

HPS 1189

STEVE REICH
TEHILLIM

HENDON MUSIC

BOOSEY & HAWKES

HPS 1189

STEVE REICH

TEHILLIM

for Voices and Ensemble
or Chamber Orchestra

HENDON MUSIC
BOOSEY & HAWKES

1958-1962

1963-1967

1968-1972

Note by the Composer

TEHILLIM (pronounced "teh-hill-leem") is the original Hebrew word for "Psalms." Literally translated it means "praises," and it derives from the three letter Hebrew root *hey, lamed, lamed (hll)* which is also the root of halleluyah. TEHILLIM is a setting of Psalms 19:2-5 (19:1-4 in Christian translations), 34:13-15 (34:12-14), 18:26-27 (18:25-26) and 150:4-6.

The ensemble version is scored for four women's voices (one high soprano, two lyric sopranos, and one alto), piccolo, flute, oboe, English horn, two clarinets, bassoon (optional), six percussion (playing small tuned tambourines with no jingles, clapping, maracas, marimba, vibraphone and crotales), two electric organs, two violins, viola, cello and bass.

The tambourines without jingles used in the score are perhaps similar to the small drum called *tof* in Hebrew in Psalm 150 and several other places in the Biblical text. Hand clapping as well as rattles were also commonly used throughout the Middle East in the Biblical period as were small pitched cymbals. Beyond this there is no musicological content to TEHILLIM. No Jewish themes were used for any of the melodic material. One of the reasons I chose to set the Psalms as opposed to parts of the Torah or Prophets is that the oral tradition among Jews in the West for singing psalms has been lost. (It has been maintained by Yemenite Jews). That means that, as opposed to the cantillation of the Torah and Prophets, which is a living 2500 year old tradition throughout the synagogues of the world, the oral tradition for Psalm singing in the Western synagogues has been lost. This meant that I was free to compose the melodies for TEHILLIM without a living oral tradition to either imitate or ignore.

In contrast to most of my earlier work, TEHILLIM is not composed of short repeating patterns. Though an entire melody may be repeated either as the subject of a canon or variation this is actually closer to what one finds throughout the history of Western music. While the four-part canons in the first and last movements may well remind some listeners of my early tape pieces *IT'S GONNA RAIN* and *COME OUT*, which are composed of short spoken phrases repeated over and over again in close canon, TEHILLIM will probably strike most listeners as quite different from my earlier works. There is no fixed meter or metric pattern in TEHILLIM as there is in my earlier music. The rhythm of the music here comes directly from the rhythm of the Hebrew text and is consequently in flexible, constantly changing meters. This is the first time I have set a text to music since my student days and the result is a piece based on melody in the basic sense of that word.

Steve Reich

Performance Notes

Voices

The singers' vocal style should be similar to that used in the performance of "Early Music" (before 1750). That is, a "natural voice" with great rhythmic agility and no vibrato. The Bel Canto operatic voice is inappropriate. Microphones are used for the volume necessary to be heard over the ensemble.

Tambourines

One type of tuned tambourine without jingles is imported from Brazil by the Latin Percussion Company of Garfield, New Jersey, USA (See photo below). It is called "Tamborim" and is supplied with either leather or plastic heads and a tuning key. If it is available in two sizes, 5 inch or 6 inch, the larger drums should be used for the lower notes and the smaller for the higher notes. If one size only is available, proper tuning can still be done with a bit more effort. The leather head sounds better but is harder to keep in tune. A small dowel stick about 9 or 10 inches long and 3/8 inch of an inch in diameter is used to play with. Several layers of felt padding (moleskin) should be wrapped around the end used to strike the Tamborim.

Tamborim



(photograph by Martin Cohen)

Organs

Either four synthesizers or two double manual electric organs should be used for the electric organ parts. If synthesizers are used each player should have two each arranged on a stand with one above the other creating a double manual instrument. A mild double reed timbre (stop/preset) should be used for all. These organs or synthesizers are to support the singers and should not be so loud as to be heard above them.

Amplification

In the ensemble version, the voices, winds (except piccolo), and strings are amplified in performance. In the chamber orchestra version, there is a small string section, and winds (except piccolo), voices, and contrabass only are amplified. The amplification should be run by an assistant who is familiar with balances from a previous good performance or from a successful recording. The voices should be evenly balanced so that, for instance, all four can be clearly heard in the four-part canons in the first and last movements. The mixing board should be located in a good listening position in the hall (not in an enclosed booth) so the assistant can properly adjust the balances in rehearsal as well as during performance.

Steve Reich

Anmerkung des Komponisten

TEHILLIM (ausgesprochen „Te-hill-lim“) ist das ursprüngliche hebräische Wort für „Psalm.“ In der wörtlichen Übersetzung bedeutet es „Lob“ und stammt aus einer aus drei hebräischen Buchstaben bestehenden Wurzel, *he, lamed, lamed* (HLL), die ebenfalls die Wurzel des Wortes *hallelujah* ist. TEHILLIM ist die Vertonung der Psalme 19|2-5 (19|1-4 in den christlichen Übersetzungen), 34|13-15 (34|12-14), 18|26-27 (18|25-26) und 150|4-6.

Die Ensembleversion hat eine Besetzung für vier Frauenstimmen (ein hoher Sopran, zwei lyrische Soprane und ein Alt), Pikkoloflöte, Flöte, Oboe, Englischhorn, zwei Klarinetten, Fagott (ad libitum), sechs Schlagzeuge (kleine gestimmte Tamburine ohne Schellen, Händeklatschen, Maracas, Marimba, Vibraphon und Crotales), zwei elektrische Orgeln, zwei Violinen, Bratsche, Cello und Kontrabaß.

Die Tamburine ohne Schellen, die in der Partitur verwendet werden, sind vielleicht den kleinen Trommeln ähnlich, die in Psalm 150 und an mehreren anderen Bibelstellen auf hebräisch *tof* genannt werden. Händeklatschen wie auch Ratschen waren im ganzen Mittleren Osten während der biblischen Zeit gebräuchlich, ebenso wie kleine gestimmte Becken. Darüber hinaus gibt es in TEHILLIM keine musikhistorischen Inhalte. Keine jüdischen Themen wurden irgendwelchem melodischen Material zugrundegelegt. Einer der Gründe, warum ich Psalme im Gegensatz zu Teilen der Torah oder der Propheten wählte, ist der Umstand, daß eine mündliche Überlieferung für das Singen von Psalmen unter den westlichen Juden verlorengegangen ist. (Die jemenitischen Juden haben sie bewahrt.) Das bedeutet, daß im Gegensatz zu der Singweise der Torah oder der Propheten, die seit 2500 Jahren in allen Synagogen der Welt mündlich überliefert wird, die Überlieferung für das Singen von Psalmen in den westlichen Synagogen verlorengegangen ist. Das hieß wiederum, daß ich frei war, Melodien zu komponieren, ohne eine lebendige, mündliche Überlieferung entweder nachzuahmen oder zu ignorieren.

Im Gegensatz zu den meisten meiner früheren Arbeiten ist TEHILLIM nicht in kurzen, sich wiederholenden Motiven komponiert. Obwohl eine ganze Melodie entweder als Gegenstand eines Kanons oder einer Variation wiederholt werden mag, ist diese Musik tatsächlich dem, was man in der gesamten Geschichte westlicher Musik findet, näher.

Während der vierteilige Kanon im ersten und letzten Satz manche Zuhörer vielleicht an meine frühen Tonbandstücke IT'S GONNARAIN und COME OUT erinnern wird, die aus kurzen gesprochenen Phrasen, welche immer wieder in engem Kanon wiederholt werden, bestehen, macht TEHILLIM auf die meisten Zuhörer wahrscheinlich einen anderen Eindruck als meine früheren Werke. Es gibt kein festes Metrum oder metrische pattern in TEHILLIM wie in meiner früheren Musik. Der Rhythmus der Musik leitet sich direkt vom Rhythmus des hebräischen Textes ab und findet daher in flexiblen, ständig wechselnden Takten Eingang. Dies ist das erste Mal seit meiner Studienzeit, daß ich einen Text vertont habe, und das Resultat ist ein Stück, das auf Melodie im grundsätzlichen Sinne des Wortes aufgebaut ist.

Steve Reich

Aufführungshinweise

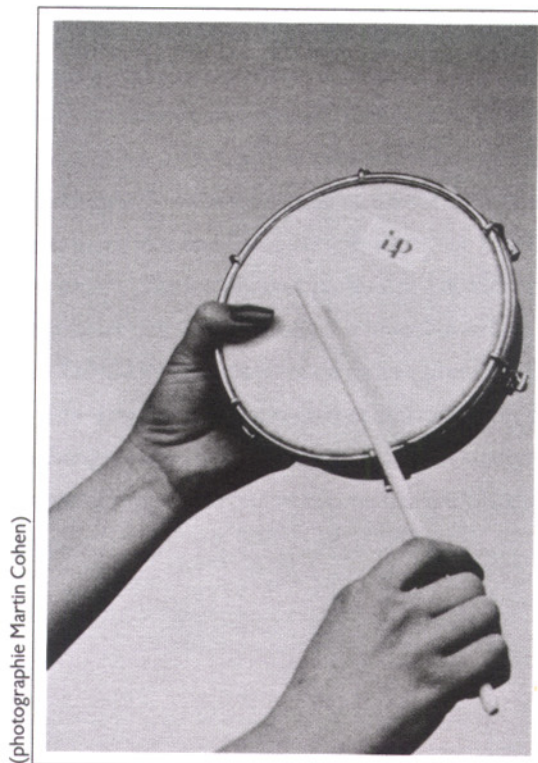
Singstimmen

Der Gesangstil der Sänger soll demjenigen ähnlich sein, der in Aufführungen „Alter Musik“ (vor 1750) angewendet wird. D. h., eine „natürliche Stimme“ mit großer rhythmischer Beweglichkeit und ohne Vibrato. Eine Bel canto Opernstimme ist hier unangebracht. Mikrophone werden verwendet, um die Lautstärke so zu erhöhen, daß die Stimmen über dem Ensemble gehört werden.

Tamburine

Eine Art von gestimmten Tamburinen ohne Schellen wird von der Latin Percussion Company in Garfield, New Jersey, U.S.A. aus Brasilien importiert. (Siehe Photographie unten.) Sie heißen „Tamborim“ und sind mit einer Leder—oder Plastikbespannung sowie einem Stimmschlüssel versehen. Wenn sie in zwei verschiedenen Größen erhältlich sind, 12.5 cm. oder 15 cm., soll die größere Trommel für die tieferen Noten und die kleinere für die höheren Noten verwendet werden. Wenn nur eine einzige Größe erhältlich ist, kann mit etwas größerer Mühe immer noch richtig gestimmt werden. Die Lederbespannung klingt besser, es ist aber schwieriger, die richtige Stimmung beizubehalten. Ein kleiner Holzschlegel von ungefähr 22 bis 25 cm. und einem Durchmesser von 1 cm. soll zum Spielen verwendet werden. Mehrere Lagen von Filz („Maulwurfsfell“) sollen als Wattierung an dem Ende angebracht werden, mit dem das Tamburin geschlagen wird.

Tamborim



(photographie Martin Cohen)

Orgeln

Es sollen entweder vier Synthesizer oder zwei doppelmanualige elektrische Orgeln für die Orgelpartien verwendet werden. Wenn Synthesizer verwendet werden, sollte jeder Spieler für sich zwei davon so übereinander anordnen, daß sie ein zweimanualiges Instrument ergeben. Alle sollten vorher über das Orgelregister auf die sanfte Klangfarbe eines Doppelrohrblattinstruments eingestellt werden. Diese Orgeln oder Synthesizer sollen die Singstimmen unterstützen und nicht so laut sein, daß man sie darüber hinaus hört.

Klangverstärkung

In der Ensembleversion werden die Stimmen, Holzbläser (bis auf die Pikkoloflöte) und Streicher während der Aufführung verstärkt. In der Kammerversion werden lediglich eine kleine Streichersektion, die Holzbläser (bis auf die Pikkoloflöte) die Stimmen sowie der Kontrabaß verstärkt. Ein Assistent, der von einer früheren Aufführung her oder von einer erfolgreichen Platteneinspielung mit der akustischen Balance vertraut ist, soll die Klangverstärkung übernehmen. Die Stimmen sollen alle gleichwertig klingen, so daß z. B. alle vier in den vierteiligen Kanons im ersten und im letzten Satz klar zu hören sind. Das Tonmischpult soll an einer Stelle im Saal, wo man gut hört, aufgestellt sein (und nicht in einer geschlossenen Kabine), damit der Assistent die Balance im Laufe der Proben und der Aufführung richtig halten kann.

Steve Reich

Commentaire du compositeur

TEHILLIM (prononcé "té-hil-lir" est le mot hébreu ancien pour "psaumes". Traduit littéralement, cela veut dire "louanges"; le mot lui-même est issu d'une racine hébraïque formée des trois lettres *heh*, *lamed*, *lamed* (*hll*), qui est également la racine du mot *alléluia*. TEHILLIM est une mise en musique des Psaumes 19:2-5 (19:1-4 dans les versions chrétiennes), 34:13-15 (34:12-14), 18:26-27 (18:25-26), et 150:4-6.

