישׁוֹת--רִפְדוּנִי, בַּתְּפוּחִים: כִּי-חֹלֶת אֲהָבָה, אֲנִי.
- ו** שָׁמַ אֲלוֹ תַחַת לְרַ' אֲשִׁי, וַיִּמְיֵנוּ תַחֲבָקְנִי.
- ז** הִשְׁבַּעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם, בְּצַבָּאוֹת, אוֹ, בְּאֵילוֹת הַשָּׁדָה: אִם-תַּעֲרִירוּ וְאִם-תַּעֲזֹרוּ אֶת-הָאֲהָבָה, עַד שְׁתַּחֲפֹץ. {ס}
- ח** קוֹל דוּדֵי, הַנְּהַ-זָּה בָּא; מְדַלֵּג, עַל-הַהָרִים--מְקַפֵּץ, עַל-הַגְּבָעוֹת.
- ט** דוּמָה דוּדֵי לְצַבִּי, אוֹ לַעֲפָר הָאֵילִים; הַנְּהַ-זָּה עוֹמֵד, אַחַר כְּתָלָנוּ--מִשְׁגִּיחַ מִן-הַחֹל'נוֹת, מִצִּיץ מִן-הַחֲרָכִים.
- י** עָנָה דוּדֵי, וְאָמַר לִי: קוּמִי לָךְ רַעֲיָתִי יָפְתִי, וּלְכִי-לָךְ.
- יא** כִּי-הִנֵּה הִסְתּוֹ, עָבַר; הִגָּשָׁם, חָלַף הַלָּךְ לוֹ.
- יב** הַנְּצַנִּים נִרְאוּ בְּאֶרֶץ, יַעַת הַזָּמִיר הַגִּיעַ; וְקוֹל הַתּוֹר, נִשְׁמַע בְּאֶרְצָנוּ.
- יג** הַתְּאֵנָה חֲנֻטָה פְּגִיָּה, וְהַגְּפָנִים סְמָדָר נִתְנוּ רֵיחַ; קוּמִי לְכִי (לָךְ) רַעֲיָתִי יָפְתִי, וּלְכִי-לָךְ. {ס}
- יד** יוֹנְתִי בַחֲגוּי הַסֵּלַע, בְּסִתֵּר הַמַּדְרֵגָה, הִרְאִינִי אֶת-מְרֹאֲדֵךְ, הַשְּׁמִיעֵנִי אֶת-קוֹלְךָ: כִּי-קוֹלְךָ עָרַב, וּמְרֹאֲדֵךְ נֶאֱנָה. {ס}
- טו** אֶחָזוּ-לָנוּ, שְׁעָלִים--שְׁעָלִים קִטְנִים, מְחַבְּלִים כְּרָמִים; וּכְרָמֵינוּ, סְמָדָר.
- טז** דוּדֵי לִי וְאֲנִי לוֹ, הָרַעַה בְּשׁוֹשַׁנִּים.
- יז** עַד שְׁיַפּוּחַ הַיּוֹם, וְנָסוּ הַצִּלְלִים: ס' ב' דְּמָה-לָךְ דוּדֵי לְצַבִּי, אוֹ לַעֲפָר הָאֵילִים--עַל-הָרִי בְּתָר. {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 immينو techabbkeni:

hishbati etchem benot yerushalayim bitzvaot o be ayelot ha sadeh im-tairu veh im-teoreru et-ha 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:

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

l.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

 Vorschläge auf der Zeit / grace notes on the beat

 Vorschläge vor der Zeit / grace notes before the beat

 Vierteltonerhöhung / a quarter-tone higher

 Vierteltonerniedrigung / a quarter-tone lower

für die Bläser / for the winds:

frull. (frullato): Flatterzunge / flutter tongue

 überblasen / overblowing

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















 tonloses 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

○ → + umgekehrt / the reverse

für das Schlagzeug / for the percussion:

-  harter (Vibraphon-) Schlägel / hard (vibraphone-) mallets
-  weicher (Vibraphon-) Schlägel / soft (vibraphone-) mallets
-  schwerer Tamtam- bzw. Große Trommel-Schlägel / heavy tamtam beater / heavy bass drum beater
-  großer, weicher Tamtam- bzw. Große Trommel-Schlägel / big and soft tamtam beater / big and soft bass drum beater
-  mit Baßbogen / double bass bow
-  /  harter/weicher Röhrenglockenhammer / hard/soft chime mallet
-  weiche Bürste / soft brush
-  Reibestock / wooden grooved stick
-  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
-  ^{pizz.} Bartók pizzicato
- flaut. (flautando): ohne Vibrato und Bogendruck / without any vibrato and bow pressure
- ponte: am Steg / at the bridge
- tasto: 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 concrete sounds 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

Co-Commissioned by the New York Philharmonic, Alan Gilbert, Music Director
and Frankfurt Radio Symphony Orchestra, Paavo Järvi, Music Director

songs from Solomon's garden

for baritone and chamber orchestra

for Leonhard Scheuch

Matthias Pintscher (2009)

lento e evocativo ♩ ca. 50

flute (piccolo) - - - - -

oboe - - - - -

clarinet I in Bb - - - - -

bass clarinet in Bb - - - - -

bassoon (contra bassoon) - - - - -

horn in F - - - - -

trumpets I in C - - - - -

trumpets II in C - - - - -

trombone - - - - -

harp

piano

percussion I - - - - -

percussion II - - - - -

percussion III - - - - -

baritone *dolce, espressivo* (always very freely) *p*

a - - - - - ni - - - - - cha - - - - - va - - - - - tze - - - - - let - - - - - ha - - - - - sha - - - - - ron - - - - - sho - - - - -

sub. pp

lento e evocativo ♩ ca. 50

violins I - - - - -

violins II - - - - -

violins III - - - - -

violins IV - - - - -

violas I - - - - -

violas II - - - - -

violincelli I - - - - -

violincelli II - - - - -

violincelli III - - - - -

double bass - - - - -

più lento ♩ ca. 40

baritone *mf* *p* *mp*

- shan - nat - - - - - ha - - - - - a - - - - - ma - - - - - kim: - - - - - keh - - - - -

vc I *sostenuto* *pp* *p*

vc II *sostenuto* *pp* *p*

vc III *sostenuto* *pp* *p*

db *tasto flaut.* *pp* *p*

3 poco meno lento ca. 52 **3** **3** **4** **ritardando al 5**

fl
ob
cl in Bb I
bass cl in Bb
bs

hr in F
tp in C I
II
tb

harp
pno

I
perc II
III

baritone

shoshannah beyn ha chochim ken ra-ya - ti beyn ha ba - not:

vibrafono (4♩) dolce
campane (♩) p
2 piatti sospesi (♩) ppp

3 poco meno lento ca. 52 **3** **3** **4** **ritardando al 5**

I
II
III
IV
va I
II

I
vc II
III

db

pizz. *p* *gliss.*
sul IV *pp*
balzato arco alla punta *pp*

sounds: *pp*

5 più lento ca. 40

3 **4** **3** **poco più agitato** ca. 52

accelerando al

flute *dolce* *pp* *pp* *p* *pp* *p*

ob *dolce* *pp*

cl I *dolce* *pp* *pp* *p*

bass cl in Bb *dolce* *pp* *ppp* *p*

bs *dolce* *pp* *pp* *p*

hr in F *dolce* *pp* *p* *sostenuto*

tp I *with straight mute* *dolce* *pp* *p*

tp II *with straight mute* *dolce* *pp*

tb *with straight mute* *dolce* *pp*

harp *pp* *mp* *p*

pno *loco* *p* *mp*

perc I *ppp* *p* *ppp*

perc II *pp* *ppp* *p*

perc III *ppp* *ppp* *p*

baritone *mf* *mf* *mf*

ke - ta - puach ba - at - zey

5 più lento ca. 40

3 **4** **3** **poco più agitato** ca. 52

accelerando al

flaut. *sostenuto* *p* *mp* *p* *pp* *p*

vi I *sul IV / flaut.* *sostenuto* *p* *mp* *pp* *p* *pp*

vi II *sul IV / flaut.* *sostenuto* *p* *mp* *pp* *p* *pp*

vi III *sul IV / flaut.* *p* *mp* *pp* *p* *pp*

vi IV *sul IV / flaut.* *p* *mp* *pp* *p* *pp*

va I *sul IV / flaut.* *p* *mp* *pp* *p* *pp*

va II *sul IV / flaut.* *p* *mp* *pp* *p* *pp*

vc I *poco sul ponte* *pp* *p* *ord.* *mp* *p* *p*

vc II *p* *mp* *pp* *p* *p*

vc III *p* *mp* *pp* *p* *p*

db *dolce* *pp* *pizz.* *pp*

This musical score is for a symphony orchestra and voice. It is divided into two systems, each containing 12 measures. The score includes parts for various instruments and a baritone soloist.

