

UDI PERLMAN

Say now: Shibboleth

אמר נא: שיבולת

for ensemble

(2018)

Full Score

© 2018 by Udi Perlman

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 Bb

Trumpet in Bb

Horn (double Horn F/Bb 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



"Ssss" sound



"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 $\frac{1}{4}$ tone tunings by manipulation of the embouchure. The following bracket:



Indicates passages played with a continuous lowering of a $\frac{1}{4}$ 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 $\frac{1}{4}$ 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 through 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 אֲעֹבְרָה וַיֹּאמְרוּ לוֹ אַנְשֵׁי גִלְעָד הֲאֶפְרַתִּי אַתָּה וַיֹּאמֶר
לֹא. וַיֹּאמְרוּ לוֹ אָמֵר נָא שִׁבְלֵת וַיֹּאמֶר סִבְלֵת וְלֹא יָכִין לְדַבֵּר כֵּן וַיֹּאחֲזוּ אוֹתוֹ וַיִּשְׁחָטוּהוּ
אֶל מַעְבְּרוֹת הַיַּרְדֵּן וַיִּפֹּל בְּעֵת 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)

Say now: Shibboleth

for ensemble

Udi Perelman

Senza misura
Misterioso, come da lontano

3
4

60 M.M. (1 sec.)

Flute

Clarinet in B \flat

Trumpet in B \flat

Horn in F

Trombone

Percussion

Piano

Sost. Ped.

Bisbigliando
Slow \rightarrow fast

Sus. Cym
arco

Vibraphone
motor off
medium-hard mallets

Inside Piano:
w Marimba mallets on the strings

trem.

n \rightarrow *mp* \rightarrow *ff*

p \rightarrow *f*

L.v.

L.v.

Senza misura
Misterioso, come da lontano

3
4

Violin

Viola

Cello

Double Bass

s.p.
IV ∇

m.s.p.
III ∇ *glissando*

ord.

p \rightarrow *f*

p

ppp *cresc. poco a poco*

ppp *cresc. poco a poco*

(change bow ad. lib)

(change bow ad. lib)

IV IV

III II

Timbre Trill
s.t., flautando

3 Canon perpetuus

Allegro risoluto ♩ = 132

4 SA! (loud whisper)

2

Fl. *sfz*

B♭ Cl. *mf comodo, sostenuto sempre, sans nuance*

B♭ Tpt. *ff con brio bright "brassy" sound* *f* *fp* *f* *fp*

Hn. *ff con brio bright "brassy" sound* *fp* *f* *fp*

Tbn. *ff con brio* *fp* *f* *fp* *f*

Perc. *sfz secco*

Pno. *ff secco*

Vln. *ff* *f* *sf* *sf*

Vla. *ff* *f* *sf* *sf*

Vc. *ff* *f* *sf*

D.B. *ffz secco*

B.D.
w Vib. mallet

F:123 F:3

3 Canon perpetuus

Allegro risoluto ♩ = 132

4 pizz.

Vln. *ff* *f* *sf* *sf*

Vla. *ff* *f* *sf* *sf*

Vc. *ff* *f* *sf*

D.B. *ffz secco*

II
III

7

Fl. gliss. (embouchure) *f* *sfz* *f* gliss. *sfz* *f* gliss. *sfz* *f* gliss. *sfz* *f* gliss. *sfz* *f*

B♭ Cl.

B♭ Tpt. *f* *fp* *f* *fp*

Hn. *f* *fp* *f* *fp* *f*

Tbn. *fp* *f* *fp* *f*

Vib. *f*

Pno. *p* Slow → fast
Inside Piano: Damp w. fingertip raise gradually

Vln. *f*

Vla. *sf* *sf*

Vc. *f* *sf* *sfz-p* arco

D.B. *sfz-p* III II III simile.