La version pour ensemble est orchestrée pour quatre voix féminines (un soprano léger, deux sopranos lyriques et un contralto), flûte, flûte piccolo, hautbois, cor anglais, deux clarinettes, basson (facultatif), percussion (petits tambourins accordés sans sonnaillles, battement de mains, maracas, marimba, vibraphone, crotales), deux orgues électriques, deux violons, alto, violoncelle, et contrebasse.

Les petits tambourins sans sonnaillles employés ici ressemblent peut-être à celui appelé *tof* en hébreu dans le Psaume 150 et ailleurs dans le text biblique. Battements de mains et crotales étaient aussi communément employés à l'époque biblique dans tout le Moyen-Orient, ainsi que les petites cymbales accordées. A part cela, TEHILLIM est vide de tout contenu musicologique. Le matériel mélodique ne contient pas de thème juif. J'ai préféré mettre en musique des psaumes plutôt que des textes tirés de la Torah ou des Prophètes, en partie parce que chez les juifs occidentaux la tradition orale concernant le chant des psaumes s'est perdue. (Elle n'est encore vivace que chez les juifs yéménites.) Je veux dire que si la cantillation des textes de la Torah et des Prophètes est restée une tradition toujours vivante depuis 25 siècles dans les synagogues du monde entier, la tradition orale du chant des psaumes dans les synagogues occidentales s'est perdue. Ainsi, je me trouvais libre de composer les mélodies de TEHILLIM, sans avoir à craindre d'imiter ou d'ignorer une tradition orale vivante.

Contrairement à la majorité de mon oeuvre antérieure, TEHILLIM n'est pas composé de motifs courts et répétitifs. Bien que l'on puisse y trouver une mélodie entière se répétant comme thème d'un canon ou de variations, cette oeuvre, en fait, suit de près les structures que l'on trouve tout au long de l'histoire de la musique occidentale. Si les canons à quatre parties du premier et du dernier mouvement peuvent rappeler à des auditeurs mes anciennes compositions sur bande magnétique, IT'S GONNA RAIN et COME OUT, écrites en courtes phrases parlées se répétant maintes fois en canon serré, TEHILLIM se révélera à la plupart des auditeurs comme une oeuvre très différente de celles qui l'ont précédée. Il n'y a pas dans TEHILLIM de rythme ni de motif rythmique fixes comme dans mes autres compositions; ici, le rythme de la musique jaillit directement du rythme du texte hébraïque, et varie ainsi avec souplesse suivant les changements constants du mètre. C'est la première fois que j'ai mis un texte en musique depuis mes années d'études; le résultat est une oeuvre basée sur l'élément mélodique dans le sens le plus fort de ce terme.

Steve Reich

Notes pour les exécutants

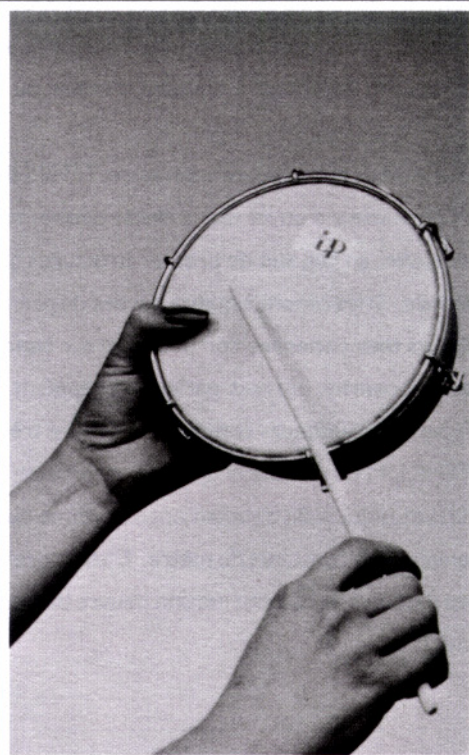
Voix

Il faut que le style des chanteurs suive celui des exécutions de la “musique ancienne” (d’avant 1750); il faut donc une “voix naturelle”, sans vibrato, dotée d’une grande agilité rythmique. Le “bel canto” de l’opéra n’est pas approprié. L’emploi de microphones permettra aux voix de se faire entendre au-dessus de l’ensemble.

Tambourins

La Latin Percussion Company à Garfield, New Jersey, U.S.A., importe du Brésil une sorte de petit tambourin accordé sans sonnaillles (Voir photo ci-dessous). On l’appelle un “Tamborim”. Il est disponible en peau ou en plastique, avec un accordoir. Si l’on peut choisir entre deux dimensions, 12.5 cm. et 15 cm., on emploiera le grand pour les notes graves et le petit pour les notes plus aiguës. Si une seule dimension est disponible, on veillera, avec un peu d’effort, à maintenir l’instrument au diapason de l’ensemble. Le tambourin en peau donne un meilleur son, mais il est plus difficile de le maintenir accordé. On l’utilise avec une petite baguette de 22 à 25 cm. de long et de 1 cm. diamètre, dont le bout qui bat le “tamborim” sera enveloppé de plusieurs épaisseurs de moleskine.

(photographie Martin Cohen)



Orgues

Pour les parties d'orgue électrique on utilisera soit quatre synthétiseurs soit deux orgues électriques manuels doubles. Si l'on choisit des synthétiseurs, deux musiciens en auront deux chacun; ceux-ci seront disposés l'un au-dessus de l'autre sur un pupitre, ce qui offre à chaque musicien un instrument manuel double. On devra donner au jeu entier préréglé le timbre doux d'un instrument à anche double. La présence d'orgues ou de synthétiseurs ne devra en aucun cas couvrir les voix, mais seulement les soutenir.

Amplification

Dans la version pour ensemble, les voix, les instruments à vent (sauf le piccolo) et les cordes seront amplifiés en concert. Dans la version pour orchestre de chambre, on réduira le nombre des cordes et l'on n'amplifiera que les vents (sauf le piccolo), les voix et la contrebasse. L'amplification ne sera mise au point que par un assistant doté d'une bonne expérience des équilibres sonores, acquise au cours d'exécutions antérieures ou à l'écoute d'un excellent enregistrement. Il faut équilibrer les voix de façon égale, de sorte que chacune se fasse clairement entendre, par exemple dans les canons à quatre parties du premier et du dernier mouvement. Il faut de plus que la table de mixage soit située, dans la salle, à un endroit particulièrement propice à l'écoute (pas dans une cabine close), pour permettre à l'assistant de faire les ajustements requis les plus subtils pendant les répétitions et le concert.

Steve Reich

TEHILLIM

19:2-5

Ha-sha-mý-im meh-sa-peh-rím ka-vóhd Káil,
U-mah-ah-sáy ya-díve mah-gíd ha-ra-kí-ah.
Yóm-le-yóm ya-bée-ah óh-mer,
Va-lý-la le-lý-la ya-chah-véy dá-aht.
Ain-óh-mer va-áin deh-va-rím,
Beh-lí nish-máh ko-láhm.
Beh-kawl-ha-áh-retz ya-tzáh ka-váhm,
U-vik-tzáy tay-váil me-lay-hém.

The heavens declare the glory of G-d,
the sky tells of His handiwork.
Day to day pours forth speech,
night to night reveals knowledge.
Without speech and without words,
Nevertheless their voice is heard.
Their sound goes out through all the earth,
and their words to the ends of the world.

34:13-15

Mi-ha-ish hey-chah-fáytz chah-yím,
Oh-háyv yah-mím li-róte tov?
Neh-tzór le-shon-cháh may-ráh,
Uus-fah-táy-chah mi-dah-báyr mir-máh.
Súr may-ráh va-ah-say-tóv,
Ba-káysh sha-lóm va-rad-fáy-hu.

Who is the man that desires life,
and loves days to see good?
Guard your tongue from evil,
and your lips from speaking deceit.
Turn from evil, and do good,
Seek peace and pursue it.

Pause

18:26-27

Im-chah-síd, tit-chah-sáhd,
Im-ga-vár ta-mím, ti-ta-máhm.
Im-na-vár, tit-bah-rár,
Va-im-ee-káysh, tit-pah-tál.

With the merciful You are merciful,
with the upright You are upright.
With the pure You are pure,
and with the perverse You are subtle.

150:4-6

Hal-le-lú-hu ba-tóf u-ma-chól,
Hal-le-lú-hu ba-mi-ním va-u-gáv.
Hal-le-lú-hu ba-tzil-tz-láy sha-máh,
Hal-le-lú-hu ba-tzil-tz-láy ta-ru-áh.
Kol han-sha-má ta-ha-láil Yah,
Ha-le-yu-yáh.

Praise Him with drum and dance,
praise Him with strings and winds.
Praise Him with sounding cymbals,
praise Him with clanging cymbals.
Let all that breathes praise the Eternal
Hallelujah.

Commissioned by the South German Radio (SDR), Stuttgart ; the West German Radio (WDR), Cologne;
and The Rothko Chapel, Houston. Additional Support was received from Betty Freeman,
The Rockefeller Foundation, and The Memorial Foundation for Jewish Culture.

First complete performance of ensemble version September 20, 1981
at Großer Sendesaal, West German Radio (WDR), Cologne, by Steve Reich and Musicians,
conducted by George Manahan.

First performance of chamber orchestra version September 16, 1982 at Avery Fisher Hall, New York,
by the New York Philharmonic, conducted by Zubin Mehta.

Recorded by Steve Reich and Musicians on ECM 1215
and the Schönberg Ensemble, Reinbert de Leeuw, conductor, on Nonesuch 79295.

Duration: 30 minutes

Performance materials are available from the Boosey & Hawkes Rental Library.

Instrumentation

Piccolo
 Flute *
 Oboe *
 English Horn *
 2 Clarinets in B \flat *
 Bassoon (optional) *

Percussion (6 players):

Maracas
 Clapping
 Marimba
 Vibraphone
 Crotales
 Tuned tambourines
 without jingles

Part I
 1, 2, 3, 4
 (A, G, E, D)

Part II
 1, 2
 (A \flat , E \flat)



Part III
 Tacent

Part IV
 1, 2
 (A, E)

2 Electric Organs (or Synthesizers)

Women's voices: *

1. Lyric Soprano
2. Lyric Soprano
3. Alto
4. High Soprano

Strings:

Ensemble Version	1.1.1.1.1 \uparrow *
Chamber Orchestra Version	6.6.4.4.1 \uparrow

*amplified

\uparrow Number of players, not stands. Contrabass is amplified in both versions.

TEHILLIM

Part I

Steve Reich
(1981)♩ = ca. 144 **A** I

Oboes 1, 2

English Horn
Bassoon

Clarinets 1, 2

Clapping $\frac{1}{2}$

1.

mf

Maracas

4 tuned
Tambourines
without jingles

1.

mf

Organ 1

Organ 2

Female Voice
 $\frac{1}{2}$
 $\frac{3}{4}$

2.

mf
non vibrato sempre

Ha - sha - my-im meh-sa-peh - reem Ka - vohd Kail _____ u - ma-ah - say ya-dive mah -

Violin I

Violin II

Viola

'Cello &
Contrabass

A II

Clap. 1

Tamb. 1

Voice 2

geed ha - ra - ki - ah. Yom - le - yom ya - bee - ah

Clap. 1

Tamb. 1

Voice 2

oh - mer _____ va - ly - la le - ly - la ya - cha - vey

A III

Clap. 1

Tamb. 1

Voice 2

dah - aht. Ain oh - mer va - ain da - va -

Clap. 1

Tamb. 1

Voice 2

reem _____ beh - lee nish - ma ko - lahm. _____ Beh-kawl ha -

A IV

Clap. 1

Tamb. 1

Voice 2

ah - retz ya - tza ka - vam u - vik - tzay tay-vail mee-lay -

1. 2. *non vibrato sempre*

Clar. 1

Clap. 1

Tamb. 1

Voice 2

hem. Be - kawl - ha - hem. Ha - sha -

mf

B I

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

my - im meh-sa - peh - reem ka - vod Kail ——— u - ma - ah - say ya - dive mah -

mf

BII

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

geed ha - ra - ki - ah. Yom - le - yom ya - bee - ah

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

oh - mer _____ va - ly - la le - ly - la ya - cha - vey

BIII

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

dah - aht. Ain oh - mer ____ va - ain da - va -

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

reem ____ beh - lee nish - ma ko - lahm. ____ Beh-kawl ha -

BIV

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

ah - retz ya - tza ka - vam u - vik - tzay tay - vail mee-lay

1. 2.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

hem. Beh - kawl ha - hem. Voice 1 *mf* non vibrato sempre Ha - sha -

C I

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

Voice 2

mf

my - im meh - sa - peh - reem ka - vohd Kail _____ u - ma - ah - say ya - dive_

mf

Ha - sha - my - im meh - sa - peh - reem ka - vohd Kail _____ u - ma - ah

CII

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

Voice 2

— mah-geed ha - ra - ki - ah. _____ Yom - le - yom ya -

say ya - dive mah - geed ha - ra - ki - ah. Yom_

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

bee - ah oh - mer _____ va - ly - la

Voice 2

- le - yom ya - bee - ah oh - mer _____ va -

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

le - ly - la ya - cha - vey dah _____ aht. Ain

Voice 2

ly - la le - ly - la ya - cha - vey dah - aht.

