UDI PERLMAN

Say now: Shibboleth

אמר נא: שיבולת

for ensemble

(2018)

Full Score

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Commissioned by the Israel Music Institute for the Israeli Music Festival 2018
Premiered by The Israel Contemporary Players
Zsolt Nagy - Conductor
17 September 2018 at the Tel-Aviv Museum of Art

INSTRUMENTATION

Flute
Clarinet in B♭

Trumpet in B♭
Horn (double Horn F/B♭ is required)
Trombone

Percussion (1 player):
Vibraphone, Suspended Cymbal, Triangle, 2 Bongos, 2 Tom-toms (low-mid & High-mid), Darbuka/Dumbek, Gran casa

Piano, lid off
(with two medium-hard marimba mallets,
for playing inside the piano directly on the strings)

Violin
Viola
Cello
Double Bass

All transposed instruments are notated in transposition.

Double Bass harmonics are also octave transposed.

Duration: approx. 10 minutes

PERFORMANCE NOTES

s.p sul ponticello

m.s.p molto sul ponticello

s.t sul tasto

m.s.t molto sul tasto

l.v let vibrate (always as long as possible)

Highest note possible

 Very gradual change from one way of playing to another

Diminuendo al niente

Crescendo dal niente

ס "Ssss" sound

ש "Shhh" sound

All glissandos should start at the beginning of the note value

Accidentals apply only to the following note.

SPECIFIC

Horn

Horn quarter-tones are achieved by using the 11th partials of various pedal tones. Fingerings are indicated (for example – F:123, Bb:T1). When fingering are not indicated the quarter tone should be achieved by adjusting the intonation with the right hand in the bell.

Flute

\+ Key click

◐ Mix regular tone with air sound, low lip tension

◔ Air sound almost without pitch, very low lip tension

● Regular tone, without any air sound

The flute alternates between the standard and the ¼ tone tunings by manipulation of the embouchure. The following bracket:

Indicates passages played with a continues lowering of a ¼ tone by manipulating the embouchure and bending the instrument inward. for the ease of the performer, the notation under the bracket is in 'transposition' – notated ¼ tone higher than the actual sound. Therefore, fingering is the same as in regular playing practice.

Violin:

Add bow pressure to produce a distorted sound, in which the audible pitch is gradually replaced by noise.

Extremely erratic and irregular vibrato

Percussion

Percussion should be set up in a way which enables to simultaneously play the on Vibraphone and the non-pitched percussion (not including the G.C.)

The Darbuka should be set on a stand in a way which could then be easily removed and played in the traditional manual way.

The Darbuka, played with hands, has three basic sounds as in traditional playing practice:

D – Doum, right hand low tone
T – Tek, right hand high tone
K – Ka, Left hand high tone

Program Notes

I received the commission to write a piece for the 2018 Israeli Music Festival after a period of almost two years in which I've been living outside of Israel as part of my studies, and consequently thinking quite a lot about what the term "Israeli music" actually means.

In its original context, the phrase "Say now: Shibboleth" served as a form of border control, used by the Gileads to protect their territory by identifying and killing the enemy ("Then said they unto him, Say now Shibboleth: and he said Sibboleth: for he could not frame to pronounce it right. Then they took him, and slew him" Judges 12, 6). In a modern context the term Shibboleth signifies the words and expressions unique to a particular group of people.

Of all the words starting with "Sh", the word the Gileads picked (Shibboleth is Hebrew for an ear of grain) is to me an emblem of what later became known as the "Mediterranean school" in music. Shibboleth, almost inseparable in my mind from *Shibboleth Basade*, one of the most well-known Israeli "folk" songs, symbolizes many Israeli composers' attempts to define their musical territory, so to speak, by incorporating "local" sounds into their works, trying to connect to a certain sense of rootedness.

One might be critical today about the approach of the "Mediterranean school", for its orientalism and the ideology it represents. Nevertheless, I find myself, especially in the last two years, often returning to it and "negotiating" with it through my music, only to discover that the basic questions underlying it are still very much relevant and open. A critical part of my writing process consists of putting myself though a kind of "Shibboleth test", a sort of private test of belonging. This is my attempt to examine and distill the materials, ideas and traditions which I wish to include in my work and define as my own.

״וְהָיָה כִּי יֹאמְרוּ פְּלִיטֵי אֶפְרַיִם אֶעֱבֹרָה וַיֹּאמְרוּ לוֹ אַנְשֵׁי גִלְעָד הַאֶפְרָתִי אַתָּה וַיֹּאמֶר לֹא. וַיֹּאמְרוּ לוֹ אֱמָר נָא שִׁבֹּלֶת וַיֹּאמֶר סִבֹּלֶת וְלֹא יָכִין לְדַבֵּר כֵּן וַיֹּאחֲזוּ אוֹתוֹ וַיִּשְׁחָטוּהוּ אֶל מַעְבְּרוֹת הַיַּרְדֵּן וַיִּפֹּל בָּעֵת הַהִיא מֵאֶפְרַיִם אַרְבָּעִים וּשְׁנַיִם אָלֶף.״

שופטים יב, ה-ו

"And it was so, that when those Ephraimites which were escaped said, Let me go over; that the men of Gilead said unto him, Art thou an Ephraimite? If he said, Nay; Then said they unto him, Say now Shibboleth: and he said Sibboleth: for he could not frame to pronounce it right. Then they took him, and slew him at the passages of Jordan: and there fell at that time of the Ephraimites forty and two thousand."

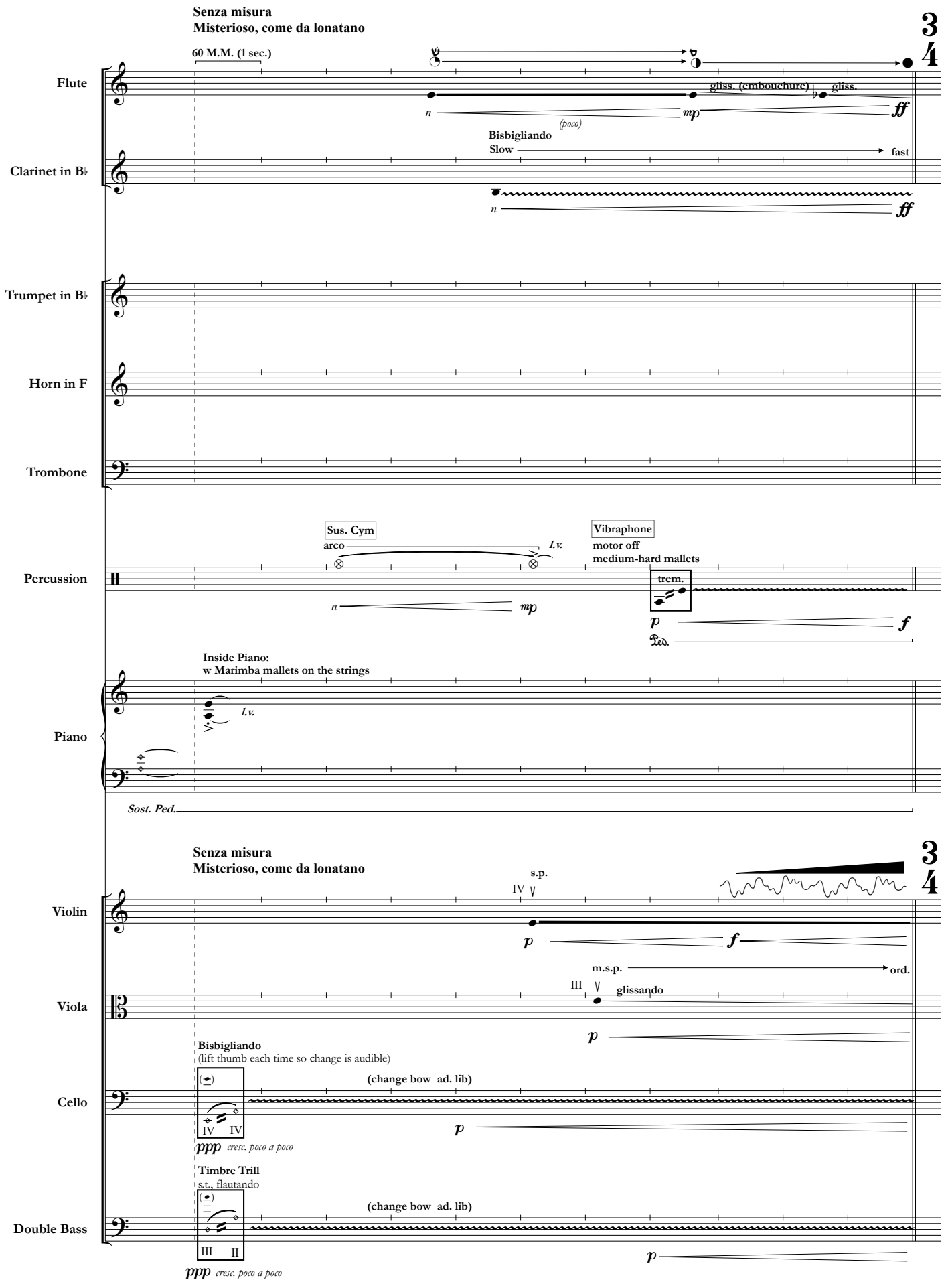
Judges 12, 5-6 (King James Version)

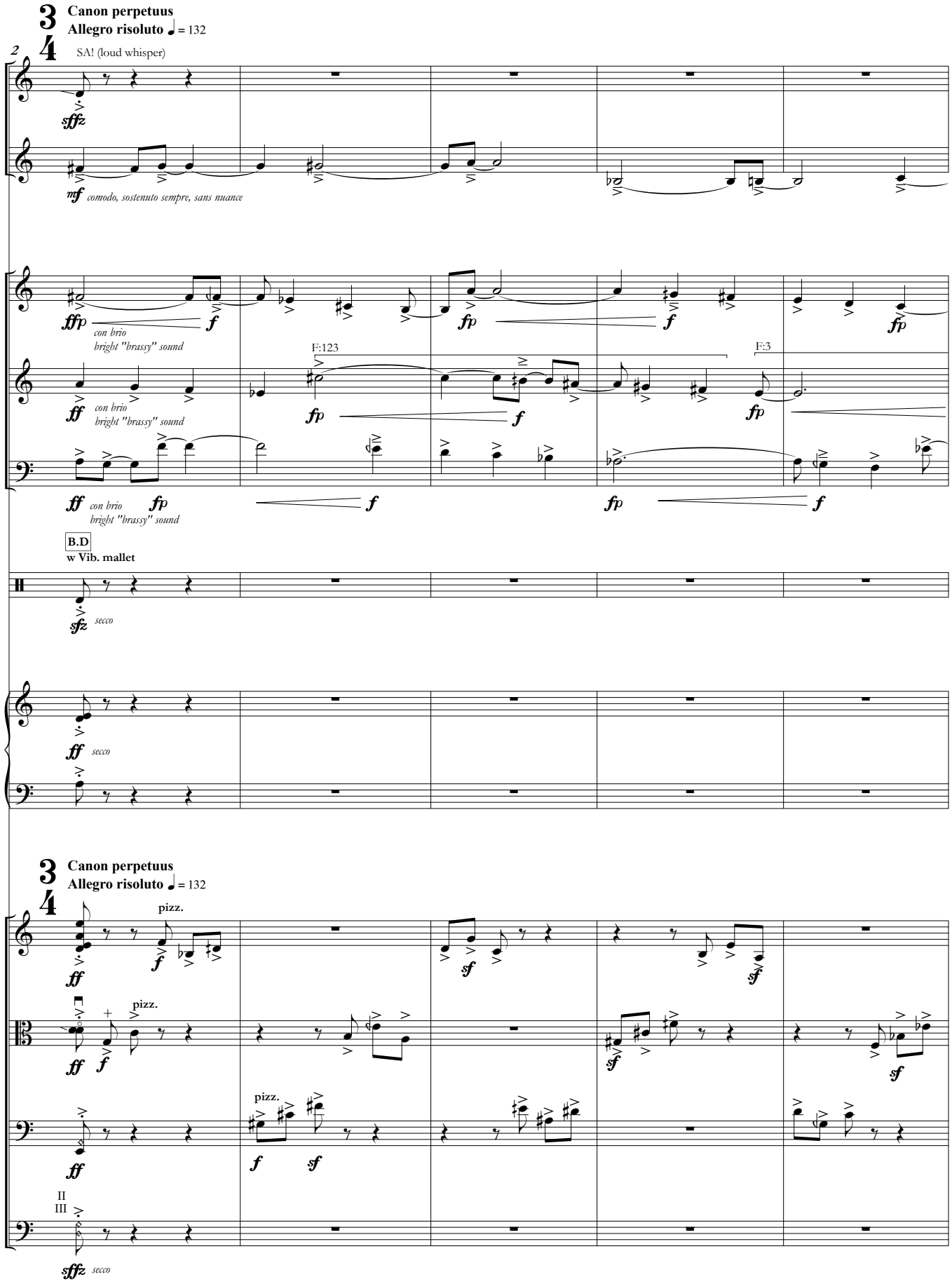
Score

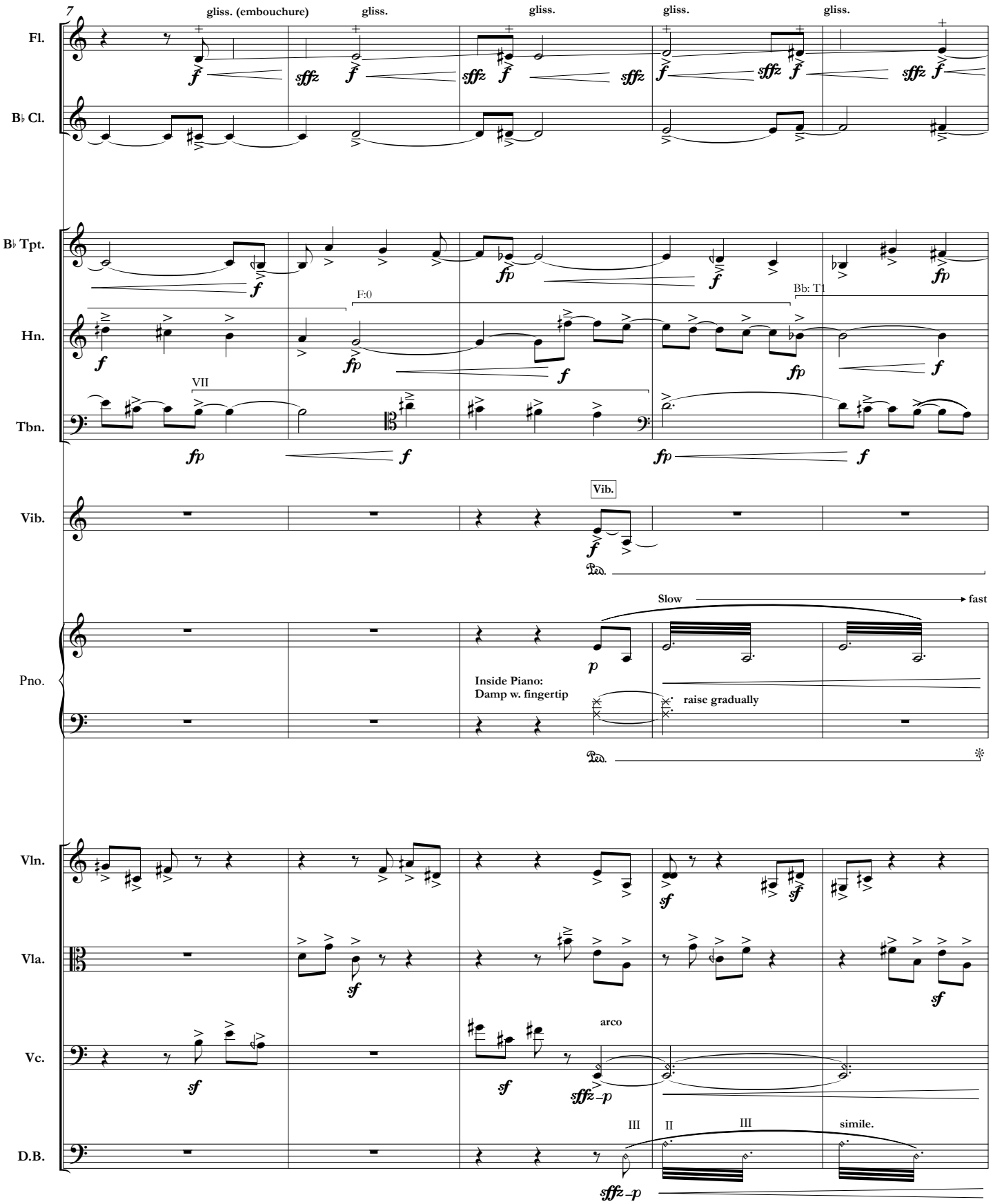
Say now: Shibboleth

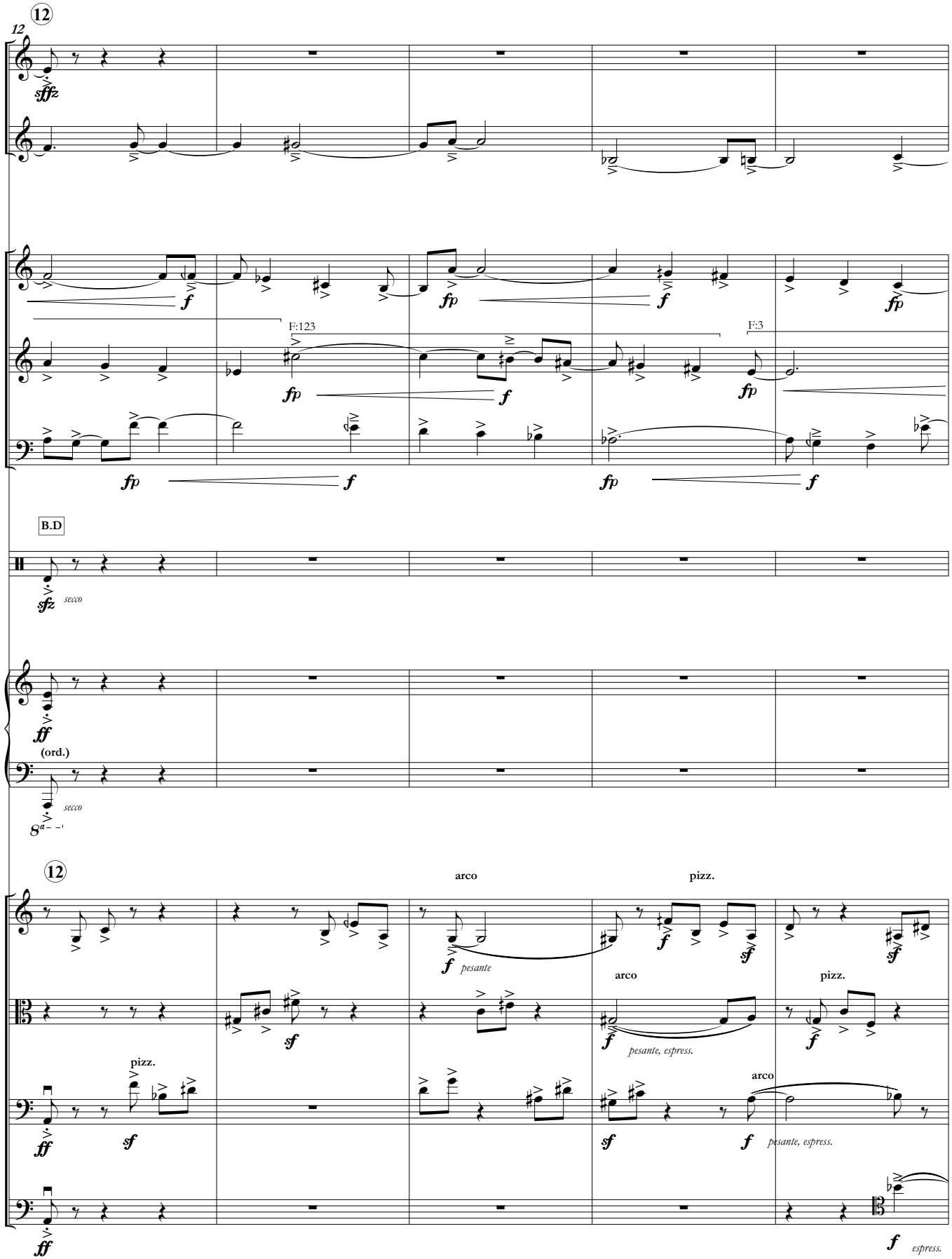
for esnsemble

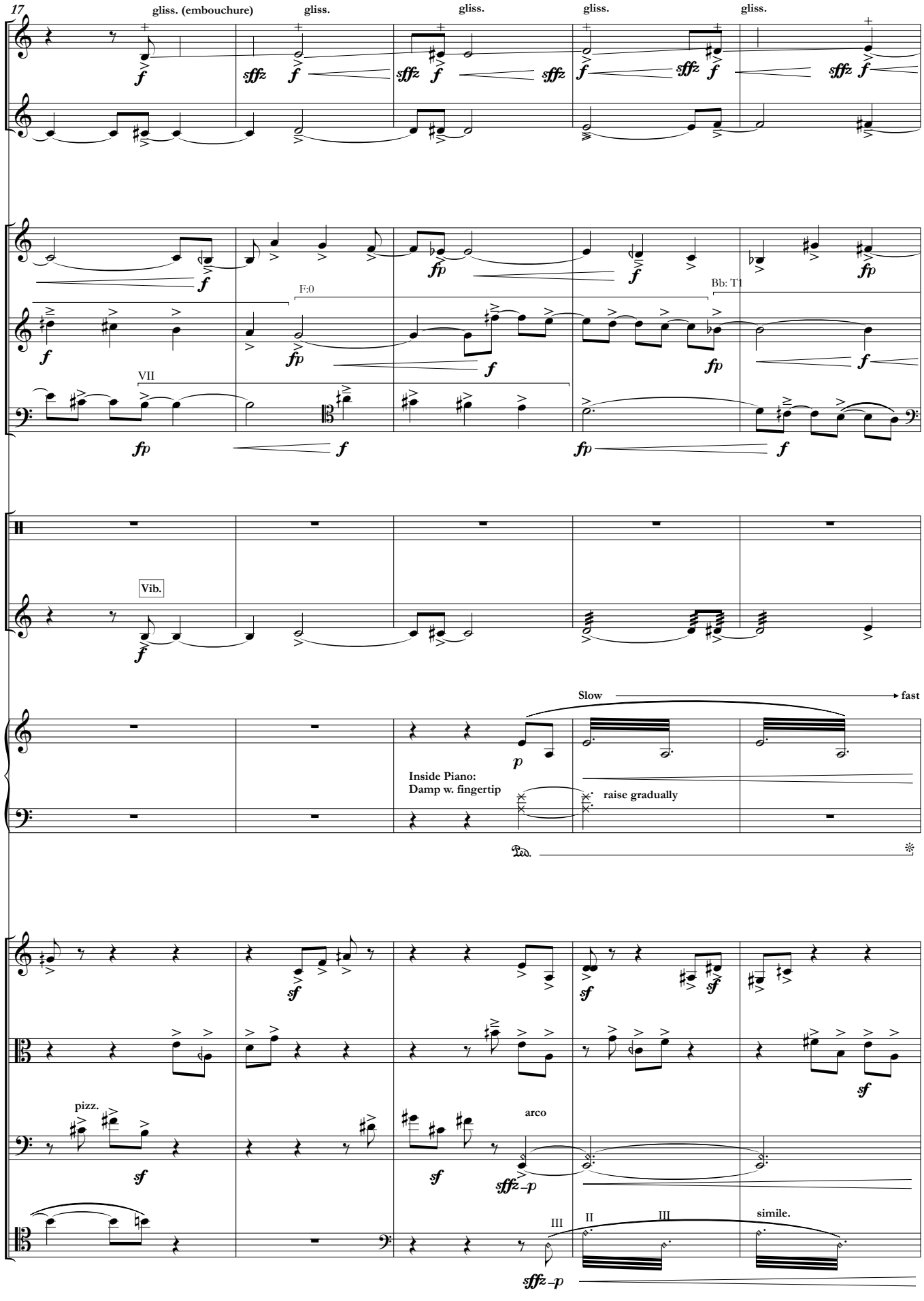
Udi Perlman

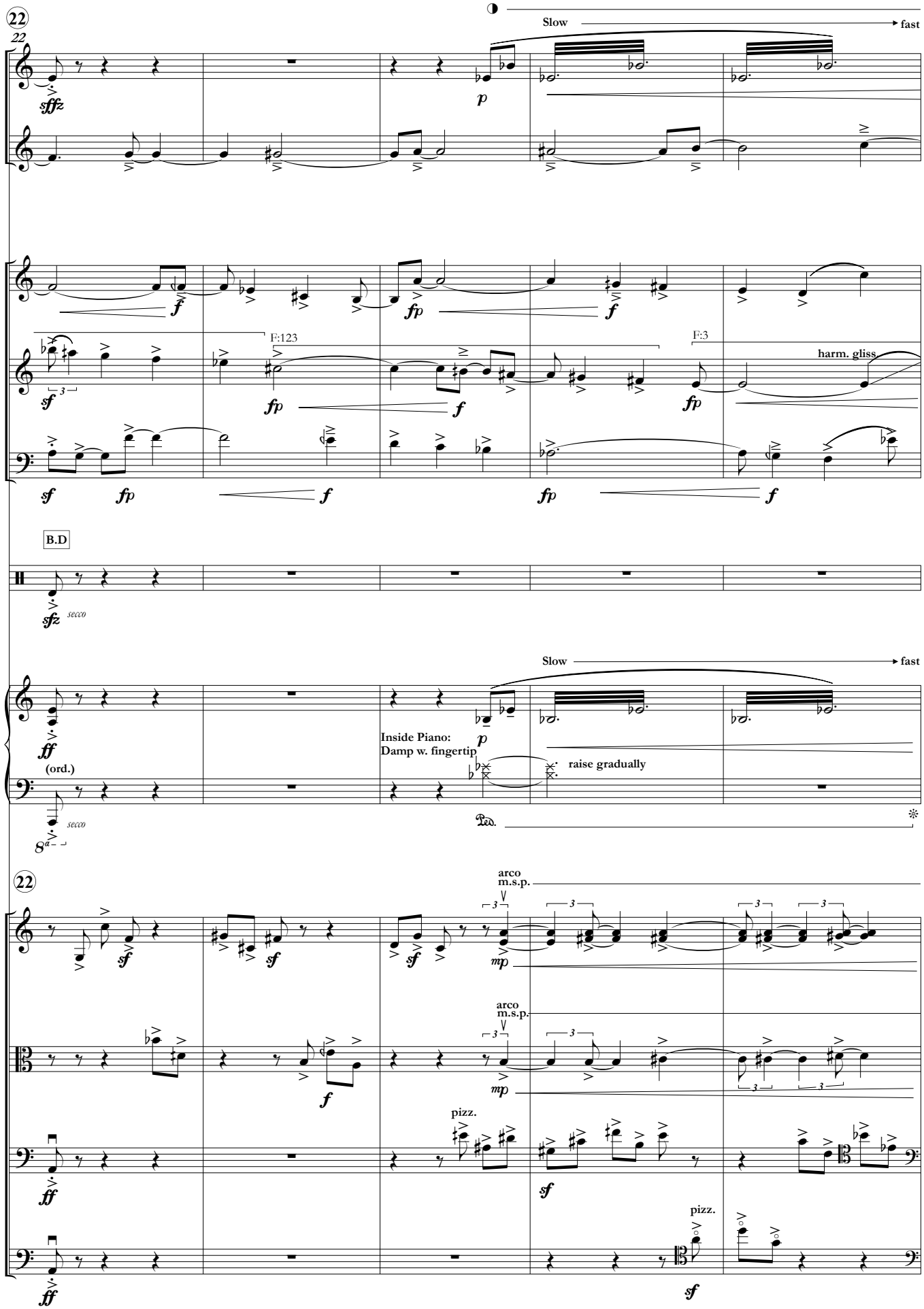


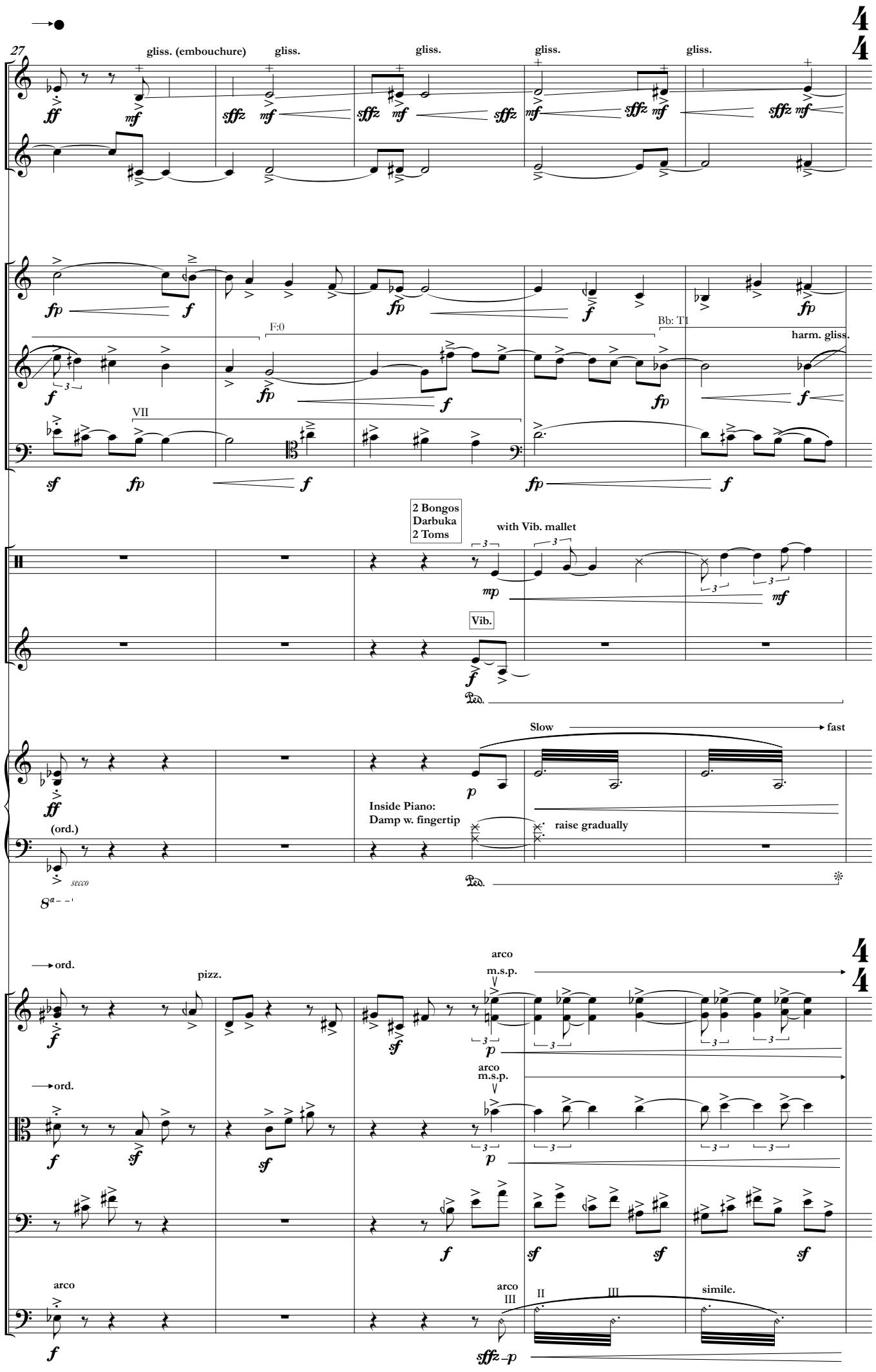

3
4
Canon perpetuus
Allegro risoluto ♩ = 132
2
SA! (loud whisper)
Fl.
B♭ Cl.
mf comodo, sostenuto sempre, sans nuance
B♭ Tpt.
con brio
bright "brassy" sound
Hn.
F:123
F:3
Tbn.
B.D
w Vib. mallet
Perc.
secco
Pno.
3
4
Canon perpetuus
Allegro risoluto ♩ = 132
Vln.
pizz.
Vla.
Vc.
D.B.
II
III