12

Fl. *ffz*

B♭ Cl. *f*

B♭ Tpt. *f* *fp* *f* *fp*

Hn. *fp* *f* *fp* F:123 F:3

Tbn. *fp* *f* *fp* *f*

Perc. *sfz* *secco*

Pno. *ff* (ord.) *secco* 8^a - - - 1

12

Vln. *f* *pesante* *arco* *pizz.* *sf*

Vla. *sf* *arco* *pesante, espress.* *pizz.*

Vc. *ff* *sf* *sf* *f* *pesante, espress.* *arco*

D.B. *ff* *f* *espress.*

Detailed description of the musical score: The score is for measures 12 through 15. It includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).
- Flute: Measure 12 has a *ffz* dynamic. Measures 13-15 are mostly rests.
- B♭ Clarinet: Measures 12-15 contain a melodic line with dynamics *f* and *fp*.
- B♭ Trumpet: Measures 12-15 contain a melodic line with dynamics *f*, *fp*, *f*, and *fp*.
- Horn: Measures 12-15 contain a melodic line with dynamics *fp*, *f*, and *fp*. Fingering F:123 and F:3 are indicated.
- Trombone: Measures 12-15 contain a melodic line with dynamics *fp*, *f*, *fp*, and *f*.
- Percussion: Measure 12 has a *sfz* dynamic and *secco* articulation. Measures 13-15 are rests.
- Piano: Measures 12-15 are mostly rests. Measure 12 has a *ff* dynamic and *secco* articulation. Measure 13 has an 8^a - - - 1 marking.
- Violin: Measures 12-15 contain a melodic line with dynamics *f*, *pesante*, *arco*, *pizz.*, and *sf*.
- Viola: Measures 12-15 contain a melodic line with dynamics *sf*, *arco*, *pesante, espress.*, and *pizz.*.
- Violoncello: Measures 12-15 contain a melodic line with dynamics *ff*, *sf*, *sf*, *f*, *pesante, espress.*, and *arco*.
- Double Bass: Measures 12-15 contain a melodic line with dynamics *ff*, *f*, and *espress.*

17

Fl. gliss. (embouchure) *f* gliss. *sfz* gliss. *f* gliss. *sfz* gliss. *f* gliss. *sfz* *f*

B♭ Cl.

B♭ Tpt. *f* *fp* *f* *fp*

Hn. *f* *fp* *f* *fp* *f*

Tbn. *fp* *f* *fp* *f*

Perc.

Vib. *f*

Pno. *p* Slow → fast
Inside Piano: Damp w. fingertip raise gradually

Vln. *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *sfz-p* arco

D.B. *sfz-p* III II III simile.

22

Fl. *sfz* *p* Slow → fast

B♭ Cl.

B♭ Tpt. *f* *fp* *f*

Hn. *f* *fp* *f* *fp* *f* *harm. gliss*

Tbn. *f* *fp* *f* *fp* *f*

Perc. *sfz secco*

Pno. *ff* (ord.) *p* *raise gradually* *seco.* * Slow → fast

Vln. *sf* *sf* *mp* arco m.s.p.

Vla. *f* *mp* arco m.s.p.

Vc. *ff* *f* pizz.

D.B. *ff* *f* pizz.

27

Fl. gliss. (embouchure) gliss. gliss. gliss. gliss.

B♭ Cl.

B♭ Tpt. *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Hn. *f* *fp* *f* *fp* *f* *fp* *f* *f* harm. gliss.

Tbn. *sf* *fp* *f* *fp* *f*

Perc. 2 Bongos
Darbuka
2 Toms with Vib. mallet *mp* *mf*

Vib. *f* *ped.*

Pno. *ff* (ord.) *secco* *8^a - -* *p* *Slow* *fast* *raise gradually* *ped.*

Vln. *f* *ord.* *pizz.* *arco* *m.s.p.* *p*

Vla. *f* *ord.* *arco* *m.s.p.* *p*

Vc. *f* *sf* *sf* *sf* *sf*

D.B. *f* *arco* *III* *II* *III* *simile.* *sfz-p*

37

4/4 3/4 7/8 (3+2+2) 4/4

Fl. *ff* *f* *sfz* *f* *sfz* *f* *sfz*

B♭ Cl.

B♭ Tpt. *f* *fp* *f* *fp* *f*

Hn. *fp* *f* *fp* *f* *sf*

Tbn. *f* *sf* *fp* *f* *sf* *fp*

Perc. *mf* *mp* *mf*

Vib. *f* *p*

Pno. *ff* *p* *ff*

(ord.) *secco* *ped.* *8^a-1*

fast Slow fast

4/4 3/4 7/8 (3+2+2) 4/4

Vln. *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *f* *f*

D.B. *f* *f*

ord. pizz. arco s.p. ord. pizz.