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet in Bb (cl), Bass Clarinet in Bb (bass cl), Horn in F (hr), Trumpet in C (tp), Trombone (tb).
- Strings:** Violin I (vi I), Violin II (vi II), Viola (va I, va II), Violoncello (vc I, vc II, vc III), Double Bass (db).
- Keyboard & Percussion:** Piano (pno), Harp, Percussion II (perc II), Percussion III (perc III).
- Voice:** Baritone.

Measure 12: The score concludes with a 4-measure rest for the flute and oboe, and a 4-measure rest for the bassoon. The baritone voice part has the lyrics "ha ya-ar ken do - di beyn ha ba-nim".

Measure 13: The score begins with a 4-measure rest for the flute and oboe, and a 4-measure rest for the bassoon. The baritone voice part continues with the lyrics "ha ya-ar ken do - di beyn ha ba-nim".

Measure 14: The score begins with a 4-measure rest for the flute and oboe, and a 4-measure rest for the bassoon. The baritone voice part continues with the lyrics "ha ya-ar ken do - di beyn ha ba-nim".

Measure 15: The score begins with a 4-measure rest for the flute and oboe, and a 4-measure rest for the bassoon. The baritone voice part continues with the lyrics "ha ya-ar ken do - di beyn ha ba-nim".

16

4 3 5 4

fl

ob

cl I in Bb

bass cl in Bb

bs

hr in F

tp I in C

tp II in C

tb

harp

pno

perc I

perc II

perc III

baritone

vi I

vi II

vi III

vi IV

va I

va II

vc I

vc II

vc III

db

eolico

ppp

mf *mf* *mf* *mf* *mf* *mf*

p *pp* *p*

una corda

pp

p *pp* *mp* *p*

campane (C) *p*

tamtam largo (E) *slide across the edge of the tamtam with a cloth brush*

2 piatti sospesi

l.s. *l.s.*

sub. mf *sub. p*

be tzi - lo chimaddeti veh ya - shav - - ti u fi-ry-o ma-tok le

pizz. *p* *arco* *3* *ppp*

sul III *p* *p* *p*

pizz. *pp* *pizz.* *pp*

pp *p* *pp < mp*

pp *p*

20

A

fl *pp* < *p* *pp* *mf* *pp*

ob *p* *pp* *mf* *pp*

cl I in Bb *pp* < *p* *pp* *mf* *p* *pp*

bass cl in Bb *pp* < *p* *pp* *mf* *pp*

bs *pp* < *p* *pp* *mf* *pp*

hr in F with mute *pp* < *p*

tp I in C with harmon mute *pp* < *p*

tp II in C with harmon mute *pp* < *p*

tb with harmon mute *pp* < *p*

harp *p* *pp*

pno *p*

perc I *pp*

perc II *pp*

perc III

baritone *p*
chi - ki:

vi I *ppp*

vi II *ppp*

vi III *ppp*

vi IV *pp* *ppp*

va I arco *pp* *p*

va II (pizz.) *p* *pp* *p* < *mf* *p* < *mf* *pp* < *p* *pp* < *mp*

vc I *p* *ppp*

vc II *pp* *ppp*

vc III *pp*

db *pp*

4 5 3 3

24 **3**

fl *p* *dolce* *pp* *pp* *pp* frull. → ord.

ob *pp* *pp* *pp*

cl I in Bb *pp* *pp*

bass cl in Bb *pp* *pp* *pp*

bs *dolce* *pp* *pp* *pp*

hr in F *pp* *pp* *pp*

tp I in C *dolce* *pp* *pp* *pp*

tp II in C *dolce* *pp* *pp* *pp*

tb *pp* *pp* *pp*

harp *p* *p* *p*

pno *pp* *pp* *pp* *pp* *pp*

perc I *pp* *pp* *pp* *pp*

perc II *pp* *pp* *pp* *pp*

perc III *pp* *pp* *pp* *pp*

baritone

vi I *p* *pp* *p* *pp*

vi II *p* *pp* *p* *pp*

vi III *p* *pp* *p* *pp*

vi IV *p* *pp* *mp* *p* *pp*

va I *p* *mp* *p* *pp*

va II *p* *mp* *p* *pp*

vc I *p* *mp* *p* *pp*

vc II *p* *mp* *p* *pp*

vc III *p* *pp* *p* *pp*

db *pp* *pp* *pp* *pp*

32

fl

ob

cl I
in Bb

bass cl
in Bb

bs

hr
in F

tp I
in C

tp II
in C

tb

harp

pno

I

perc II

perc III

baritone

I

II

III

IV

I

II

III

va

I

II

III

vc

db

4

4

5

ritenuto

B

3 a tempo

5

3

gentle

p

pp

ppp

(Solo)

p

3:2

without mute

without tone!

pp

pp

mf

p

pp

una corda

ppp

pp

tamtam largo molto

ppp

l.s.

gliss.

guiro medio (||)

pppp

l.s.

tamtam largo

(slide across the edge of the tamtam with a cloth brush)

p

l.s.

(very free and gentle)

pp

3:2

3

3

3

4

4

5

ritenuto

3 a tempo

5

3

estr. vicino al ponte

flaut.

gliss.

pp

pp

pp

pp

*) fast glissando of overtones (up and down) on the fundamental note

C **4** **più lento**

5 **3** **5**

fl
ob
cl
in Bb
bass cl
in Bb
bs
hr
in F
I
tp
in C
II
tb
harp
pno
perc
I
II
III
baritone
I
II
III
IV
va
I
II
vc
I
II
III
db

without mute
ord.
2 piatti sospesi (2^o)
campane (2^o)
tamtam largo
p dolce, ma sonora
vibrafono
molto leggero
crotale
poco gliss. (keep pedal pressed half way so that the string rattles)

4 **più lento**

3 **5**

molto flaut.
gliss.
(loco)
ponte
sul III
gliss.
estr. vicino al ponte
gliss.
ponte
estr. vicino al ponte
gliss.
ponte
sul IV (corda aperta)

ppp, *pp*, *p*, *mf*, *ff*

transition into
bisbigliando

*) sounds:

poco ritardando al 4/4 più lento

51
fl
ob
cl I in Bb
bass cl I in Bb
bs
hr in F
tp I in C
tp II in C
tb
harp
pno
perc I
perc II
perc III
baritone

pp, ppp, f, mf, (without mute), (loco), tamtam largo, (o) ppp l.s.

poco ritardando al 4/4 più lento

I
II
III
IV
I
II
I
II
III
db

p, pp, f, mf, molto flaut., estr. vicino al ponte, (up to the highest possible position)

58

fl

ob

cl
in Bb

bass cl
in Bb

bs

hr
in F

tp
in C

tb

harp

pno

I

perc II

III

baritone

ro - shi vih im - mino te -

I

II

III

IV

va

I

II

III

db

3

3

4

5

frull.

pp

pp

p

pp

mp

Solo

mf

p

pp

mf

mf

mf

pp

p

pp

pp

tamtam largo molto

ppp

I.s.

tamtam largo

(slide along the edge with a cloth brush)

p

I.s.

pizz.

p

pizz.

p

arco

pp

p

arco

pp

p

arco

pp

p

arco

pp

p

arco

pp

p

arco

pp

p

poco sul ponte

pp

1+2 3 stringendo 1+1 1+2 al 4 agitato ca. 112

fl
ob
cl
in Bb
bass cl
in Bb
bs
hr
in F
tp
in C
I
II
tb
harp
pno
perc I
II
III
baritone

4 bongos
4 wodblocks
marimba (2)

passionate and invocative

hish - ba - ti

1+2 3 stringendo 1+1 1+2 al 4 agitato ca. 112

vi
I
II
III
IV
va
I
II
III
vc
I
II
III
db

fl
 ob
 cl
 in Bb I
 bass cl
 in Bb
 bs
 hr
 in F
 tp
 in C I
 II
 tb
 harp
 pno
 I
 II
 III
 perc
 I
 II
 III
 baritone
 I
 II
 III
 IV
 va
 I
 II
 vc
 I
 II
 III
 db

et - chem be - not ye ru - sha - la - yim

75 76 77 78 79 80 81 82

This page of a musical score covers measures 79 through 84. The instruments and parts are arranged as follows:

- Flute (fl):** Measures 79-84, starting with a *p* dynamic and moving to *ff*. Includes a 4-measure rest at the beginning.
- Oboe (ob):** Measures 79-84, starting with a 3-measure rest, then playing *ff*.
- Clarinet I (cl I):** Measures 79-84, starting with a 3-measure rest, then playing *ff*.
- Clarinet in Bb (cl in Bb):** Measures 79-84, starting with a 3-measure rest, then playing *ff*.
- Bass Clarinet (bass cl):** Measures 79-84, starting with a 3-measure rest, then playing *ff*.
- Bassoon (bs):** Measures 79-84, starting with a 3-measure rest, then playing *ff*.
- Horn in F (hr in F):** Measures 79-84, starting with a 3-measure rest, then playing *ff* and *mf*.
- Trumpet I (tp I):** Measures 79-84, starting with a 6-measure rest, then playing *ff* and *f*.
- Trumpet II (tp II):** Measures 79-84, starting with a 6-measure rest, then playing *mf* and *f*.
- Tuba (tb):** Measures 79-84, starting with a 3-measure rest, then playing *ff* and *mf*.
- Harp:** Measures 79-84, playing *fff* chords.
- Piano (pno):** Measures 79-84, playing *mf* and *f* chords.
- Percussion I (perc I):** Measures 79-84, playing *mf* and *ff* patterns.
- Percussion II (perc II):** Measures 79-84, playing *p* and *sfz* patterns.
- Percussion III (perc III):** Measures 79-84, playing *f* and *p* patterns.
- Baritone:** Measures 79-84, playing *ff* patterns.
- Violin I (vi I):** Measures 79-84, playing *ff* patterns with *Sva* markings.
- Violin II (vi II):** Measures 79-84, playing *ff* patterns with *Sva* markings.
- Violin III (vi III):** Measures 79-84, playing *ff* patterns with *Sva* markings.
- Violin IV (vi IV):** Measures 79-84, playing *ff* patterns with *Sva* markings.
- Viola I (va I):** Measures 79-84, playing *ff* patterns with *pizz.* and *arco* markings.
- Viola II (va II):** Measures 79-84, playing *ff* patterns with *pizz.* and *arco* markings.
- Violoncello I (vc I):** Measures 79-84, playing *ff* patterns with *pizz.* and *arco* markings.
- Violoncello II (vc II):** Measures 79-84, playing *ff* patterns with *pizz.* and *arco* markings.
- Violoncello III (vc III):** Measures 79-84, playing *ff* patterns with *pizz.* and *arco* markings.
- Double Bass (db):** Measures 79-84, playing *ff* patterns with *pizz.* markings.

Rehearsal marks above the staves indicate measure counts: 4, 3, 1+1, 3, 1+2, 3.

84

fl

ob

cl in Bb

bass cl in Bb

bs

hr in F

tp in C

tb

harp

pno

perc II

perc III

baritone

vl I

vl II

vl III

vl IV

va I

va II

vc I

vc II

vc III

db

campane

4 bongos

2 piatti sospesi

gliss. l.s.

gliss. marimba

8va

loco

arco

Mi4 Fa4 Sol# La#
Re# Do4 Si4

bi - - - tzaot o - - - be a - ye - lot - ha sa - deh im - tai -

*) glissando with the mallet stems over the resonators

**)

89

fl
ob
cl
in Bb I
bass cl
in Bb
bs
hr
in F
I
tp
in C
II
tb
harp
pno
I
perc II
III
baritone

3 4 3

sfz *p* *sub. ff*

mf *f* *f*

(sim.) *sfz*

gliss. *f* *8va*

p *l.s.* *vibrafono*

mf *p* *f* *gliss.* *l.s.* *campane* (as before) *gliss.* *l.s.* *piatto sospeso largo* *pp* *mf* *marimba* *f*

- ru veh im te o - re - ru et ha a - ha vah

I
II
III
IV
I
II
I
II
III
vc
db

8va

sfz *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

f *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

sfz *pizz.* *sfz* *sfz*

F
4/4 estatico

93

fl (ff!)

ob (ff!)

cl I (ff!)

bass cl in Bb (ff)

bs (ff)

hr in F

tp I (p)

tp II (mf) frull. gliss. with straight mute (p)

tb (p)

harp (ff) loco gliss. (ff)

pno (ff) *molto rapido* (ff) *una corda* (ppp)

perc I (4 woodblocks, 3 temple blocks)

perc II (guiro medio (with the mallet stem), 4 bongos, bongo largo, 2 metal blocks)

perc III (tamtam largo, marimba)

baritone (ad sheh tech-patz: kol do - di hi - neh)

F
4/4 estatico

vi I (ff) *sva*

vi II (ff)

vi III (ff)

vi IV (ff)

va I (p) pizz. arco

va II (p) pizz. arco

vc I (p) pizz. arco ponte

vc II (p) pizz. arco ponte

vc III (p) pizz. arco ponte

db (ff) *sva*

BA 5772

Woodwinds: fl, ob, cl in Bb I, bass cl in Bb, bs

Brass: hr in F, tp in C I, II, tb

Strings: harp, pno, vl I, II, III, IV, va I, II, vc I, II, III, db

Percussion: I, II, III

Baritone: Solo part with lyrics: meh kapetz al- ha gevaot: do - meh dodi litzvi

Tempo/Style: 104, frull., sostenuto, ff, p, pp, mf, sfz, sfz, f, p

Performance Instructions:
 - (bell up!) sostenuto
 - (bell up!) sostenuto
 - (bell up!) sostenuto
 - (bell up!)
 - frull.
 - frull.
 - frull.
 - frull.
 - frull.
 - frull.
 - frull.
 - frull.
 - (bell up!) sostenuto
 - (bell up!) sostenuto
 - (bell up!) sostenuto
 - (bell up!)
 - fast glissando in upwards direction with the mallet stem over the resonators
 - (catch the resonance with the pedal)
 - tamtam largo molto
 - bongo largo
 - let the mallet stem snap on the bongo skin
 - 4 woodblocks, 3 temple blocks
 - 4 bongos
 - pizz. arco
 - arco pizz.
 - arco pizz.
 - arco pizz.
 - arco pizz.
 - arco pizz.
 - arco pizz.
 - arco pizz.

117

fl *p*

ob *p*

cl in Bb I *p* *pp* *p* *pp*

bass cl in Bb *p* *sfz* *p* *pp*

bs *p* *sfz* *p*

hr in F *p* *sfz*

tp in C I *p*

II *with harmon mute* *f* *p* *mf* *p*

tb *p* *mf*

harp *sfz*

pno *mf* *sfz* (catch the resonance with the pedal)

perc I *mf*

II *bongo medio* *sfz* *piatto sospeso largo* *pp* *l.s.*

III *mf* *let the stem of the mallet snap on the bongo*

baritone *sfz* *f* *ff*

- gi-ach min - ha cha-lo - not meh tzitz min - ha cha-ra - kim: anah do-

vi I *ponte* *pp* *ord.* *p* *mf*

II *ponte* *pp* *ponte* *pp*

III *ponte arco* *pp* *ponte* *pp*

IV *ponte* *pp* *ponte* *pp*

va I *sfz* *p < f* *pp* *gliss.* *pp* *sul III* *ponte* *tr* *pp*

II *sfz* *sul IV* *v gliss.* *pp* *sul III* *ponte* *v gliss.* *pp*

vc I *arco* *ponte* *pp* *estr. vicino al ponte* *gliss.* *pp*

II *arco* *ponte* *pp* *molto flaut.* *pp* *(ponte)* *pp*

III *arco* *ponte* *pp* *ord.* *pp*

db *(pizz.)* *p* *f* *p < f*

122 G

fl *ord.*

ob *f* *p* *sub. f*

cl I in Bb *f* *p* *sub. f*

bass cl in Bb *ppp* *f* *f* *f*

bs *f* *f*

hr in F *with harmon mute* *mf* *ff* *p* *mf*

tp in C I *pp* *ff* *pp*

tp in C II *ff* *p* *pp*

tb *mf* *mf*

harp *f* *f* *ff*

pno *mf* *f* *mf* *f*

perc I *4 woodblocks* *3 temple blocks* *campane* *vibrafone* *mf* *f* *mf*

perc II *mf*

perc III *piatto sospeso largo* *l.s.* *marimba* *f*

baritone *mf* *f* *ff*

- di veh a - mar li ku - mi lach

vi I *mf* *ord.* *f* *p*

vi II *ord.* *f* *p*

vi III *ord.* *f* *p*

vi IV *ord.* *f* *p*

va I *sul III (ponte) v* *gliss.* *pp* *ord.* *pizz.* *ff* *ff*

va II *v gliss.* *ord.* *mf* *pizz.* *ff* *ff*

vc I *ord.* *f* *p*

vc II *ord.* *f* *p*

vc III *p* *ord.* *sfz* *sfz*

db *f* *pp*

127

fl

ob

cl
in Bb I

bass cl
in Bb

bs
change to contra bassoon

hr
in F

tp
in C I

II

tb

harp

pno

I

perc II

III
piatto sospeso largo

marimba

tamtam largo

baritone
ra-ya-ti ya - - fa - ti u lechi - lach:

vi
I

II

III

IV

va
I arco

II arco

vc
I

II

III

db

138

fl *p* *f* *ff*

ob *p* *f* *ff*

cl I in Bb *p* *f* *ff*

bass cl in Bb *p* *ff* (frull.) (frull.)

cbs *ff* *ff*

hr in F *p* *ff*

tp in C I *mf* *sfz* *p* *ff* *p*

II *ord.* *sfz* *ff* *p*

tb *p* *ff*

harp *f* *sfz* *pp*

pno *mf* *ff* *pp*

I *spring coil medium* *sfz* *l.s.* *tamtam largo molto* *fff* (scratched on the surface) *(sim.)*

II *tamtam medio* *fff* (scratched on the surface) *fff* (scratched on the surface) *(sim.)*

III *spring coil large* *sfz* *l.s.* *tamtam largo* *fff* (scratched on the surface) *fff* (scratched on the surface)

baritone *chalaf* *ha - lach* *lo:*

I *sfz* *p* *fff* *sub. p* *ff* *fff*

II *sfz* *p* *fff* *fff* *(*)*

III *sfz* *p* *fff* *fff* *(*)* *(*)*

IV *sfz* *p* *fff* *fff* *fff*

va I *sfz* *p* *fff* *fff*

II *sfz* *p* *fff* *fff*

vc I *sfz* *p* *fff* *fff*

II *sfz* *p* *fff* *fff*

III *sfz* *p* *fff* *fff*

db *fff* *pizz.* *legno e crini batt.* *fff* *fff* *fff*

H 4 3

Mih Fah Sol# Lah
Reb Doh Sib

8va
8ba

This page of the score covers measures 142 to 145. It features a variety of instruments including flutes, oboes, clarinets, bass clarinet, cello, horn, trumpet, trombone, harp, piano, and a large percussion section. The score is divided into two systems, each containing measures 142-143 and 144-145. The first system is in 3/4 time, and the second system is in 4/4 time. The woodwinds and brass sections play melodic lines with various dynamics and articulations. The strings provide harmonic support with sustained notes and some rhythmic patterns. The percussion section includes complex rhythms with mallets, including campane, tamtam, and spring coil. The piano part features intricate textures with glissandos and complex rhythms. The harp has a simple accompaniment. The score is marked with numerous dynamics such as *ff*, *p*, *fff*, *pp*, and *sub. p*, as well as articulations like *frull.*, *ord.*, and *gliss.*. Measure numbers 142, 143, 144, and 145 are clearly indicated at the beginning of their respective systems. The page number 32 is located in the top left corner.

149 → frull. **change to piccolo**

picc *p < ff*

ob *f* *ff*

cl I in Bb *ff*

bass cl in Bb *ff*

cbs *ff*

hr in F *gliss. on the natural overtones*
*) (no valve) *f* *fff*

tp I in C

tp II in C

tb *fff*

harp [Miñ Fañ Solb Lañ]
[Re# Dob Sib] *ff*

pno *8va* *gliss.* *sffz*

I *spring coil (medium)* *l.s.* *sffz*

perc II *(tamtam largo)*

perc III *mf* *l.s.*

baritone

I *8va* *mf* *p* *fff* *fff*

II *fff* *fff*

III *fff* *fff*

IV *fff* *fff*

I *fff* *fff*

II *fff* *fff*

I *fff* *fff*

II *fff* *fff*

III *fff* *fff*

db *fff* *fff*

*) *gliss.*

(colla parte)

154 *frull.* *p* *fff* *change to flute*

picc

ob *p* *f giocoso*

cl in Bb I

bass cl in Bb

cbs *fff* *change to bassoon*

hr in F *frull. (ad lib.)* *fff* *without tone („clear“)*

tp in C I *frull.* *p* *fff*

II *frull.* *p* *fff*

tb *frull. (ad lib.)* *fff*

harp *f* *8va* *alla tavola mf* *mp*

pno *pp* *8va* *pp*

perc I *tamtam largo molto* *↑ ↓ ↓* *gran cassa* *mp*

perc II *campane* *gliss.* *fff* *l.s.* *guiro medio* *fff* *tamtam medio* *(F)* *(slide across the edge of tamtam with a cloth brush) „sfz“ (= pp)* *l.s.*

perc III *f* *fff* *l.s.* *marimba* *(slide along the soundplate with a wooden grooved stick) p < ff >*

baritone

Solo *8va* *fff* *pp* *tasto* *gliss.* *pp*

vi I *p* *fff* *pp*

II *p* *pp*

III *p*

IV *p*

va I *pizz.* *arco* *ponte* *p < fff >* *without tone on the bridge* *pp*

II *pizz.* *col legno tratto* *gliss.* *pp*

vc I *ponte secco* *col legno tratto* *pp*

II *pizz.* *col legno tratto* *pp*

III *pizz.* *col legno tratto* *pp*

db *pizz.* *col legno tratto* *pp*

fl: 157, 3, 3, 2+1, 4, 3. *flute* frull. almost without tone *gliss.* *pp*
 ob: *p*, *pp*, *mf*
 cl I in Bb: almost without tone *tr* *pp*
 bass cl in Bb: almost without tone *tr* *pp*
 bs:
 hr in F: *pp*, frull., ord.
 tp in C I: without tone! *dolce*, *pp*, *p*
 tp in C II: without tone! *dolce*, *pp*
 tb:
 harp: (alla tavola) *mp*, *p*
 pno: *ppp*, *pp*
 perc I: sandpaper blocks, vibrafono *pp*
 perc II: (circular movement - no trem.) *pp*, *ppp*, *pp*
 perc III: *pp*, *pp*, *pp*
 baritone:
 vl I: trem., *pp*, *pp*
 vl II: *pp*, *pp*
 vl III: *pp*, *pp*
 vl IV: *pp*, *pp*
 va I: ord. tasto, *pp*, *pp*
 va II: without tone on the bridge, *f*, *p*
 vc I: sul III arco estremamente vicino al ponte, *f*, *gliss.*, *pp*
 vc II: sul III arco estremamente vicino al ponte, *f*, *gliss.*, *pp*
 vc III: arco tasto, *f*, *pp*
 db: without tone on the bridge, arco, *f*, *pp*, estr. vicino al ponte, *gliss.*, *pp*

I
 poco tornando al comodo ca. 92

161

fl

ob *pp*

cl in Bb I *frull.* (almost without tone)
ppp

bass cl in Bb *ppp*

bs

hr in F *frull.*
pp

tp in C I *p*

II *sforz in p*

tb

harp *p*
mp

pno *dolce*
pp
p
ppp
pp
 press down keys silently

sandpaper blocks *sost.*

perc I *pp*

II *pppp* (almost inaudible)

III *ppp*

baritone *dolce p*
sub. p
p
 ha ni-tzanim niru va a-retz et ha-za-mir hi-gi-ya

I
 poco tornando al comodo ca. 92

vi I *p*

II

III

IV *pizz.*
p

va I *p*
molto sul tasto
pp
col legno tratto

II *sforz in p*
col legno tratto

vc I *sforz*
col legno tratto

II *sforz*
col legno tratto

III *sforz*
col legno tratto

db *sforz in p*
col legno tratto
tasto flaut.
arco
ppp

4

5

3

Musical score for measures 182-192. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet in Bb (cl. in Bb I), Bass Clarinet in Bb (bass cl. in Bb), Bassoon (bs.), Horn in F (hr. in F), Trumpet in C (tp. in C I and II), Trombone (tb.), Harp, and Piano (pno.). The tempo and dynamics markings are: *più lento*, *poco stringendo*, *tornando al t^o*, *ppp*, *pp*, *p*, *mp*, *p*. Performance instructions include *(sord.)* and *with harmon mute*. The harp part includes a *ppp* triplet in measure 192. The piano part includes a *p* triplet in measure 192. Percussion includes *piatto sosp. largo*, *crotale*, and *l.s.* (lacrime).