CIII

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

oh - mer_____ va - ain da - va - reem_____ beh -

Voice 2

Ain oh - mer_____ va - ain da - va -

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

lee nish - ma ko - lahm. _____ Beh - kaw! ha -

Voice 2

reem _____ Beh - lee nish - ma ko - lahm. _____

CIV

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

ah - retz ya - tza ka - vam u - vik - tzay tay-vail mee-lay -

Voice 2

Beh-kawl ha - ah - retz ya - tza ka - vam u - vik -

1. 2.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

- hem. Beh - kawl ha - hem. Ha - sha -

Voice 2

tzay tay - vail mee - lay - hem. tzay tay - vail mee - lay - hem.

D I

Clar. 1

Clar. 2

Clap. 1 *mf*

Clap. 2 *mf*

Tamb. 1 *mf*

Tamb. 2 *mf*

Voice 1
my - im meh - sa-peh - reem ka - vohd Kail u - ma - ah - say ya - dive

Voice 2
Ha - sha - my - im meh-sa - peh - reem ka - vohd Kail u - ma - ah -

Vln. I *non vibrato sempre* *div.* *f*

Vln. II *non vibrato sempre* *f*

Vla. *non vibrato sempre* *f*

Vc. *non vibrato sempre* *f*

Cb. *non vibrato sempre* *f*

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

ma - geed ha - ra ki - ah. Yom - le - yom ya - bee - ah

Voice 2

say ya - dive mah - geed ha - ra - ki - ah. Yom - le - yom

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a symphonic band and voices. It consists of 11 staves. The first four staves are for woodwinds and percussion: Clarinet 1, Clarinet 2, Clarinets 1 and 2 (playing together), and Tambourines 1 and 2. The next two staves are for voices: Voice 1 and Voice 2. The last five staves are for strings: Violins I and II, Viola, Violoncello, and Contrabass. The music is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are in Hebrew and are written below the vocal staves. The score is marked with 'DII' at the top right.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

oh - mer va - ly - la le - ly - la ya - cha - vey dah aht.

Voice 2

ya - bee - ah oh - mer va - ly - la le - ly - la ya - cha - vey

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 13 of a piece. It features a variety of instruments: Clarinets 1 and 2, Clappers 1 and 2, Tambourines 1 and 2, Voice 1, Voice 2, Violins I and II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 5/8. The score is divided into measures, with some measures containing rests or specific rhythmic patterns. The vocal parts have lyrics written below them. The instrumental parts include various rhythmic figures, such as eighth and sixteenth notes, and rests. The clappers and tambourines have specific rhythmic patterns indicated by symbols like triangles and vertical lines.

DIII

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ain oh - mer va - ain da - va - reem beh -

dah - aht. Ain oh - mer va - ain da - va -

unis.

non div.

div.

The musical score is for a piece titled "DIII". It features a variety of instruments and voices. The woodwinds include Clarinet 1 and Clarinet 2. The percussion section consists of Clap 1, Clap 2, Tambourine 1, and Tambourine 2. The vocal parts are Voice 1 and Voice 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 7/8 time and includes lyrics in Finnish. The lyrics for Voice 1 are "Ain oh - mer va - ain da - va - reem beh -" and for Voice 2 are "dah - aht. Ain oh - mer va - ain da - va -". There are also performance instructions for the strings: "unis." (unison) for Violin I, "non div." (non-divisi) for Viola, and "div." (divisi) for Violoncello and Contrabass.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

lee nish - ma ko - lahm. Beh - kawl ha -

Voice 2

reem beh - lee nish - ma ko - lahm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

unis.

DIV

Clar. 1.

Clar. 2.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

ah - retz ya - tza ka - vam u - vik - tzay tay - vail mee - lay

Voice 2

Beh - kaw! ha - ah - retz ya - tza ka - vam u - vik

Vln. I

Vln. II

Vla.

Vc.

Cb.

DIVa

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

hem. Beh-kawl ha - ah - retz ya - tza ka - vam

Voice 2

tzay tay-vail mee - lay - hem. Beh-kawl ha - ah - retz ya -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

U - vik - tzay tay - vail mee - lay hem. Ha - sha

Voice 2

tzah ka - vam u - vik - tzay tay - vail mee - lay - hem.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E I

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

my - im meh-sa - peh - reem ka - vohd Kail u - ma - ah - say ya - dive

Voice 2

Ha - sha - my - im meh - sa - peh - reem ka - vohd Kail u - ma - ah -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

ma - geed ha - ra - ki - ah. Yom - le - yom ya - bee - ah

Voice 2

say ya - dive mah - geed ha - ra - ki - ah. Yom - le yom

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

oh - mer va - ly - la le - ly - la ya - cha-vey dah aht.

Voice 2

ya - bee - ah oh - mer va - ly - la le - ly - la ya - cha-vey

Vln. I

Vln. II

Vla.

Vc.

Cb.

EIII

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ain oh - mer va - ain da - va - reem beh -

dah - aht. Ain oh - mer va - ain da - va -

unis.

div.

Detailed description: This is a musical score for a piece titled 'EIII'. It features a multi-measure rest of 7 measures in 8/8 time at the beginning of each staff. The score includes parts for two Clarinets (Clar. 1 and 2), two Claps (Clap. 1 and 2), two Tambourines (Tamb. 1 and 2), two Voices (Voice 1 and Voice 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts have lyrics in Finnish. The score is divided into two systems. The first system includes the vocal parts and the instrumental parts. The second system includes the instrumental parts. The tempo is marked 'EIII'. The key signature is one flat (B-flat). The time signature is 8/8. The score is written for a large ensemble.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

lee nish - ma ko - lahm. Beh - kaw! ha -

Voice 2

reem beh - lee nish - ma ko - lahm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

EIV

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

ah - retz ya - tza ka - vam u - vik - tzay tay - vail mee - lay

Voice 2

Beh - kawl ha - ah - retz ya tza ka - vam u - vik

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a piece titled "EIV". It features a variety of instruments and two vocal parts. The instruments include Clarinet 1 and 2, Clap 1 and 2, Tambourine 1 and 2, Violin I and II, Viola, Violoncello, and Contrabass. The vocal parts are Voice 1 and Voice 2. The score is written in 7/8 time and consists of 16 measures. The lyrics are in Hebrew. The first vocal part (Voice 1) has the lyrics "ah - retz ya - tza ka - vam u - vik - tzay tay - vail mee - lay". The second vocal part (Voice 2) has the lyrics "Beh - kawl ha - ah - retz ya tza ka - vam u - vik". The instruments provide a rhythmic and melodic accompaniment to the vocal parts.

EIVa

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 1

hem. Beh-kawl ha - ah - retz ya - tza ka - vam

Voice 2

tzay tay-vail mee - lay - hem. Beh - kawl ha - ah - retz ya -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Org. 1

Voice 1

u - vik - tzay tay - vail mee - lay hem. Ha - sha

Voice 2

tzah ka - vam u - vik - tzay tay - vail mee - lay - hem.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

F ↑↑↑↑↑↑

Mar. *f*

Clap. 1 *fade*

Clap. 2 *fade*

Tamb. 1 *fade*

Tamb. 2 *fade*

Org. 1 *mf*

Org. 2 *mf*

Voice 1
my-im meh-sa - peh - reem ka - vohd Kail u - ma - ah - say ya - dive

Voice 2 *mf*
Ha - sha-my - im meh-sa - peh - reem ka - vohd Kail u - ma - ah -

Voice 3 *mf*
Ha - sha my - im meh - sa - peh - reem ka - vohd Kail

Voice 4 *mf*
Ha - sha - my - im meh - sa - peh - reem Ka - vohd

G

Mar.

Tamb. 1
(Clap. 1)

Tamb. 2
(Clap. 2)

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

out

out

div.

mah - geed ha - ra - ki - ah. Ha - sha - my - im meh sa - peh -

say ya - dive mah - geed ha - ra - ki - ah. Ha - sha - my -

u - mah - ah - say ya - dive mah - geed ha - ra - ki - ah.

Kail u - mah - ah - say ya - dive ma - geed ha - ra - ki - ah.

Mar.

Org. 1

Org. 2

Voice 1

reem ka - vohd Kail u - ma - ah say ya - dive mah-geed ha -

Voice 2

im meh-sa - peh-reem ka - vohd Kail u - mah-ah - say ya - dive mah -

Voice 3

Ha - sha-my - im meh - sa - peh - reem ka - vohd Kail u - mah-ah - say

Voice 4

Ha - sha - my - im meh - sa - peh - reem ka - vohd Kail u -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mar.

Org. 1

Org. 2

Voice 1

ra - ki - ah. Ha - sha - my - im meh-sa-peh reem ka - vohd

Voice 2

geed ha ra - ki ah. _____ Ha-sha-my - im meh sa - peh-reem

Voice 3

ya - dive mah - geed ha ra - ki - ah. Ha - sha - my -

Voice 4

ma - ah - say ya - dive mah - geed ha - ra - ki - ah. _____

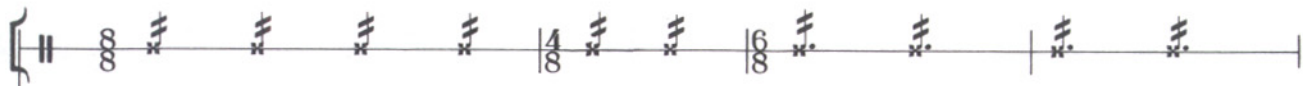
Vln. I


Vln. II


Vla.

Vc.

Cb.

Mar. 

Org. 1 

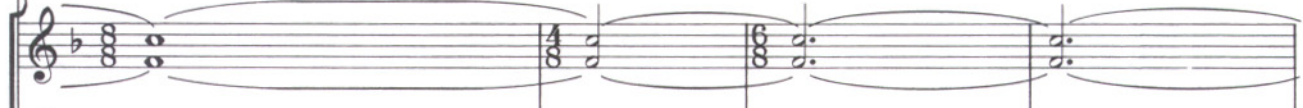
Org. 2 


Voice 1
Kail _____ u - ma - ah - say ya - dive mah-geed ha - ra - ki - ah.


Voice 2
ka - vohd Kail _____ u - ma - ah say ya - dive mah - geed ha - ra - ki -


Voice 3
im meh - sa - peh - reem ka - vohd Kail _____ u - mah-ah-say ya - dive mah-geed


Voice 4
Ha - sha - my - im meh - sa - peh-reem ka - vohd Kail _____ u - ma - ah-say ya - dive

Vln. I 

Vln. II 


Vla. 

Vc. 

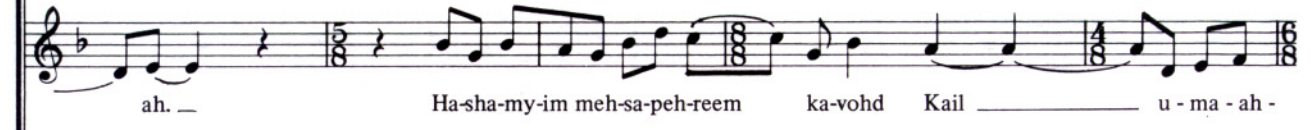
Cb. 

Mar. 


Org. 1 

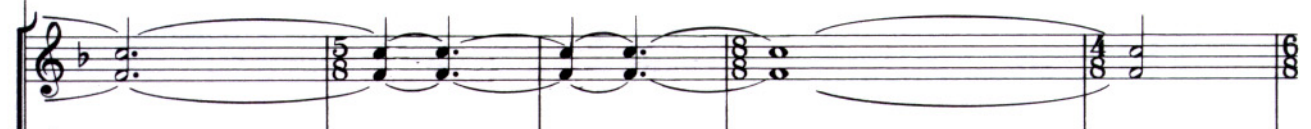
Org. 2 

Voice 1 
Ha-sha - my-im meh-sa-peh-reem ka-vohd Kail u - ma - ah - say ya - dive


Voice 2 
ah. Ha-sha-my-im meh-sa-peh-reem ka-vohd Kail u - ma - ah -

Voice 3 
ha - ra - ki - ah. Ha-sha-my - im meh-sa - peh-reem ka - vohd Kail


Voice 4 
mah-geed ha - ra - ki - ah. Ha - sha-my-im meh-sa-peh-reem ka - vohd

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

I

Mar.