III II

raise gradually

4:3 4:3 4:3 4:3

harm. gliss.

F:0 Bb: T1

Vib.

41

7/8 (3+2+2) gliss. gliss. gliss. 4/4 2/4 3/4 2/4 3/4

Fl. *sfz* *f* *sfz* *f* *sfz*

B♭ Cl.

B♭ Tpt. *f* *fp* *f* *fp* *f* *fp*

Hn. *f* *fp* *f* *fp* *f* *fp*

Tbn. *f* *fp* *f* *fp* *f* *f*

Perc. *mp* *mf* *mp* *mf*

Vib. *ff* *p* *ff*

Pno. *p* *ff* *p*

Vln. *f* *mf* *f* *f* *ff*

Vla. *f* *mf* *f* *f* *ff*

Vc. *f*

D.B. *f*

Annotations: *ord.*, *s.p.*, *harm. gliss.*, *F:123*, *gliss. IV (slide + harm.)*, *Vib.*, *arco*, *pizz.*, *secco*, *ord.*, *III II*, *IV III II*

57 **2** **3** **2** **3** **61** gliss. (embouchure) sempre

Fl. *ff* *p* *f*

B♭ Cl.

B♭ Tpt. *sf* *fp* *f* *sf* *fp* *f sf* *harm. gliss.* *glissando*

Hn. *f* *sf* *fp* *f* *sf* *sf* *harm. gliss.*

Tbn. *sf* *fp* *f* *f* *fp*

Perc. *mp* *mf* *mp* *mf* *cresc. poco a poco*

Vib. *ff*

Pno. *ff* *p* *ff*

Vln. *ff* *f* *ff* *f* *ff* **61**

Vla. *f* *ff* *f* *ff*

Vc. *ff* *pizz.* *arco* *ff*

D.B. III II *arco*

71 Rallentando poco a poco al moderato

Fl. *sfz* *espress.* *fp* *f* *fp*

B♭ Cl.

B♭ Tpt. *sfz*

Hn. *sfz*

Tbn. *sfz*

Perc. *sfz* B.D.

Pno. *f* *leggiere*
quasi "pizz"
Inside Piano:
Damp lightly w. palm

71 Rallentando poco a poco al moderato

Vln. *sfz* *espress.* *fp* *f* *fp* *mf*

Vla. *sfz* *espress.* *fp* *f* *fp*

Vc. *ff* *dim. poco a poco*

D.B. *ff* *dim. poco a poco*

76

Fl. *mf* *fp* *mf* *mf* *mp* *mp*

B♭ Cl.

B♭ Tpt. *p* Con sord. (straight mute)

Hn. *p* Con sord. (straight mute)

Tbn. *p* Con sord. (straight mute)

Perc. Triangle *p*

Pno. *mf* *mf* *mp*

Vln. *fp* *mf* *fp* *mp* *rit.*

Vla. *mf* *fp* *mp* *mp*

Vc. *p* *f*

D.B. *p* *f*

83

Moderato grazioso e leggermente ♩ = 96

3 rit.

5 (2+3) sempre

81

Fl. *mp* *p* *mp* *leggero* *mf*

B♭ Cl. *mf*

B♭ Tpt. *mp* *leggero*

Hn. *mp* *leggero*

Tbn. *mp* *leggero*

Perc. *mp*

Vib. *mf*

Vibraphone
Hard mallets

Pno. *p* *mf*

83

Moderato grazioso e leggermente ♩ = 96

3 rit.

5 (2+3)

Vln. *mp* *p* *mp*

Vla. *mp* *p* *mp* *leggero*

Vc. *mf*

D.B. *mf*

86

Fl.

B \flat Cl.

B \flat Tpt.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 86 through 90. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Trumpet in B-flat (B \flat Tpt.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with one sharp (F#) and a 4/4 time signature. The Flute part features a melodic line with slurs and accents. The Clarinet part has a rhythmic pattern with slurs and accents. The Trumpet part has a melodic line with slurs and accents. The Horn part has a melodic line with slurs and accents. The Trombone part has a melodic line with slurs and accents. The Vibraphone part has a rhythmic pattern with slurs and accents. The Piano part has a rhythmic pattern with slurs and accents. The Violin part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Double Bass part has a rhythmic pattern with slurs and accents.