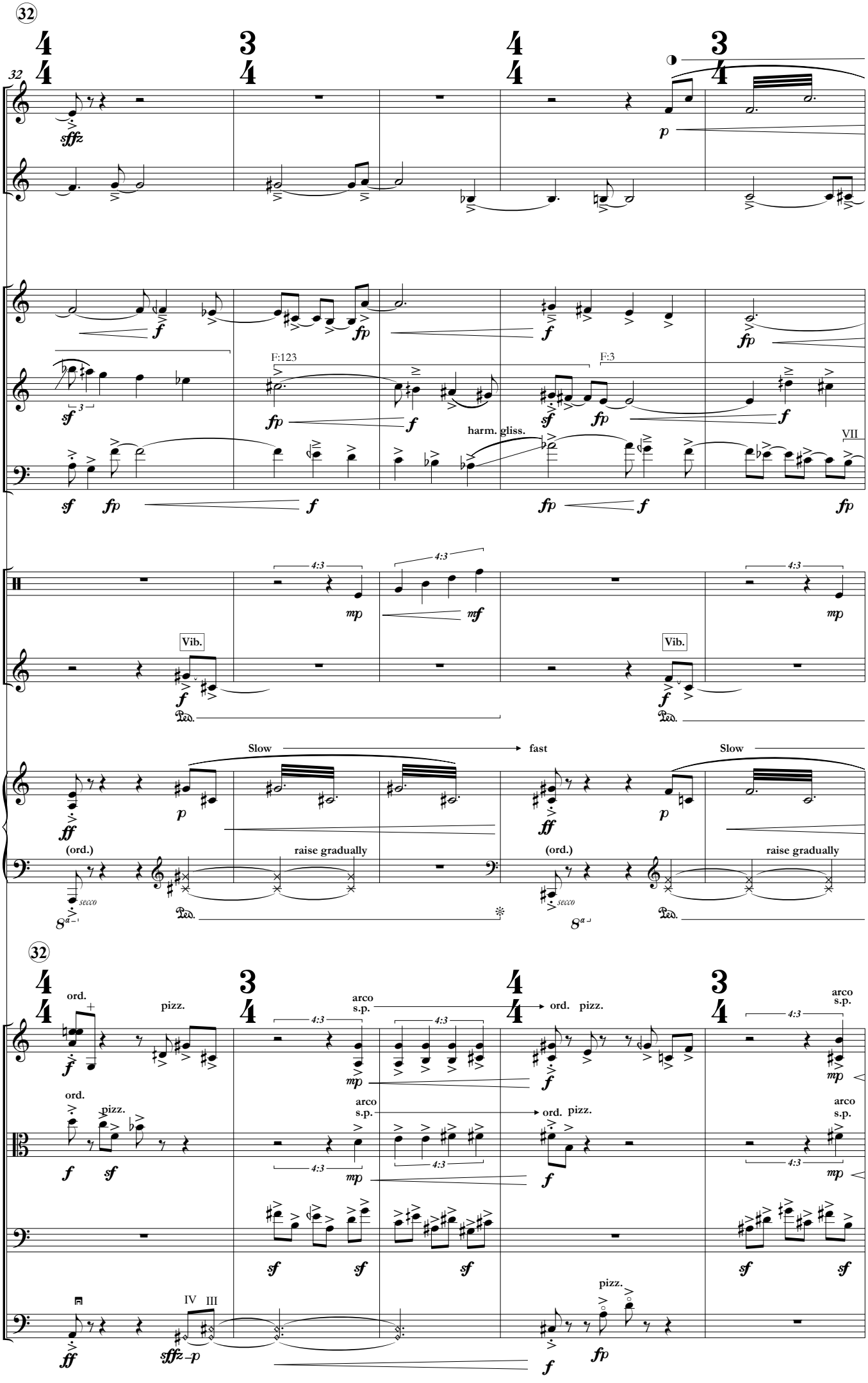

7
gliss. (embouchure)
gliss.
gliss.
gliss.
gliss.
Fl.
B♭ Cl.
B♭ Tpt.
F:0
Bb: T1
Hn.
VII
Tbn.
Vib.
Pno.
Slow
fast
Inside Piano:
Damp w. fingertip
raise gradually
Vln.
Vla.
arco
Vc.
III
II
III
simile.
D.B.

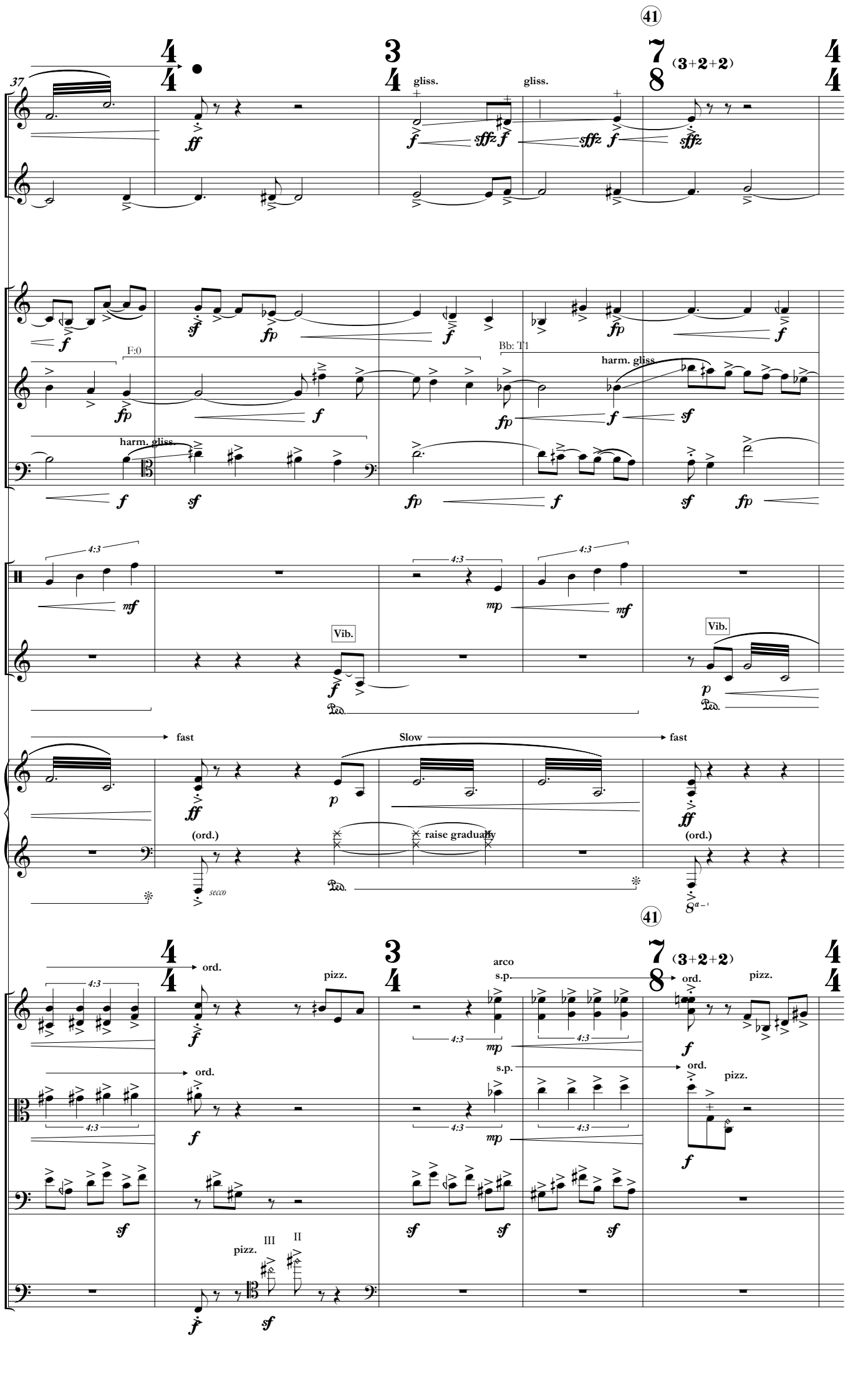

12
12
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
B.D
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
F:123
F:3
arco
pizz.
pesante
pesante, espress.
espress.
secco
(ord.)

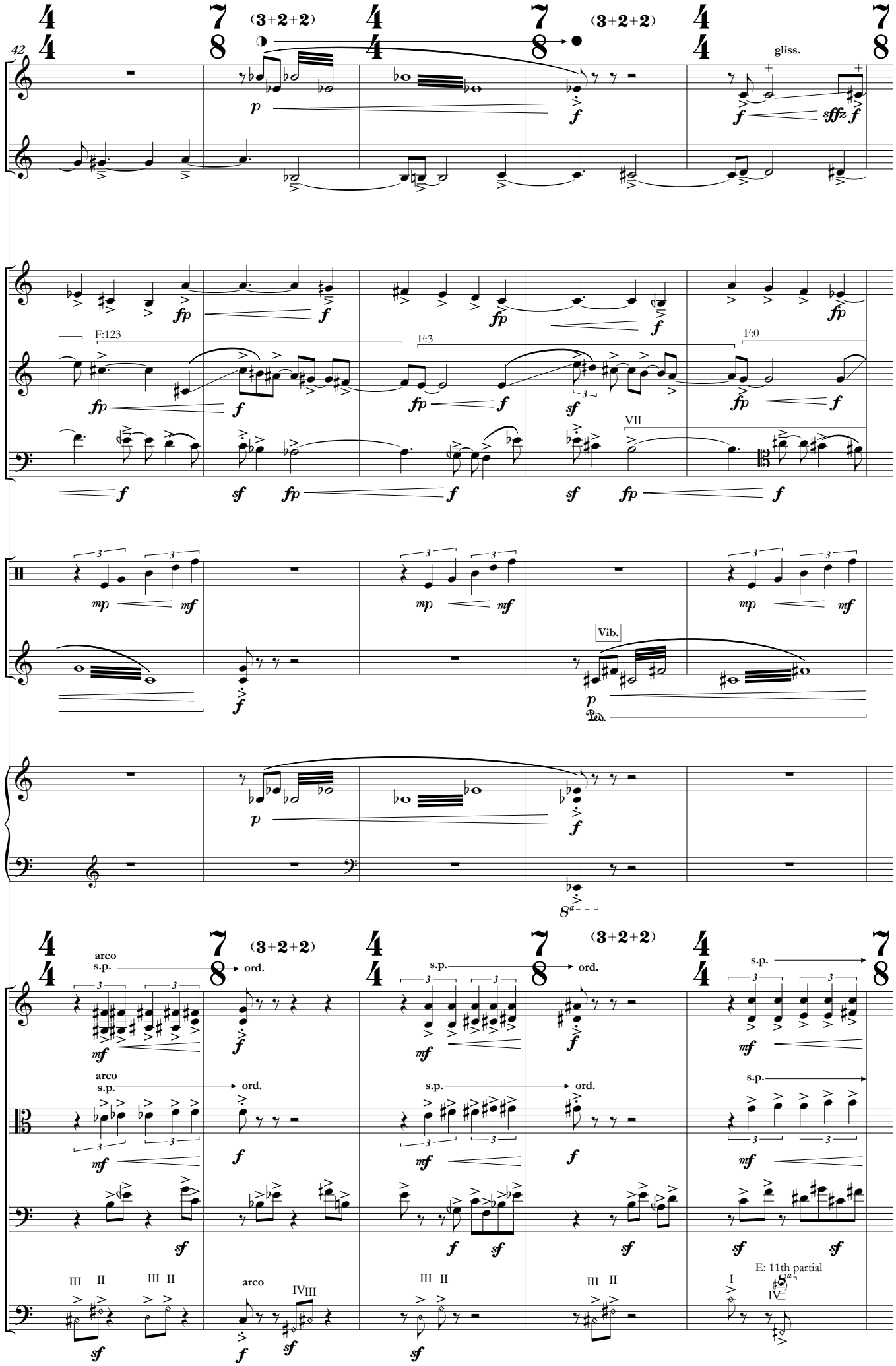

17
gliss. (embouchure)
gliss.
gliss.
gliss.
gliss.
Fl.
B♭ Cl.
B♭ Tpt.
F:0
Bb: T1
Hn.
VII
Tbn.
Perc.
Vib.
Vib.
Slow
fast
Pno.
Inside Piano:
Damp w. fingertip
raise gradually
Vln.
Vla.
pizz.
arco
Vc.
D.B.
III
II
III
simile.

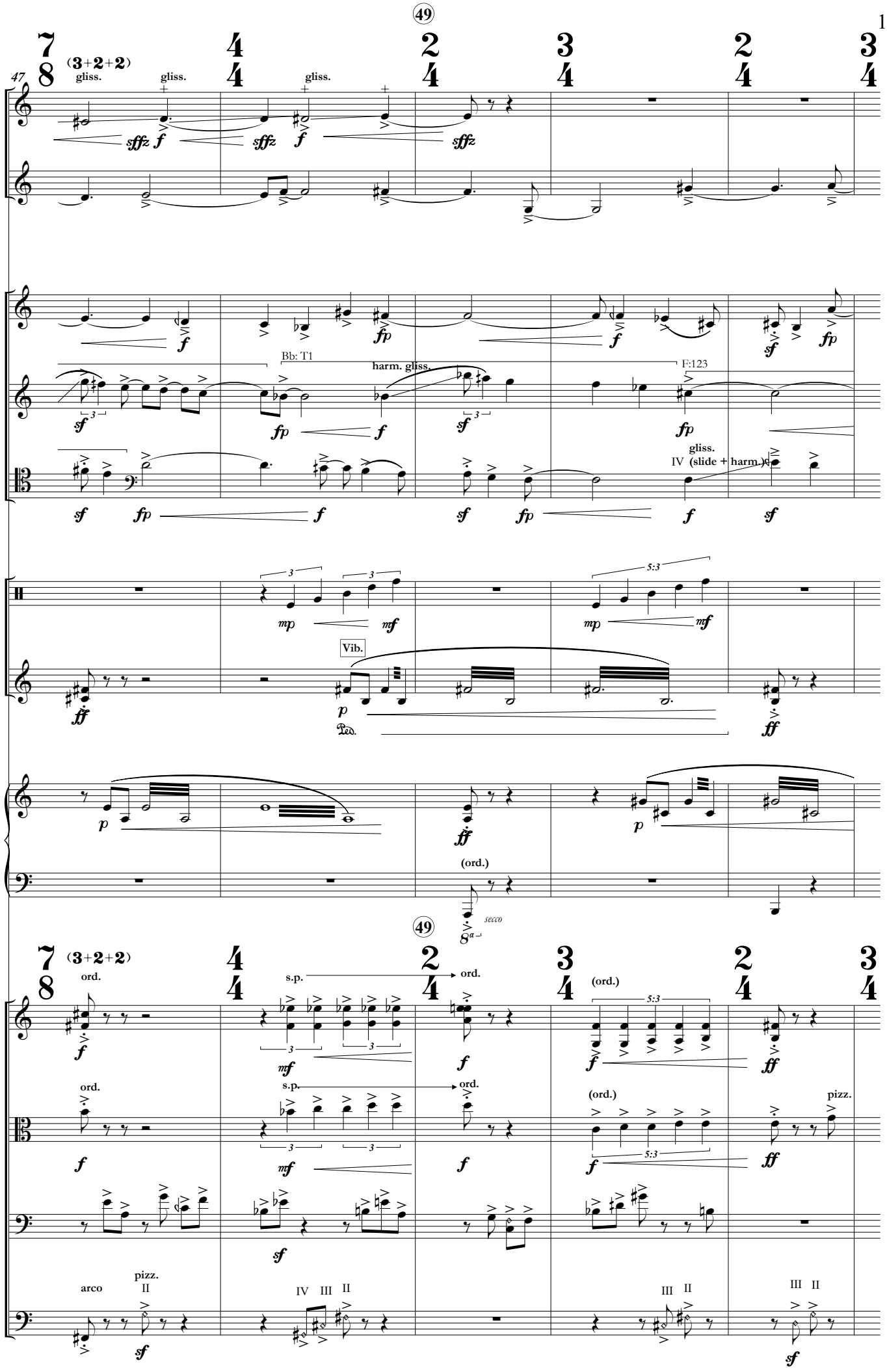

22
22
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
B.D
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
Slow
fast
sffz
p
f
fp
sf
ff
F:123
F:3
harm. gliss.
secco
(ord.)
Inside Piano:
Damp w. fingertip
raise gradually
Ped.
arco
m.s.p.
mp
pizz.

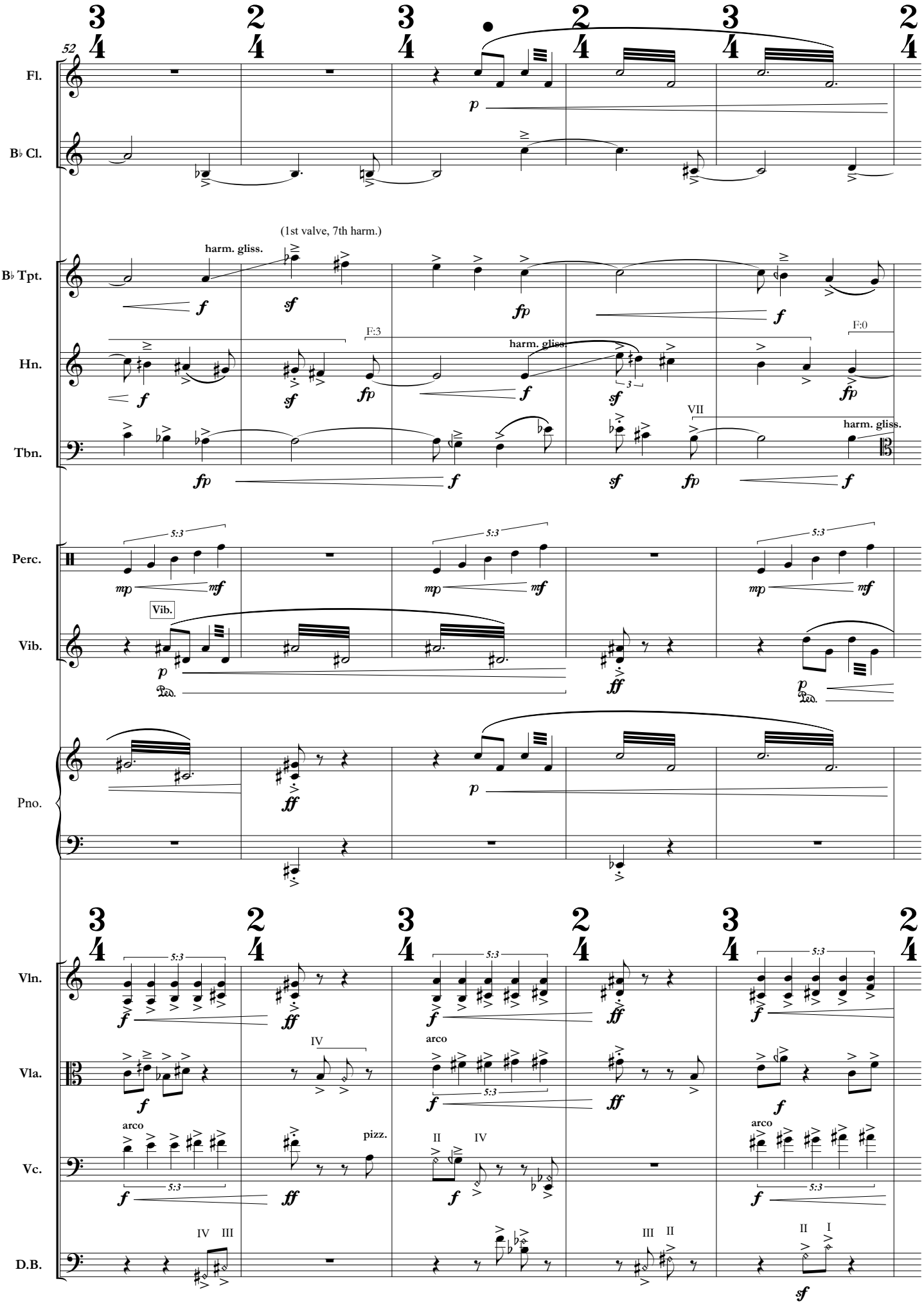

27
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
gliss. (embouchure)
gliss.
F:0
Bb: Tl
harm. gliss.
VII
2 Bongos
Darbuka
2 Toms
with Vib. mallet
Vib.
Slow
fast
Inside Piano:
Damp w. fingertip
raise gradually
(ord.)
secco
ord.
pizz.
arco
m.s.p.
simile.

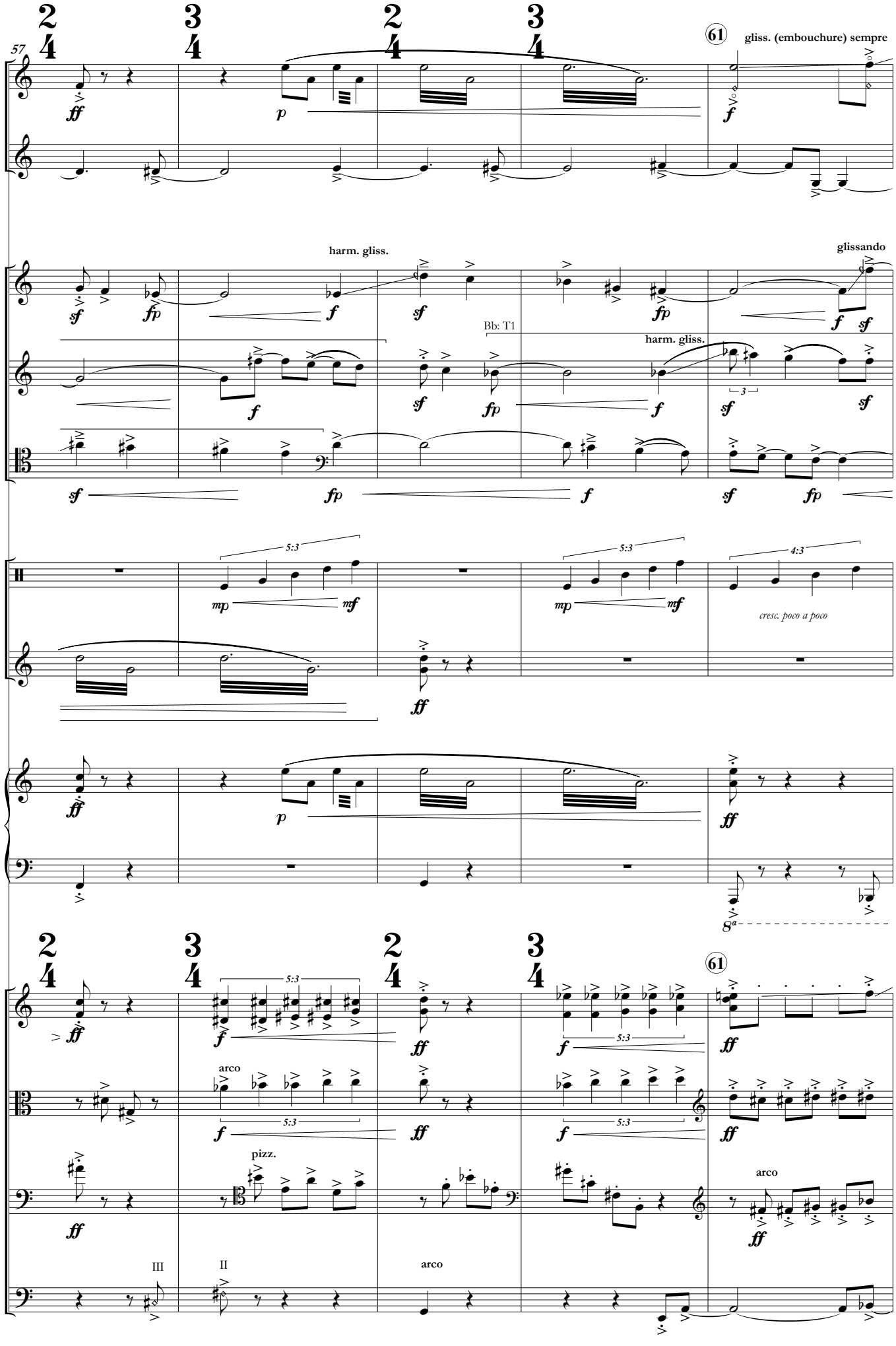

32
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
F:123
F:3
harm. gliss.
Vib.
Slow
fast
raise gradually
(ord.)
ord.
pizz.
arco
s.p.
4:3

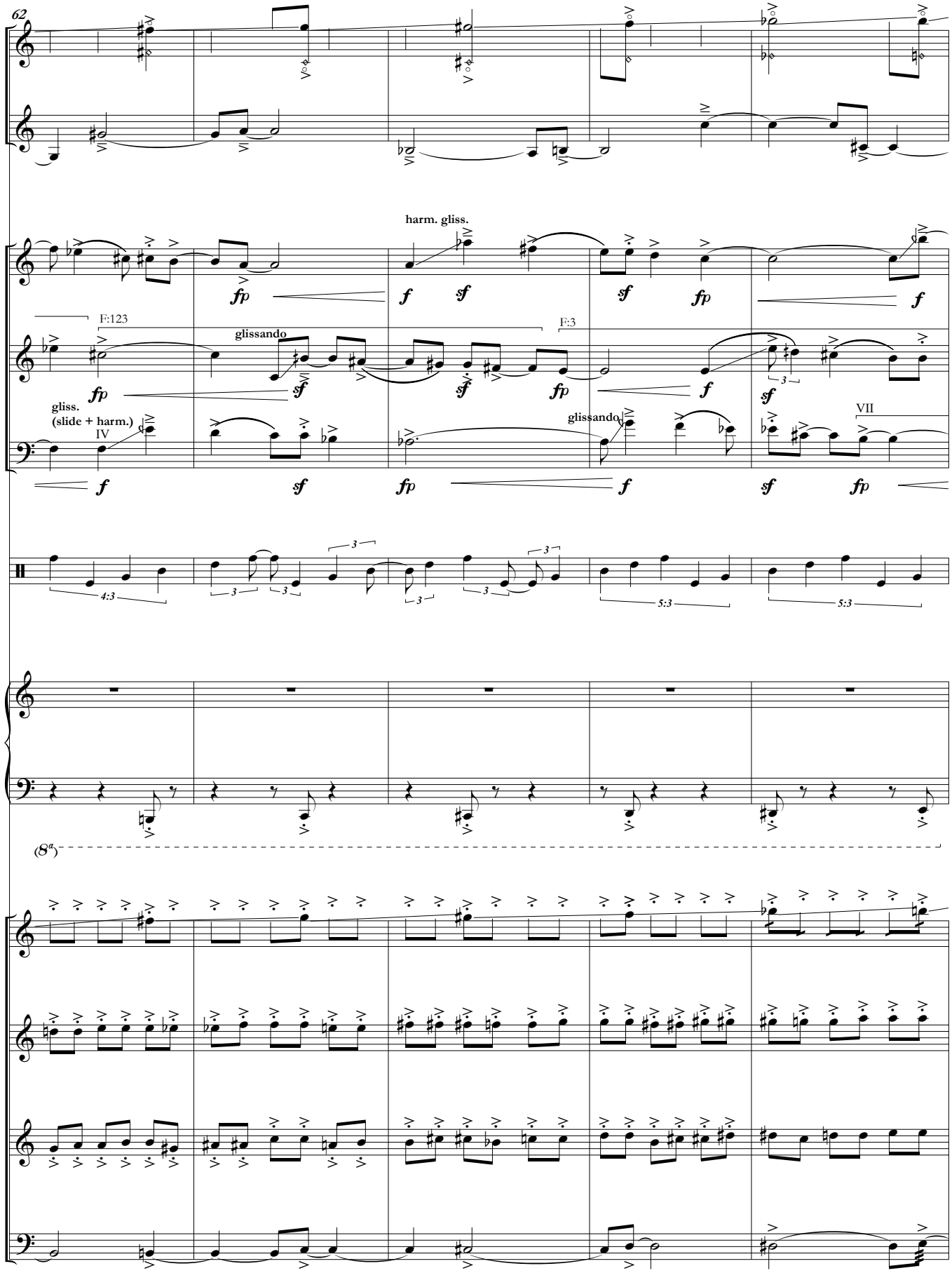

41
37
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
gliss.
(3+2+2)
F:0
Bb: T1
harm. gliss.
Vib.
fast
Slow
raise gradually
(ord.)
secco
ord.
pizz.
arco
s.p.
4:3