Org. 1

Org. 2

Voice 1
ma-geed ha - ra-ki - ah. Ha - sha - my-im meh-sa-peh - reem ka-vohd

Voice 2
say ya - dive mah - geed ha - ra-ki - ah. Ha - sha-my - im meh-sa-peh-reem

Voice 3
u - ma - ah - say ya - dive mah-geed ha - ra-ki - ah. Ha-sha-my -

Voice 4
Kail u - ma-ah-say ya - dive mah-geed ha - ra-ki - ah.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mar.

Org. 1

Org. 2

Voice 1
Kail u - ma - ah - say ya - dive mah - geed ha - ra - ki - ah.

Voice 2
ka - vohd Kail u - mah-ah say ya - dive mah - geed ha - ri - ki -

Voice 3
im meh-sa - peh - reem ka - vohd Kail u - ma - ah - say ya - dive mah-geed

Voice 4
Ha - sha-my - im meh-sa - peh - reem ka - vohd Kail u - mah-ah-say ya-dive

Vln. I

Vln. II


Vla.


Vc.


Cb.


1.


repeat to page 28

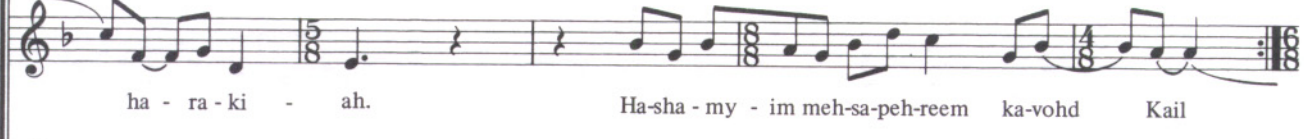
Mar. 


Org. 1 


Org. 2 

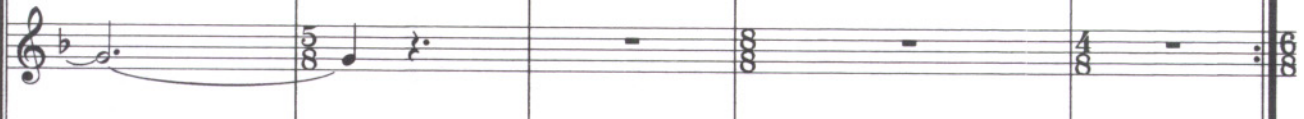
Voice 1 
Ha-sha - my-im meh-sa-peh - reem ka - vohd Kail u - ma-ah - say ya-dive


Voice 2 
ah. Ha - sha-my - im meh-sa - peh-reem ka-vohd Kail u - ma-ah -

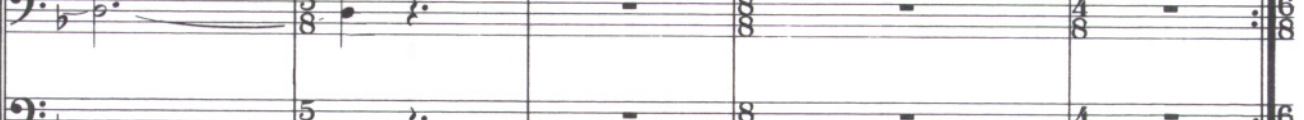
Voice 3 
ha - ra - ki - ah. Ha-sha - my - im meh-sa-peh-reem ka-vohd Kail


Voice 4 
mah-geed ha - ra - ki - ah. Ha-sha-my-im meh-sa-peh-reem ka-vohd

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

2.

K

L

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Yom - le - yom ya - bee - ah oh - mer va -

ah. Yom - le - yom ya - bee - ah oh - mer

ha - ra Yom - le - yom ya - bee - ah

mah-geed Yom - le - yom

div.

f

f

f

f

f

Mar.

Org. 1

Org. 2

Voice 1
ly - la le - ly - la ya - cha - vey dah - aht.

Voice 2
va - ly - la le - ly - la ya - cha - vey dah - aht.

Voice 3
oh - mer va - ly - la le - ly - la ya - cha - vey

Voice 4
ya - bee - ah oh - mer va - ly - la le - ly - la

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mar. 

Org. 1 

Org. 2 

Voice 1 
Yom - le-yom ya-bee - ah oh - mer va - ly - la

Voice 2 
Yom - le-yom ya-bee - ah oh - mer va -

Voice 3 
dah - aht. Yom - le-yom ya-bee - ah oh - mer

Voice 4 
ya-cha-vey dah - aht. Yom - le-yom ya-bee - ah

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

M

Mar.

Org. 1

Org. 2

Voice 1

le - ly - la ya - cha - vey dah - aht. Yom - le - yom

Voice 2

ly - la le - ly - la ya - cha - vey dah - aht.

Voice 3

va - ly - la le - ly - la ya - cha - vey dah - aht.

Voice 4

oh - mer va - ly - la le - ly - la ya - cha - vey

Vln. I


Vln. II

Vla.


Vc.

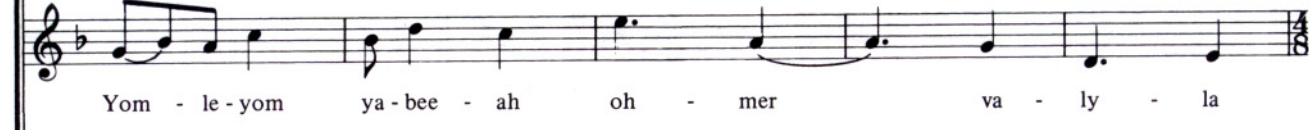
Cb.

Mar. 

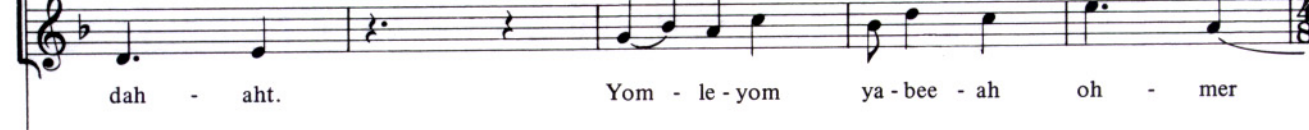
Org. 1 


Org. 2 


Voice 1 
ya - bee - ah oh - mer va - ly - la le - ly - la

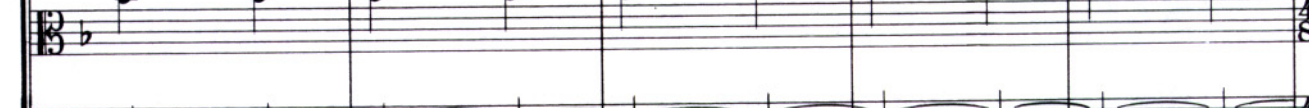
Voice 2 
Yom - le - yom ya - bee - ah oh - mer va - ly - la


Voice 3 
Yom - le - yom ya - bee - ah oh - mer va -

Voice 4 
dah - aht. Yom - le - yom ya - bee - ah oh - mer

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

N

Mar.

Org. 1

Org. 2

Voice 1

ya - cha - vey dah - aht. Yom - le - yom ya - bee - ah

Voice 2

le - ly - la ya - cha - vey dah - aht. Yom - le - yom

Voice 3

ly - la le - ly - la ya - cha - vey dah - aht.

Voice 4

va - ly - la le - ly - la ya - cha - vey dah - aht.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

oh - mer va - ly - la le - ly - la ya - cha - vey

ya - bee - ah oh - mer va - ly - la le - ly - la

Yom - le - yom ya - bee - ah oh - mer va - ly -

Yom - le - yom ya - bee - ah oh - mer va -

This musical score is for page 42 of a larger work. It features a variety of instruments and four voices. The instruments include a Maracas (Mar.), two Organs (Org. 1 and Org. 2), Violins I and II (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The four voices (Voice 1, Voice 2, Voice 3, and Voice 4) are all singing in Hebrew. The lyrics are: Voice 1: oh - mer va - ly - la le - ly - la ya - cha - vey; Voice 2: ya - bee - ah oh - mer va - ly - la le - ly - la; Voice 3: Yom - le - yom ya - bee - ah oh - mer va - ly -; Voice 4: Yom - le - yom ya - bee - ah oh - mer va -. The score is written in a key with one flat (B-flat) and a 4/8 time signature. The music is arranged in a multi-staff format, with each instrument and voice part on its own staff. The lyrics are written below the corresponding voice staves.

Mar.

Org. 1

Org. 2

Voice 1

dah - aht. Yom - le - yom ya - bee - ah oh - mer

Voice 2

ya - cha - vey dah - aht. Yom - le - yom ya - bee - ah

Voice 3

la le - ly - la ya - cha - vey dah - aht. Yom - le - yom

Voice 4

ly - la - le - ly - la ya - cha - vey dah - aht.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mar.

Org. 1

Org. 2

Voice 1

va - ly - la le - ly - la ya - cha - vey dah - aht.

Voice 2

oh - mer va - ly - la le - ly - la ya - cha - vey

Voice 3

ya - bee - ah oh - mer va - ly - la le - ly -

Voice 4

Yom - le - yom ya - bee - ah oh - mer va - ly - la

Vln. I

Vln. II

Vla.

Vc.

Cb.

O

1.

repeat to page 36

2.

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Yom - le - yom ya - bee - ah

dah - aht.

Yom - le - yom dah - aht.

la ya - cha - vey dah - aht.

la ya - cha - vey

le - ly - la ya - cha - vey dah - aht.

le - ly - la

P

Q

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ain oh - mer va - ain da - va - reem beh -

Ain oh - mer va - ain da - va -

Ain oh -

unis.

f

f

f

f

f

Mar.

Org. 1

Org. 2

Voice 1

lee nish - mah ko - lahm. Ain

Voice 2

reem beh - lee nish - mah ko - lahm.

Voice 3

mer va - ain da - va - reem beh - lee nish - mah

Voice 4

Ain oh - mer va - ain da - va - reem beh -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a piece in G major (one sharp) and 5/8 time. It features a full orchestra and four vocal parts. The vocal parts have lyrics in a non-Latin script. The instrumental parts include Maracas, two Organs, Violins, Viola, Violoncello, and Contrabass. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below the notes. The instrumental parts have notes and rests written on staves. The Maracas part is in the top staff, followed by two Organ parts, four Voice parts, and then the string parts (Violins, Viola, Violoncello, and Contrabass) at the bottom.

Mar.

Org. 1

Org. 2

Voice 1

oh - mer va - ain da - va - reem beh - lee nish -

Voice 2

Ain oh - mer va - ain da - va - reem

Voice 3

ko - lahm. Ain oh - mer va -

Voice 4

lee nish - mah ko - lahm. Ain oh -

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

mah ko - lahm. Ain oh - mer va - ain da - va -

beh - lee nish - mah ko - lahm. Ain oh mer

ain da - va - reem beh - lee nish - mah ko - lahm.

mer va - ain da - va - reem beh - lee nish - mah ko - lahm.

div.

Mar.

Org. 1

Org. 2

Voice 1

reem beh - lee nish - mah ko - lahm. Ain

Voice 2

va - ain da - va - reem beh - lee nish - mah ko - lahm.

Voice 3

Ain oh - mer va - ain da - va - reem beh - lee nish - mah

Voice 4

Ain oh - mer va - ain da - va - reem beh

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

Mar.

Org. 1

Org. 2

Voice 1

oh - mer va - ain da - va - reem beh - lee nish -

Voice 2

Ain oh - mer va - ain da - va - reem

Voice 3

ko - lahm . Ain oh - mer va -

Voice 4

lee nish - mah ko - lahm . Ain oh -

Vln. I

Vln. II

Vla.

Vc.

Cb.

T

Mar.

Org. 1

Org. 2

Voice 1

ma ko - lahm. Ain oh - mer va -

Voice 2

beh - lee nish - mah ko - lahm. Ain oh -

Voice 3

ain da - va - reem beh - lee nish - mah ko - lahm.

Voice 4

mer va - ain da - va - reem beh - lee nish - ma

unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

Mar.

Org. 1

Org. 2

Voice 1
ain da - va - reem beh - lee nish - ma ko - lahm.

Voice 2
mer va - ain da - va - reem beh - lee nish - ma ko -

Voice 3
Ain oh - mer va - ain da - va - reem beh -

Voice 4
ko - lahm. Ain oh - mer va - ain da - va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

repeat to page 47

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ain oh - mer va - ain da - va - reem beh -

lahm. Ain oh - mer va - ain da - va -

lee nish - ma ko - lahm. Ain oh -

reem beh - lee nish - ma ko - lahm.

f

2. V W

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Beh-kawl ha - ah - retz ya - tza ka - vam u - vik -

— lahm. Beh-kawl_ - ha - ah - retz yah - tza ka -

lee Beh - kawl_ ha - ah - retz ya -

reem Beh-kawl_ ha - ah -

Mar.

Org. 1

Org. 2

Voice 1

tzay tay-vail mee - lay - hem. Beh-kawl ha - ah - retz ya -

Voice 2

vam u - vik - tzay tay-vail mee - lay - hem. Beh-kawl

Voice 3

tzah ka - vahm u - vik tzay tay - vail mee - lay - hem.