Musical score for measures 192-202. The score includes parts for Violin I (vi. I), Violin II (vi. II), Viola (va. I and II), Violoncello (vc. I and II), and Double Bass (db.). The tempo and dynamics markings are: *più lento*, *poco stringendo*, *tornando al t^o*, *pp*, *mf*, *mp*, *p*. Performance instructions include *arco*, *tasto*, *tasto sul III*, *flaut.*, and *ord.*. The lyrics *ku - - mi - le - chi* are written below the baritone line.

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

K **piacevole, poco più correntemente**

192

fl *p* *ppp* *pp* *poco frull.* *frull.* *p*

ob *pp* *p* *pp³*

cl in Bb I *p* *pp*

bass cl in Bb *p* *ppp* *pp* *pp*

bs *pp* *sost.*

hr in F *mp*

tp in C I *pp* *p*

II *pp* *p*

tb *sost.* *mp*

harp *pp* *p* *mf* *mp* *l.s.* *pp* *mf*

pno *pp* *p* *pp* *mf*

I *gran cassa* *pp* *ppp* *vibrafono* (2) *p*

perc II *tamtam medio* *p* *mf*

III *l.s.* *pp* *l.s.* (brush along the edge with a cloth brush) *mf*

baritone *mp*

lechi - lach:

yo - na - ti

beh

chagvey

K **piacevole, poco più correntemente**

I *sul IV*

II *without tone on the bridge* *pp* *pizz.* *mf* *p* *arco* *mp³*

III *pizz.* *mf*

IV *pizz.* *mf*

I *va* *pp* *mf* *sul III arco* *p* *mf*

II *pp* *mp* *pizz.* *mf*

III *pp* *mp* *pizz.* *mf*

IV *pp* *mp* *pizz.* *mp*

fl 199 *ppp* *ord. frull.* *p* < *fff* *mf* *pp*

ob *p* < *fff* *p*

cl in Bb *pppp* *frull.* *p* < *fff* *p* *f* *mf*

bass cl in Bb *ord.* *pp* *ff* *ppp* *p* *ppp* *f*

bs *ff*

hr in F *ppp* *sffz* *ppp*

tp in C I *pp* *p* < *mf* *frull.* *pp*

tp in C II *p* < *ff*

tb *p* *pp*

harp [Mi#] non arpeggiato [Dob] *f*

pno *mf* *sfz* *f*

perc II *campane* *f* *ppp* *gliss.* *ppp* *marimba* *f*

perc III *f*

baritone re- yi - ni et-marayich ha schmi- ini et

vi I *no trem.* *pp* *ord.* *p* < *ff* *pp* *sffz* *pp*

vi II *(gliss.)* *pp* *p* < *ff* *pp* *sffz*

vi III *ppp* *p* < *ff* *pp* *pp*

vi IV *p* < *ff* *pp* *sffz*

va I *ord.* *p* < *ff* *pp* *ponte sul III* *gliss.* *ppp* *pp* > *sffz*

va II *ppp* *p* < *fff* *ppp* *ponte sul III* *gliss.* *ppp* *flaut.* *ppp*

vc II I *ppp* *(sim.)* *gliss.* *ppp*

vc II II *sul III ord.* *p* < *ff* *pp* *(sul III)* *gliss.* *ppp*

vc II III *ord.* *p* < *ff* *pp* *ppp*

db *ord.* *ppp* *sffz* *flaut.* *ppp*

*) all half step trills



3 tempo giusto e leggero

4

3

4

fl

ob

cl
in Bb

bass cl
in Bb

bs

change to contra bassoon

Solo

mp

p

pp

hr
in F

I

tp
in C

II

tb

harp

gliss.

pp

p

pno

I

perc II

III

tam tam largo molto

slide along the edge of the tam tam with a cloth brush

sfz (= p) l.s.

ppp

baritone

eccitato

3

5

3

4

e - chezu - la - - nu shualim schua-

I

II

III

IV

I

II

III

vc

II

III

db

ppp

mf

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

2/4

4

5

4

fl

ob

cl
in Bb I

bass cl
in Bb

cbs

hr
in F

tp
in C I

II

tb

harp

pno

perc I

II

III

baritone

- lim ke - ta - nim _ mechablim _ kera - mim u cherameynu _ semadar: _

4

5

4

vi I

II

III

IV

va I

II

vc I

II

III

db

This page of the musical score, numbered 50, contains staves for various instruments. The woodwind section includes flutes (fl), oboes (ob), clarinets in Bb (cl I, bass cl in Bb), and a contra bassoon (cbs). The brass section features horns in F (hr in F), trumpets in C (tp I, II), and a trombone (tb). The harp and piano (pno) are also present. The percussion section (perc I, II, III) includes a vibrafono, 2 metal blocks, gonghi, and campane. The string section (violin I-IV, viola I, II, violin cello I-III, and double bass) includes detailed performance instructions such as pizzicato (pizz.), arco, and tasto. The score is marked with a tempo of *lento* and features complex rhythmic patterns with various time signatures (4/4, 3/4, 4/4, 3/4, 4/4). Dynamics range from *ppp* to *ff*. Specific performance notes include "senza sordina" for the horn, "una corda" for the piano, and "Sola sul III" for the viola. Percussion parts are marked with "vibrafono", "2 metal blocks", "gonghi", and "campane". The double bass part includes a "tasto V" marking.

This page of the musical score contains the following parts and details:

- Flute (fl):** Starts at measure 220. Features a triplet of sixteenth notes in the second system, marked *pp*.
- Oboe (ob):** Features a triplet of eighth notes in the second system, marked *pp*.
- Clarinets (cl I, cl in Bb I, bass cl in Bb):** Various melodic lines with triplets in the second system, marked *pp*.
- Contrabass (cbs):** Features a triplet of eighth notes in the second system, marked *pp*.
- Horn in F (hr in F):** Features a triplet of eighth notes in the second system, marked *pp*.
- Trumpets (tp in C I, II):** Features a triplet of eighth notes in the second system, marked *pp*. Includes a *(sord.)* instruction and a *mute off* instruction in the fourth system.
- Tuba (tb):** Features a triplet of eighth notes in the second system, marked *pp*. Includes a *(sord.)* instruction and a *mute off* instruction in the fourth system.
- Harp:** Features a triplet of eighth notes in the second system, marked *p*.
- Piano (pno):** Features a triplet of eighth notes in the second system, marked *p*. Includes *(sounding:)* and *(on this string:)* instructions.
- Percussion (perc I, II, III):** Features a triplet of eighth notes in the second system, marked *ppp*. Includes instructions for *2 piatti sospesi*, *tam tam largo molto* (slide along the edge of the tam tam with a cloth brush), and *tam tam medio*.
- Baritone:** Features a triplet of eighth notes in the second system, marked *ppp*.
- Violins (vi I, II, III, IV):** Features a triplet of eighth notes in the second system, marked *p*.
- Viola (va I, II):** Features a triplet of eighth notes in the second system, marked *p*. Includes *pizz.* and *pp < mp* instructions.
- Violoncello (vc I, II, III):** Features a triplet of eighth notes in the second system, marked *p*. Includes *estr. v. al ponte* and *gliss.* instructions.
- Double Bass (db):** Features a triplet of eighth notes in the second system, marked *p*. Includes *(pizz.)* and *arco* instructions.

Tempo changes are indicated by 4, 3, 3, and 4 above the staves. Dynamics include *pp*, *ppp*, *p*, *mp*, and *ppp*.