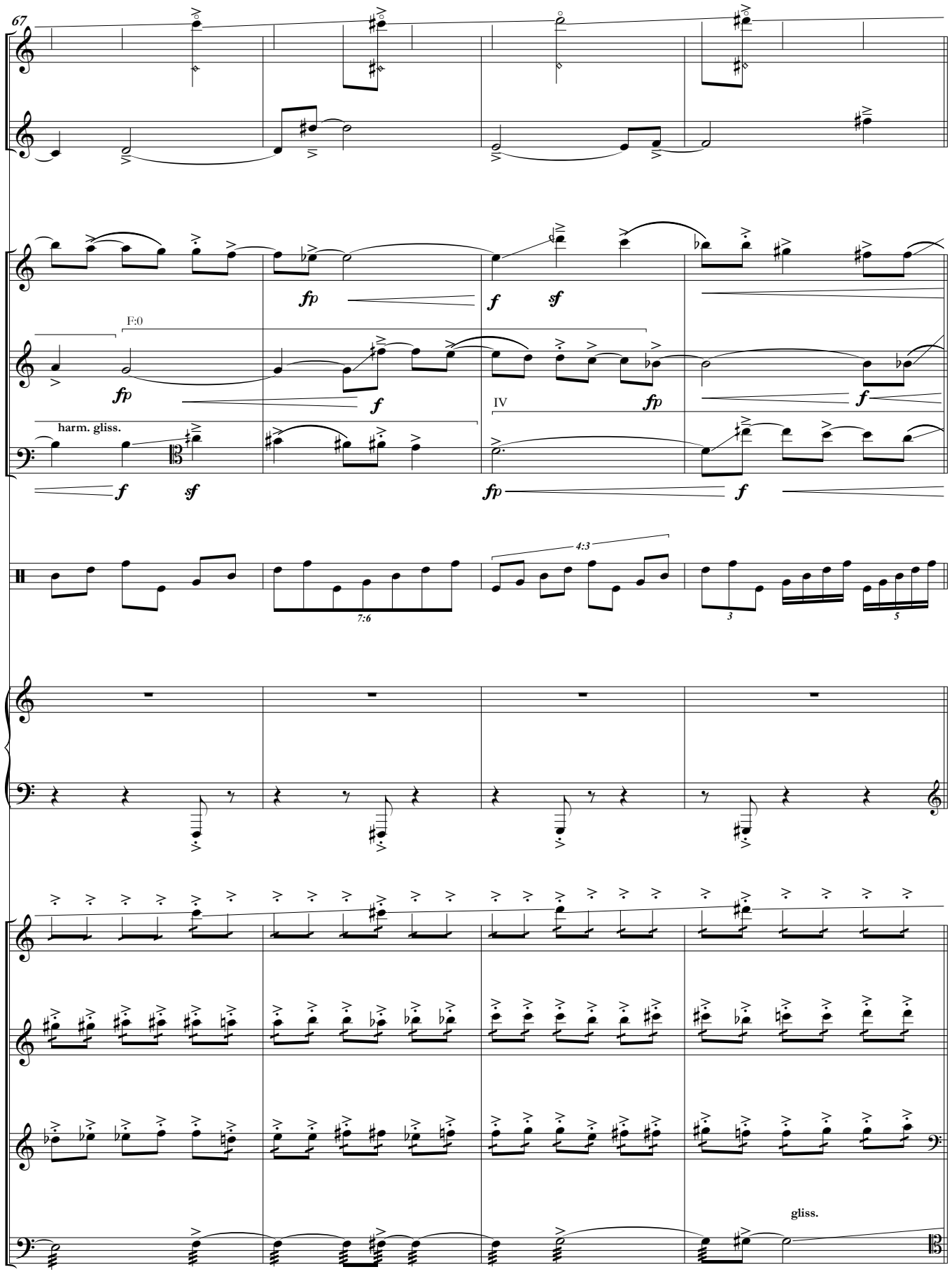

42
(3+2+2)
(3+2+2)
gliss.
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
F:123
F:3
F:0
VII
Perc.
Vib.
Vib.
Pno.
arco
s.p.
ord.
Vln.
Vla.
Vc.
D.B.
E: 11th partial

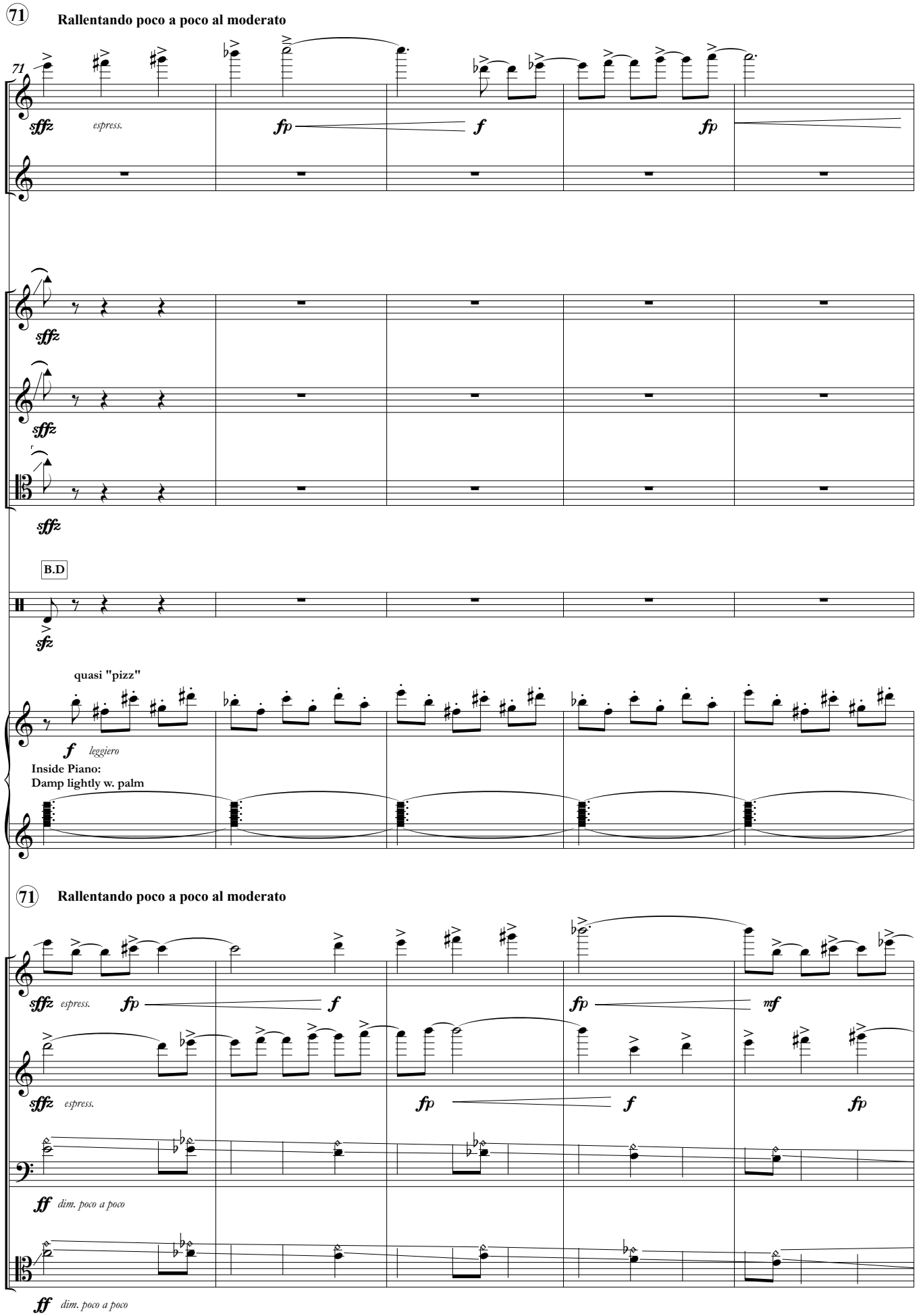

49
47
(3+2+2)
gliss.
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Bb: T1
harm. gliss.
F:123
Tbn.
gliss.
IV (slide + harm.)
Perc.
Vib.
Pno.
(ord.)
secco
49
(3+2+2)
ord.
s.p.
Vln.
Vla.
Vc.
D.B.
arco
pizz.

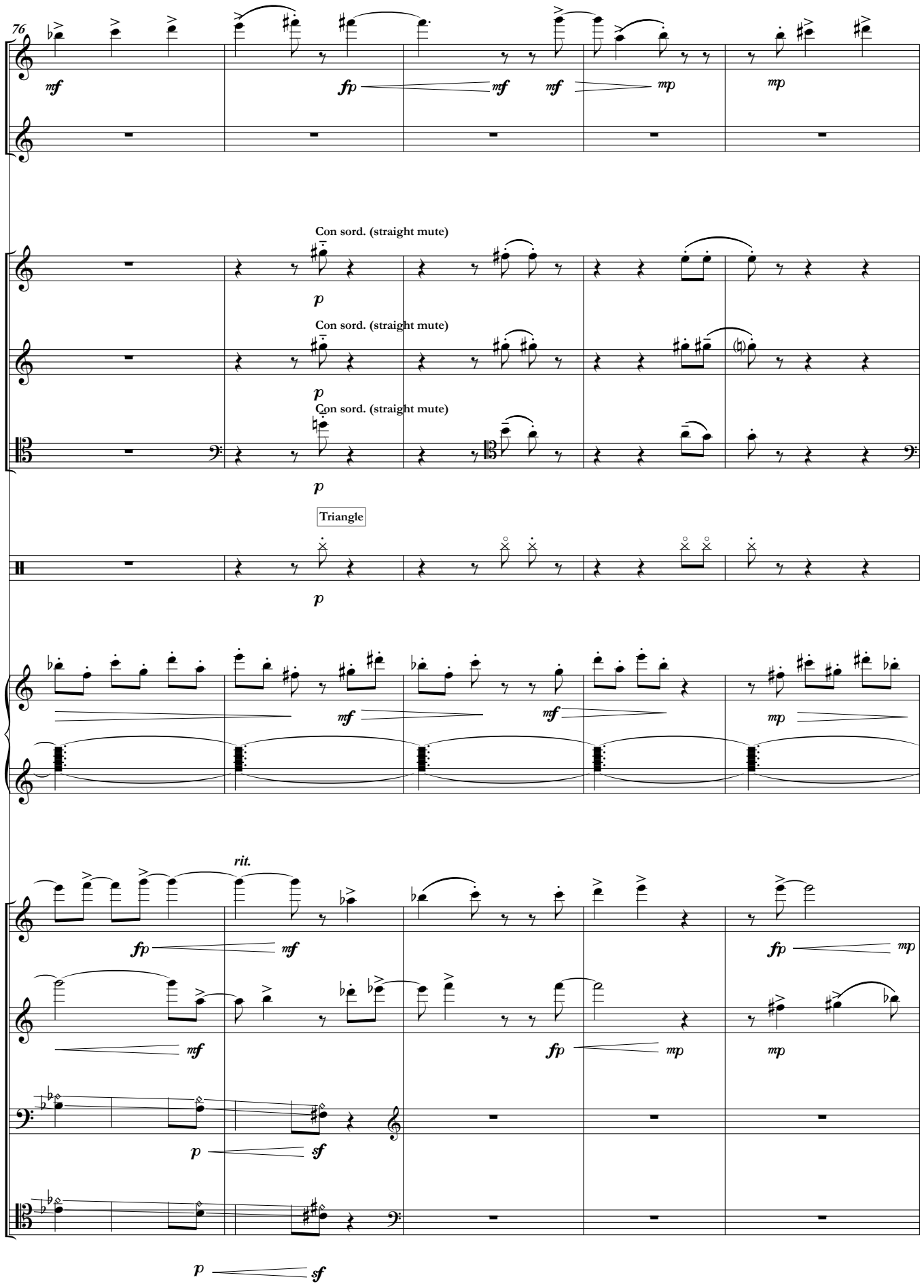

52
Fl.
B♭ Cl.
B♭ Tpt.
(1st valve, 7th harm.)
harm. gliss.
Hn.
F:3
F:0
harm. gliss.
Tbn.
VII
harm. gliss.
Perc.
5:3
Vib.
Pno.
Vln.
Vla.
arco
pizz.
Vc.
D.B.

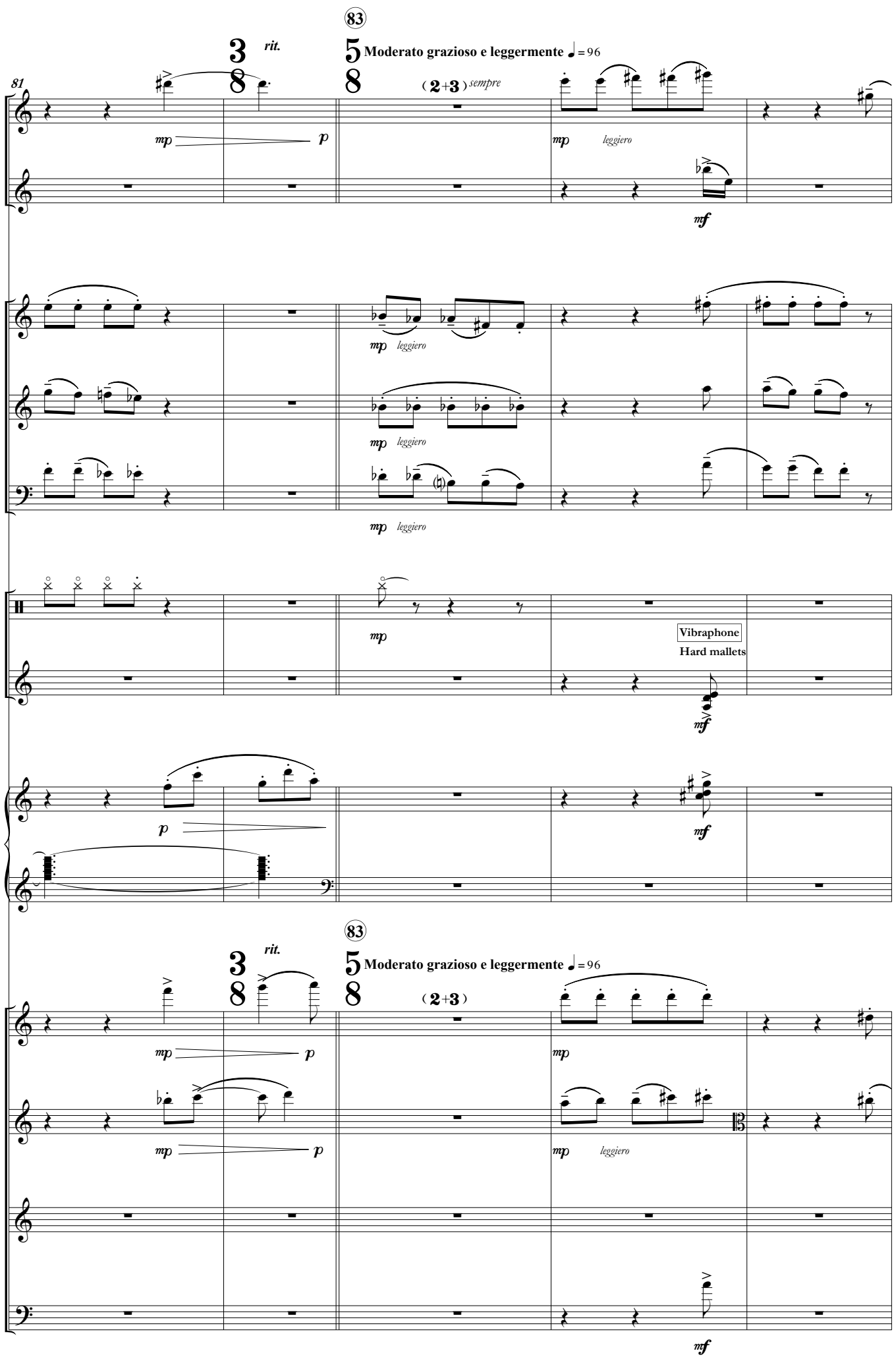

57
61
gliss. (embouchure) sempre
Fl.
B♭ Cl.
harm. gliss.
glissando
B♭ Tpt.
Bb: T1
harm. gliss.
Hn.
Tbn.
5:3
4:3
cresc. poco a poco
Perc.
Vib.
Pno.
8a
Vln.
arco
Vla.
pizz.
arco
Vc.
III
II
arco
D.B.

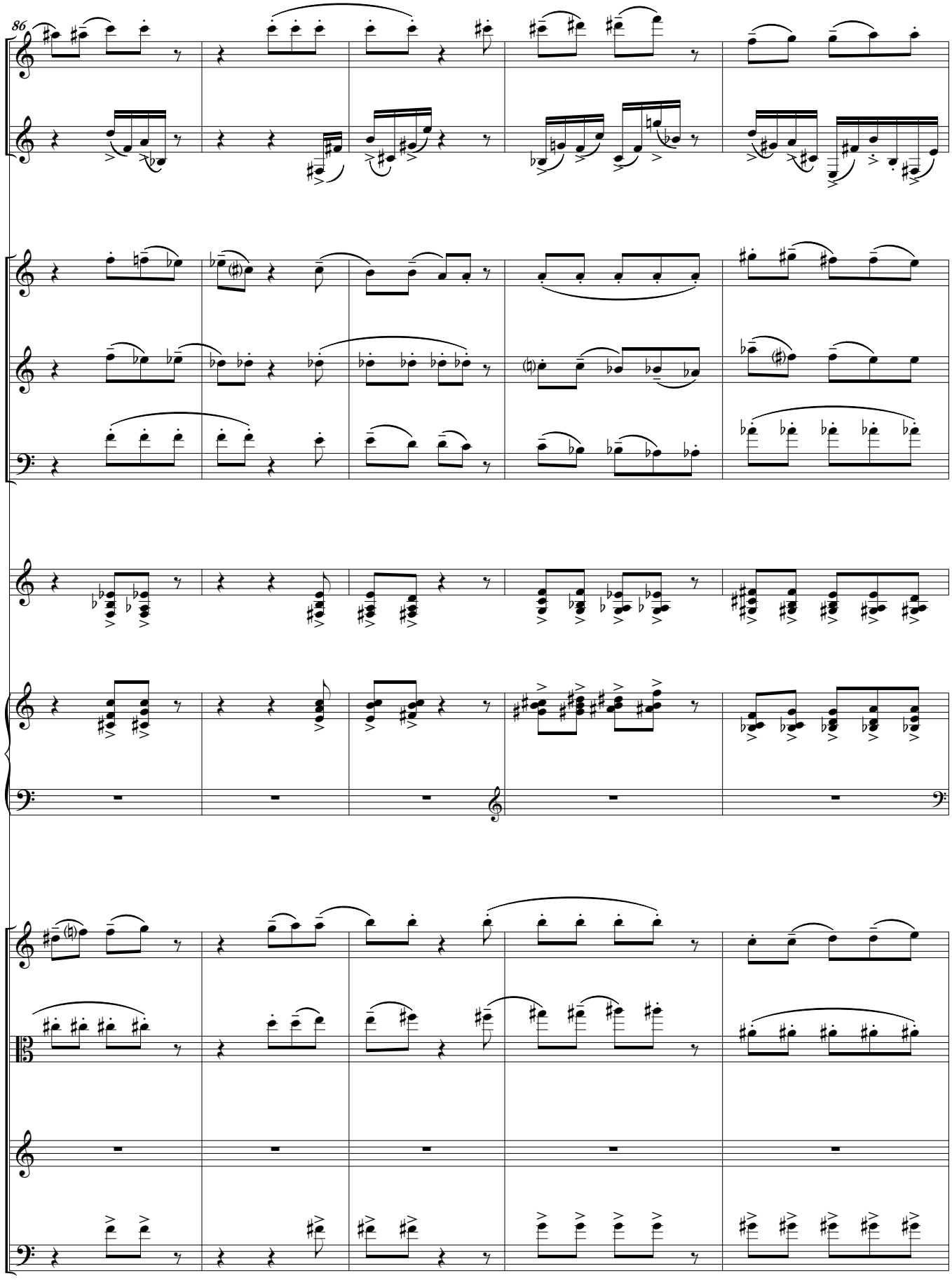

62
Fl.
B♭ Cl.
B♭ Tpt.
harm. gliss.
F:123
glissando
F:3
Hn.
gliss.
(slide + harm.)
IV
glissando
VII
Tbn.
Perc.
Pno.
(8ª)
Vln.
Vla.
Vc.
D.B.

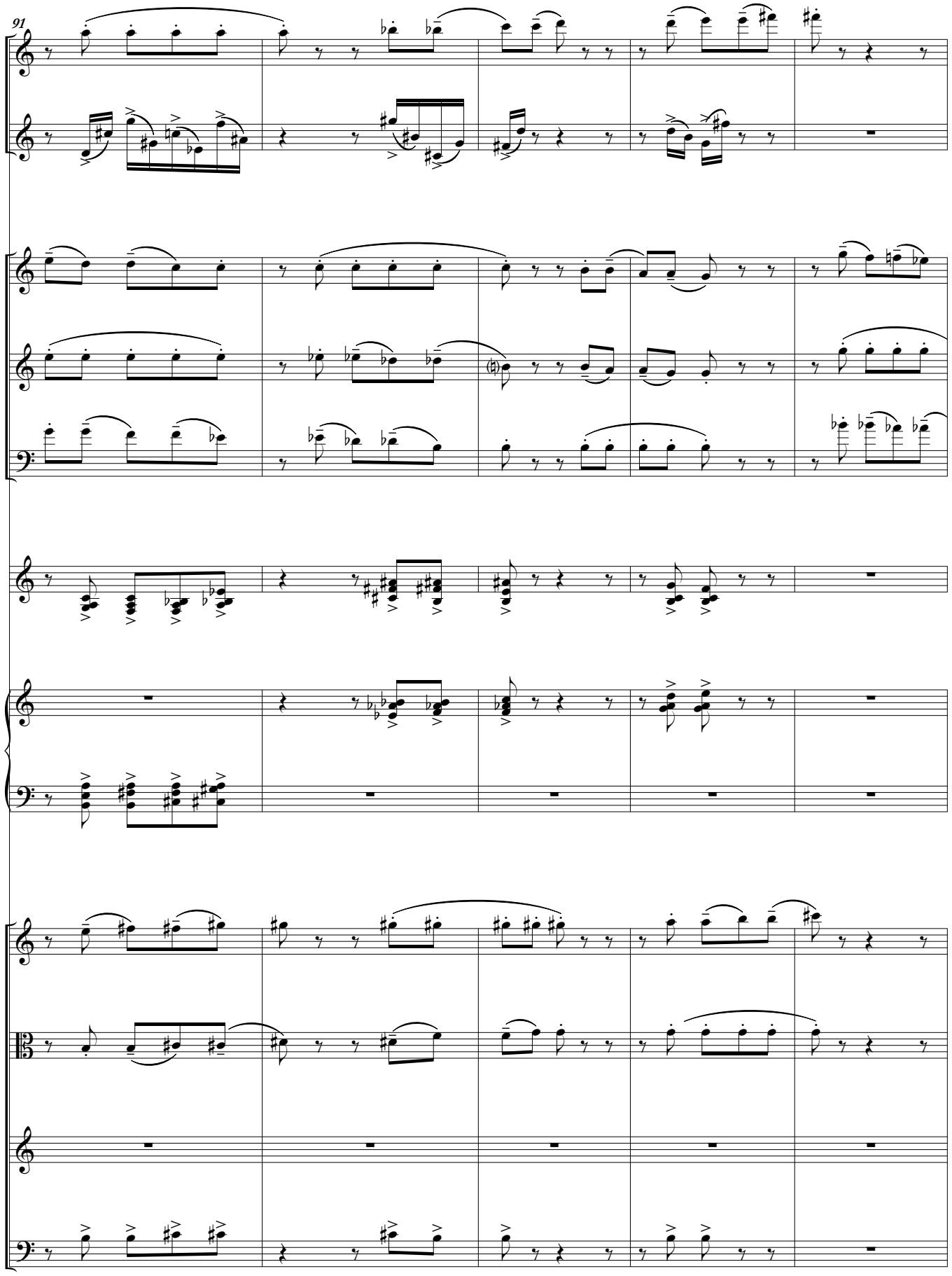

67
Fl.
B♭ Cl.
B♭ Tpt.
fp
f
sf
F:0
Hn.
fp
f
IV
fp
f
harm. gliss.
Tbn.
f
sf
fp
f
Perc.
4:3
7:6
3
5
Pno.
Vln.
Vla.
Vc.
gliss.
D.B.