Voice 4

retz ya - tza ka - vahm u - vik - tzay tay - vail mee - lay - hem.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mar.

Org. 1

Org. 2

Voice 1

tza ka - vam u - vik - tzay tay - vail mee - lay hem.

Voice 2

ha - ah - retz ya - tza ka - vam u - vik - tzay tay-vail mee -

Voice 3

Beh-kawl ha - ah - retz ya - tza ka - vam u - vik - tzay tay -

Voice 4

Beh - kawl ha - ah - retz ya - tza ka - vam u -

Vln. I

Vln. II

Vla.

Vc.

Cb.

X

Mar.

Org. 1

Org. 2

Voice 1

Voice 2

Voice 3

Voice 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Beh-kawl ha - ah - retz ya - tza ka - vam u - vik -

lay - hem. Beh - kawl ha - ah - retz ya - tza ka -

vail mee-lay - hem. Beh-kawl ha - ah - retz ya -

vik tzay tay-vail mee - lay - hem. Beh - kawl ha - ah -

div.

Mar.

Org. 1

Org. 2

Voice 1

tzay tay - vail mee - lay hem. Beh-kawl ha - ah - retz ya -

Voice 2

vam u - vik - tzay tay - vail mee - lay - hem. Beh-kawl

Voice 3

tza ka - vam u - vik - tzay tay - vail mee - lay - hem.

Voice 4

retz ya - tza ka - vam u - vik - tzay tay - vail mee - lay hem.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Y

Mar.

Org. 1

Org. 2

Voice 1

tza ka-vam u - vik tzay tay-vail mee - lay - hem. Beh-kawl ha -

Voice 2

ha-ah - retz ya - tza ka - vam u - vik - tzay tay - vail mee - lay - hem.

Voice 3

Beh-kawl ha-ah - retz ya - tza ka-vam u - vik - tzay tay - vail mee - lay -

Voice 4

Beh-kawl ha - ah - retz ya - tza ka - vam u - vik - tzay tay-vail

Vln. I

Vln. II


Vla.

Vc.

Cb.


div.

Z

Mar. 

Org. 1 

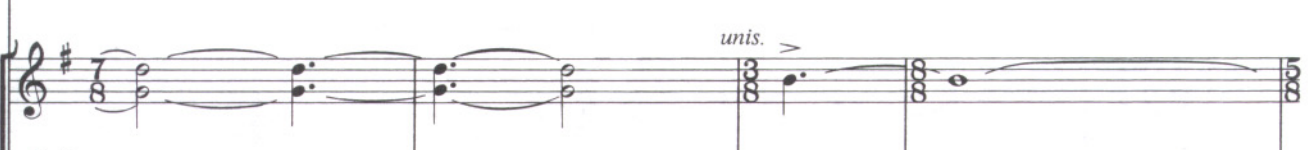
Org. 2 

Voice 1 
ah - retz ya - tza ka - vam u - vik tzay tay - vail mee-lay -

Voice 2 
Beh - kaw! ha - ah - retz ya - tza ka - vam u - vik - tzay

Voice 3 
hem. Beh - kaw! ha - ah - retz ya - tza ka - vam

Voice 4 
mee - lay - hem. Beh - kaw! ha - ah - retz ya - tza ka - vam

Vln. I 
unis.

Vln. II 

Vla. 

Vc. 
unis.

Cb. 

1. *repeat to page 55* 2.

Clar. 1

Mar.

Org. 1

Org. 2

Voice 1

hem. Beh-kawl ha - ah - retz ya ah - retz *mf*

Voice 2

tay - vail mee - lay - hem. Beh-kawl Ha - sha -

Voice 3

u - vik - tzay tay - vail mee - lay - hem. hem.

Voice 4

u - vik - tzay tay - vail mee - lay - hem. mee - lay

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Mar.

Tamb. 1

Voice 2

my - im meh-sa - peh - reem ka-vohd Kail u - ma - ah say ya - dive ma -

mf

BBII

Clar. 1

Mar.

Tamb. 1

Tamb. 2

Voice 2

geed ha - ra - ki - ah. Yom - le - yom ya - bee - ah

mf

Clar. 1

Mar.

Tamb. 1

Tamb. 2

Voice 2

oh - mer va - ly - la le - ly - la ya - cha - vey

(Accel. poco a poco)

BBIII

Clar. 1

Mar.

Tamb. 1

Tamb. 2/3

Voice 2

dah - aht. Ain oh - mer va - ain da - va -

Clar. 1

Mar.

Tamb. 4

Tamb. 2/3

Voice 2

reem beh - lee nish - ma ko - lahm. Beh-kawl ha -

BBIV $\text{♩} = \text{ca. } 160$

Clar. 1

Mar.

Tamb. 4

Tamb. 2/3

Voice 2

ah - retz ya - tza ka - v'am u - vik - tzay tay - vail mee - lay -

1. 2.

Clar. 1

Mar.

Tamb. 1

Tamb. 2/3

Voice 2

hem. Beh - kaw! ha - hem. Ha - sha

CC I

Clar. 1

Mar.

Tamb. 1

Tamb.

Voice 2

my - im meh - sa - peh - reem ka - vohd Kail u - ma - ah - say ya - dive ma -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Mar.

Tamb. 1 $\frac{1}{4}$

Tamb. 2 $\frac{2}{3}$

Voice 2

geed ha - ra - ki - ya. Yom - le - yom ya - bee - ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Mar.

Tamb. 1
4

Tamb. 2
3

Voice 2

oh - mer va - ly - la le - ly - la ya - cha - vey

Vln. I

Vln. II

Vla.

Vc.

Cb.

CCIII

Clar. 1

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

dah - aht Ain oh - mer va - ain da - va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

reem beh - lee nish - ma ko - lahm

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a full orchestra and a vocal soloist. The key signature is two sharps (F# and C#), and the time signature is 7/8. The score is divided into two systems of four measures each. The instruments and their parts are: Clarinet 1 (treble clef, playing a melodic line with slurs), Maracas (percussion, playing a rhythmic pattern of eighth notes), Tambourine 1/4 (treble clef, playing a rhythmic pattern of eighth notes), Tambourine 2/3 (treble clef, playing a rhythmic pattern of eighth notes), Voice 2 (treble clef, singing the lyrics 'reem beh - lee nish - ma ko - lahm' with a melodic line and slurs), Violin I (treble clef, playing a sustained harmonic line with slurs), Violin II (treble clef, playing a sustained harmonic line with slurs), Viola (treble clef, playing a sustained harmonic line with slurs), Violoncello (bass clef, playing a sustained harmonic line with slurs), and Contrabass (bass clef, playing a sustained harmonic line with slurs). The vocal line is marked with triangles above the notes, indicating specific phrasing or emphasis.

CCIV

Clar. 1

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

Beh-kawl ha - ah - retz ya - tza ka - vam u - vik -

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

CCIVa

Clar. 1

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

tzay tay-vail mee - lay - hem. Beh-kawl ha - ah - retz ya -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

tza ka - vam u - vik - tzay tay - vail mee-lay - hem. Ha - sha -

Voice 3

Ha - sha -

Vln. I

div.

Vln. II

unis.

Vla.

Vc.

Cb.

DD I

Clar. 1

Clar. 2

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

my - im meh-sa - peh - reem ka-vohd Kail u - ma - ah - say ya - dive ma -

Voice 3

my - im meh-sa - peh - reem ka-vohd Kail u - ma - ah - say ya - dive ma -

Vln. I

Vln. II

Vla.

Vc.

Ob.

DDII

Clar. 1

Clar. 2

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

geed ha - ra - ki - ah. Yom - le - yom ya - bee - ah

Voice 3

geed ha - ra - ki - ah. Yom - le - yom ya - bee - ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Mar.

Tamb. 1
4

Tamb. 2
3

Voice 2

oh - mer va - ly la le - ly - la ya - cha - vey

Voice 3

oh - mer va - ly la le - ly - la ya - cha - vey

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 75. It features a variety of instruments and two vocal parts. The woodwinds (Clarinets 1 and 2, Maracas) and percussion (Tambourines 1 and 2) play rhythmic patterns. The vocal parts (Voice 2 and Voice 3) sing the lyrics 'oh - mer va - ly la le - ly - la ya - cha - vey'. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a harmonic foundation with sustained notes and some melodic lines. The score is written in 6/8 and 4/8 time signatures.

DDIII

Clar. 1

Clar. 2

Mar.

Tamb. 1 $\frac{1}{4}$

Tamb. 2 $\frac{2}{3}$

Voice 2

dah - aht. Ain oh - mer va - ain da - va -

Voice 3

dah - aht. Ain oh - mer va - ain da - va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Mar.

Tamb. 1
4

Tamb. 2
3

Voice 2

reem beh - lee nish - ma ko - lahm .

Voice 3

reem beh - lee nish - ma ko - lahm .

Vln. I

Vln. II

Vla.

Vc.

Cb.

DDIV

Clar. 1

Clar. 2

Mar.

Tamb. 1
4

Tamb. 2
3

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Beh - kaw! ha - ah - retz ya - tza ka - vam u - vik -

Beh - kaw! ha - ah - retz ya - tza ka - vam u - vik -

DDIVa

Clar. 1

Clar. 2

Mar.

Tamb. 1
4

Tamb. 2
3

Voice 2

tzay tay - vail mee - lay - hem Beh-kawl ha - ah - retz ya -

Voice 3

tzay tay - vail mee - lay - hem Beh-kawl ha - ah - retz ya -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Clar. 2

Mar.

Tamb. 1 $\frac{1}{4}$

Tamb. 2 $\frac{2}{3}$

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tza ka - vam u - vik - tzay tay-vail mee - lay hem

tza ka - vam u - vik - tzay tay-vail mee - lay hem

div.

EE I

Clar. 1

Clar. 2

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

Ha - sha my - im meh-sa-peh - reem ka - vohd Kail u - ma - ah - say ya - dive ma -

Voice 3

Ha - sha my - im meh-sa-peh - reem ka - vohd Kail u - ma - ah - say ya - dive ma -

Vln. I

Vln. II

Vla.

Vc.

Cb.

EEII

Clar. 1

Clar. 2

Mar.

Tamb. 1/4

Tamb. 2/3

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

fade out

geed ha - ra - ki - ya Yom - le - yom ya - bee - ah

geed ha - ra - ki - ya.

Clar. 1

Clar. 2

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

oh - mer va - ly - la le - ly - la ya - cha-vey dah - aht

Voice 3

Vln. I

fade

Vln. II

fade

Vla.

fade

Vc.

fade

Cb.

fade

EEIII

Clar. 1

Clar. 2

Mar.

Tamb. $\frac{1}{4}$

Tamb. $\frac{2}{3}$

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ain oh - mer va - ain da - va - reem beh -

p *out*

out

out

out

out

Clar. 1

Mar.

Tamb. 1

Tamb. 4

Tamb. 2/3

Voice 2

fade

lee - nish - ma ko - lahm Beh - kaw! ha -

EEIV

Clar. 1

Mar.

Tamb. 1

Tamb. 4

Tamb. 2

Tamb. 3

Voice 2

out

fade

ah - retz ya - tza ka - vam u - vik - tzay tay-vail mee - lay -

EEIVa

Clar. 1

Mar.

Tamb. 1

Tamb. 2

Tamb. 3

Voice 2

hem Beh - kaw! ha - ah - retz ya - tza ka - vam u - vik -

out

Clar. 1

Mar.

Tamb. 1

Tamb. 2

Voice 2

tzay tay-vail mee-lay - hem.

Mar.

Tamb. 1

Tamb. 2

attacca Part II

Part II

87

A I ♩=160

Oboe 1, 2 *mf*

E.H., Bsn. *mf*

Clap. 1 *mf*

Tamb. 1 *mf*

Voice 2 (Lyric Sop.) *mf*

Voice 3 (Alto) *mf*

Mi - ha - eesh hey - chah - faytz chah - yeem oh -

Mi - ha - eesh hey - chah - faytz chah - yeem oh -

A II

Oboe 1, 2

E.H., Bsn.

Clap. 1

Tamb. 1

Voice 2

Voice 3

chayv yah-meem lee - rote tov? Ne - tzor le - shon - chah may

chayv yah-meem lee - rote tov? Ne - tzor le - shon - chah may

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Tamb. 1

Voice 2

rah uus - fa - tay - chah mi - dah - bare mir - mah.

Voice 3

rah uus - fa - tay - chah mi - dah - bare mir - mah.