91

Fl.
B \flat Cl.
B \flat Tpt.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
D.B.

Detailed description: This page of a musical score contains measures 91 through 94. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Trumpet in B-flat (B \flat Tpt.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 91-94 show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part features a melodic line with slurs and accents. The Clarinet part has a more rhythmic, eighth-note pattern. The Brass instruments (Trumpet, Horn, Trombone) play sustained notes with slurs. The Percussion (Vibraphone, Piano, Double Bass) provides harmonic support with chords and rhythmic patterns. The Violin and Viola parts have melodic lines with slurs. The Violoncello part is mostly silent in these measures.

96

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

D.B.

fp

f

p *mp* *mf* *mp*

p *mp* *mf* *mp*

p *mp* *mf* *mp*

sf

sf

p *mp* *mp*

p *mp* *mp*

p *mp* *mp*

sf *sf*

Slow

fast

101

Fl. *mf*

B \flat Cl. *mf*

B \flat Tpt.

Hn.

Tbn.

Vib. *mf*

Pno. *mf*

Vln.

Vla.

Vc.

D.B. *mp*

Detailed description: This page of a musical score covers measures 101 through 105. It features a full orchestral ensemble. The Flute (Fl.) and Clarinet in B-flat (B \flat Cl.) parts begin with a dynamic marking of *mf* (mezzo-forte). The Piano (Pno.) part also starts with *mf*. The Double Bass (D.B.) part is marked *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings across all instruments. The Flute and Clarinet parts have melodic lines with slurs and accents. The Piano part features complex chordal textures with many accidentals. The string parts (Violin, Viola, Violoncello, and Double Bass) provide harmonic support with sustained notes and rhythmic patterns.

106

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

This page of a musical score, numbered 106, contains ten staves for various instruments. The Flute (Fl.) and Clarinet in B-flat (B♭ Cl.) parts feature melodic lines with accents and slurs. The Trumpet (B♭ Tpt.), Horn (Hn.), and Trombone (Tbn.) parts provide harmonic support with sustained notes and melodic fragments. The Vibraphone (Vib.) and Piano (Pno.) parts consist of complex chordal textures with many accidentals. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts form the string section, with the Vln. and Vla. playing melodic lines and the Vc. and D.B. providing a rhythmic and harmonic foundation.

111

Slow → fast

Fl. *fp* *f*

B^b Cl. *n* *f*

B^b Tpt.

Hn.

Tbn.

Vib. *f*

Pno.

Vln.

Vla.

Vc.

D.B. *f*

Un pochettino largamente ♩ = 92

116

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Vib.

Pno.

mf

con tenerezza, sempre molto legato

p dolce sf(p)

con tenerezza, sempre molto legato

p una corda dolce sf(p)

∞ - change on each chord

Un pochettino largamente ♩ = 92

Vln.

Vla.

Vc.

D.B.

sfz-p

sfz-p

sfz-p

122

Fl.

B^b Cl.

B^b Tpt.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

D.B.

The musical score for measures 122-125 is arranged in a standard orchestral format. The woodwind section (Flute, B^b Clarinet, B^b Trumpet, Horn, and Trombone) plays a melodic line starting in measure 122, marked *sfz-p* with a hairpin crescendo. The strings (Violin, Viola, and Violoncello) play a similar melodic line, also marked *sfz-p* with a hairpin crescendo. The Vibraphone and Piano provide harmonic support with chords, marked *sf(p)* and *sf* respectively. The Double Bass (D.B.) is silent throughout these measures.

131

FL. *pp* *sostenuto* (h)

B♭ Cl. *pp* *sostenuto*

B♭ Tpt. *sfz-p*

Hn. *sfz-p*

Tbn. *sfz-p*

Vib. *sf*

Pno. *sf*

Vln. *sfz-p*

Vla. *sfz-p*

Vc. *sfz-p*

D.B. *pp* II III

Detailed description: This page of a musical score covers measures 131 through 134. The instrumentation includes Flute (FL.), Clarinet in B-flat (B♭ Cl.), Trumpet in B-flat (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and strings play a melodic line with a *pp* dynamic and a *sostenuto* marking. The brass instruments (trumpets, horns, and trombones) play a rhythmic accompaniment with a *sfz-p* dynamic. The vibraphone and piano play chords with a *sf* dynamic. The double bass plays a bass line with a *pp* dynamic and includes fingerings II and III. The score is written in a key signature of one sharp (F#) and a common time signature (C).