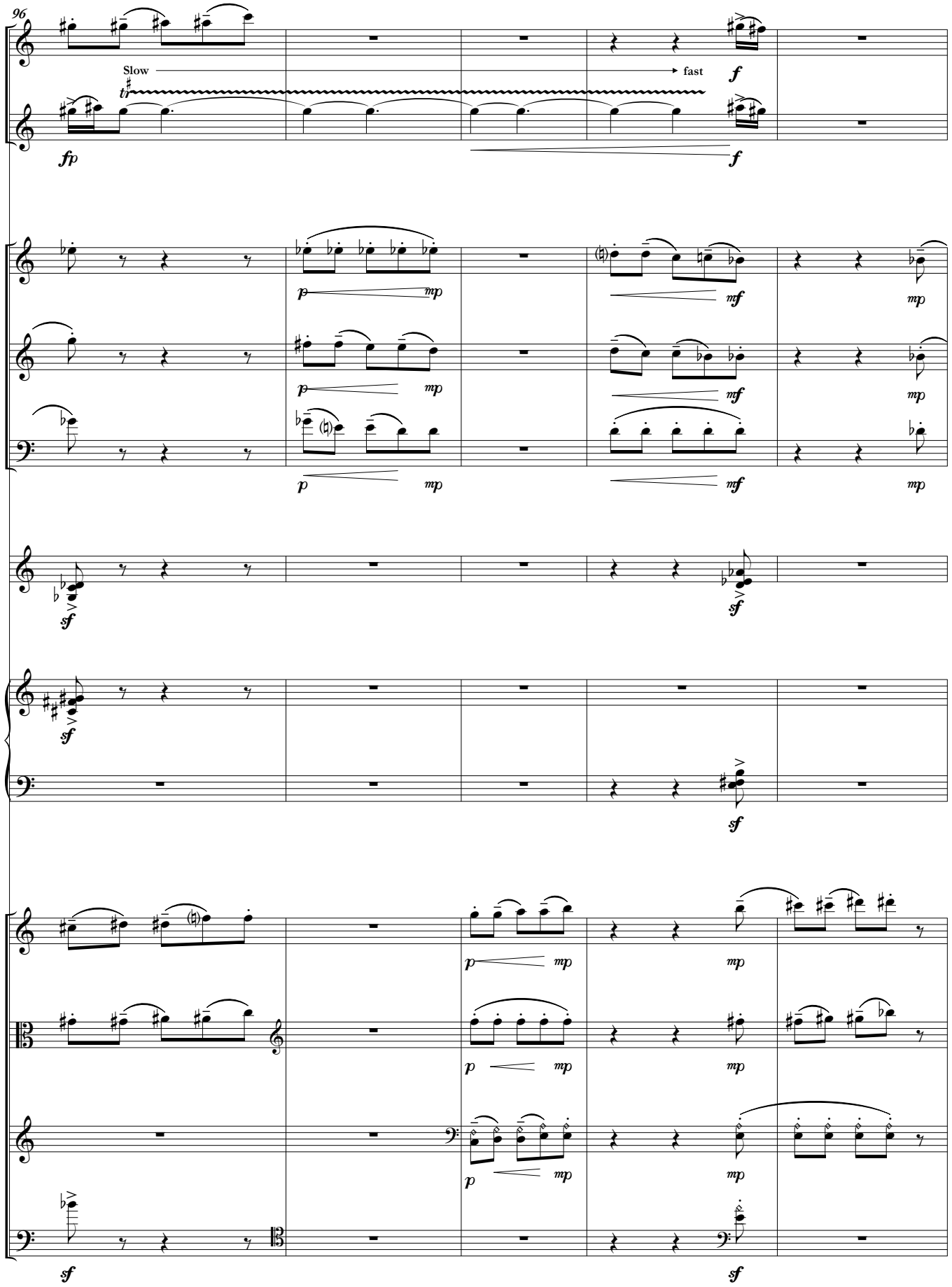

71
Rallentando poco a poco al moderato
71
Fl.
sffz
espress.
fp
f
fp
B♭ Cl.
B♭ Tpt.
sffz
Hn.
sffz
Tbn.
sffz
B.D
Perc.
sfz
quasi "pizz"
f
leggiero
Inside Piano:
Damp lightly w. palm
Pno.
71
Rallentando poco a poco al moderato
Vln.
sffz
espress.
fp
f
fp
mf
Vla.
sffz
espress.
fp
f
fp
Vc.
ff
dim. poco a poco
D.B.
ff
dim. poco a poco

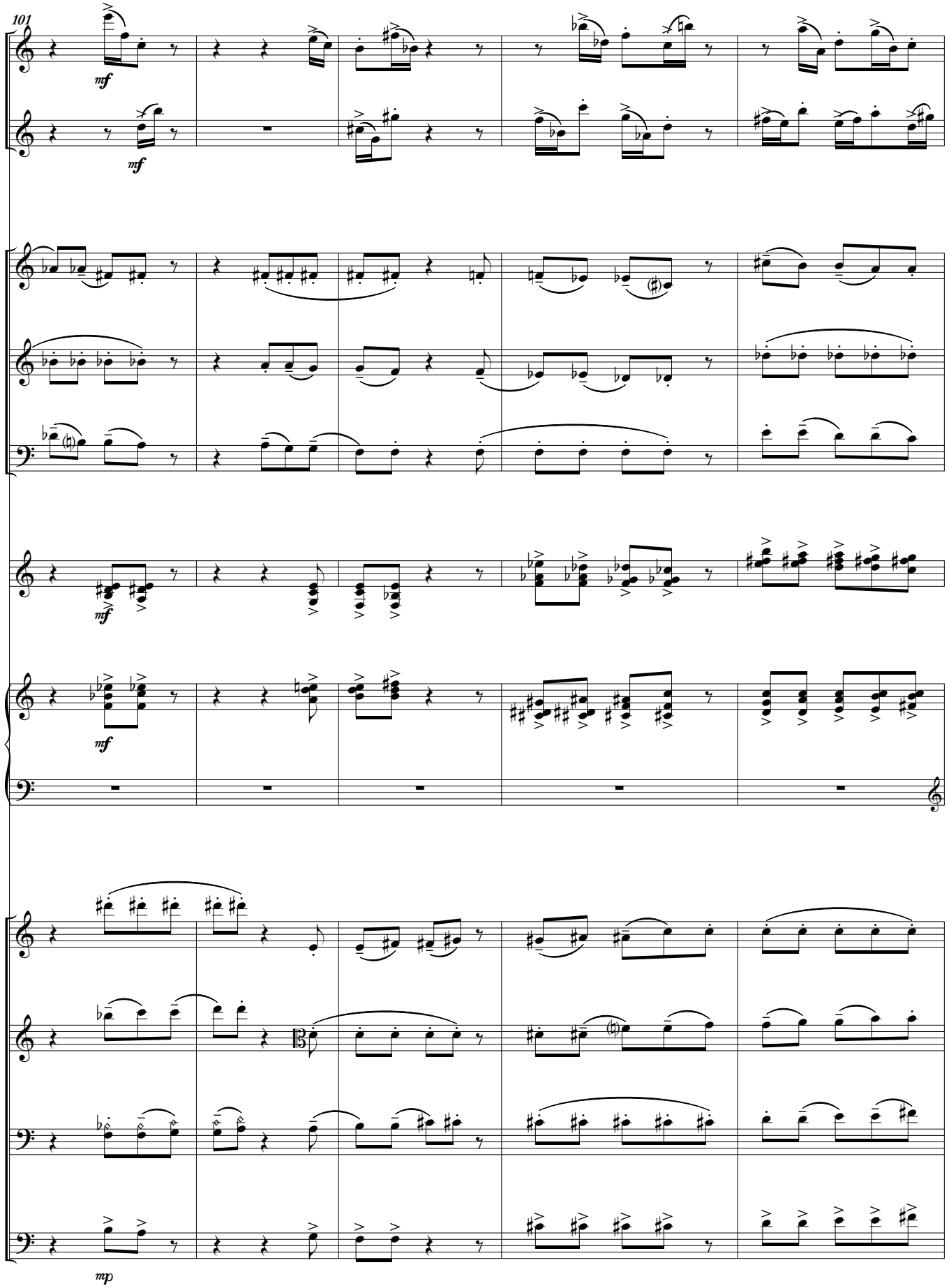

76
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
Con sord. (straight mute)
Con sord. (straight mute)
Con sord. (straight mute)
Triangle
rit.
mf
fp
mp
p
sf

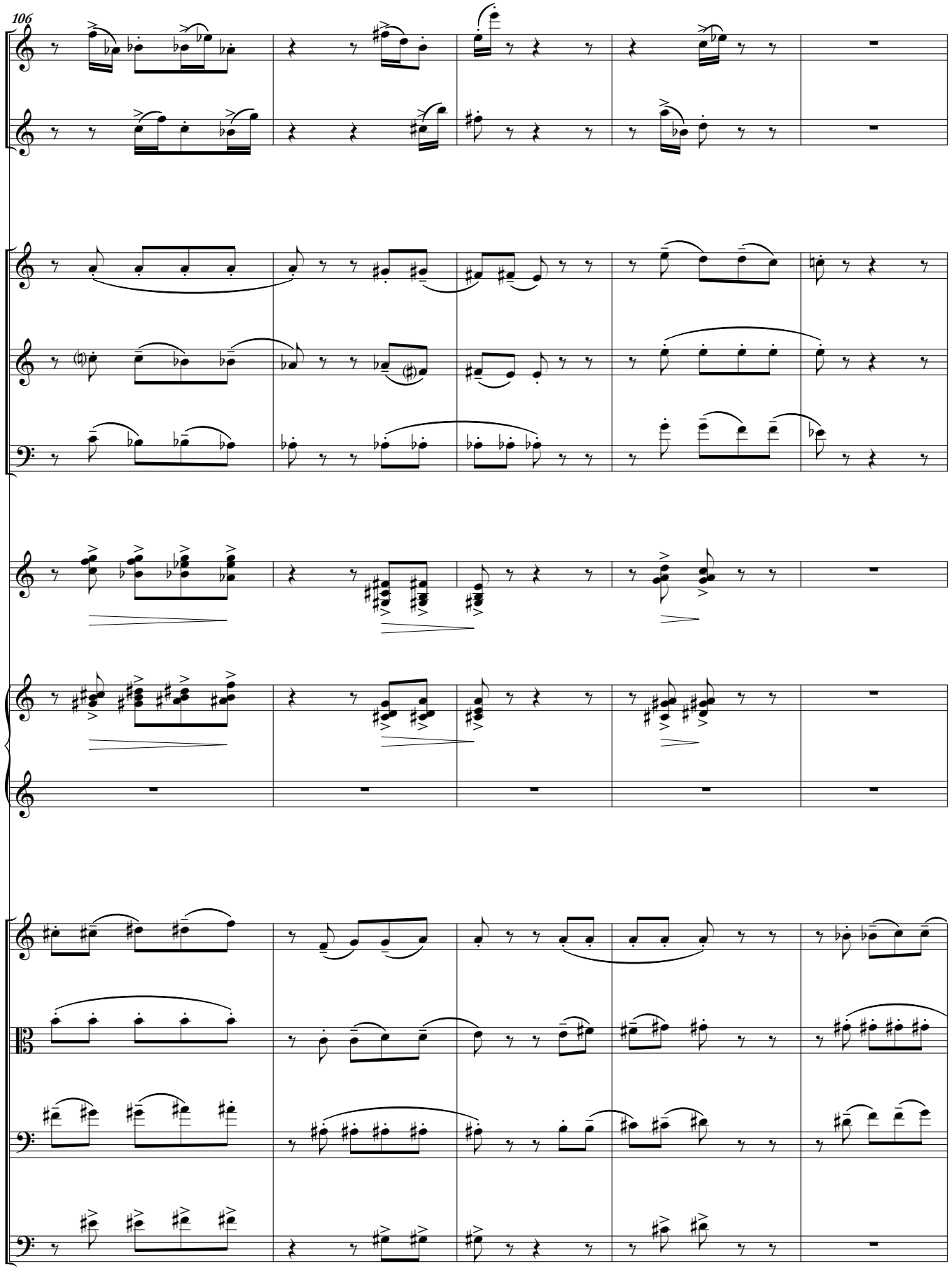

83
3/8 rit.
5/8 Moderato grazioso e leggermente ♩= 96
81
(2+3) sempre
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Vib.
Vibraphone
Hard mallets
Pno.
Vln.
Vla.
Vc.
D.B.
mp
p
mf
leggiero

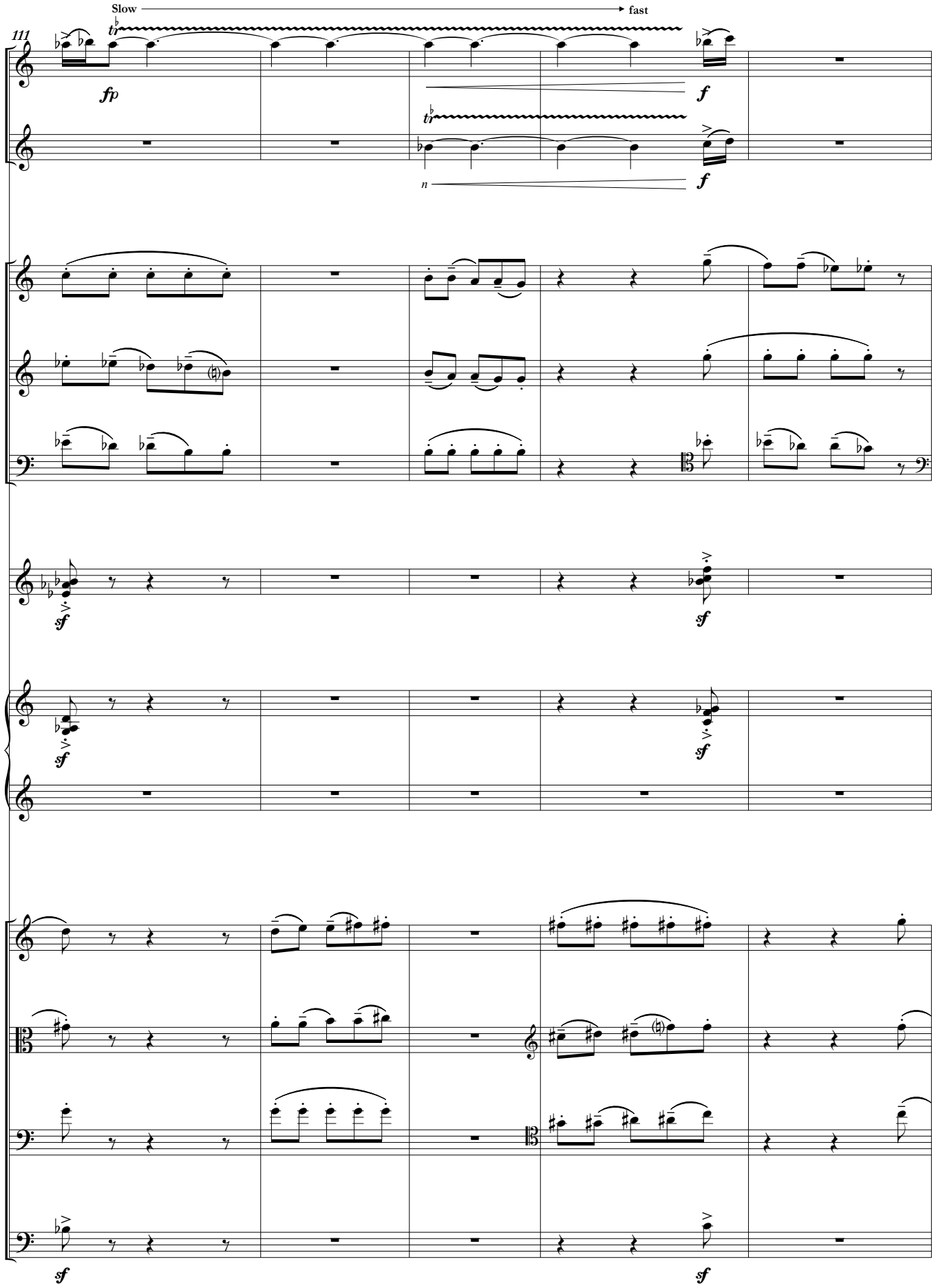

86
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.

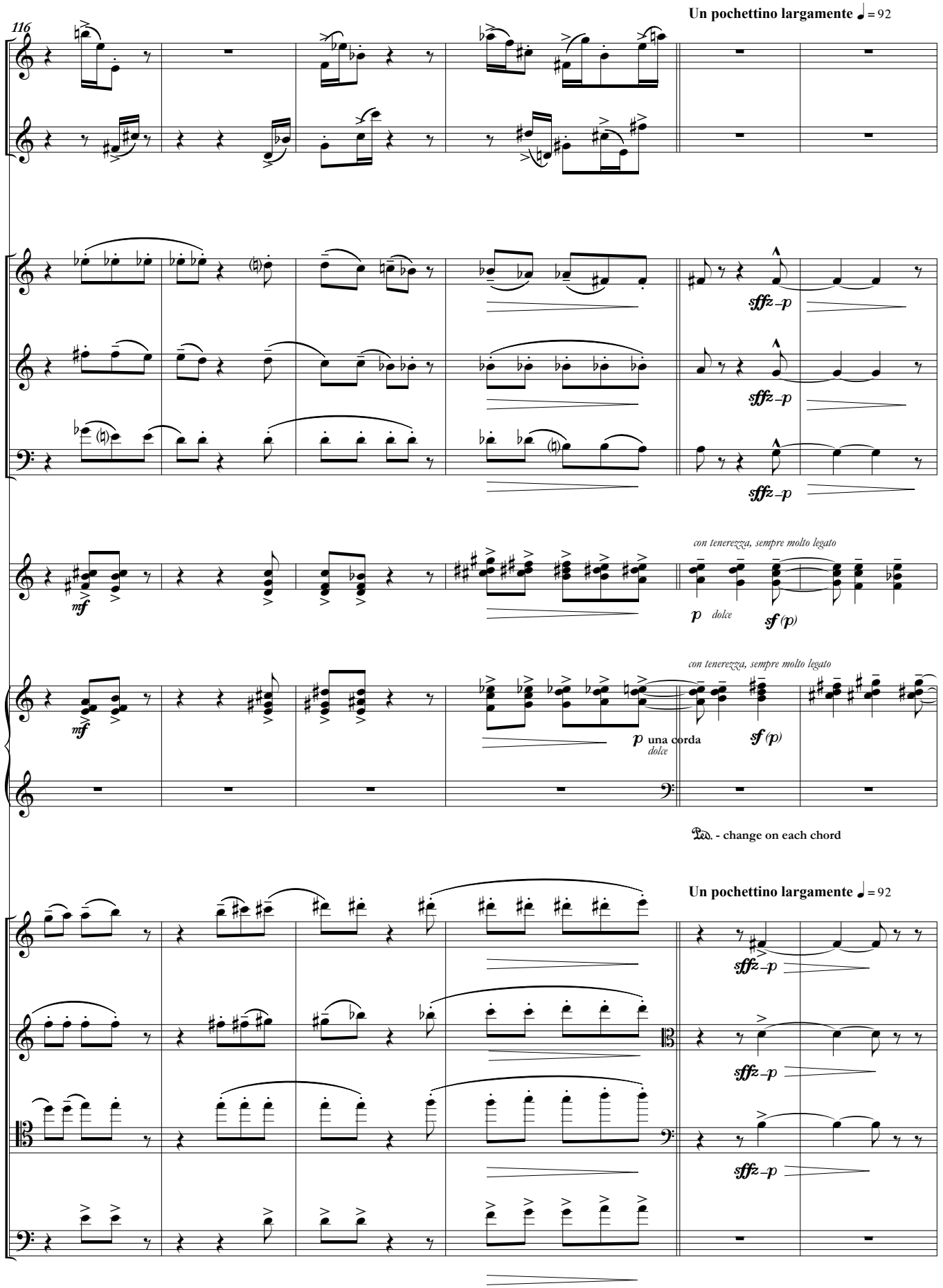

91
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.

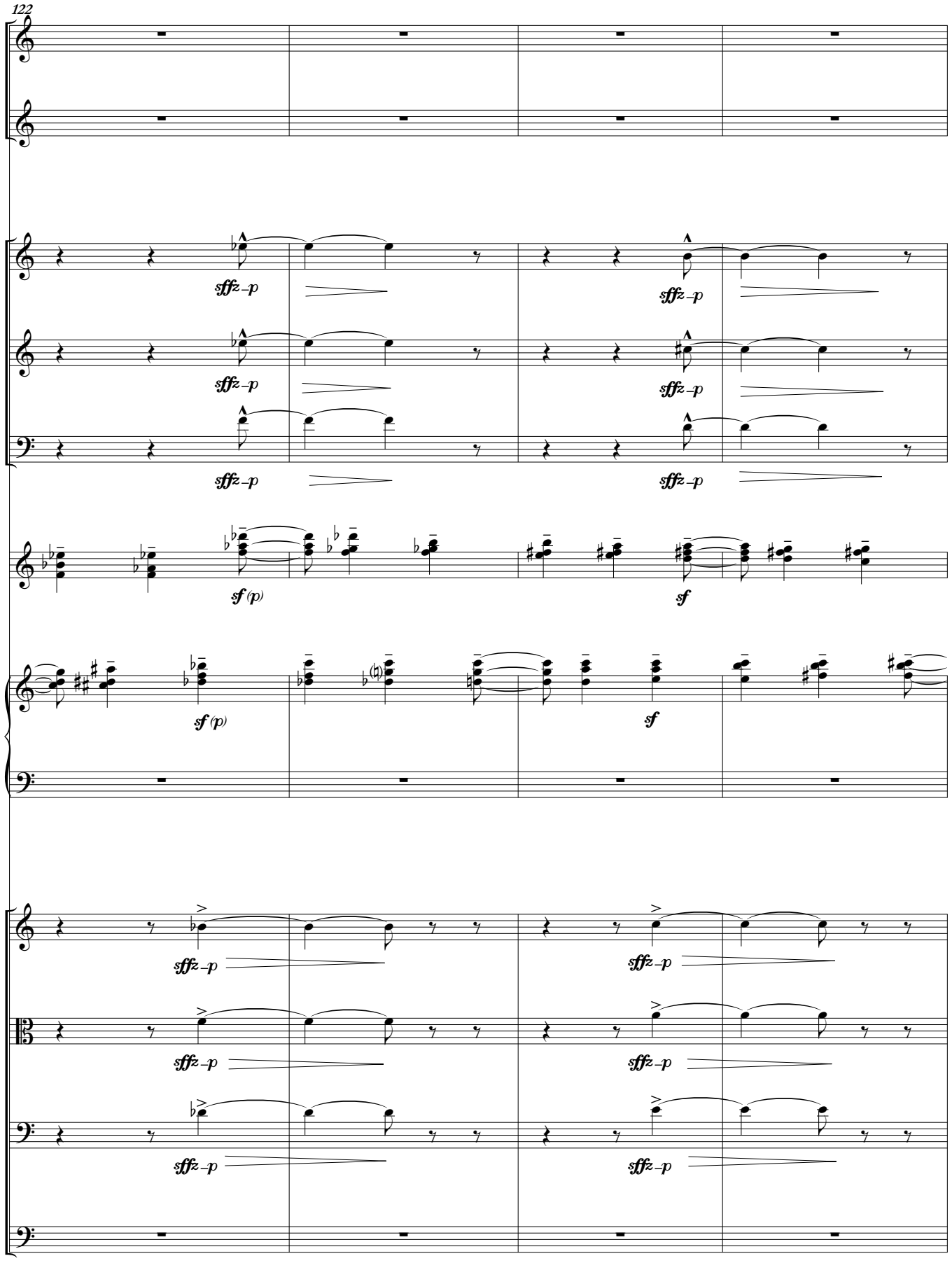

96
Fl.
B♭ Cl.
Slow
fast
ti
fp
f
B♭ Tpt.
Hn.
Tbn.
p
mp
mf
Vib.
sf
Pno.
Vln.
Vla.
Vc.
D.B.

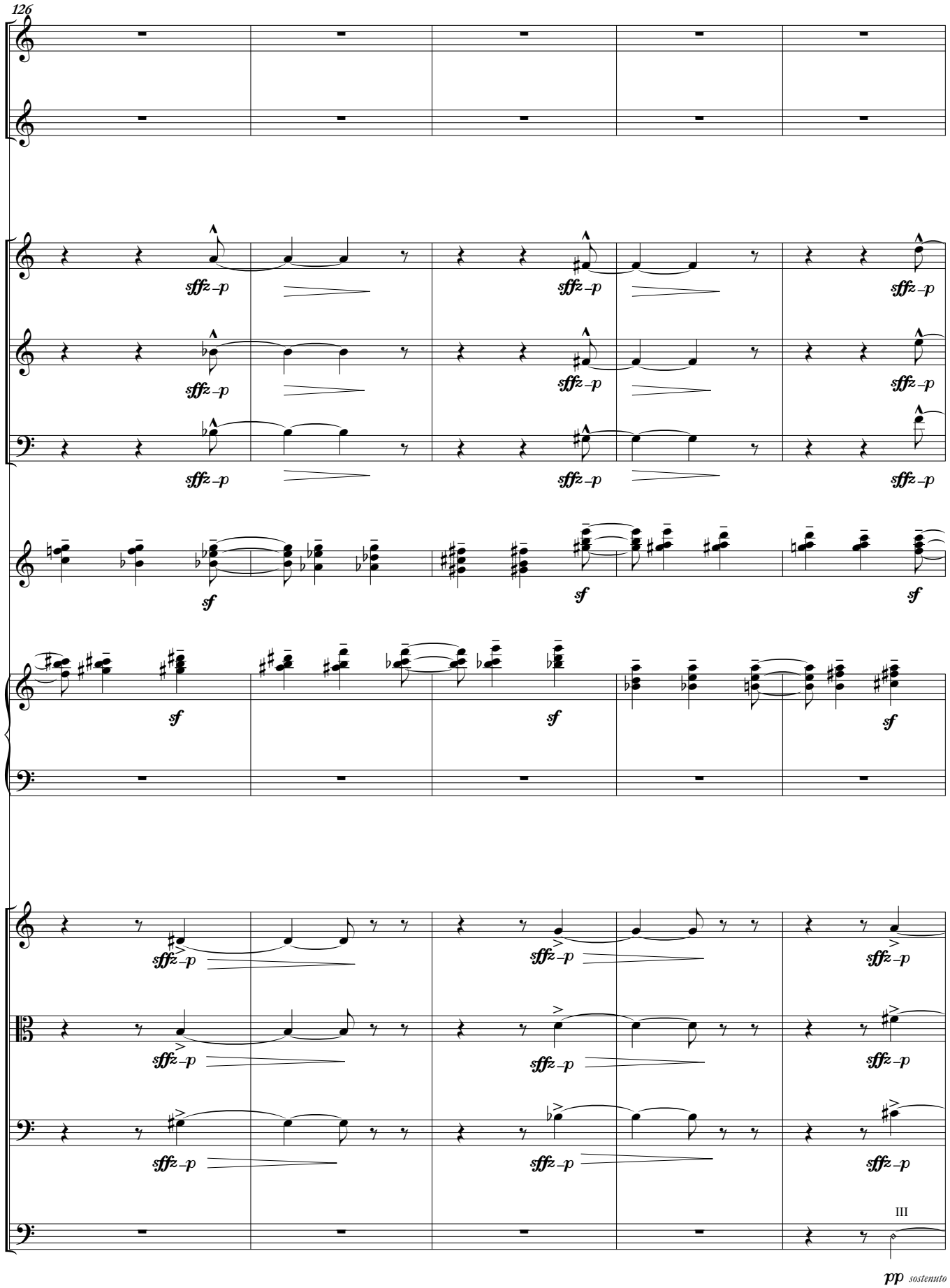

101
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
mf
mf
mf
mf
mp

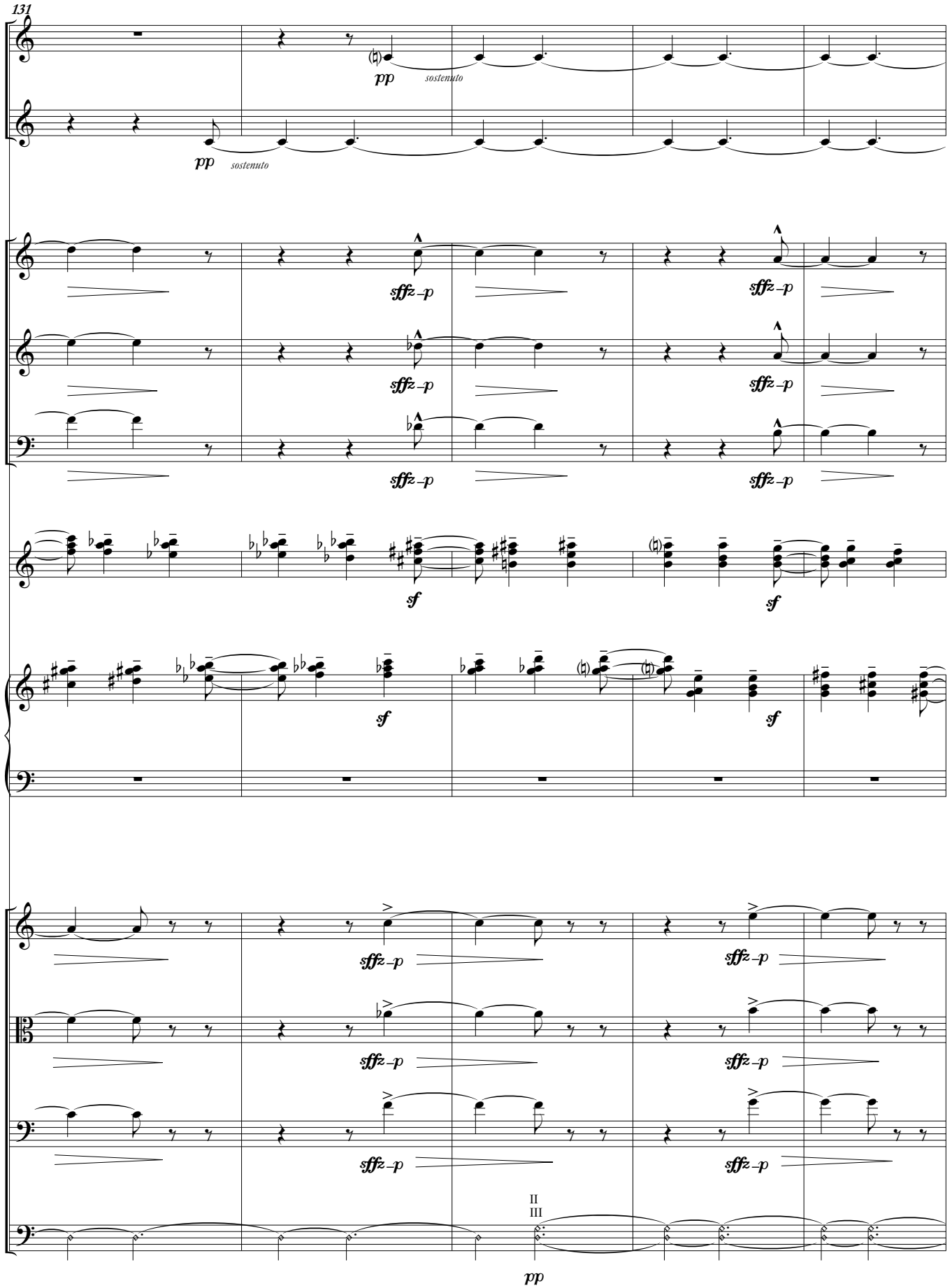

106
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.