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Tamb. 1

Voice 2

Sur - may - rah — va - ah - say tov — bah -

Voice 3

Sur - may - rah — va - ah - say tov — bah -

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Tamb. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Mi - ha - eesh hey - chah - faytz chah - yeem — oh -

Voice 3

Mi - ha - eesh hey - chah - faytz chah - yeem — oh -

Vln. I

f *non vibrato sempre*

Vln. II

f *non vibrato sempre*

Vla.

f *non vibrato sempre*

Vc.

f *non vibrato sempre*

Cb.

f *non vibrato sempre*

B II

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

chayv yah-meem lee - rote tov? Ne - tzor le - shon - chah may

Voice 3

chayv yah-meem lee - rote tov? Ne - tzor le - shon - chah may

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a section labeled 'B II'. It features a variety of instruments and two vocal parts. The instruments include two Oboes (Ob. 1, 2), an English Horn and Bassoon (E.H., Bsn.), two Clarettes (Clap. 1, 2), two Tambourines (Tamb. 1, 2), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Voice 2 and Voice 3. The lyrics are in Hebrew: 'chayv yah-meem lee - rote tov? Ne - tzor le - shon - chah may'. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. The music is arranged in a multi-staff format, with each instrument and vocal part having its own staff. The tempo is marked 'Allegretto'.

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

rah — uus - fa - tay - chah mi - dah - bare mir - mah.

Voice 3

rah — uus - fa - tay - chah mi - dah - bare mir - mah.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B III

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Sur - may - rah ——— va - ah - say tov ——— bah -

Voice 3

Sur - may - rah ——— va - ah - say tov ——— bah -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. 1, 2

E.H., Bsn

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

kaysh sha - lom _____ va - rad - fay - hu.

Voice 3

kaysh sha - lom _____ va - rad - fay - hu.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 93 and consists of ten staves. The top four staves are for woodwinds and percussion: Ob. 1, 2; E.H., Bsn; Clap. 1; and Clap. 2. The next two staves are for tambores: Tamb. 1 and Tamb. 2. The following two staves are for voices: Voice 2 and Voice 3. The bottom four staves are for strings: Vln. I, Vln. II, Vla., and Vc. The Cb. staff is at the bottom. The key signature is three sharps (F#, C#, G#). The time signature is 3/8. The score is divided into four measures. The first measure has a 3/8 time signature. The second measure has a 6/8 time signature. The third measure has a 7/8 time signature. The fourth measure has a 5/8 time signature. The lyrics for the voices are 'kaysh sha - lom _____ va - rad - fay - hu.' There are triangle symbols above the first three notes of the Voice 2 staff in the first measure, and above the last note of the Voice 2 staff in the fourth measure. There are also triangle symbols above the first three notes of the Voice 3 staff in the first measure, and above the last note of the Voice 3 staff in the fourth measure.

B IIIa

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Sur - may - rah _____ va - ah - say tov _____ bah -

Voice 3

Sur - may - rah _____ va - ah - say tov _____ bah -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a large ensemble and two vocalists. The score is titled 'B IIIa'. It features ten staves for instruments: two Oboes (Ob. 1, 2), English Horn and Bassoon (E.H., Bsn.), two Clarinets (Clap. 1, 2), two Tambourines (Tamb. 1, 2), and four strings (Violins I and II, Viola, Violoncello, and Contrabass). Additionally, there are two vocal staves, Voice 2 and Voice 3. The key signature has three sharps (F#, C#, G#), and the time signature is 3/8. The music is divided into four measures. The vocal parts have lyrics in Russian: 'Sur - may - rah _____ va - ah - say tov _____ bah -'. The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts are mostly sustained notes with some movement in the lower voices.

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

kaysh sha - lom ——— va - rad - fay - hu.

Voice 3

kaysh sha - lom ——— va - rad - fay - hu.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C 1

E.H., Bsn.

mf tenuto

Clar. 1

mf tenuto

Clap. 1

Clap. 2

Tamb. 1

mp subito

Tamb. 2

mp subito

Vln. I

mp subito

Vln. II

mp subito

Vla.

mp subito

Vc.

mp subito

Cb.

mp subito

C II

E.H.,
Bsn.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.H.,
Bsn.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

△ | | | | △ | △ |

C III

E.H.,
Bsn.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II *unis.*

Vla.

Vc.

Cb.

△ | △ | | △ △

E.H.,
Bsn.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 100 and features the following instruments and parts:

- E.H., Bsn. (English Horn/Bassoon):** Treble clef, key of D major (F#, C#, G#, D). The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Clar. 1 (Clarinet 1):** Treble clef, key of D major. The part follows a similar pattern to the English Horn/Bassoon, with a single note in the first measure and a melodic line in the second and third measures.
- Clap. 1 (Clarinete 1):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by rests in the second and third measures, and a single note in the fourth and fifth measures.
- Clap. 2 (Clarinete 2):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by rests in the second and third measures, and a single note in the fourth and fifth measures.
- Tamb. 1 (Tambourine 1):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Tamb. 2 (Tambourine 2):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Vln. I (Violin I):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Vln. II (Violin II):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Vla. (Viola):** Treble clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Vc. (Violoncello):** Bass clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.
- Cb. (Contrabasso):** Bass clef, key of D major. The part consists of a single note in the first measure, followed by a melodic line in the second and third measures, and rests in the fourth and fifth measures.

The score is written in 4/4 time and features a key signature of one sharp (F#). The percussion parts (Clap. 1, Clap. 2, Tamb. 1, Tamb. 2) are marked with triangle symbols (Δ) in the first measure of each measure, indicating a specific rhythmic pattern.

C IIIa

E.H., Bsn.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.H.,
Bsn.

Clar. 1

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 102, contains staves for the following instruments and parts: E.H. Bsn., Clar. 1, Clap. 1, Clap. 2, Tamb. 1, Tamb. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key with four sharps (F#, C#, G#, D#) and a 3/8 time signature. The first five measures are marked with 3/8, 6/8, 7/8, 5/8, and 7/8 time signatures respectively. The percussion parts (Clap. 1, Clap. 2, and Tamb. 2) feature rhythmic patterns indicated by numbers (3, 6, 7, 5) and triangles. The string parts (Vln. I, Vln. II, Vla., Vc., and Cb.) feature sustained notes and melodic lines. The woodwind parts (E.H. Bsn. and Clar. 1) feature melodic lines with slurs. The score concludes with a double bar line and a key signature change to two flats (Bb, Eb).

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

chayv yah - meem lee - rote tov? _____ Ne -

Voice 3

chayv yah - meem lee - rote tov? _____ Ne -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for measures 12 and 13. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The score includes parts for Oboe 1 and 2, English Horn and Bassoon, Clarinet 1 and 2, Tambourine 1 and 2, Voice 2 and 3, Violin I and II, Viola, Violoncello, and Contrabass. Measures 12 and 13 are marked at the beginning of each staff. The vocal parts have lyrics in Hebrew. The instrumental parts feature various rhythmic patterns and melodic lines.

D II

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

tzor le - shon - chah may rah uus - fa -

Voice 3

tzor le - shon - chah may rah uus - fa -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page contains a musical score for measures 14 through 18 of a piece labeled 'D II'. The score is written for a large ensemble. The woodwind section includes two Oboes (Ob. 1, 2), English Horn (E.H.), and Bassoon (Bsn.). The percussion section includes two Clarettes (Clap. 1, 2), two Tambourines (Tamb. 1, 2), and a Cymbal (Cb.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Two vocal parts, Voice 2 and Voice 3, are also present. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 14/8. The score is divided into four measures, numbered 14, 15, 16, and 17. Measures 14 and 15 are marked with a '14' and an '8' at the beginning, and measures 16 and 17 are marked with a '10' and an '8' at the beginning. The vocal parts have lyrics in Hebrew: 'tzor le - shon - chah may rah uus - fa -'. The percussion parts have various rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

tay - chah mi - dah - bare _____ mir - mah. _____

Voice 3

tay - chah mi - dah - bare _____ mir - mah. _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

D III

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Sur - may - rah — va - ah - say tov — bah -

Voice 3

Sur - may - rah — va - ah - say tov — bah -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a piece titled 'D III'. The score is written for a large ensemble and two vocalists. The instruments include two Oboes (Ob. 1, 2), English Horn and Bassoon (E.H., Bsn.), two Clarettes (Clap. 1, 2), two Tambourines (Tamb. 1, 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (two sharps). The time signature is 6/8. The score is divided into four measures. The vocal parts (Voice 2 and Voice 3) have lyrics in Hebrew: 'Sur - may - rah — va - ah - say tov — bah -'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The Clarettes and Tambourines have specific rhythmic markings above them. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes with some movement in the lower strings.

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

kaysh sha - lom va - rad -

Voice 3

kaysh sha - lom va - rad -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 108 and consists of 11 staves. The top five staves are for woodwinds and percussion: Ob. 1, 2; E.H., Bsn.; Clap. 1; Clap. 2; and Tamb. 1. The next two staves are for voices: Voice 2 and Voice 3, with lyrics 'kaysh sha - lom va - rad -' written below them. The bottom four staves are for strings: Vln. I; Vln. II; Vla.; and Vc. The final staff is for the Cb. (Cello). The score is in 6/8 time and features a key signature of three sharps (F#, C#, G#). The music is divided into two measures, with measures 15 and 16 indicated at the beginning of the second measure. The notation includes various musical symbols such as notes, rests, and dynamic markings.

D IIIa

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

fay - hu. Sur - may - rah - va -

Voice 3

fay - hu. Sur - may - rah - va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a piece titled "D IIIa". It features a variety of instruments and two vocal parts. The instruments include two Oboes (Ob. 1, 2), an English Horn and Bassoon (E.H., Bsn.), two Claretts (Clap. 1, 2), two Tambourines (Tamb. 1, 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are Voice 2 and Voice 3. The score is written in 10/8 time and consists of 16 measures. The key signature has four sharps (F#, C#, G#, D#). The lyrics for the vocal parts are "fay - hu. Sur - may - rah - va -".

Ob. 1, 2

E.H.,
Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

ah - say tov bah - kaysh sha -

Voice 3

ah - say tov bah - kaysh sha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score, page 110. It features ten staves. The first two staves are for woodwinds: Oboe 1 & 2 (treble clef, key of D major) and English Horn/Bassoon (treble clef, key of D major). The next two staves are for percussion: Clap 1 and Clap 2 (both with a double bar line and a 6/8 time signature). The following two staves are for tambourines: Tamb. 1 and Tamb. 2 (both with a treble clef, key of D major). The next two staves are for vocal soloists: Voice 2 and Voice 3 (both with a treble clef, key of D major). The lyrics for the vocal parts are 'ah - say tov bah - kaysh sha -'. The final four staves are for strings: Violin I, Violin II, Viola, and Cello/Double Bass (all with a key of D major). The score is written in 6/8 time and consists of three measures. The first measure is in 6/8 time, the second is in 13/8 time, and the third is in 6/8 time. The key signature is D major (two sharps).

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

lom _____ va - rad - fay - hu.

Voice 3

lom _____ va - rad - fay - hu.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E I

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4
(High S.)

Mi - ha - eesh hey - chah - faytz chah - yeem oh -

Voice 2
(Lyric S.)

Mi - ha - eesh hey - chah - faytz chah - yeem oh -

Voice 3
(Alto)

Mi - ha - eesh hey - chah - faytz chah - yeem oh -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

chayv yah - meem lee - rote tov? Ne -

Voice 2

chayv yah - meem lee - rote tov? Ne -

Voice 3

chayv yah - meem lee - rote tov? Ne -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 113 and consists of 12 staves. The first four staves are for woodwinds: Clarinet 1, Oboe 1 & 2, English Horn/Baritone Saxophone, and two Claps. The next four staves are for percussion: Clap 2, Tambourine 1, Tambourine 2, and Voice 4. The next three staves are for voices: Voice 2, Voice 3, and Voice 4. The last three staves are for strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The score is divided into two measures, 12 and 13. The lyrics for the vocal parts are in Hebrew: 'chayv yah - meem lee - rote tov? Ne -'.

E II

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

tzor le - shon - chah — may rah — uus - fa -

Voice 2

tzor le - shon - chah — may rah — uus - fa -

Voice 3

tzor le - shon - chah — may rah — uus - fa -

Vln. I

div.

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page contains the musical score for measures 14, 15, and 16 of section E II. The score is for a large ensemble including woodwinds, percussion, voices, and strings. Measures 14 and 15 are in 14/8 time, and measure 16 is in 10/8 time. The key signature has three flats. The woodwinds (Clarinet 1, Oboe 1 & 2, English Horn/Bassoon) play a melodic line with eighth and quarter notes. The percussion (Clap. 1 & 2, Tamb. 1 & 2) provide a rhythmic accompaniment with eighth and sixteenth notes. The voices (4, 2, 3) sing the lyrics 'tzor le - shon - chah — may rah — uus - fa -' with long melismas. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a sustained harmonic background with long notes and some movement in the lower registers.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tay - chah mi - dah - bare — mir - mah. —

tay - chah mi - dah - bare — mir - mah. —

tay - chah mi - dah - bare — mir - mah. —

tay - chah mi - dah - bare — mir - mah. —

E III

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sur - may - rah — va - ah - say tov — bah -

Sur - may - rah — va - ah - say tov — bah -

Sur - may - rah — va - ah - say tov — bah -

unis.