136 (Breath unnoticeable)

FL.

B♭ Cl. (Breath unnoticeable)

B♭ Tpt. *sfz-p*

Hn. *sfz-p*

Tbn. *sfz-p*

Vib. *f* *Red.* 3:5 3:5

Pno. *f* *Red.*

Vln. *sfz-p*

Vla. *sfz-p*

Vc. *sfz-p*

D.B.

145

Lento ma non troppo ♩ = 60

3/4

Fl. *mp* somewhat airy sound

B♭ Cl. *mp cantabile*

B♭ Tpt.

Hn.

Tbn.

remove Darbuka from stand

Sus. Cym

Darbuka

Ornament ad. lib

Perc. *pp* *pp* *f* *p*

scrape with triangle beater D T K T D T K T D T K T

Inside piano: touch node with fingertip (C#: 7th partial) strum w finger

Inside Piano: w Marimba mallets on the strings

Pno. *mf* *mp*

145

Lento ma non troppo ♩ = 60

3/4

Con sord.

Vln. *n* *p* *sf (poch)* *sf* *sf*

Vla. *n* *p* *sf (poch)* *sf* *sf*

Vc. *n* *p* *sf (poch)* *sf* *sf*

D.B. *mf* *f* *mf*

pizz.

161

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

mf

p

mp

mf

mp

sf

sf

sf

sf

f

mf

Ornament ad. lib

Solo

mp cantabile

Inside Piano:
w Marimba mallets on the strings

depress silently

166

4/8 3/4 7/16 (2+2+3) 3/4

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

171 **3/4** (ord.) **7/8** (2+2+3) **3/4**

Fl. **3** **3** **5:3** **3** **3** **3** **3**

B♭ Cl. **3** **3** **5:3** **3** **3** **3** **3**

B♭ Tpt. _____

Hn. _____

Tbn. _____

Perc. **D** **T** **K** **T** **D** **T** **K** **T** **D** **T** **K** **T** **D** **T** **K** **T** **Ornament ad. lib** **D** **T** **K** **T** **f**

Inside Piano:
w Marimba mallets on the strings
mp **3** **3** **5:3**

Pno. _____

Vln. **3/4** **7/8** (2+2+3) **3/4** **f** **f** **f** **f**

Vla. **f** **f** **f** **f**

Vc. **f** **f** **f** **f**

D.B. **f**

2/4 3/4

Molto moderato, stringendo poco a poco ♩ = 88

191

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Senza sord.

fp

Perc.

D K T K D T K T D

Inside piano:
touch node with fingertip
(C#: 7th partial)
strum w finger

mf

...Sost. Ped.

mf 8^a

2/4 3/4

Molto moderato, stringendo poco a poco ♩ = 88

Vln.

Vla.

Vc.

D.B.

f

p

n

mf *espress.*

mp *espress.*

mf *espress. molto*

fp

Senza sord.

Senza sord.

213

Canon perpetuus (inverso)

Allegro risoluto, come prima ♩ = 132

213

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Perc.

Pno.

mf comodo, sostenuto sempre, sans nuance

fp *f* *sfz* *fp* *f* *sfz* *fp*

f *fp* *f* *sfz* *fp* *f* *sfz*

f *sfz* *fp* *f* *sfz* *fp* *f*

sfz *secco*

213

Canon perpetuus

Allegro risoluto ♩ = 132

Vln.

Vla.

Vc.

D.B.

pizz.

f *f* *f*

sfz *sfz* *sfz*

pizz.

sfz *sfz* *sfz*

pizz.

sfz *sfz* *sfz*

218

223

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

f *sfz* *fp* *f* *sfz* *fp* *f* *fp*

fp *f* *sfz* *fp* *f* *sfz* *fp*

sfz *fp* *f* *sfz* *fp* *f* *sfz*

B.D

mp *sfz secco*

223

arco

f *f* *f* *f* *f*

224

FL.

B \flat Cl.