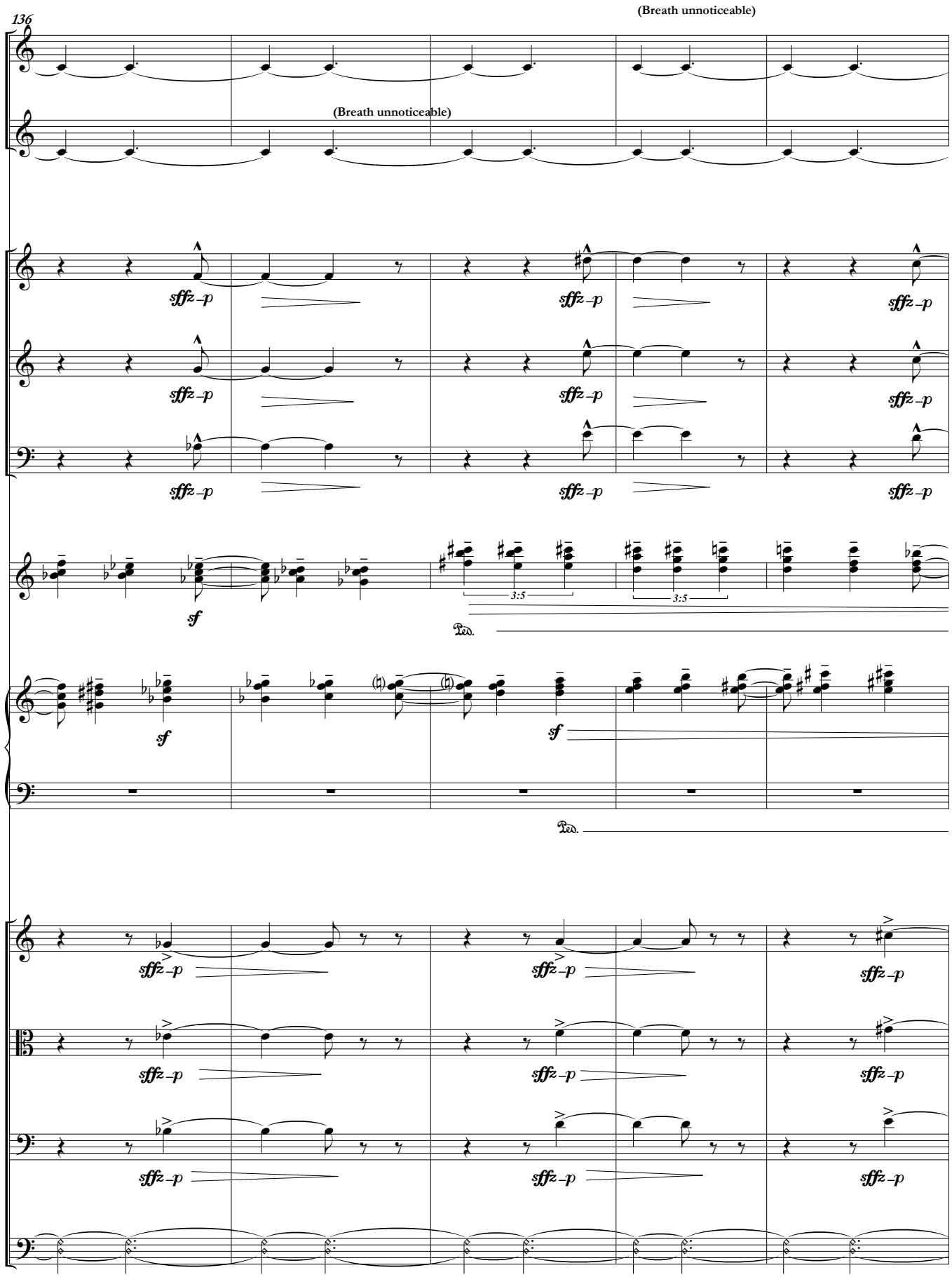

Slow
fast
111
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
fp
f
sf

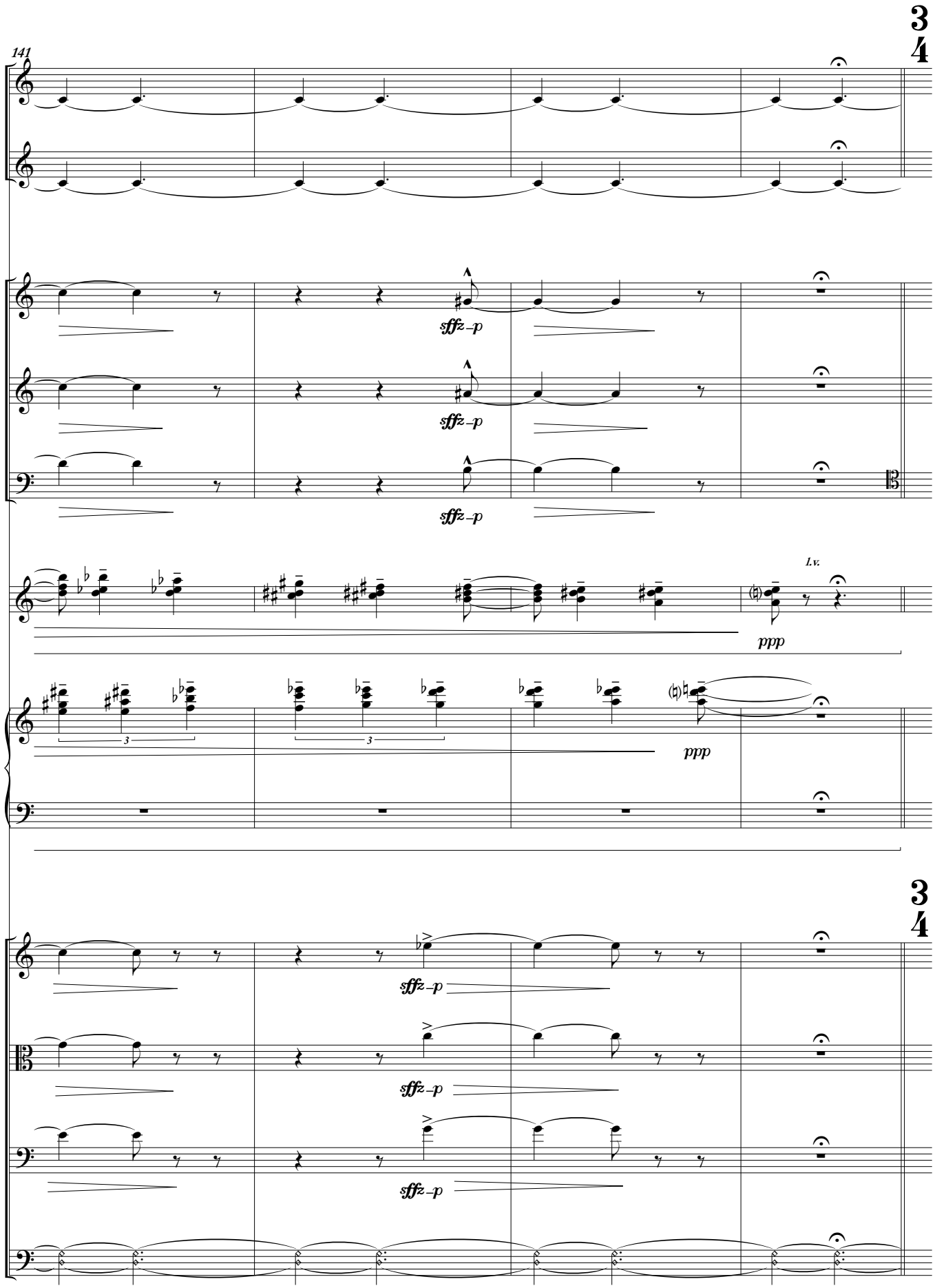

116
Un pochettino largamente ♩ = 92
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
sffz–p
mf
con tenerezza, sempre molto legato
p dolce
sf (p)
p una corda
dolce
Ped. - change on each chord
Un pochettino largamente ♩ = 92

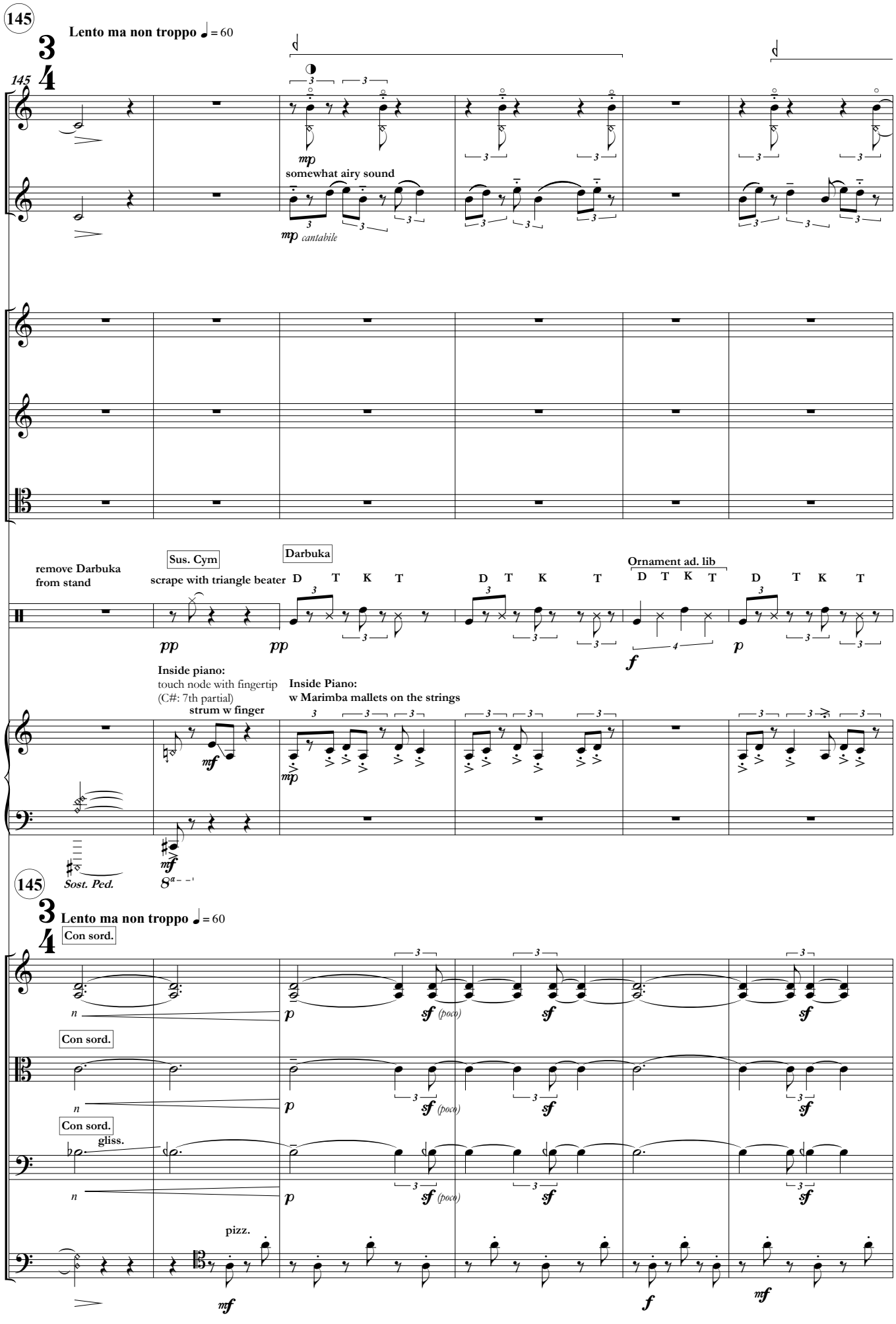

122
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
sffz–p
sf (p)
sf

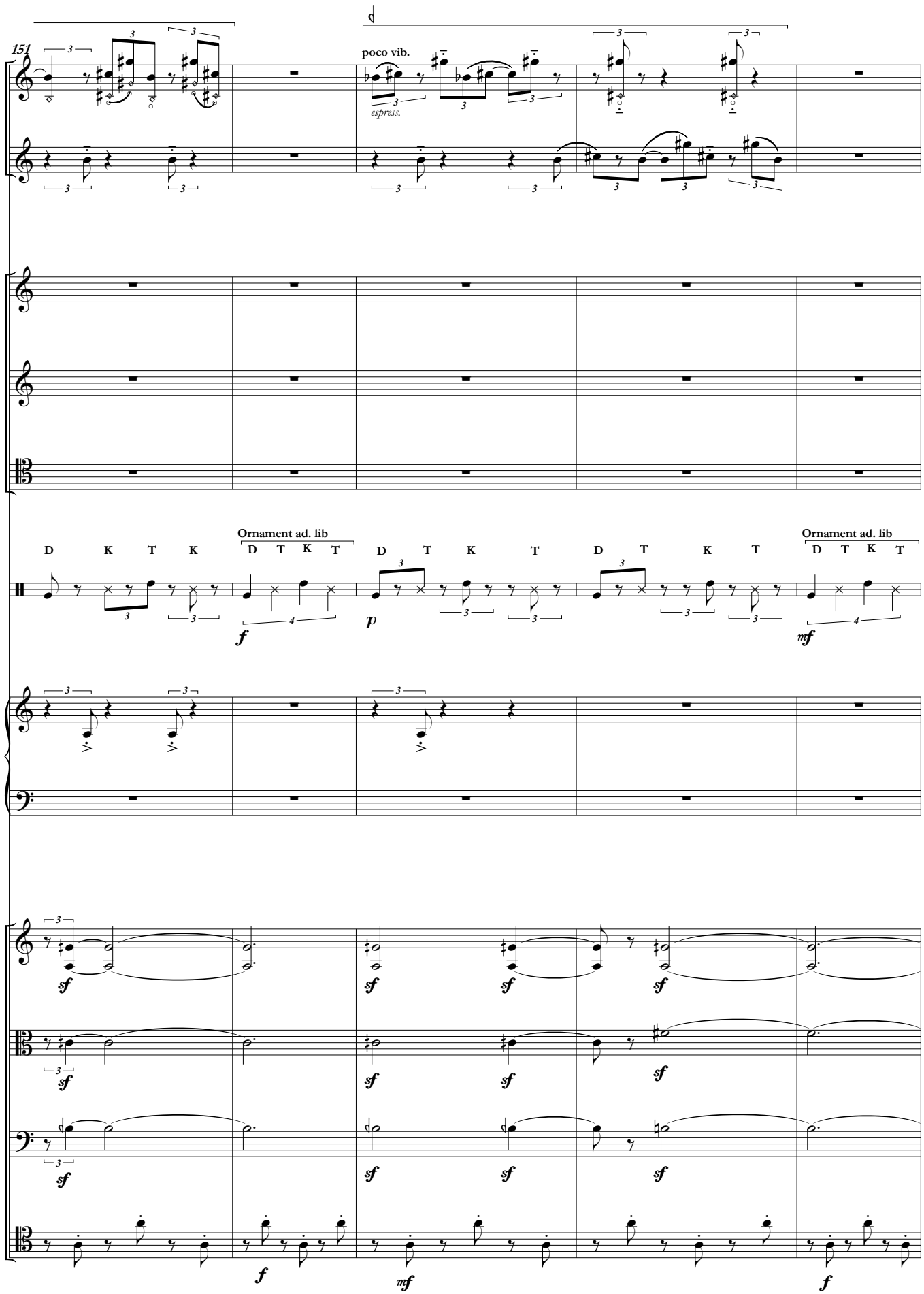

126
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
sffz–p
sf
III
pp sostenuto

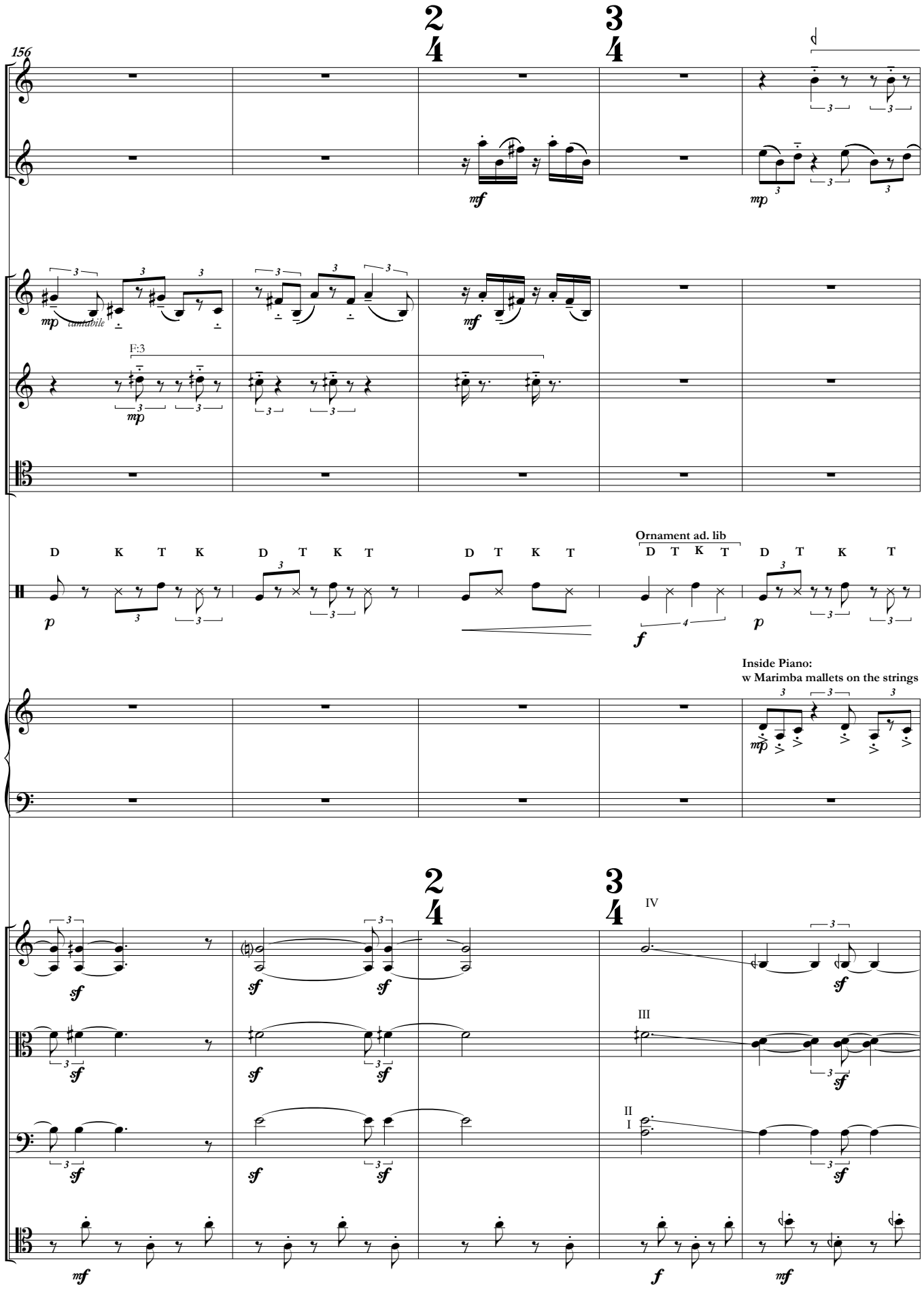

131
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
pp
sostenuto
sffz–p
sf
II
III

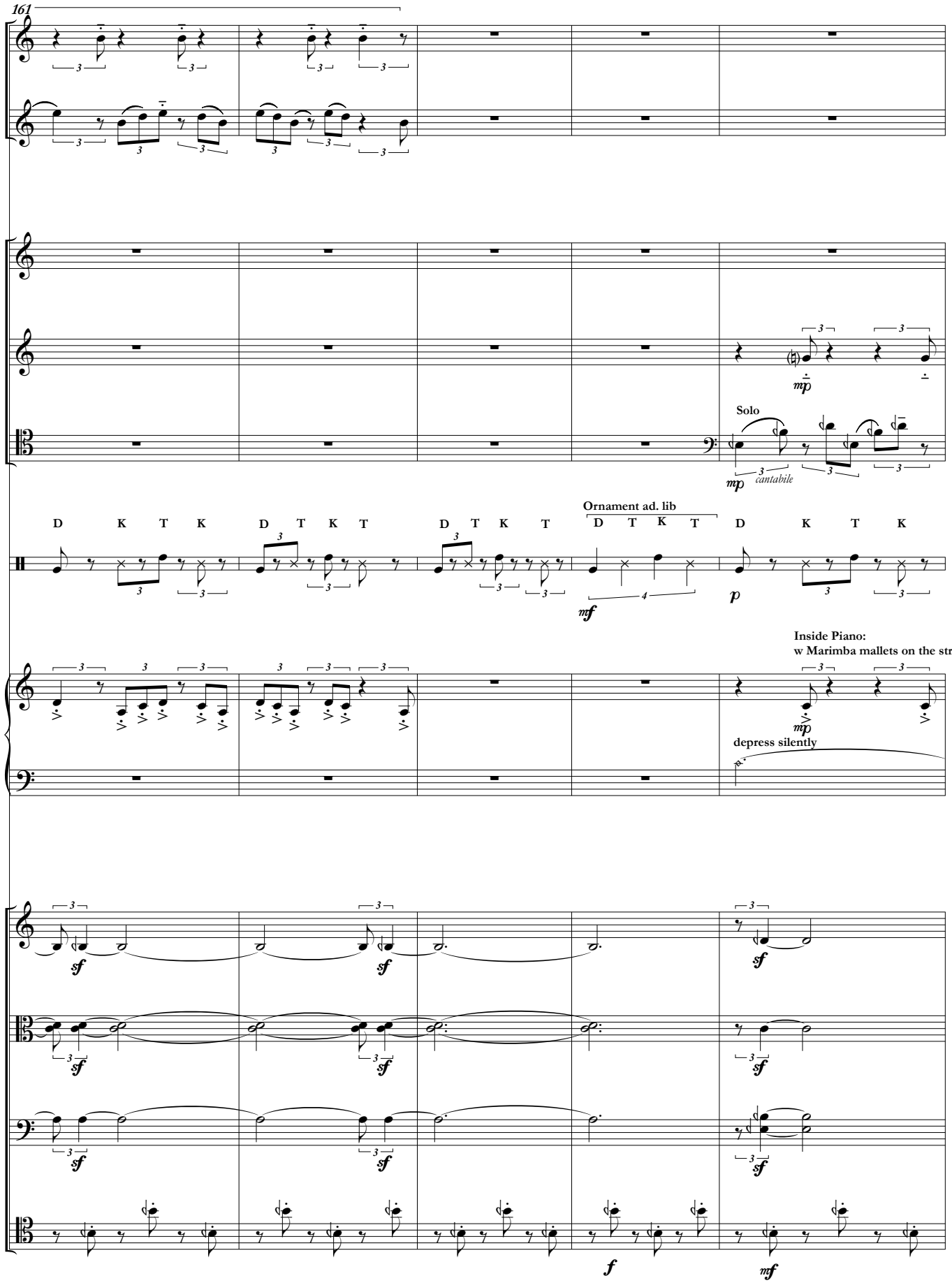

136
(Breath unnoticeable)
(Breath unnoticeable)
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
sffz–p
sf
3:5
Ped.

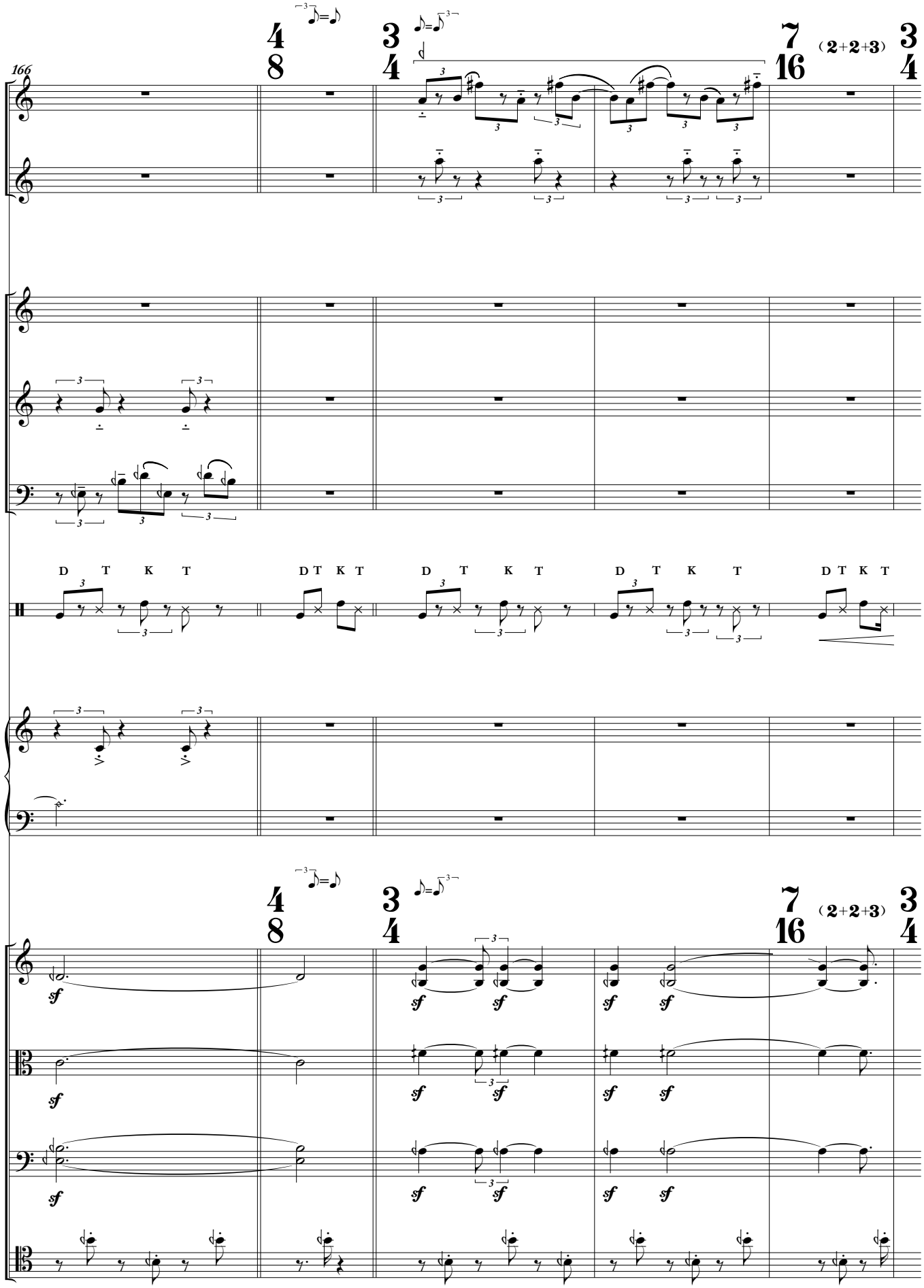

141
3
4
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.
sffz–p
l.v.
ppp
3
4

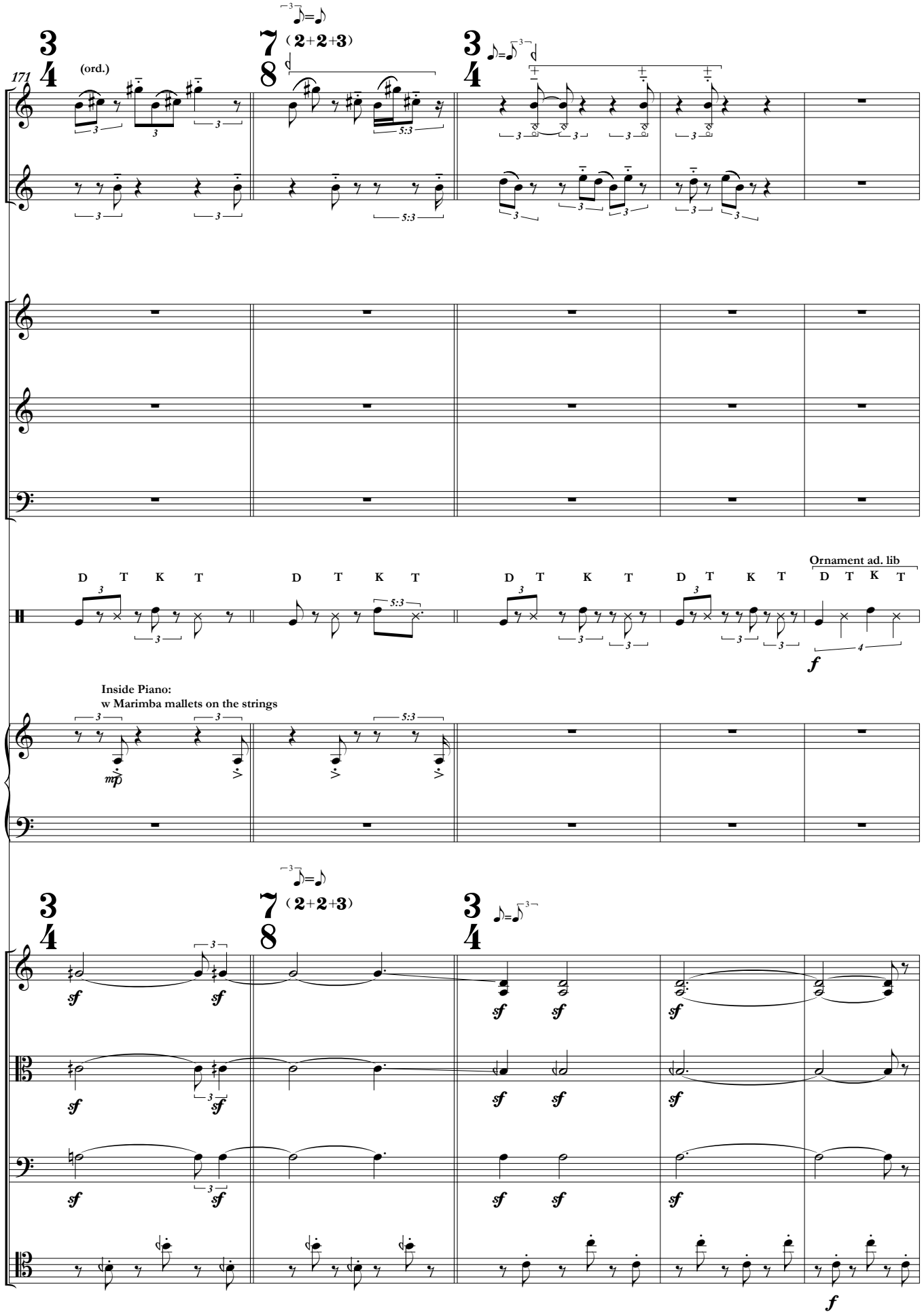

145
Lento ma non troppo ♩= 60
3/4
145
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
mp
somewhat airy sound
mp cantabile
remove Darbuka from stand
Sus. Cym
scrape with triangle beater
Darbuka
D T K T
Ornament ad. lib
pp
f
p
Inside piano:
touch node with fingertip
(C#: 7th partial)
strum w finger
Inside Piano:
w Marimba mallets on the strings
mf
mp
Sost. Ped.
145
Lento ma non troppo ♩= 60
Con sord.
Vln.
Vla.
Vc.
D.B.
n
p
sf (poco)
sf
gliss.
pizz.
mf
f