M

4 più lento - sospeso e molto irrealista ca. 50 +/-

1
2
3
4
5

5

224

fl *molto soffiato (almost inaudible)* *ppp*

ob

cl I *poco frull.* *ppp*

bass cl in Bb

cbs

hr in F *without tone (clear)*

tp in C I *without tone* *ppp* *pp*

II

tb

harp *alla tavola* *p*

pno

I *tamtam largo molto* *dolce* *pppp* *1.s.* *sandpaper blocks* *pp*

perc II *tamtam medio* *slide along the edge of the tamtam with a cloth brush* *sfz (=pp)* *1.s.*

III *tamtam largo* *dolce, molto delicato* *ppp*

baritone

4 più lento - sospeso e molto irrealista ca. 50 +/-

5

I *tasto sul II* *(non trem.!)* *gliss.* *ppp* *tasto (sul II)*

II *arco tasto* *ppp* *without tone on the bridge* *ppp*

vi III *arco tasto* *ppp*

IV *tasto* *ppp*

I *arco tasto sul III* *poco sul ponte* *5:4* *pp* *tasto* *(non trem.!)* *ppp*

II *arco tasto sul III* *poco sul ponte* *5:4* *pp* *tasto sul II* *ppp*

I *ord.* *sfz in p* *ppp* *tasto* *ppp* *v* *ppp*

vc II *tasto* *ppp* *p* *sul III*

III *tasto* *ppp*

db *poco sul ponte* *estr. vicino al ponte* *gliss.* *ppp*

tenuto - not rushed
soft staccato (without tongue)

228

fl
ob
cl in Bb
bass cl in Bb
cbs

hr in F
tp in C
tb

harp
pno

I
perc II
III

baritone

I
II
III
IV

va
II
I
vc II
III
db

poco stringendo

molto ritardando

3

4 a tempo

mp

ppp

frull.

pp

with harmon mute

sfz in p

(with harmon mute)

p

without mute

without tone

ppp

pp

harmonic (sounding:)

sfz in p

(sim.)

ppp

ppp

pp

(sim.)

ppp

(sim.)

pp

(sim.)

ppp

ppp

pizz.

mf

ord. tasto

pp

pizz. sul IV

mf

pizz. sul IV

mf

pizz.

mf

tasto arco

arpeggio molto serrato

gliss.

pp

poco sul ponte

ord.

sfz in p

tasto

ord.

poco sul ponte

pp

(sim.)

ppp

ord.

ppp

gliss.

ppp

*) the monthpiece is entirely covered with the lips, holding it between the teeth. The sounding pitch will be produced a major seventh lower.
**) for female players: sing the bottom note

The musical score for page 54 is divided into two systems of staves. The top system includes Flute (fl), Oboe (ob), Clarinet in Bb (cl I), Bass Clarinet in Bb (bass cl), Contrabass (cbs), Horn in F (hr), Trumpet in C (tp I), Trumpet in C with Harmon Mute (tp II), Trombone (tb), Harp, and Piano (pno). The bottom system includes Percussion (perc I, II, III), Baritone, Violin I (vi I), Violin II (vi II), Viola (va I, II), Violoncello (vc I, II), Double Bass (db), and Flute (flaut.).

Key performance instructions include:

- Tempo and Structure:** *più lento* (faster), *tornando al t°* (return to original tempo).
- Flute (fl):** *ppp*, *p*, *pp*, *mf*, *gliss.* (glissando of overtones).
- Clarinet in Bb (cl I):** *almost without tone*, *pppp*, *pp*, *mf*.
- Harp:** *ord.* (ordinate), *secco, ma dolce* (secco, but sweet), *mf*, *f*, *p*.
- Percussion:** *2 piatti sospesi (medio, largo)* (2 suspended cymbals), *dolce* (sweet), *ppp*, *pp*, *sandpaper blocks*.
- Violins:** *col legno tratto* (col legno tratto), *pizz.* (pizzicato), *arco* (arco), *pp*, *p*, *mf*.
- Viola:** *col legno tratto*, *arco*, *flaut.* (flautando), *pp*, *p*.
- Violoncello:** *molto sul tasto* (molto sul tasto), *sul III*, *ppp*, *p*, *mp*, *pp*, *espr.* (espressivo), *ff*, *espr.*.
- Double Bass:** *ord.*, *pp*, *p*, *ppp*, *ff*, *flaut.* (flautando).

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

This page contains the musical score for measures 234 to 255, featuring a variety of orchestral instruments and percussion. The score includes dynamic markings such as *mf*, *pp*, *pppp*, *ppp*, *mp*, *f*, *sfz*, and *ppp*. Performance instructions include *frull.* (trills), *soft staccato (without tongue)*, *without mute*, *without tone (clear)*, *frull.*, *slide over the cymbal with a mallet stem*, *piatto sospeso largo*, *2 metal blocks*, *crochale*, *vibrafono*, and *dolce*. The percussion part includes specific notation for cymbals and vibraphone. The string section (violin I, II, III, IV, viola, and double bass) features complex rhythmic patterns and dynamic markings like *f*, *sub. pp*, and *ppp*. The woodwind section includes parts for flute, oboe, clarinet in Bb, bass clarinet in Bb, horn in F, trumpet in C (I and II), and trombone, with various articulations and dynamics. The harp and piano parts provide harmonic support with specific playing techniques like *(sim.)* and *mf*.

238

N

fl

ob

cl
in Bb I

bass cl
in Bb

cbs

hr
in F

tp
in C I
II

tb

harp

pno

perc
II
III

baritone

vi
I
II
III
IV

va
I
II

vc
I
II
III

db

f *p* *mf* *pp* *ppp* *mp* *ff* *sfz* *in f* *pp*

ord. frull. *mf*

ord. *pp* *mf* *pp*

tr *pp*

with harmon mute *ppp* *mf*

[Mi# Fa# Sol# La #
Re# Do# Si#] *gliss.* *ppp* *mp* *p*

gliss. *ppp < pp*

gliss. *pp*

2 piatti sospesi *ppp* I.s.

gliss. *ppp < pp*

campane (2°) *ppp* *mp* I.s.

gliss. *pp* I.s.

tamtam largo *pp* I.s.
slide along the edge of the tamtam with a cloth brush

quasi eco

ord. sul IV *ppp*

ponte *p* *pp*

tasto *pp*

sul III *pp*

Sola *p* *pp*

ponte *p*

gliss. *pp*

gliss. *pp*

tasto *pp*

estremamente vicino al ponte sul II *ppp*

(solo!) *ffz* *p* *pp*

pp *pp*

pp *pp*

pp

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

fl *ppp* *ppp* *mf* *pp* *f*

ob *ppp*

cl I *ppp* *pp* *pp*

bass cl in Bb *ppp* *pp* *pp*

cbs

hr in F without tone („clear”) *p* *p* *mp*

tp in C I *sfz in p* *pp*

II *pp* *mf* *p* *mf*

tb *pp* *mf* *pp* *ppp*

harp

pno

perc II 2 metal blocks *pp*

III crotali *pp* *pp* *pp*

baritone

vi I *ppp* *pp* *pp* *pp*

II *pp* *ppp* *pp* *pp* *pp*

III ord. sul IV *p* *pp* *pp* *pp*

IV ord. sul IV *p* *pp* *pp* *pp*

va I ord. sul III *mf* *pp* *pp*

II *pp* *pp* *pp*

vc I (ponte) *p* *pp* *pp* *pp*

II *mp* *mf* *pp* *pp*

III *pp* *pp* *pp*

db *pp* *pp* *pp*

240 14 ord. *ppp* *ppp* *mf* *pp* *f*

tr. Sib *ppp*

(as before) 5 5 5

3 2+1 3 2

without tone („clear”) frull. *p* *p* *mp*

sfz in p *pp*

pp *mf* *p* *mf*

pp *mf* *pp*

2 metal blocks *pp*

crotali *pp* *pp* *pp*

ponte *pp* *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

(sul III) *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

(ponte) *p* *pp* *pp* *pp*

mp *mf* *pp* *pp*

pp *pp* *pp*

estr. vicino al ponte *pp* *pp* *pp*

244

fl *pp* 244 5

ob

cl I
in Bb *pp* *pp* *pp* *ppp*

bass cl
in Bb *pp* *pp* *pp* *ppp* *pppp*

cbs

hr
in F *p* *p* *p* *ppp*

tp
in C I *pp*

II *pp* *ppp*

tb without tone! *ppp* frull. ord. mute off

harp *p* *pp* 8va

pno

I **tamtam largo molto** (F) (slide along the edge of the tamtam with a cloth brush) *pp* L.S.