B \flat Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

f *sfz* *fp* *f* *fp* *f* *sfz* *fp* *f* *fp*

f *fp* *f* *sfz* *fp* *f* *fp*

fp *f* *fp* *f* *sfz* *fp* *f* *fp*

f *sfz* *fp* *f* *sfz* *fp* *f* *fp*

sf *sf* *sf* *sf* *sf*

sf *sf* *sf*

233

229

FL.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

fp *f* *fp* *sfz* *fp* *f*

f *sfz* *fp* *f* *fp* *f* *sfz* *fp*

f *sfz* *fp* *f* *fp* *sfz* *fp*

B.D

Perc.

p *sfz secco*

Pno.

quasi "pizz"

mf *leggiero* *f* *f*

Inside Piano:
Damp lightly w. palm

233

Vln.

Vla.

Vc.

D.B.

f *fp* *f* *sfz* *fp* *f* *fp*

f *f* *f* *f* *arco* *fp*

f

234

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

The musical score for measures 234-238 includes the following parts and dynamics:

- Flute (Fl.):** Rests in all measures.
- B♭ Clarinet (B♭ Cl.):** Melodic line with accents and slurs. Dynamics: *fp*, *ffz*, *fp*, *fp*, *f*, *fp*.
- B♭ Trumpet (B♭ Tpt.):** Melodic line with accents and slurs. Dynamics: *fp*, *ffz*, *fp*, *fp*, *f*, *fp*.
- Horn (Hn.):** Melodic line with accents and slurs. Dynamics: *f*, *fp*, *ffz*, *fp*, *fp*, *f*.
- Tuba (Tbn.):** Bass line with accents and slurs. Dynamics: *fp*, *f*, *fp*, *ffz*, *fp*.
- Percussion (Perc.):** Rests in all measures.
- Piano (Pno.):** Right hand: Melodic line with accents and slurs. Dynamics: *f*, *sf*, *sf*, *sf*, *sf*. Left hand: Sustained chords with slurs.
- Violin (Vln.):** Melodic line with accents and slurs. Dynamics: *ffz*, *fp*, *fp*, *f*, *fp*, *ffz*, *fp*.
- Viola (Vla.):** Melodic line with accents and slurs. Dynamics: *fp*, *f*, *fp*, *ffz*, *fp*, *fp*.
- Violoncello (Vc.):** Bass line with accents and slurs. Dynamics: *f*.
- Double Bass (D.B.):** Rests in all measures.

239

243

Fl.

B♭ Cl.

B♭ Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

ff

sfz *fp* *f* *fp* *sfz* *fp* *fp*

fp *sfz* *fp* *fp* *f* *fp*

fp *f* *fp* *sfz* *fp* *fp*

p *sfz secco*

sf *sf* *sf* *sf* *sf*

fp *f* *fp* *sfz* *fp* *fp*

f *fp* *sfz* *fp* *fp* *fp*

fp *arco*

B.D

244

Fl.

B \flat Cl.

B \flat Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

The musical score for measures 244-248 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), B-flat Clarinet (B \flat Cl.), Horn (Hn.), and Trombone (Tbn.). The brass section includes B-flat Trumpet (B \flat Tpt.). The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Percussion (Perc.) part is mostly silent. The Piano (Pno.) part features a rhythmic accompaniment in the right hand and sustained chords in the left hand. Dynamics are indicated by *fp*, *sf*, and *sfz*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

249 253

Fl. *fp*

B♭ Cl. *fp*

B♭ Tpt. *fp*

Hn. *sfz* *fp* *fp* *fp* *fp*

Tbn. *fp* *fp* *sfz* *fp* *fp*

B.D.

Perc. *p* *sfz* *secco*

Pno. *f* *f* *f* *f* *f*

Vln. *fp* *fp* *fp* *sfz* *fp*

Vla. *fp* *sfz* *fp* *fp* *fp*

Vc. *fp* *sfz* *fp* *fp* *fp*

D.B.

254

Fl. *fp* *fp* *fp* *fp* *fp*

B♭ Cl. *fp* *fp* *fp* *fp* *fp*

B♭ Tpt. *fp* *fp* *fp* *fp* *fp*

Hn. *fp* *fp* *fp* *fp* *fp*

Tbn. *fp* *fp* *fp* *fp* *fp*

Perc. **Sus. Cym**
medium-soft mallets
continues, bright and resonant tremolo
n *p*

Pno. *sf* *sf* *sf* *sf* *sf*

Vln. *fp* *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp* *fp*

D.B.