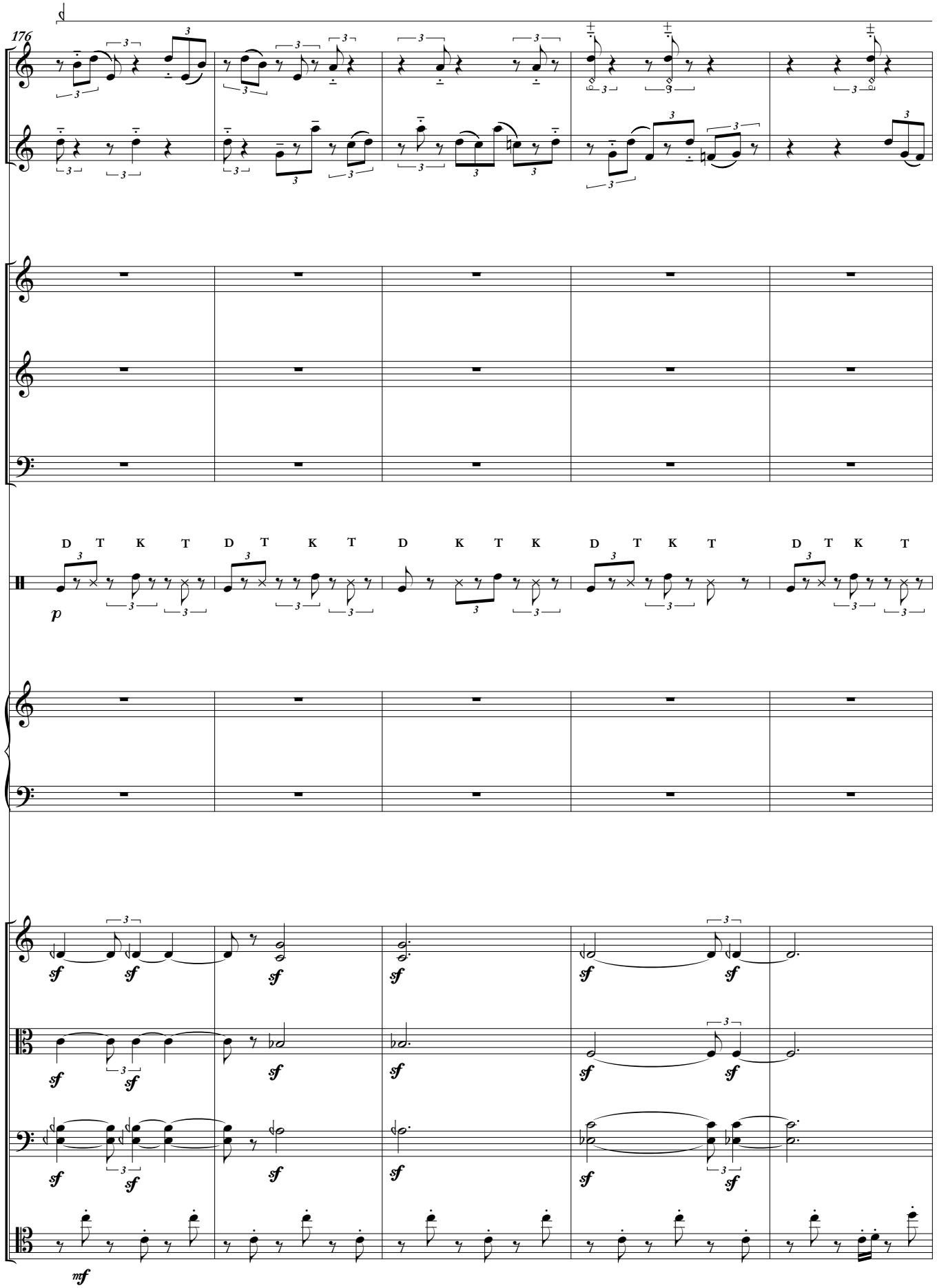

151
Fl.
B♭ Cl.
poco vib.
espress.
B♭ Tpt.
Hn.
Tbn.
Perc.
D K T K
Ornament ad. lib
D T K T
D T K T
D T K T
Ornament ad. lib
D T K T
f
p
mf
Pno.
Vln.
Vla.
Vc.
D.B.
sf
f
mf
f

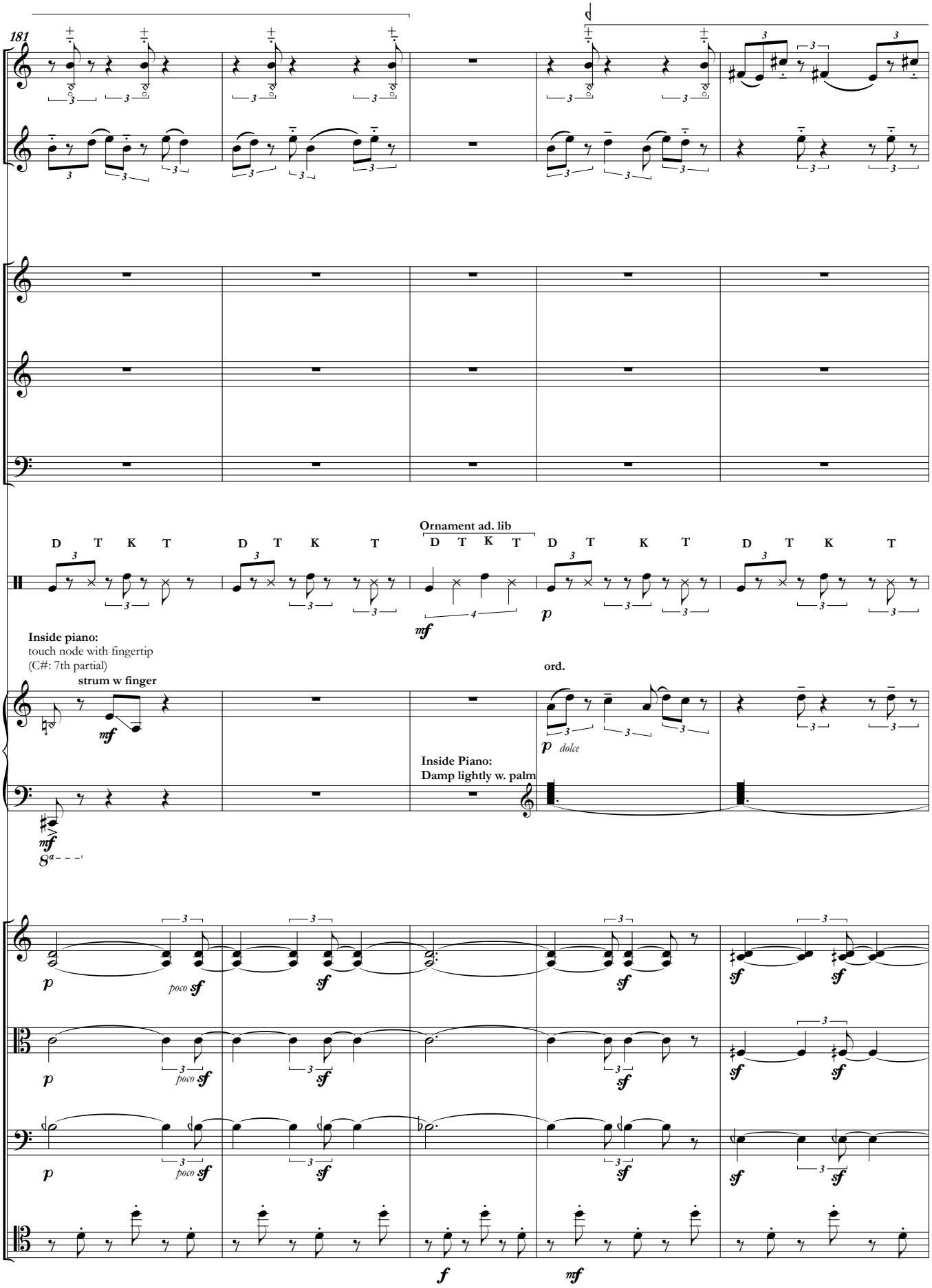

156
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
mf
mp
cantabile
F:3
D K T K
D T K T
Ornament ad. lib
p
f
Inside Piano:
w Marimba mallets on the strings
sf
IV
III
II
I

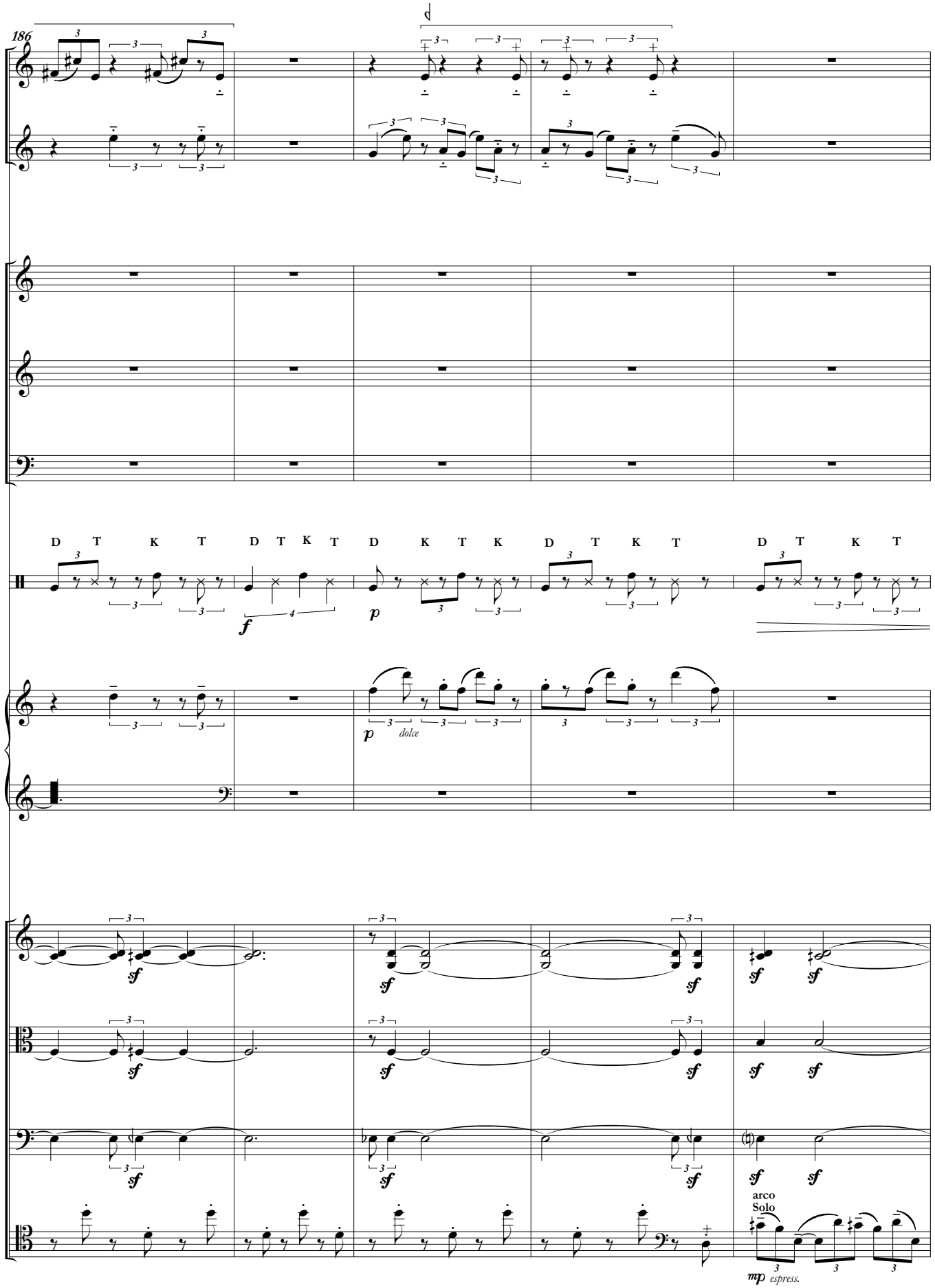

161
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Solo
mp
cantabile
Perc.
D K T K D T K T D T K T D T K T
Ornament ad. lib
mf
p
Pno.
Inside Piano:
w Marimba mallets on the strings
depress silently
Vln.
Vla.
Vc.
D.B.
sf
f
mf

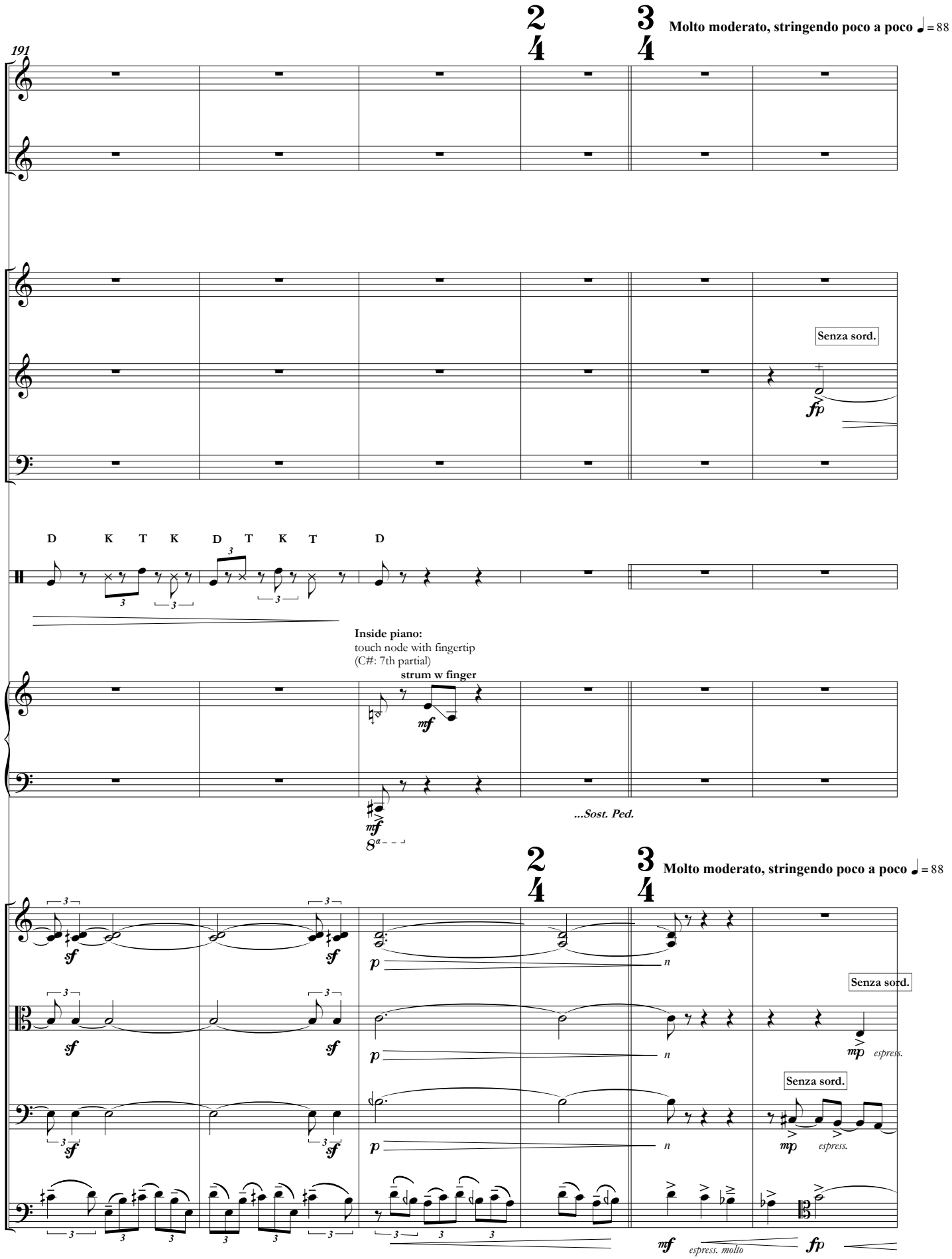

166
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
(2+2+3)
D T K T
sf

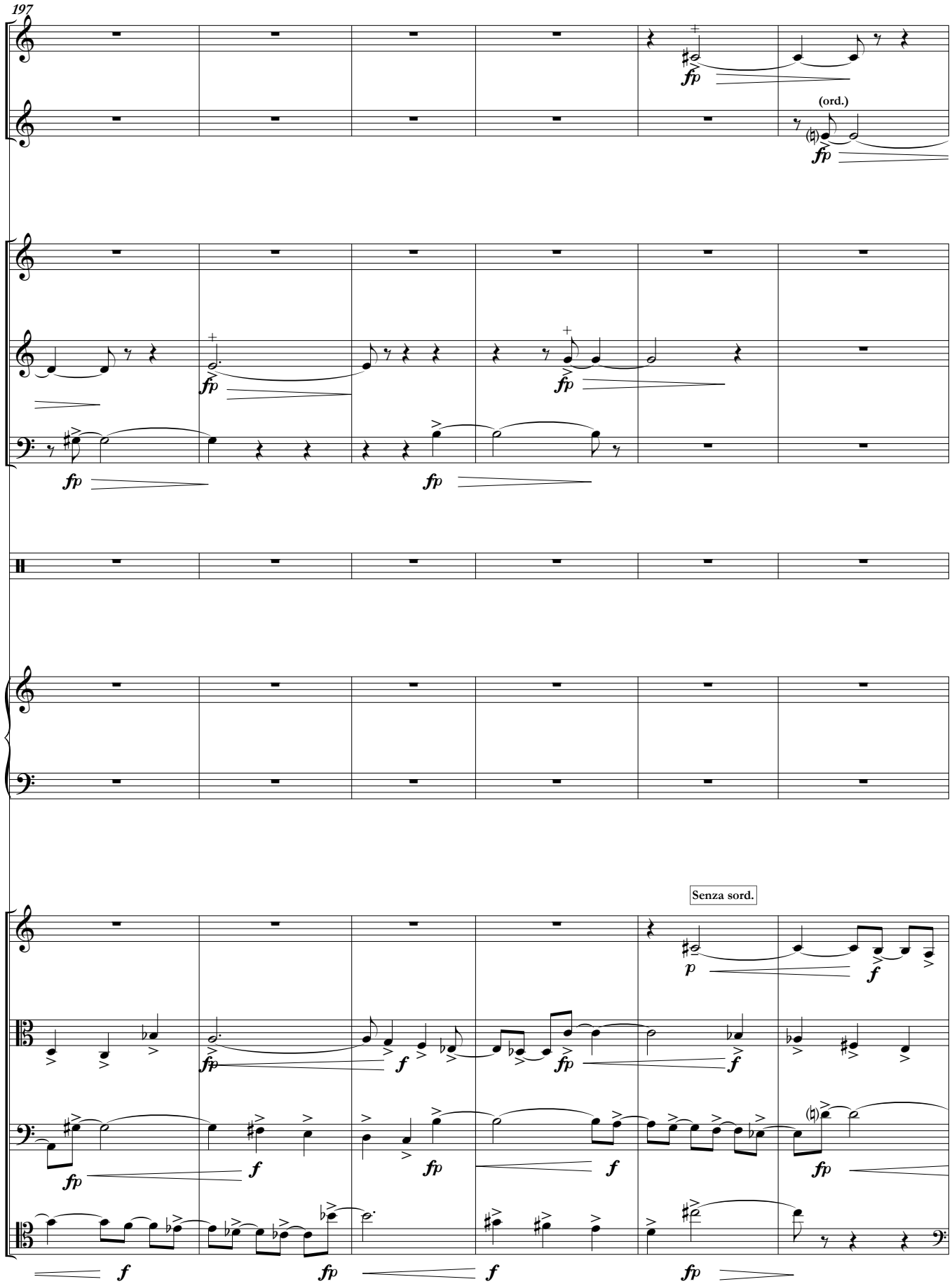

171
(ord.)
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
D T K T
Ornament ad. lib
Pno.
Inside Piano:
w Marimba mallets on the strings
Vln.
Vla.
Vc.
D.B.

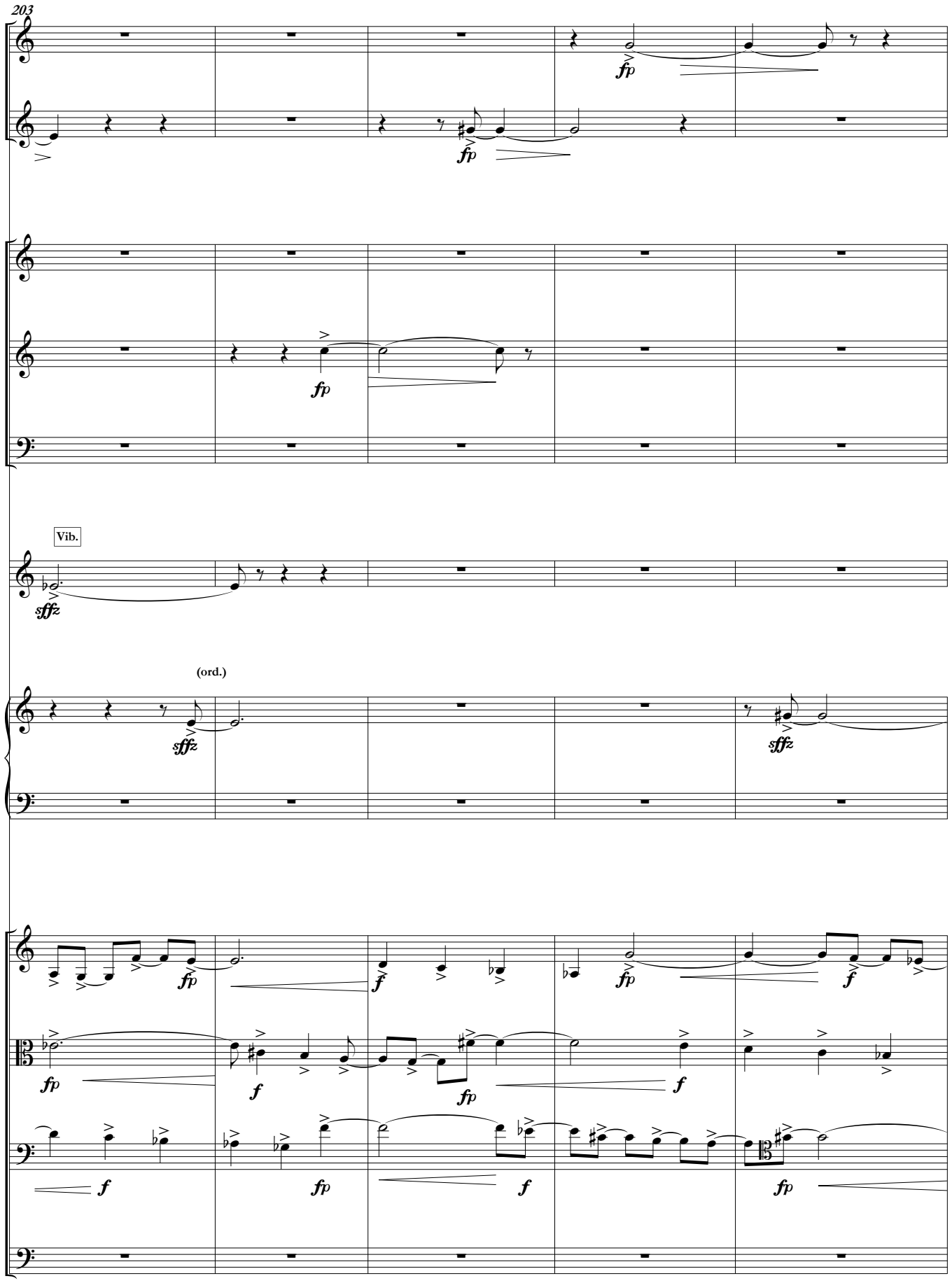

176
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
D T K T D T K T D K T K D T K T D T K T
p
Pno.
Vln.
Vla.
Vc.
D.B.
sf
mf

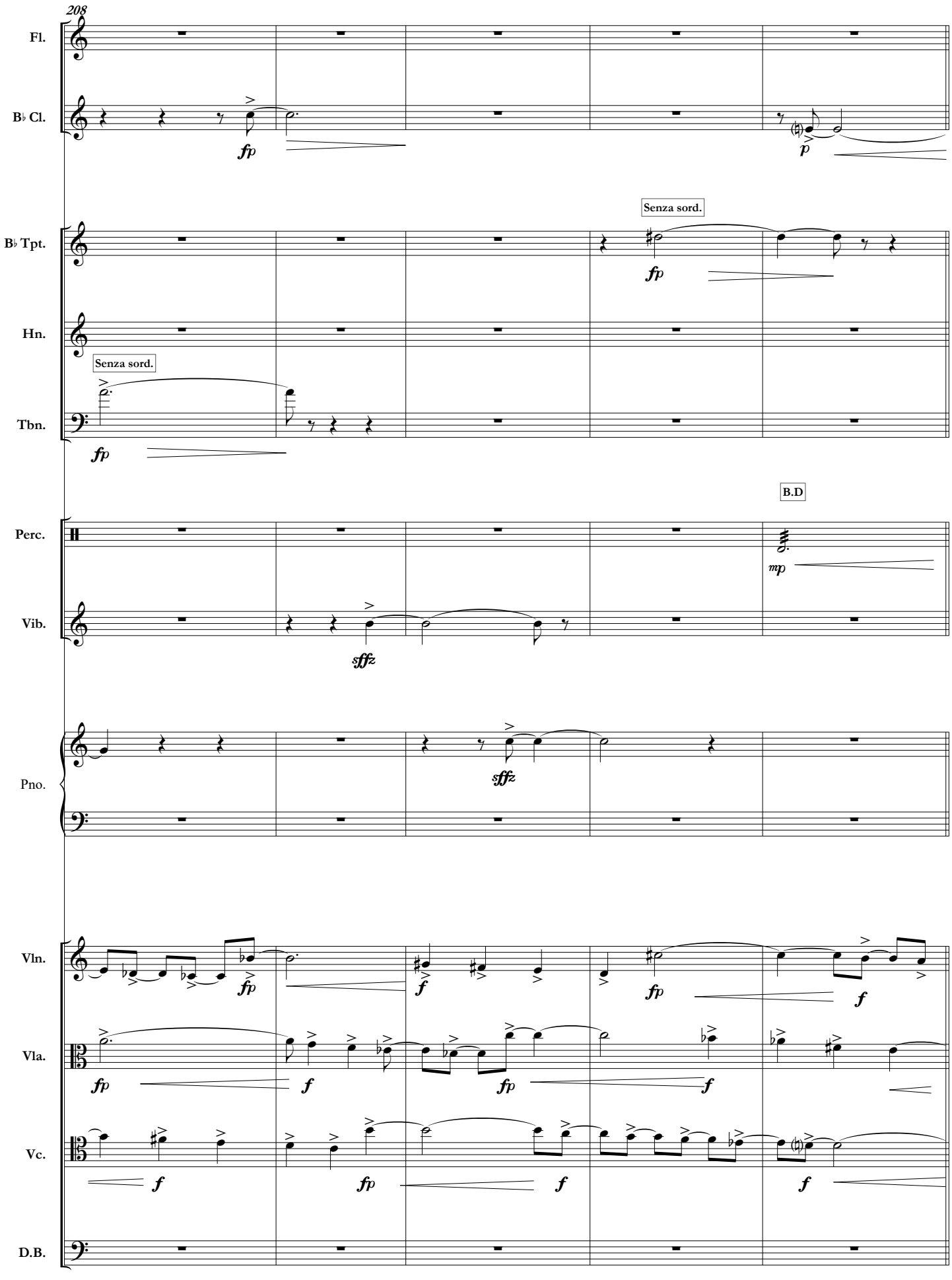

181
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
D T K T
Ornament ad. lib
mf
p
Inside piano:
touch node with fingertip
(C#: 7th partial)
strum w finger
Pno.
ord.
dolce
Inside Piano:
Damp lightly w. palm
Vln.
Vla.
Vc.
D.B.
poco sf
sf
f
mf

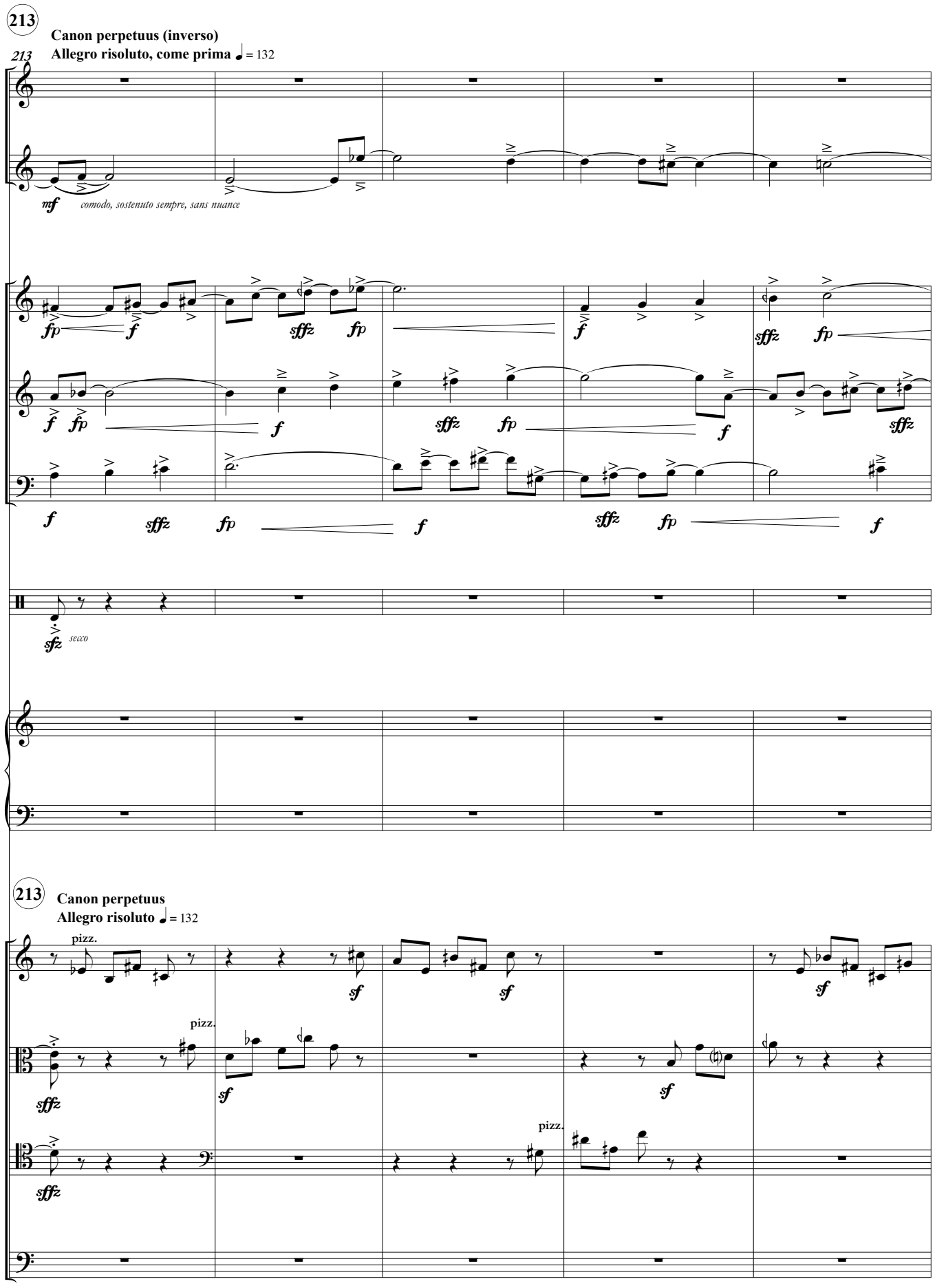

186
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
D T K T D T K T D K T K D T K T D T K T
f
p
Pno.
p dolce
Vln.
Vla.
Vc.
D.B.
sf
arco
Solo
mp espress.