perc II *pp* *pp* *pp* *pp* *pp* *pp* **campane** 3

III *pp* *pp* *pp* *pp* *ppp*

baritone

I *pp* *pp* *pp* *ppp*

II *pp* *pp* *pp* *ppp*

III 8va *pp* *pp* *pp* *ppp*

IV *pp* *pp* *pp* *ppp*

I **tasto molto flaut.** *pp* *pp* *pp* *ppp* sul III *v gliss.* *pp* *ppp* ponte

va II *pp* *pp* *pp* *ppp* *v* *pp* *pp* *pp* *ppp* estr. vicino al ponte

I *pp* *pp* *pp* *ppp* estremamente vicino al ponte sul II *v molto flaut.* *ppp* (non trem.!)

vc II *pp* *pp* *pp* *ppp* **Solo** ord. *mp* *pp* balzato all punta

III *pp* *pp* *pp* *ppp* ord. *v gliss.* *ppp*

db *pp* *pp* *pp* *ppp* *pizz.* *pp*

2 3 2+1 4

ritardando

*) for female players: sing the bottom note

0 più lento ♩ ca. 40

248

1 4 5 3

fl

ob

cl I in Bb

bass cl in Bb

cbs

hr in F

tp I in C

II

tb

harp

pno

I

perc II

III

baritone

vi I

II

III

IV

va I

II

vc I

II

III

db

(without tone: „dark”)

pp

alla tavola secco, ma dolce

mf

muffle the strings at medium pressure inside piano

pp

dolce (espr.) pppp

slide along the edge of the tamtam with a cloth brush

sandpaper blocks dolce

piatto sospeso largo I.s.

I.s. ppp (slide along the edge of the cymbal with the mallet stick)

tamtam medio dolce (espr.) pppp

piatto sospeso largo (C) I.s. ppp

tamtam largo dolce espr. pppp I.s.

without tone on the bridge

pp

tasto sul IV Solo ppp

Sola sul III p

P

3 poco più agitato 4 più lento

4 molto più agitato subito ca. 140

fl 252 *PPP*

ob *PPP*

cl I *PPP*

bass cl in Bb *PPP*

cbs *dolce pp*

hr in F "clear" *pp*

tp I *PPP*

tp II *PPP* mute off

tb *PPP* without mute

harp Solo *mf* 1.s.

pno *PPP* (harmonic - as before) *p* *fff* *8va* *8ba*

I *PPP* l.s. *secco il più poss.* *3:2* *fff* l.s.

perc II 2 metal blocks (2°) *pp* *PPP* *pp* l.s. *secco il più poss.* *fff* *secco più poss.*

perc III *PPP* *PPP* l.s. *fff* *secco più poss.*

baritone

VI I *PPP* *PPP*

VI II *PPP* *PPP* *8va* *8va* *PPP* *PPP* *ppizz.* *fff*

VI III *PPP* *PPP* *8va* *8va* *PPP* *PPP* *ppizz.* *fff*

VI IV *PPP* *PPP* *8va* *8va* *PPP* *PPP* *ppizz.* *fff*

va I (Sola) *p* *PPP* *ppizz.* *fff*

va II *PPP* *PPP* *ppizz.* *fff*

vc I *PPP* *ppizz.* *fff* *legno e crini battuto* *ppizz.* *fff*

vc II *PPP* *ppizz.* *fff* *ppizz.* *fff*

vc III *PPP* *ppizz.* *fff* *ppizz.* *fff*

db arco estr. v. al ponte *PPP* *ppizz.* *fff*

tam tam largo molto *tam tam medio* slide along the edge of the tam tam with a cloth brush

est. v. al ponte without tone on the bridge estr. vicino al ponte

estr. v. al ponte (estr. v. al ponte) (estr. v. al ponte)

estr. v. al ponte sul III *gliss.* (tr) *ppizz.* *fff*

arco estr. v. al ponte *gliss.* *ppizz.* *fff*

stringendo

256

fl

ob

cl
in Bb I

bass cl
in Bb

cbs

hr
in F

tp
in C I

II

tb

harp

pno

perc I
spring coil
(*) with the stem of a vibraphon mallet

perc II
campane (with the stems of the mallets)
(*) gliss. l.s.

perc III
4 bongos (2)

perc IV
marimbafono (2)

baritone

vi I

II

III

IV

va I

II

vc I

II

III

db

stringendo

mf

fff

without mute

loco

spring coil

campane

4 bongos

marimbafono

stringendo

ord.

arco

gliss.

l.s.

fff

sfff

mf

piatto sosp. medio

I.v.

ritardando

5 tempo giusto (colla parte) ca. 52

260

fl

ob

cl I in Bb

bass cl in Bb

cbs

hr in F

tp I in C

tp II in C

tb

harp

pno

vibrafono

gradually muffle the resonance of the cymbal

perc I

perc II

perc III

baritone

ritardando

5 tempo giusto (colla parte) ca. 52

Solo

(v)

8va

sub. ppp

fff

fff & mf

fff

vi I

vi II

vi III

vi IV

va I

va II

vc I

vc II

vc III

db

263

fl

ob

cl I in Bb

bass cl in Bb

cbs

hr in F

tp I in C

tp II in C

tb

harp

alla tavola *mp*

pno

soft gliss. with the fingertips over the indicated strings

pp *gliss.* *l.s.*

I *tamtam largo molto* (I) slide over the surface of the tamtam with a triangle beater *ppp* *l.s.*

perc II *molto leggero* (II) slide along the edge of the tamtam with a cloth brush *pp* *l.s.* *4 bongos* *ppp* *7:8*

III *gong* (III) slide along the soundplate with a wooden grooved stick *pp* *l.s.* *gong* (III) *ppp* *7:8* *l.s.*

baritone

I *(8va)* *ppp* *8va* *ppp*

II *without tone on the bridge* *pp*

III *ponte* *ppp*

IV *ponte* *ppp*

I *ponte* *ppp*

II *ponte* *ppp*

I *ponte* *ppp*

va

II *ponte* *ppp*

I *ponte* *ppp*

vc II *col legno tratto* *pp* *f*

III *col legno tratto* *pp* *f*

db *col legno tratto* *pp* *f*

4

Q 4 extremely slow and free (♩ approx. 40)

fl
ob
cl I in Bb
bass cl in Bb
cbs

hr in F
tp I in C
II
tb

con sordina Solo dolce e espressivo
pp p pp

harp

alla tavola 3

pno

I
perc II
III

(tamtam largo molto) dolce e molto misterioso
pp l.s.

tamtam largo (E) (swipe along the edge of the tamtam with a soft cloth brush)
pp l.s.

baritone

very gentle and intense
pp 3 3

do-di li va a - - - ni lo

Q 4 extremely slow and free (♩ approx. 40)

I
II
III
IV

con sordina sul IV
con sordina sul IV
con sordina sul IV
con sordina flaut. 3 vibrato

I
II

con sordina sul III
con sordina flaut. 3

I
II
III

tasto 3 pp (tasto) pp (tasto) pp

arco tasto 3 pp

arco tasto pp

arco tasto pp

db

pp (sounds)

ritenuto **4** *più lento* **5** a tempo (♩ ca. 40) **4**

fl
ob
cl
in Bb I
bass cl
in Bb
cbs

hr
in F
tp
in C I
II
tb

harp
pno

I
perc II
III

baritone

vi I
II
III
IV
va I
II
vc I
II
III
db

*) for female players: sing the bottom note

270

ppp

bisbigliando

pp

ppp

pp

quasi eco

ppp

p

mp (sost.)

mp

pp

soft gliss. with the fingertips over the indicated strings

ppp

4 bongos (2) molto leggero

piatto sosp. largo

p

swipe over the cymbal with the Jazz brush

ha ro-eh.

ppp

pp

ppp

pp

ppp

pp

pizz. arco

flaut.

mp

p

pp

pp

pp

pp

Sola

sul IV

via sordina

sul IV

via sordina

sul IV

via sordina

sul IV

via sordina

sul III

sul II

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

274 **5**

R
ritenuto **3** poco meno lento $\text{ca. } 50$ **4**

fl
ob
cl in Bb
bass cl in Bb
cbs

hr in F
tp in C I
II
tb

harp

pno

I
perc II
III
baritone

ba shoshan-nim: ad sheh ya-fu-ach.