The musical score is for a piece titled "E III". It features a large ensemble of instruments and voices. The instruments include Clarinet 1, Oboe 1 and 2, English Horn and Bassoon, Clapnet 1 and 2, Tambourine 1 and 2, Violin I and II, Viola, Violoncello, and Contrabass. The voices are numbered 2, 3, and 4. The score is written in 5/8 time and consists of five measures. The key signature is three flats (B-flat, E-flat, A-flat). The first three measures are in 5/8 time, and the fourth measure is in 13/8 time. The fifth measure is in 6/8 time. The lyrics for the voices are "Sur - may - rah — va - ah - say tov — bah -". The violin II part has a marking "unis." above the first measure.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

kaysh sha - lom va - rad -

kaysh sha - lom va - rad -

kaysh sha - lom va - rad -

kaysh sha - lom va - rad -

The musical score is for page 117 and is written in 6/8 time. It features a variety of instruments and voices. The woodwinds (Clarinet 1, Oboe 1 & 2, English Horn/Bassoon) play a melodic line with some grace notes. The percussion (Clap. 1 & 2, Tamb. 1 & 2) provides a rhythmic accompaniment. The vocal parts (Voice 2, 3, 4) sing the lyrics "kaysh sha - lom va - rad -". The strings (Violin I & II, Viola, Violoncello, Contrabass) play a steady, flowing accompaniment. The score is divided into three measures, with measure numbers 6, 15, and 10 indicated at the beginning and end of each line.

E IIIa

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

fay - hu. Sur - may - rah - va -

Voice 2

fay - hu. Sur - may - rah - va -

Voice 3

fay - hu. Sur - may - rah - va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

ah - say tov bah - kaysh sha -

Voice 2

ah - say tov bah - kaysh sha -

Voice 3

ah - say tov bah - kaysh sha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 119 and is written in 6/8 time. It features a variety of instruments and voices. The woodwinds (Clarinet 1, Oboe 1 & 2, English Horn/Bassoon) play a melodic line with some grace notes. The percussion (Clap 1, Clap 2, Tambourine 1, Tambourine 2) provides a rhythmic accompaniment. The voices (Voice 2, Voice 3, Voice 4) sing a vocal line with the lyrics "ah - say tov bah - kaysh sha -". The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide a harmonic foundation with sustained notes and some movement. The score is divided into measures, with measure numbers 6, 13, and 15 indicated at the beginning of some staves.

Cb.

F I

Mar. *mf*

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2
(div.)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

F II

Mar. 8 14 10

Clap. 1 8 14 10

Clap. 2 8 14 10

Tamb. 1 8 14 10

Tamb. 2 8 14 10

Vln. I 8 14 10

Vln. II 8 14 10

Vla. 8 14 10

Vc. 8 14 10

Cb. 8 14 10

The musical score for F II, measures 8-10, features a variety of instruments. The Maracas (Mar.) play a steady eighth-note pattern. Clap. 1 and Clap. 2 play eighth-note patterns with accents. Tamb. 1 and Tamb. 2 play eighth-note patterns with accents. Vln. I and Vln. II play eighth-note patterns with accents. Vla. plays eighth-note patterns with accents. Vc. and Cb. play eighth-note patterns with accents. The score is written in 8/8 time and includes measure numbers 8, 14, and 10.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

F III

Mar. 5 8 7 8 6 8 13 6

Clap. 1 5 8 7 8 6 8 13 6

Clap. 2 5 8 7 8 6 8 13 6

Tamb. 1 5 8 7 8 6 8 13 6

Tamb. 2 5 8 7 8 6 8 13 6

Vln. I 5 8 7 8 6 8 13 6

Vln. II *unis.* 5 8 7 8 6 8 13 6

Vla. 5 8 7 8 6 8 13 6

Vc. 5 8 7 8 6 8 13 6

Cb. 5 8 7 8 6 8 13 6

Detailed description: This page contains a musical score for measures 5 through 8 of a piece labeled 'F III'. The score is written for a large ensemble. The percussion section includes Maracas (Mar.), two Claps (Clap. 1, Clap. 2), and two Tambourines (Tamb. 1, Tamb. 2). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is F major (one sharp, F#). The time signature changes from 5/8 to 7/8 in measure 6, then to 6/8 in measure 7, and finally to 13/8 in measure 8. The Maracas part consists of rhythmic patterns of eighth and sixteenth notes. The Claps and Tambourines play similar rhythmic patterns, with some accents. The string parts are written in a homophonic style, with many notes beamed together and some slurs. The Violins II part is marked 'unis.' (unison). The Viola, Violoncello, and Contrabass parts have a 'b' symbol in the first measure, indicating a flat. The page number 125 is in the top right corner.

Mar. 6 8 15 8 10 8

Clap. 1 6 8 15 8 10 8

Clap. 2 6 8 15 8 10 8

Tamb. 1 6 8 15 8 10 8

Tamb. 2 6 8 15 8 10 8

Vln. I 6 8 15 8 10 8

Vln. II 6 8 15 8 10 8

Vla. 6 8 15 8 10 8

Vc. 6 8 15 8 10 8

Cb. 6 8 15 8 10 8

The musical score is for measures 6 through 10. The percussion section includes Maracas (Mar.), Clap. 1, Clap. 2, and two Tambourines (Tamb. 1 and 2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. Measures 6 and 7 are marked with a '6' and measure 8 with a '15'. Measures 9 and 10 are marked with a '10'. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, rests, and accents. The string parts feature sustained notes with slurs and accents. The Tamb. 2 part includes triangle symbols below the staff in measures 6, 7, 9, and 10.

F IIIa

Mar. 10 8 4 5 7 6

Clap. 1 10 8 4 5 7 6

Clap. 2 10 8 4 5 7 6

Tamb. 1 10 8 4 5 7 6

Tamb. 2 10 8 4 5 7 6

Vln. I 10 8 4 5 7 6

Vln. II 10 8 4 5 7 6

Vla. 10 8 4 5 7 6

Vc. 10 8 4 5 7 6

Cb. 10 8 4 5 7 6

Mar. 6 8 13 8 6 8 15 8

Clap. 1 6 8 13 8 6 8 15 8

Clap. 2 6 8 13 8 6 8 15 8

Tamb. 1 6 8 13 8 6 8 15 8

Tamb. 2 6 8 13 8 6 8 15 8

Vln. I 6 8 13 8 6 8 15 8

Vln. II 6 8 13 8 6 8 15 8

Vla. 6 8 13 8 6 8 15 8

Vc. 6 8 13 8 6 8 15 8

Cb. 6 8 13 8 6 8 15 8

The musical score is for page 128, measures 6 through 15. It features a multi-staff arrangement. The top four staves are for percussion: Maracas (Mar.), Clap 1, Clap 2, and two Tambourines (Tamb. 1 and 2). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (four sharps). The time signature is 6/8. Measures 6, 8, 13, and 15 are marked with a '6' and an '8' at the beginning of the staff. Measures 7, 9, 14, and 16 are marked with a '13' and an '8'. The percussion parts are rhythmic, with Maracas playing a steady eighth-note pattern and Claps and Tambourines playing more complex patterns. The string parts are melodic, with Violins I and II playing a similar line, and the lower strings (Viola, Vc., Cb.) playing a more rhythmic pattern. The score is written in a standard musical notation style with a large staff bracket on the left.

Mar.
Clap. 1
Clap. 2
Tamb. 1
Tamb. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is written for nine instruments: Maracas (Mar.), Claves 1 (Clap. 1), Claves 2 (Clap. 2), Tambourine 1 (Tamb. 1), Tambourine 2 (Tamb. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures, each with a time signature of 15/8, 10/8, and 4/8 respectively. The key signature is D major (two sharps). The Maracas part consists of rhythmic patterns of eighth and sixteenth notes. The Claves parts consist of rhythmic patterns of eighth and sixteenth notes. The Tambourine parts consist of rhythmic patterns of eighth and sixteenth notes. The Violin I and II parts consist of melodic lines with slurs. The Viola part consists of a melodic line with slurs. The Violoncello and Contrabass parts consist of melodic lines with slurs. The score is written in a standard musical notation style with a grand staff for each instrument.

G ¹

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2 (Lyric S.)

Voice 3 (Alto)

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fade

Mi - ha - eesh hey - chah -

Mi - ha - eesh hey - chah -

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

chayv — yah — meem — lee — rote

Voice 3

chayv — yah — meem — lee — rote

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 132 and consists of 12 measures. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 13/8. The instruments and parts are: Ob. 1, 2; E.H., Bsn.; Mar.; Clap. 1; Clap. 2; Tamb. 1; Tamb. 2; Voice 2; Voice 3; Vln. I; Vln. II; Vla.; Vc.; and Cb. The vocal parts (Voice 2 and Voice 3) have lyrics: chayv — yah — meem — lee — rote. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

G II

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tzor le shon chah may

tzor le shon chah may

div.

f

mf

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

tay - chah mi - dah - bare

Voice 3

tay - chah mi - dah - bare

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

mir - mah.

Voice 3

mir - mah.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 137 and features a variety of instruments and two vocal parts. The instruments include Ob. 1, 2; E.H., Bsn.; Mar.; Clap. 1; Clap. 2; Tamb. 1; Tamb. 2; Voice 2; Voice 3; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score is written in 4/4 time and includes a key signature of one flat (B-flat). The vocal parts, Voice 2 and Voice 3, have lyrics in Russian: "mir - mah." The score is divided into measures, with some measures containing a "10" and "8" indicating a change in the number of measures. The instruments are arranged in a standard orchestral layout, with the woodwinds and brasses at the top, followed by the percussion, and the strings at the bottom. The vocal parts are placed between the percussion and the strings. The score includes various musical notations, such as notes, rests, and dynamic markings, and is presented in a clear and professional format.

G III

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

10/8

12/8

15/8

f

mf

div.

Sur - may - rah - va

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

ah - say - - - - - tov - - - - -

Voice 3

ah - say - - - - - tov - - - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

bah - kaysh sha -

bah - kaysh sha -

Detailed description: This is a page of a musical score, page 140. It features a variety of instruments and two vocal parts. The instruments include two Oboes (Ob. 1, 2), an English Horn and Bassoon (E.H., Bsn.), a Maraca (Mar.), two Claps (Clap. 1, Clap. 2), two Tambourines (Tamb. 1, Tamb. 2), two Violins (Vln. I, Vln. II), a Viola (Vla.), a Violoncello (Vc.), and a Contrabass (Cb.). The key signature is three sharps (F#, C#, G#), and the time signature is 12/8. The score is divided into two measures. The first measure contains musical notation for all instruments and vocal parts. The second measure contains musical notation for all instruments and vocal parts, with the vocal parts singing the lyrics "bah - kaysh sha -". The vocal parts are for Voice 2 and Voice 3. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings on the left and the percussion and vocal parts on the right.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

lom

va - rad

unis.

va - rad

The musical score is for page 141 and is written in 10/8 time. It features a variety of instruments and voices. The woodwinds (Ob. 1, 2 and E.H., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., and Cb.) play a melodic line with eighth notes. The percussion (Mar., Clap. 1, Clap. 2, Tamb. 1, and Tamb. 2) provides a rhythmic accompaniment. The vocal parts (Voice 2 and Voice 3) sing the lyrics "lom va - rad". The score is divided into two systems, with measures 10 and 15 marked at the beginning of each system. The key signature has four sharps (F#, C#, G#, D#).

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

fay

hu.

fay

hu.

The musical score is for page 142 and features a variety of instruments and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The score is divided into two systems, each with a repeat sign. The first system covers measures 1 through 10, and the second system covers measures 11 through 16. The instruments and voices are: Ob. 1, 2; E.H., Bsn.; Mar.; Clap. 1; Clap. 2; Tamb. 1; Tamb. 2; Voice 2; Voice 3; Vln. I; Vln. II; Vla.; Vc.; and Cb. The vocal parts (Voice 2 and Voice 3) have lyrics 'fay' and 'hu.' written below them. The percussion parts (Mar., Clap. 1, Clap. 2, Tamb. 1, Tamb. 2) have rhythmic notation with 'x' marks indicating specific notes or rests. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) have melodic lines with various note values and rests. The woodwind parts (Ob. 1, 2; E.H., Bsn.) have melodic lines with various note values and rests. The score is written in a standard musical notation style with a clear layout and easy-to-read notation.

G IIIa

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

ah say tov

ah say tov

Detailed description: This page of a musical score contains measures 15 through 12. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score is arranged in a grand staff with multiple staves. The woodwind section includes Oboes 1 and 2, English Horn, Bassoon, and Maracas. The percussion section includes Clap 1, Clap 2, and two Tambourines. The vocal section includes Voice 2 and Voice 3. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. Measures 15 and 16 are marked with a '15' and a '10' respectively, indicating measure numbers. The vocal parts have lyrics 'ah', 'say', and 'tov' written below the notes. The score is written in a standard musical notation style with various musical symbols such as notes, rests, and bar lines.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

lom

va - rad

lom

va - rad

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

fay

hu.