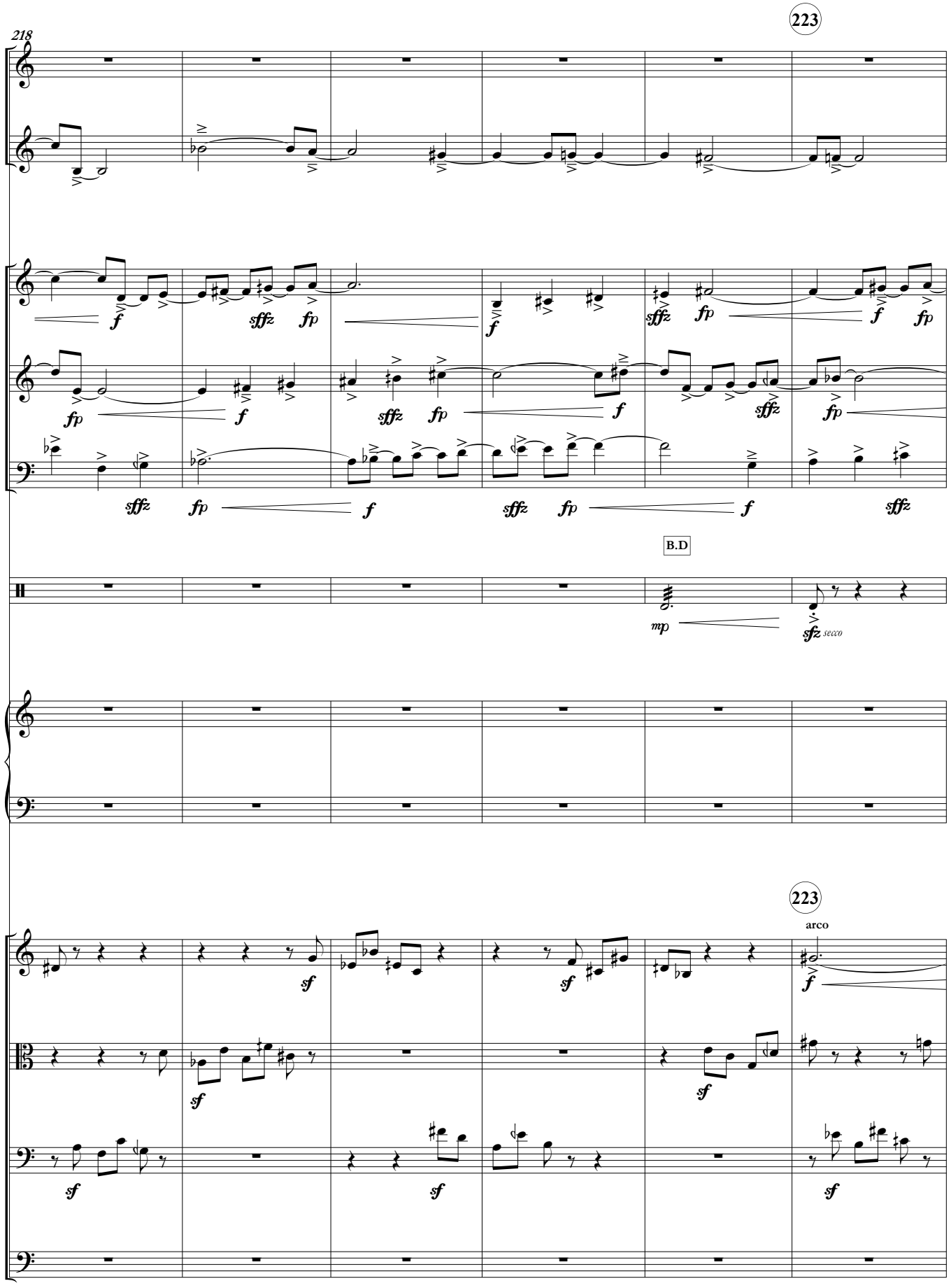

191
Molto moderato, stringendo poco a poco ♩= 88
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Senza sord.
fp
D K T K D T K T D
Perc.
Inside piano:
touch node with fingertip
(C#: 7th partial)
strum w finger
mf
Pno.
...Sost. Ped.
Molto moderato, stringendo poco a poco ♩= 88
Vln.
Vla.
Vc.
D.B.
Senza sord.
mp espress.
Senza sord.
mp espress.
mf espress. molto
fp

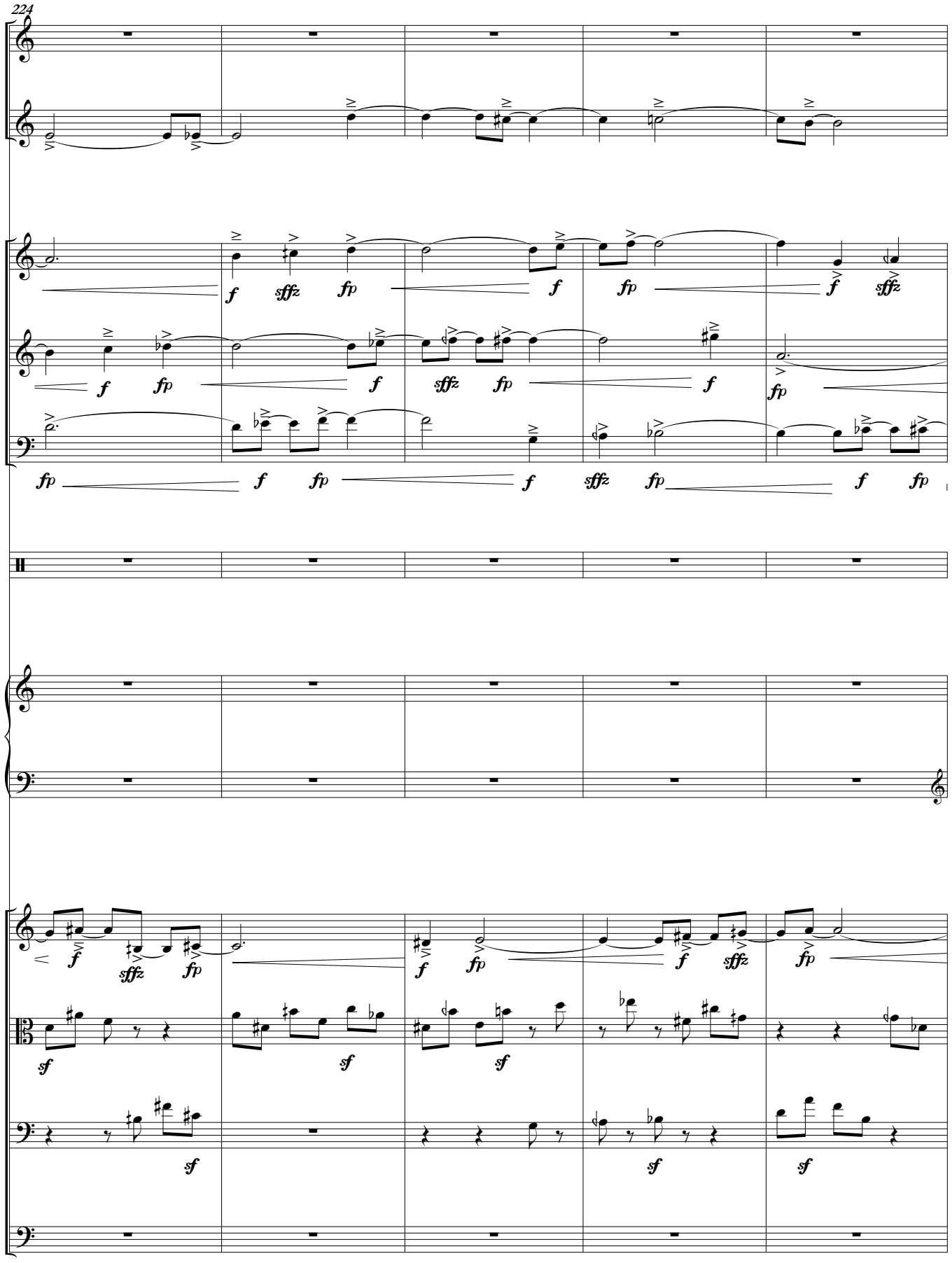

197
Fl.
B♭ Cl.
(ord.)
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Senza sord.
Vln.
Vla.
Vc.
D.B.

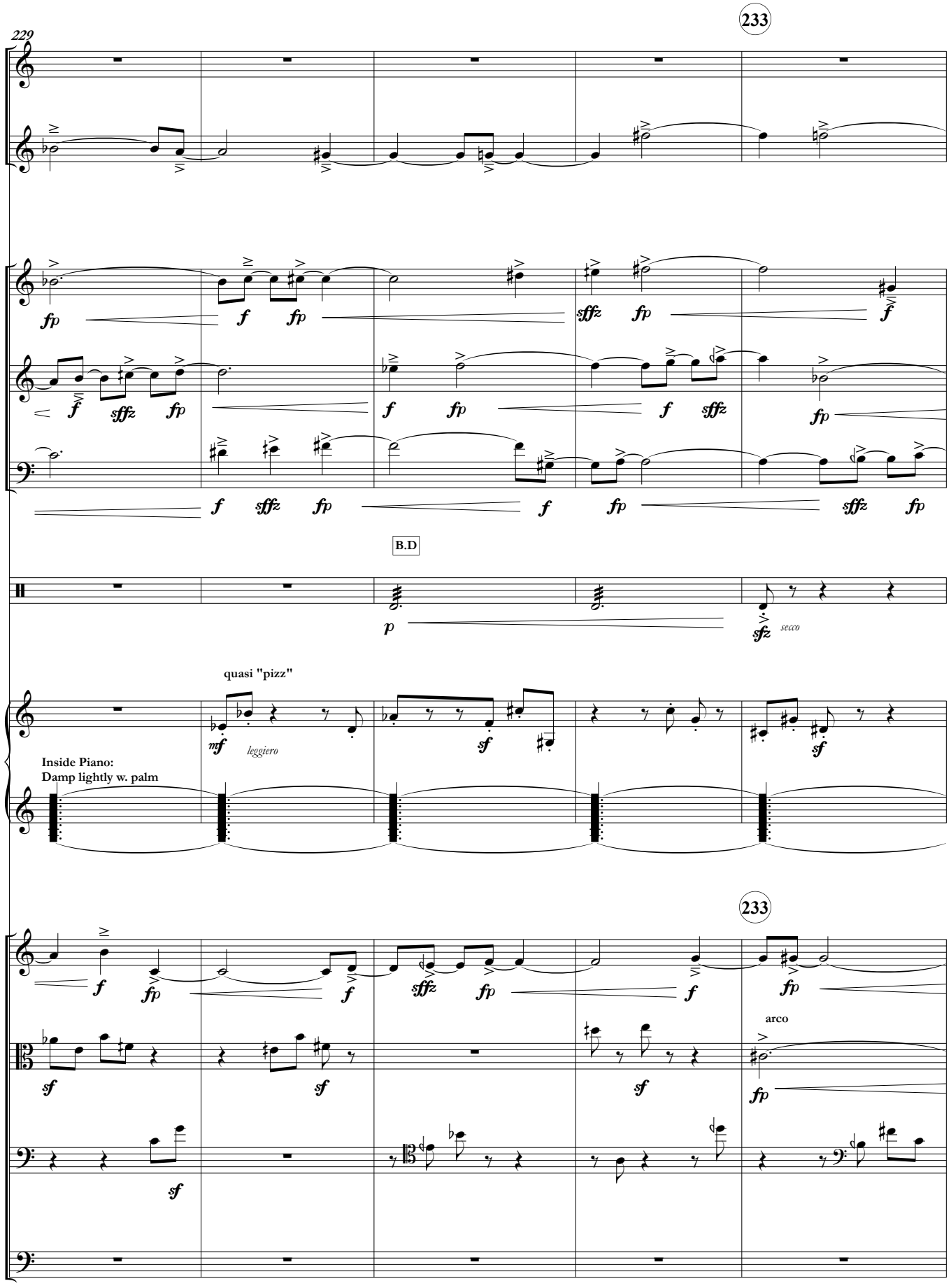

203
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Vib.
Vib.
Pno.
(ord.)
Vln.
Vla.
Vc.
D.B.
fp
sffz
f

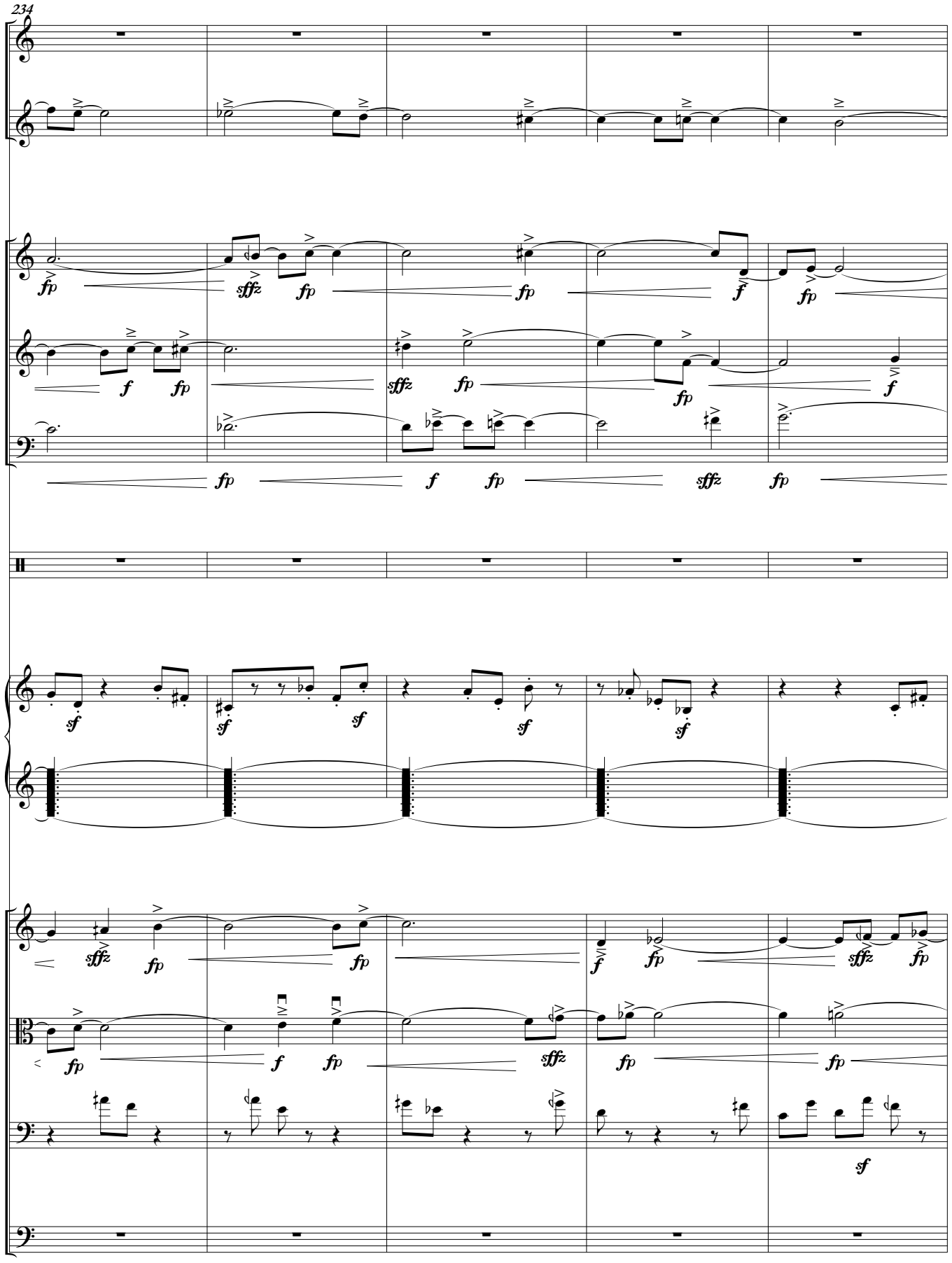

208
Fl.
B♭ Cl.
fp
p
B♭ Tpt.
Senza sord.
fp
Hn.
Tbn.
Senza sord.
fp
B.D
Perc.
mp
Vib.
sffz
Pno.
sffz
Vln.
fp
f
fp
f
Vla.
fp
f
fp
f
Vc.
f
fp
f
f
D.B.

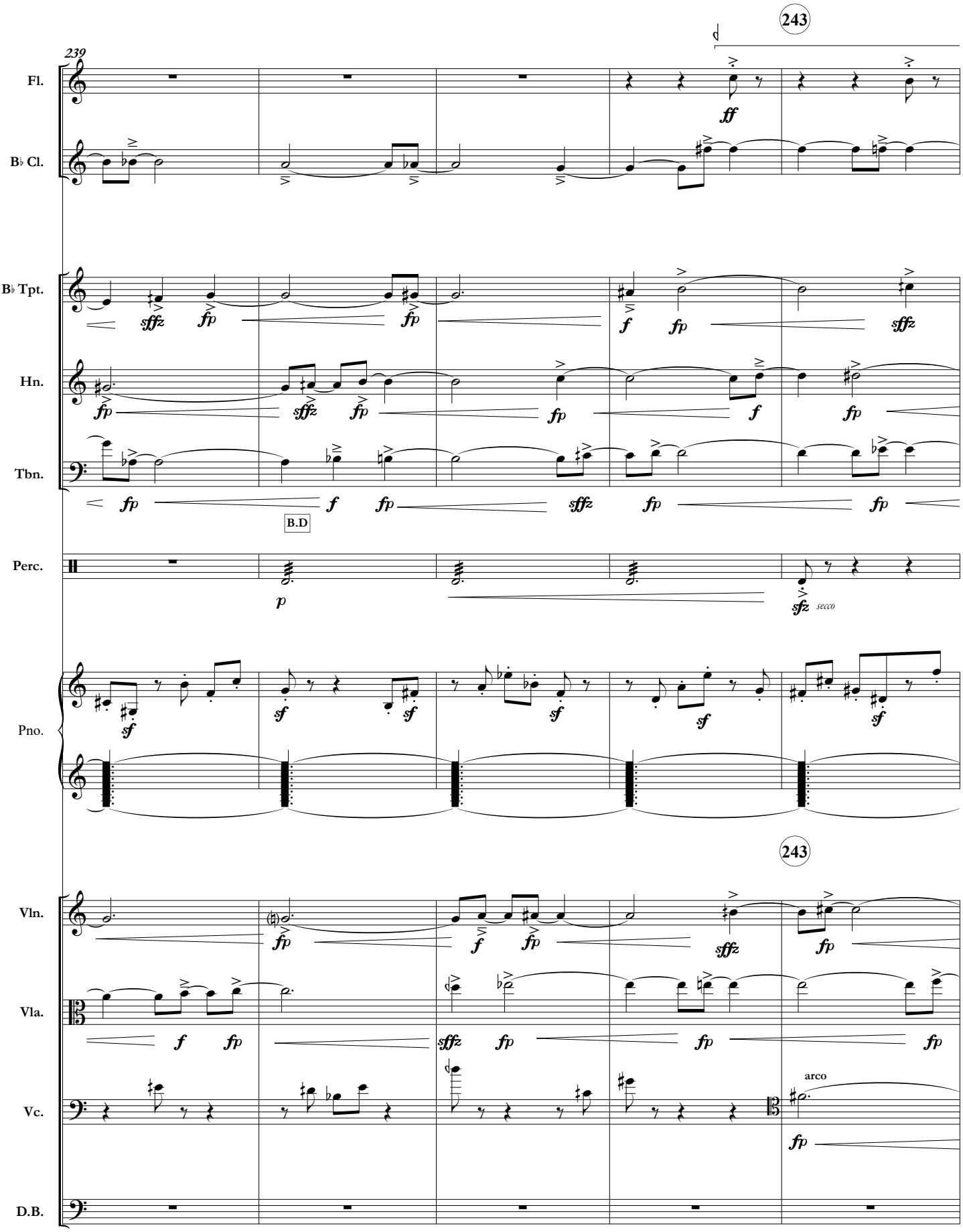

213
Canon perpetuus (inverso)
Allegro risoluto, come prima ♩ = 132
213
Fl.
B♭ Cl.
mf
comodo, sostenuto sempre, sans nuance
B♭ Tpt.
Hn.
Tbn.
Perc.
sfz
secco
Pno.
213
Canon perpetuus
Allegro risoluto ♩ = 132
Vln.
pizz.
Vla.
Vc.
D.B.

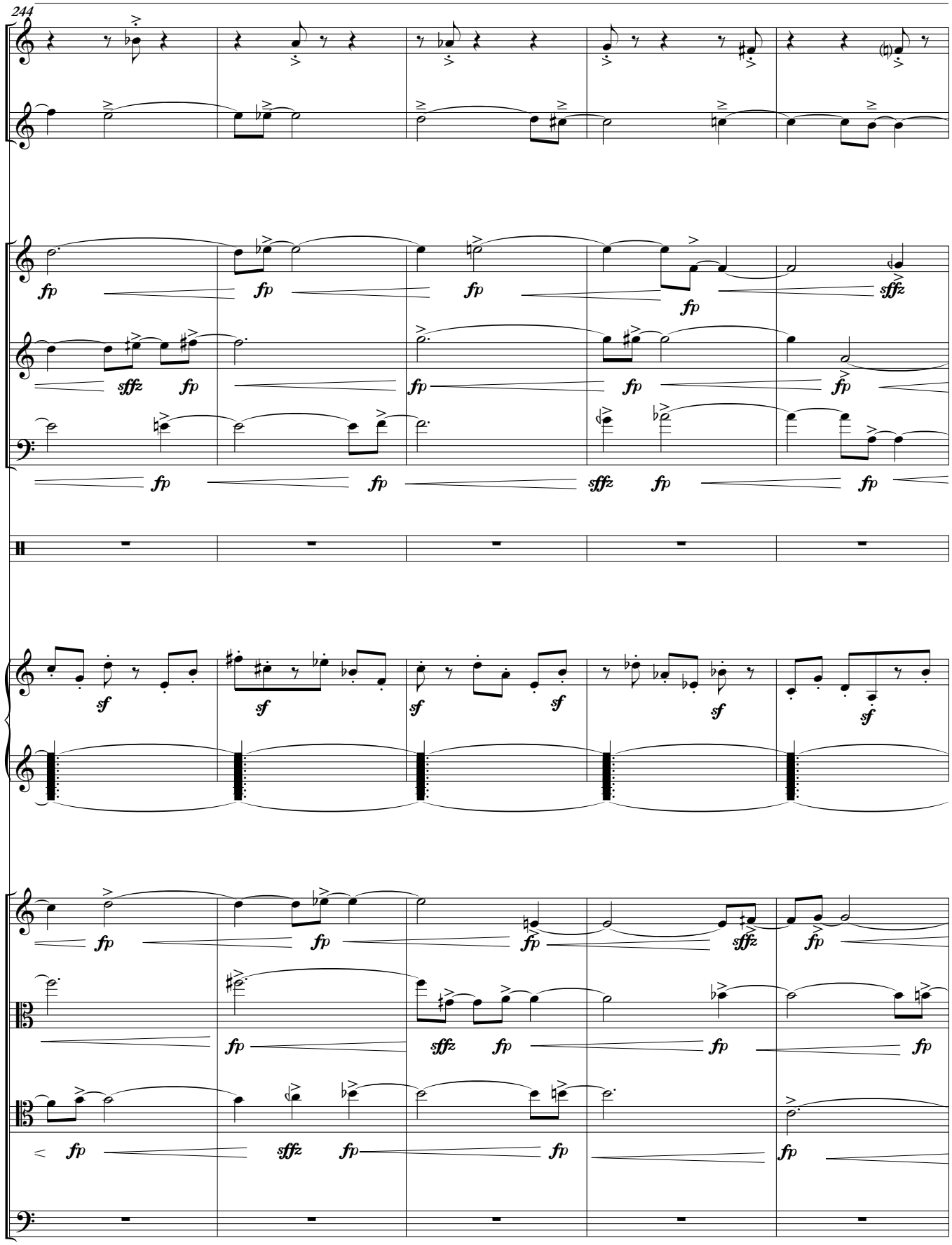

218
223
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
B.D
Perc.
Pno.
223
arco
Vln.
Vla.
Vc.
D.B.