5

R
ritenuto **3** poco meno lento $\text{ca. } 50$ **4**

I
II
III
IV
va I
II
vc I
II
III
db

dolce
p

dolce
p — *mp*

mf — *pp*

pppp — *ppp*

soft gliss. with the fingertips over the indicated strings

mp *pp*

sandpaper blocks *pp*

4 bongos *ppp*

dolce *pppp* *pp*

gong *pp*

slide with the fingernails over the surface of the tamtam

pp *pp*

dolce, vibrato
pp

pp *pp* *pp*

vibrato *pp*

via sordina *pp* *pp*

vibrato *pp* *pp*

molto flaut. *estr. vicino al ponte*
gliss. *ppp*

balzato all punta *pp* *pp*

pp *pp* *pp*

pp *pizz.* *pp*

280

fl
ob
cl
in Bb I
bass cl
in Bb
cbs

hr
in F
I
tp
in C
II
tb
harp
pno

I
perc
II
III

baritone

I
II
III
IV
va
II
I
vc
II
III
db

senza sordina
+
sfzpp
sub.
f

with harmon mute
pp

alla tavola
p pp mp

pp ppp p pp

pizz. p pp

tamtam medio
ppp Ls.

tamtam largo
ppp Ls.

molto
sub. pp p

le - - - cha - - - do - - - di

balzato alla punta
ppp
pizz. mp pp p
ponte arco ponte arco ponte arco ponte
p < f p < f p < f
ord. 3 vibrato, espressivo
pp mf
pp ppp pp ppp
ord.
pp ppp
ord. flaut.
pp ppp
pp ppp pp ppp
pp ppp arco flaut. ppp ppp
pp ppp arco ppp ppp

285

fl

ob

cl in B♭ I

bass cl in B♭

cbs

hr in F

tp in C I

tp in C II

tb

harp

pno

I

perc II

III

baritone

I

VI

III

IV

va I

va II

vc I

vc II

vc III

db

without tone (clear) → frull.

pp

without tone

ppp

p

p

p

5

p

p

3:2

soft gliss. with the fingertips (as before)

3

8va

pp

8va

tamtam largo medio

ppp 1.s.

4 bongos (2Y) *molto leggiero*

ppp 7:8 7:8

slide along the soundplate with a wooden grooved stick

3

tamtam largo *pp* (as before) 1.s.

pp

mf

p

p

o - tzvi o le o - fer ha

3

dolce, poco vibrato

3

ord. *ppp* *p*

tasto

3

pp

tasto

arco *pp*

arco *pp*

arco *pp*

sul II *pp*

arco *pp*

ord. *ppp*

ord. *ppp*

ord. *ppp*

estr. vicino al ponte *ppp*

8va - 7

3

tasto *ppp*

arco *p*

arco *p*

sul II *p*

arco *ppp*

289

fl almost without tone
ppp

ob

cl I in Bb

bass cl in Bb

cbs

hr in F frull. pp

tp in C I ord. (sim.) pp

II

tb pp

harp pp ppp

pno p ord. pp

vibrafono (2) pp

perc II campane p I.s. ppp I.s.

III piatto sosp. largo crotale p I.s.

baritone a-ya-lim

vi I balzato alla punta pp pizz. arco ppp (espr.)

II p pizz. arco p

III p pizz. arco pp

IV p pizz. arco ppp

va I arco tasto, flaut. pp p

II pp

III pp

vc II balzato alla punta gliss. ppp ppp

III ppp

db ppp

flaut. 3 pp ppp

flaut. 3 ppp

flaut. 3 ppp

trem. poco sul ponte

292

fl

ob

cl I
in Bb

bass cl
in Bb

cbs

hr
in F

I

tp
in C

II

without tone

ppp

pp

tb

harp

pno

8va

ppp

pp

I

tamtam largo molto

perc II

piatto sospeso largo

l.s.

ppp

slide along the cymbal with a triangle beater

III

gong

l.s.

pppp

baritone

al ha-rey

I

8va

balzato alla punta

(1 2 3 2)

mf

pp

ppp

gliss.

II

8va

ppp

pp

III

IV

ponte

pp

pizz.

p

va

I

pp

ppp

arco

p

II

III

balzato alla punta

ppp

vc

II

III

db

4 (quasi senza tempo)

ca. 40

T sospeso, molto irreal...
da lontano...

ca. 50

Musical score for percussion and woodwind instruments, measures 295-340. Includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl), Bass Clarinet in Bb (bass cl), Contrabass (cbs), Horn in F (hr), Trumpet in C (tp I/II), Trombone (tb), Harp, Piano (pno), Percussion (perc I/II/III), and Baritone. Percussion parts include tamtam medio and piatti à due. Harp and piano parts feature trills and delicate textures. Baritone part includes a long phrase with an 'ossia' alternative.

* using the right type of soft beaters producing a rich sound without the individual attacks becoming audible

piatti à due

pppp molto misterioso
hold the cymbals against each other and then gently pull them apart so that they are scraping against each other

4 (quasi senza tempo)

ca. 40

sospeso, molto irreal...
da lontano...

ca. 50

Musical score for string instruments, measures 295-340. Includes parts for Violin I and II (vi I/II), Viola (va I/II), Violoncello (vc I/II/III), and Double Bass (db). The score features various techniques such as pizzicato (pizz.), arco (arco), and col legno tratto (col legno tratto) in the lower strings. Dynamic markings range from ppp to mp. Performance instructions include 'without tone on the bridge' and 'gliss.'.

without tone on the bridge

arco

col legno tratto

ord. →

col legno tratto

ord. →

300

fl

ob

cl
in Bb I

bass cl
in Bb

cbs

hr
in F

tp
in C I

II

tb

harp

pno

I

perc II

III

baritone

I

II

III

IV

I

II

I

II

III

db

*) molto misterioso e leggero

(soft staccato) *ppp*

without tone

frull.

ppp

il più dolce poss.

mp

pp

(many overtones)

pppp (da lontano)

sandpaper blocks

pp

[put down the cymbals slowly]

ord. tasto *gliss.* (*pp*)

tasto (*ppp*)

tasto (*ppp*)

tasto (*ppp*)

con sordina (*ppp*)

balzato alla punta (*ppp*)

gliss.

balzato alla punta (*ppp*)

balzato alla punta (*ppp*)

con sordina (*ppp*)

con sordina with the fingernail pizz. (behind the bridge) (*sfz*)

ord. tasto sul IV (*ppp*)

ord. tasto sul IV (*ppp*)

con sordina with the fingernail pizz. (behind the bridge) (*sfz*)

ponte bow: stop!

arco tasto sul IV (*ppp*)

arco tasto (*ppp*)

arco tasto (*ppp*)

arco tasto (*ppp*)

con sordina pizz. sul IV (*p*)

con sordina pizz. sul IV (*p*)

pizz. (*p*)

*) without the reed, blow directly into the bocal; percussive sound with almost no pitch audible

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

*) use the upper third of the whole set only
 **) as high as possible - fingers touching the string very loosley only as if producing harmonics

309 whistle tones (as before)

fl *pppp* *pppp* *ppp* *pp*

ob

cl in Bb I *pppp* *pp*

bass cl in Bb *ppp*

cbs as before (without the reed) *ppp* *ppp* *ppp* *ppp*

hr in F *ppp* mute off

tp in C I mute off without tone (as before) *ppp* with mute *pp*

tp in C II mute off without tone (as before) *p*

tb *ppp* mute off

harp *8va₁* with the fingernails *gliss.* *ppp* *pp* *ord.* *8va* *pp*

[Mi# Sol# La#
Reb]

pno

I sandpaper blocks *pp*

perc II *ppp* shell chimes *pp*

III *flessatono* *molto delicato* *gliss.* *ppp* *gliss.*

baritone

I *(8va)* *gliss.* *pp* *balzato alla punta* *8va* *ppp* *loco* *v gliss.* *8va* *ppp* *ponte* *gliss.*

II *pp* *gliss.* *ppp* *ponte* *v gliss.* *8va* *pp*

III ↓ from this point the gestures of the „mobiles” dissolve and disappear gradually with more and more space in between the objects, fading out entirely

IV ↓ from this point the gestures of the „mobiles” dissolve and disappear gradually with more and more space in between the objects, fading out entirely

I ↓ from this point the gestures of the „mobiles” dissolve and disappear gradually with more and more space in between the objects, fading out entirely

va *pp* *estr. vicino al ponte* *tr* *ppp* *1* *3* *2* *sul II v* *gliss.* *ppp*

II *pp* *poco sul ponte* *gliss.* *p*

vc I *pp* *estr. vicino al ponte* *tr* *pp* *molto flaut.* *gliss.*

II *pp* *gliss.*

III ↓ from this point the gestures of the „mobiles” dissolve and disappear gradually with more and more space in between the objects, fading out entirely

db *(tasto, flaut.)* *ppp*