Detailed description: This page of a musical score covers measures 254 to 258. It features a full orchestral ensemble. The woodwind section (Flute, B♭ Clarinet, B♭ Trumpet, Horn, and Trombone) and the brass section (B♭ Trumpet and Trombone) all play a melodic line marked *fp* (fortissimo piano) with a crescendo hairpin. The Percussion part features a suspended cymbal (Sus. Cym) with a tremolo effect, marked with a box and the instruction "medium-soft mallets continues, bright and resonant tremolo". The dynamic starts at *n* (normal) and ends at *p* (piano). The Piano part has a right-hand melody marked *sf* (sforzando) and a left-hand accompaniment of vertical strokes. The string section (Violin, Viola, Violoncello, and Double Bass) provides a rhythmic accompaniment, with the Violin, Viola, and Cello parts marked *fp*.

259

Fl. *fp*

B \flat Cl. *fp*

B \flat Tpt. *fp*

Hn. *fp*

Tbn. *fp*

Perc. *mp*

Pno. *sf*

Vln. *fp*

Vla. *fp*

Vc. *fp*

D.B.

Detailed description: This page of a musical score covers measures 259 to 264. The instrumentation includes Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Trumpet in B-flat (B \flat Tpt.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Clarinet, Trumpet, Horn, Trombone, and Violin parts are marked *fp* (fortissimo piano). The Piano part features a melodic line with *sf* (sforzando) accents and a rhythmic accompaniment of vertical strokes. The Percussion part has a steady pattern marked *mp* (mezzo-piano). The Viola and Violoncello parts also have *fp* markings. The Double Bass part is mostly silent, indicated by a horizontal line.

267

4
4

L'istesso tempo, ma piu libero e rubato ♩ = 132

264

Fl. *fp* *fp* *sfz*

B♭ Cl. *sfz*

B♭ Tpt. *fp* *fp* *fp* *sfz*

Hn. *fp* *fp* *sfz*

Tbn. *fp* *fp* *fp* *sfz*

Perc. *mf* *ff* *sf* *pppp* (barely audible)

Pno. *sf* *sf* *sf* *pp* *pp* *pp* *pp*

playful, as if to oneself

Soft whisper repeat ad. libitum

pppp (barely audible)

Damp!

267

4
4

L'istesso tempo, ma piu libero e rubato ♩ = 132

Vln. *fp* *fp* *sfz*

Vla. *fp* *fp* *fp* *sfz*

Vc. *fp* *fp* *sfz*

D.B.

269

Fl.

B \flat Cl.

B \flat Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

Soft whisper
repeat ad. libitum
pppp (barely audible)

pp *f* *pp* *pp* *pp* *p* *pp*

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

273

Fl.
B \flat Cl.
B \flat Tpt.
Hn.
Tbn.
Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

Soft whisper
repeat ad. libitum
pppp (barely audible)

sfz *pp* *pp* *pp* *f* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

3

Detailed description: This page of a musical score covers measures 273 to 276. The top section contains staves for Flute, B-flat Clarinet, B-flat Trumpet, Horn, Trombone, and Percussion, all of which are currently empty. The Piano part (Pno.) is the primary melodic focus, featuring a sequence of chords and triplets. The first measure (273) has a triplet of eighth notes marked *sfz*. Measures 274-275 consist of chords marked *pp*. Measure 276 has a chord marked *f* followed by a triplet marked *sfz*. The lower section features string parts: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Each string part has a box containing a 'Soft whisper' instruction with a musical diagram showing a series of notes connected by a slur and a 'repeat ad. libitum' instruction. The dynamic marking *pppp* (barely audible) is written below each box. The Vln. part starts in measure 273, while the other string parts begin in measure 274.

277

Fl.

B \flat Cl.

B \flat Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

p *p* *p* *sfz* *f* *sfz* *pp* *pp* *p*

sfz *sfz* *sfz* *sfz* *sfz* *p* *pp* *sfz* *sfz* *p*

281

Fl.

B \flat Cl.

B \flat Tpt.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

D.B.

p *p* *p* *pp* *mp* *p* *pp* *pp* *pppp* *sf* (*poco*)

sfz *sfz* *sfz* *sfz* *sf* *sf*