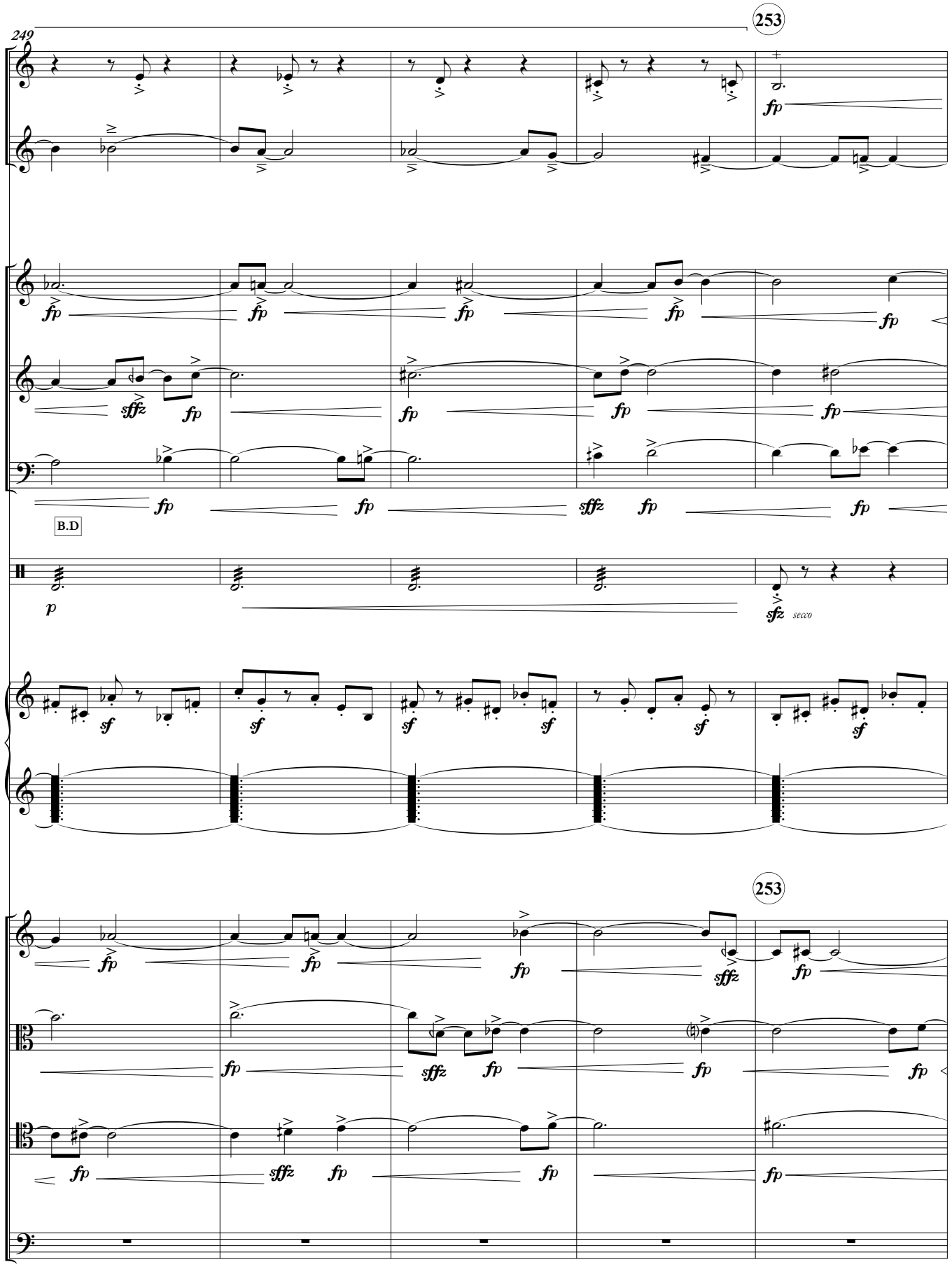

224
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.

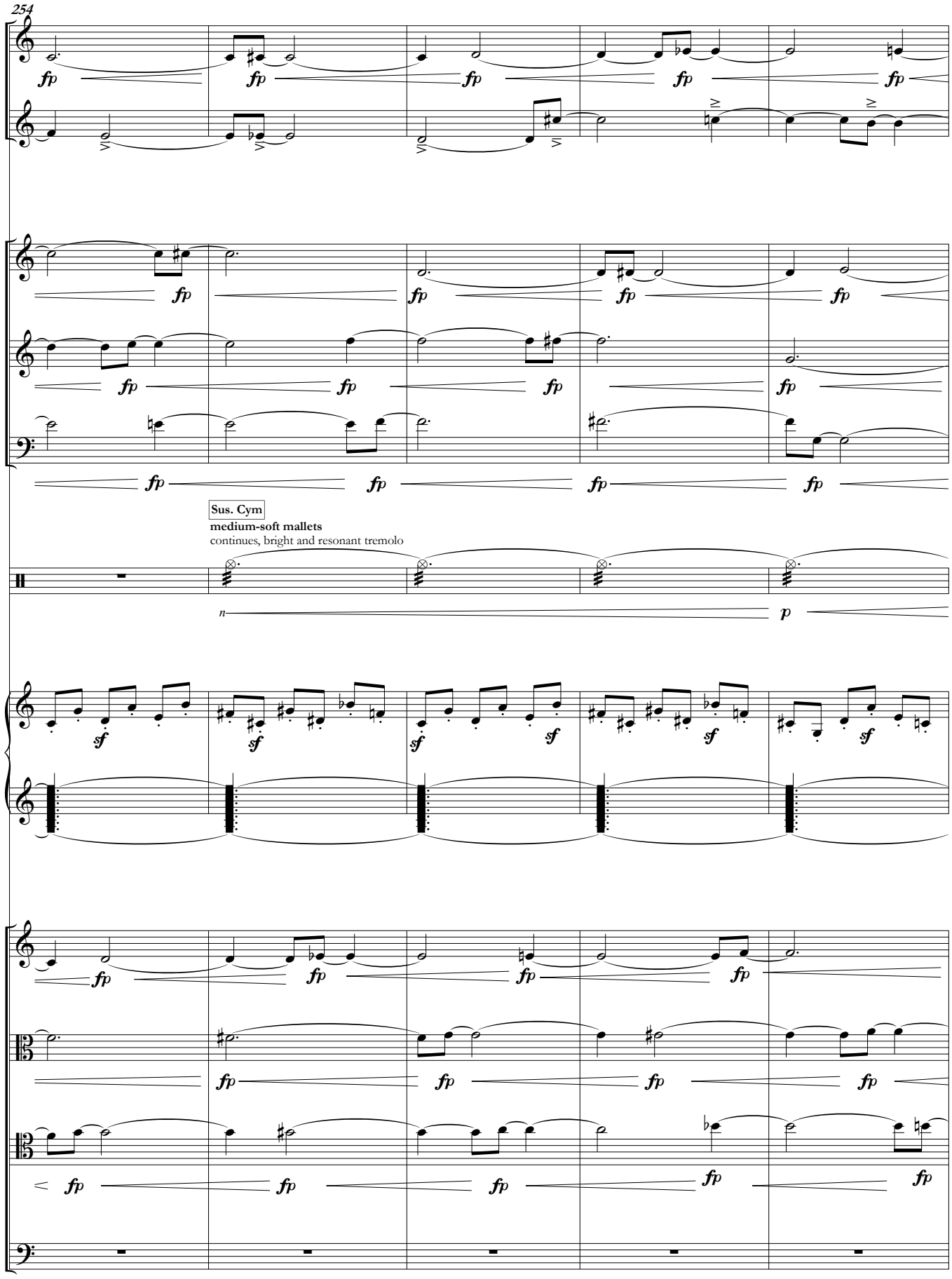

229
233
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
B.D
Perc.
secco
quasi "pizz"
leggiero
Pno.
Inside Piano:
Damp lightly w. palm
233
Vln.
Vla.
arco
Vc.
D.B.

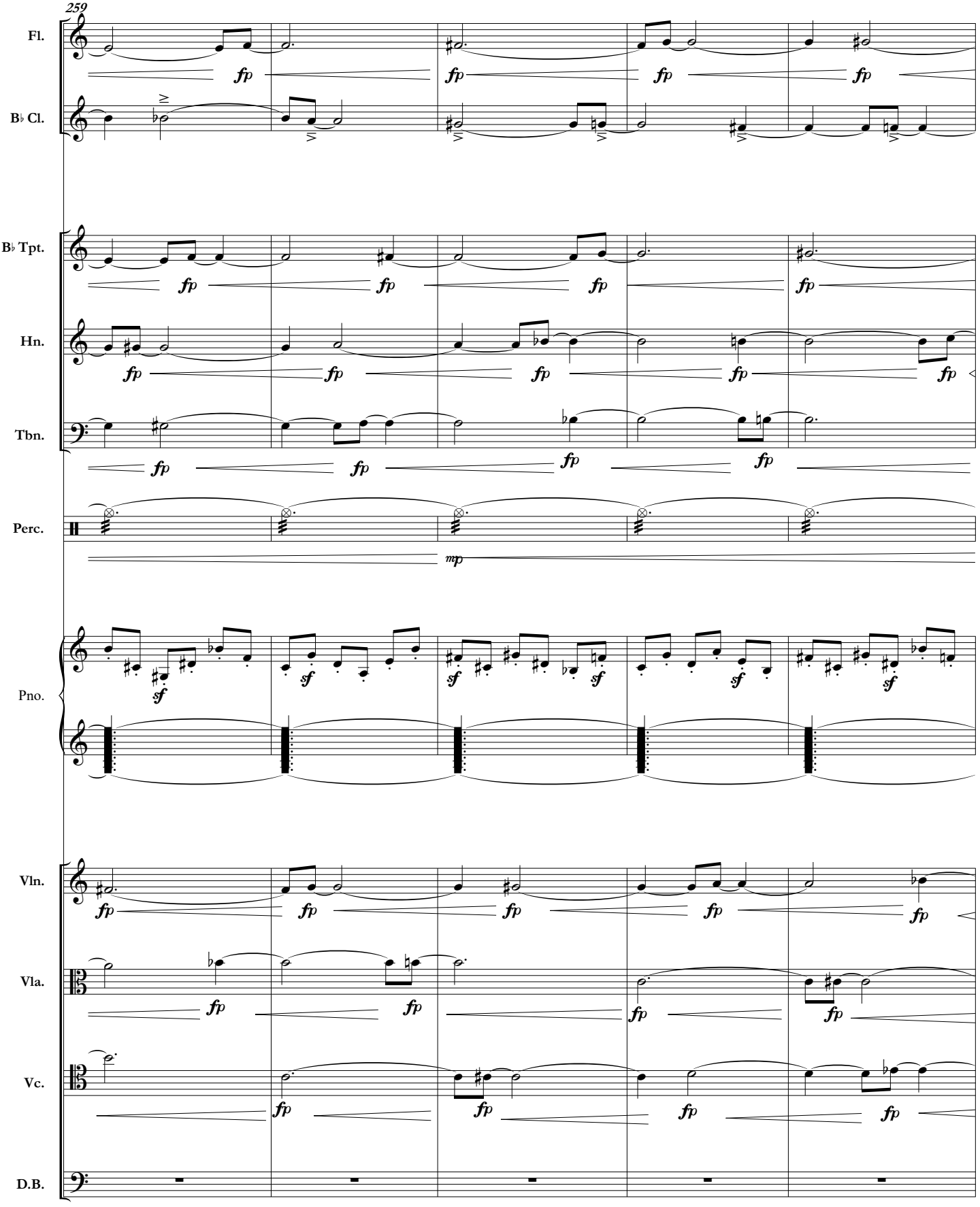

234
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.

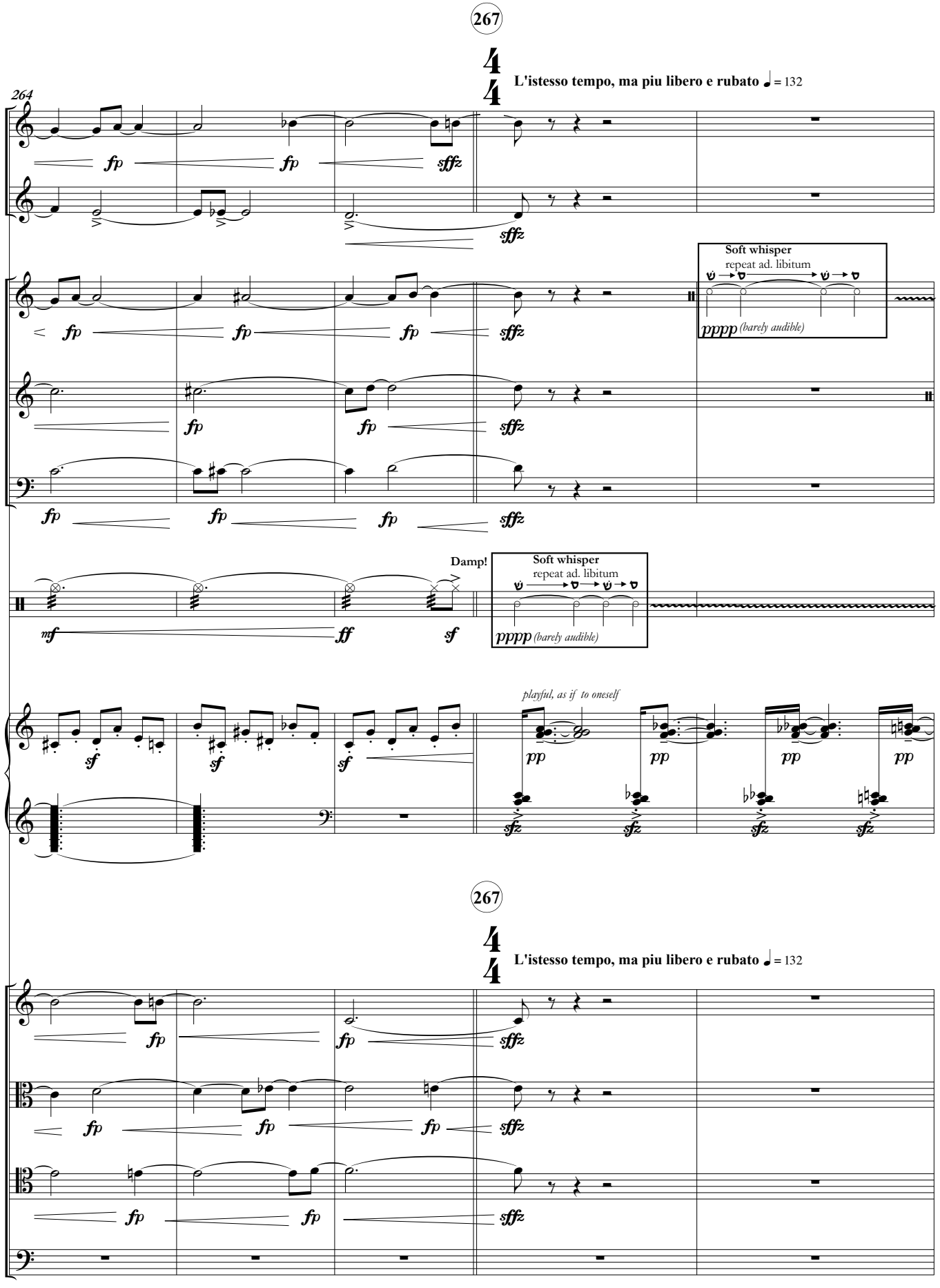

239
243
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
B.D
Perc.
secco
Pno.
243
Vln.
Vla.
Vc.
arco
D.B.

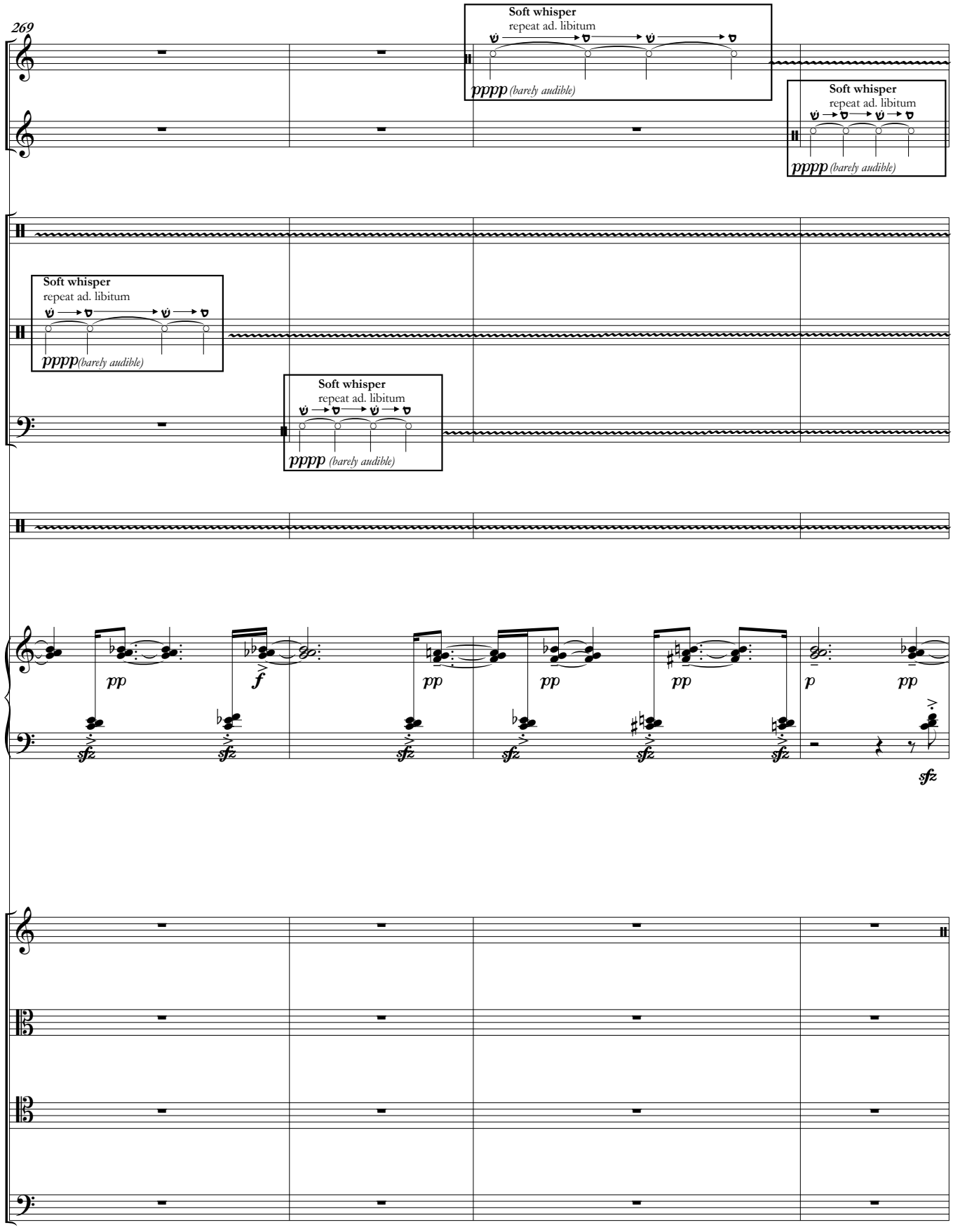

244
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
fp
sffz
sf

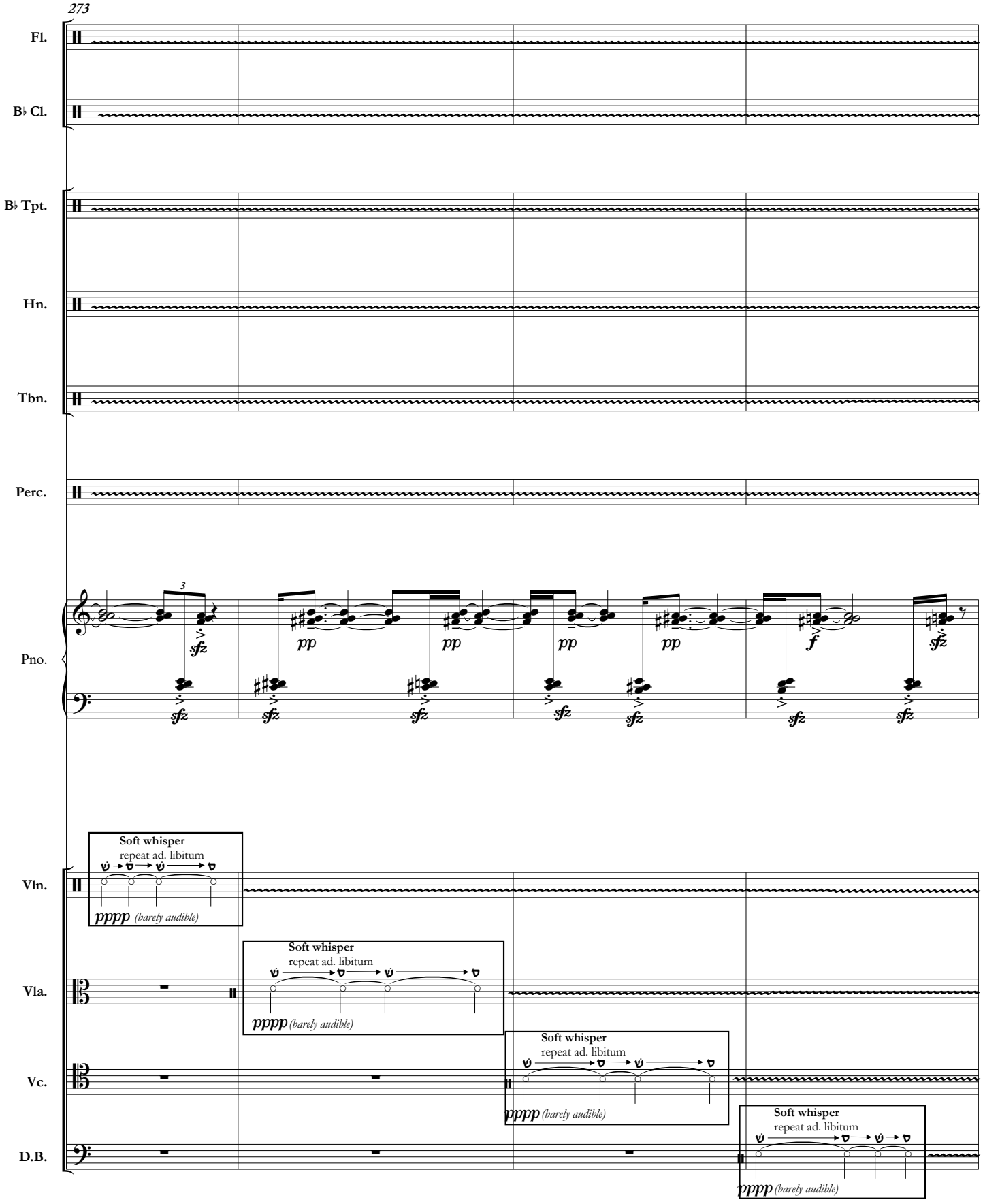

249
253
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
B.D
Perc.
secco
Pno.
253
Vln.
Vla.
Vc.
D.B.

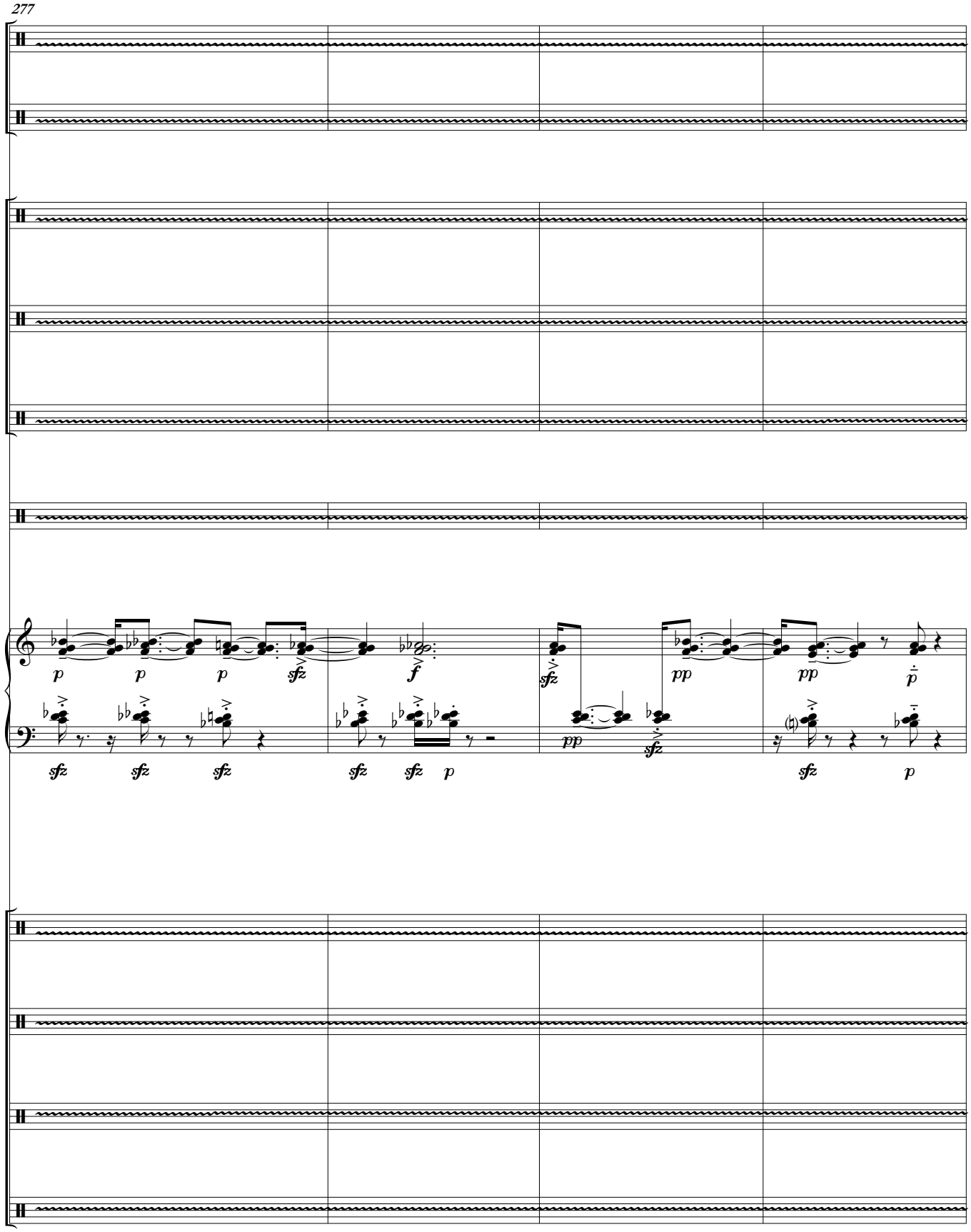

254
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Sus. Cym
medium-soft mallets
continues, bright and resonant tremolo
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
fp
sf
p

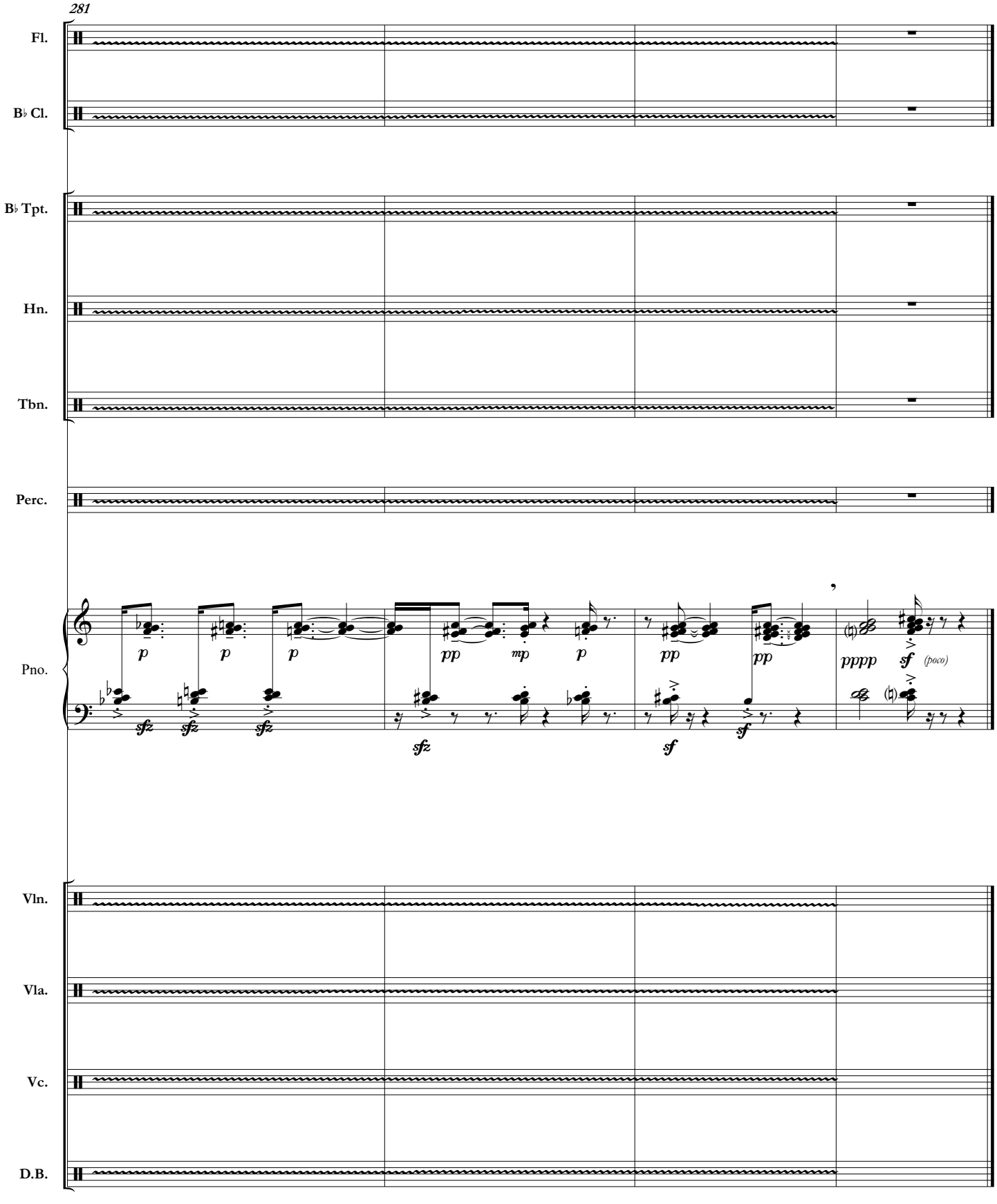

259
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
fp
sf
mp


267
L'istesso tempo, ma piu libero e rubato ♩= 132
264
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Soft whisper
repeat ad. libitum
pppp (barely audible)
Damp!
playful, as if to oneself
Vln.
Vla.
Vc.
D.B.


269
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
Soft whisper
repeat ad. libitum
pppp (barely audible)
pp
f
p
sfz


273
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.
3
sfz
pp
f
Soft whisper
repeat ad. libitum
pppp (barely audible)


277
Fl.
B♭ Cl.
B♭ Tpt.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
D.B.



Edenkoben, August 2018