The musical score is for page 147. It features a variety of instruments and voices. The time signature changes from 9/8 to 12/8. The key signature has four sharps (F#, C#, G#, D#). The score includes staves for Ob. 1, 2; E.H., Bsn.; Mar.; Clap. 1; Clap. 2; Tamb. 1; Tamb. 2; Voice 2; Voice 3; Vln. I; Vln. II; Vla.; Vc.; and Cb. The vocal parts have lyrics 'fay' and 'hu.' with corresponding musical notation. The percussion parts include maracas, claps, and tambourines. The string parts include violins, viola, violin, and cello.

148

△
H I

△ | | △ | △ | | | △ △ |

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4
(High S.)

Voice 2
(Lyric S.)

Voice 3
(Alto)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mi - ha - eesh hey - chah -

Mi - ha - eesh hey - chah -

Mi - ha - eesh hey - chah -

(div.)

fade

fade

△ | | | △ △ | △ | △ | |

Clar. 1

Ob. 1, 2

E.H.,
Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

faytz — chah — yeem oh —

Voice 2

faytz — chah — yeem oh —

Voice 3

faytz — chah — yeem oh —

Vln. I

Vln. II

div.

Vla.

Vc.

Cb.



Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

chayv — yah — meem — lee — rote

Voice 2

chayv yah — meem — lee — rote

Voice 3

chayv — yah — meem — lee — rote

Vln. I

Vln. II

Vla.

Vc.

Cb.

△ | | △ | | △ | | △ | | △ | |

Clar. 1

Ob. 1, 2

E.H.,
Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4
tov? Ne -

Voice 2
tov? Ne -

Voice 3
tov? Ne -

Vln. I
unis.

Vln. II

Vla.

Vc.

Cb.



Clar. 1

Ob. 1, 2

E.H.,
Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

tzor le shon chah may

Voice 2

tzor le shon chah may

Voice 3

tzor le shon chah may

Vln. I

Vln. II

Vla.

Vc.

Cb.

△ △ | | △ | △ △ △

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

rah uus - fa -

Voice 2

rah uus - fa -

Voice 3

rah uus - fa -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 153 and features a variety of instruments and voices. The top section includes woodwinds (Clarinet 1, Oboe 1 & 2, English Horn/Bassoon), a Maraca, Claps 1 & 2, and Tambourines 1 & 2. Below these are four vocal parts (Voice 2, 3, 4) with lyrics 'rah' and 'uus - fa -'. The bottom section includes strings (Violins I & II, Viola, Violoncello, and Contrabass). The score is written in a key with three flats (B-flat, E-flat, A-flat) and a 10/8 time signature. The music is divided into measures by vertical bar lines, with some measures containing repeat signs. Above the first three staves, there are triangle symbols indicating specific musical events or cues. The vocal parts have lyrics written below the notes, and the instrumental parts have various musical notations including notes, rests, and articulation marks.

△ | | | | △ | | | △

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4
tay - chah mi - da - bare

Voice 2
tay - chah mi - da - bare

Voice 3
tay - chah mi - da - bare

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

mir - mah.

Voice 2

mir - mah

Voice 3

mir - mah.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 155. It features a variety of instruments and voices. The woodwinds (Clarinet 1, Oboes 1 & 2, English Horn, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The percussion section includes a Maraca, two Claves, and two Tambourines. Three vocal parts (Voice 2, Voice 3, Voice 4) are present, with lyrics 'mir' and 'mah.' written below them. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The music is divided into measures, with some measures containing a '10' and an '8' below the staff, possibly indicating a tempo or meter change. The score is written in a standard musical notation with staves for each instrument and voice part.

H III \triangle | | \triangle \triangle | | | \triangle

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Sur - may - rah - va -

Voice 2

Sur - may - rah - va -

Voice 3

Sur - may - rah - va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *div.*



Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

ah - say - - - - - tov

Voice 2

ah - say - - - - - tov

Voice 3

ah - say - - - - - tov

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

bah - kaysh sha -

bah - kaysh sha -

bah - kaysh sha -

△ | △ | △ | △ | △ | △ |

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

lom _____ va - rad -

Voice 2

lom _____ va - rad -

Voice 3

lom _____ va - rad -

Vln. I

(div.)

Vln. II

unis.

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

fay

hu.

fay

hu.

fay

hu.

The musical score is for page 160 and features a variety of instruments and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The score is divided into two systems, each with a repeat sign. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The instruments and voices are arranged in a standard orchestral layout. The woodwinds (Clarinet 1, Oboe 1 & 2, English Horn/Bassoon) play a melodic line in the first system, which is then taken up by the strings (Violins I & II, Viola, Violoncello, and Contrabass) in the second system. The percussion (Maracas, Claps 1 & 2, Tambourines 1 & 2) provides a rhythmic accompaniment. The vocal parts (Voice 2, Voice 3, and Voice 4) sing a vocal line that is repeated in the second system. The lyrics 'fay' and 'hu.' are written below the vocal staves. The score is written in a standard musical notation with a key signature of three sharps and a time signature of 9/8.

H IIIa \triangle | | \triangle | | | \triangle

Clar. 1

Ob.
1, 2

E.H.,
Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sur - may - rah - va -

Sur - may - rah - va -

Sur - may - rah - va -

△ | | △ △ | △ |

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

ah - say - tov

Voice 2

ah - say - tov

Voice 3

ah - say - tov

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H.,
Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

Voice 2

Voice 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

bah - kaysh sha

bah - kaysh sha -

bah - kaysh sha -

△ | △ | △ | △ | △ | △ |

Clar. 1

Ob. 1, 2

E.H., Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

lom va - rad -

Voice 2

lom va - rad -

Voice 3

lom va - rad -

Vln. I (div.)

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H.,
Bsn.

Mar.

Clap. 1

Clap. 2

Tamb. 1

Tamb. 2

Voice 4

fay - hu.

Voice 2

fay - hu.

Voice 3

fay - hu.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Part III

A I

♩=108-112

Fl. 1, 2, 3
Picc.Clar. 1
2

Ob. 1, 2

E.H., Bsn.

Marimba
& VibesMarimba
& Vibes

Tamb. 1, 2

Marac./Crot.

Org. 1, 2

4 (High S.)

Voices

2 (Lyric S.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *mf* *non vib. sempre*

mf *non vib. sempre*

Marimba and Vibes *mf*

mf non vib. sempre

Im - chah - seed *mf non vib. sempre*

Tit - chah - sahd,

Clar. 1

Ob. 1, 2

Mar./Vib. 1

4

Voices

2

Im - ga - var tah - meem.

Tit - tah - mahm.

Clar. 1, 2

Ob. 1, 2

Mar./Vib. 1

4

Voices

2

Im - nah - vahr

Va - im - ee

Tit - bah - rahr.

B 1

Clar. 1.

Ob. 1, 2

1

Mar./Vib.

2

4

Voices

2

kaysh _____ Im chah - seed _____

Tit - pah - tahl. _____

marimba and vibes

mf

Clar. 1, 2

Ob. 1, 2

1

Mar./Vib.

2

4

Voices

2

Im - ga - var tah - meem _____

Tit - chah - sahd. _____

BII

Clar. 1

Ob. 1, 2

Mar./Vib.

Voices

Im - nah - vahr

Tit tah - mahm. Tit - bah -

Clar. 1, 2

Ob. 1, 2

Mar./Vib.

Voices

Va - im - ee - kaysh

rahr. Tit - pah - tahl.

C I

Clar. 1
2

mf non vib. *sempre*

Ob. 1, 2
E.H., Bsn.

mf non vib. *sempre*

Mar./Vib.
1
2

mf non vib. *sempre*

Voices
4
1

Im - chah - seed

2
3

mf non vib. *sempre*

Tit - chah -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cla

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1

Voices 2 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

sahd,

non vib. sempre

mf

mf non vib. sempre

div.

mf

non vib. sempre

mf

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1
2 3

ga - var _____ tah - meem _____

Tit -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1
2Ob. 1, 2
E.H., Bsn.

Mar./Vib.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

173

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

Mar./Vib.
1
2

Voices
4
1
2
3

tah - mahm,

Vln. I
mf

Vln. II
non vib. sempre
mf

Vla.
mf

Vc.
f

Cb.
f

CII

Clar. 1
2Ob. 1, 2
E.H., Bsn.Mar./Vib.
1
2Voices
4
1
2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Im - nah - vahr

Tit - bah -

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

2
3

rahr, _____

Va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a page numbered 175. It features a variety of instruments and voices. The woodwind section includes Clarinet (1 and 2), Oboe 1 and 2, Euphonium, and Bassoon. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. There are also vocal parts for Soprano, Alto, and Tenor/Bass. The music is written in G major (three sharps) and 7/8 time. The score is divided into measures by vertical bar lines. The woodwinds and strings play sustained chords and moving lines. The voices have vocal lines with lyrics. The score includes dynamic markings like 'mf' and 'f', and articulation marks like triangles and vertical lines.

176

Clia (if nec.)

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1
im - ee - kaysh

2 3
Tit - pah -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

tahl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D I

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

Im - chah - seed

2
3

Tit - chah - sahd,

△ | △ | | △ △ | △ | |

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

sfz

sfz

Clar. 1
2

Ob. 1, 2
E. H., Bsn.

1
Mar./Vib.

2

4
1
Voices

2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dla

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1

Im - ga - var tah - meem _____

2 3

Tit - tah - mahm, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

pizz.

sfz

gliss.

arco

DII

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1
Im - nah - vahr _____

2 3
Tit - bah - rahr, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

pizz.

f

DIIa

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1

Va - im - ee - kaysh

Voices 2 3

Tit - pah -

Vln. I

Vln. II

Vla.

Vc. *arco*

sfz *pizz.* *arco*

Vc. *f*

div. *f*

[illegible]

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

Mar./Vib.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

fade

fade

Voice 4 *mf*

Tit - pah - tahl.

fade

kaysh

\triangle | \triangle | \triangle | | | \triangle | \triangle |

Solo

mf

fade

fade

fade

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 1 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

out

out

out

out

p

out

l.v.

The musical score is for page 186 of a piece. It features the following parts: Clarinet 1 & 2, Oboe 1 & 2 / English Horn / Bassoon, Maracas/Vibraphone 1 & 2, Voices 1 & 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps) and the time signature is 7/8. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'out' appears multiple times, indicating a crescendo or a specific performance instruction. The word 'p' (piano) is also present. There are triangle symbols above the Violin I part, likely indicating a specific rhythmic pattern or a cue. The score is written for a full orchestra and voices.

E IClar. 1
2Ob. 1, 2
E.H., Bsn.

Mar./Vib.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

Im - chah - seed

Tit - chah - sahd,

div.

f

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

EII

Im - nah - vahr

div.

f

div.

f

pizz. arco

f

pizz. arco

f

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

Tit - bah - rahr, _____

_____ Va - im - ee -

Vln. I

Vln. II

Vla.

Vc.

Cb.

non div.

f

div.

f

pizz.

arco

f

pizz.

arco

gliss.

Ella

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

kaysh _____

2
3

Tit - pah - tahl. _____

div.     

Vln. I

f *mf*

Vln. II

div.

Vla.

f *div.*

Vc.

unis. *pizz.* *f* *arco*

Cb.

pizz. *f*



F ₁Clar. 1
2Ob. 1, 2
E.H., Bsn.

Mar./Vib.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

Im - chah - seed

Tit - chah -

f

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

sahd

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.
f

div.
f

div.
f

pizz. *arco*
f

Fla

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

Im - ga - var tah - meem _____

2
3

Tit - tah - mahm, _____

△ | | △ △ | | △ △ | | △

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

2
3

△ △ | | △ △ △ △ | |

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pizz. *arco*

unis. *f* *div.*

Im - nah -

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

Mar./Vib.
1
2

Voices
4
1
2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

vahr _____

Tit - bah - rahr, _____

(div.)

f

(div.)

f

Fila

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

Va - im - ee - kaysh

2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

Tit - pah - tahl.

△ | | △ | | △ | | △ | |

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

div.

f

unis. pizz.

f

div. arco

pizz.

f

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 1

2 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

G 1

Im - chah - seed

| △ △ △ | △ | | △ |

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

Tit - chah - sahd, _____

| △ | | | △ | | △ |

Vln. I

(div.)
f

Vln. II

(div.)
f

Vla.

unis.
f
(div.)

Vc.

f

(pizz.) *arco*
f

Cb.

Gla

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

Mar. /Vib.
1
2

Voices
4
1
2
3

Vln. I

Vln. II

Vla.
div.

Vc.

Cb.

Im - ga - var ta - meem

Tit - tah - mahm,

△ | △ | | △ △ | | △ △ |

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

2
3

Vln. I

Vln. II

Vla. *unis.*
f

Vc. *f*

Cb. *pizz. arco*

This musical score page, numbered 203, contains staves for various instruments and voices. The woodwind section includes Clarinets 1 and 2, Oboes 1 and 2, English Horn, and Bassoon. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. There are also staves for Maracas/Vibraphone and Voices. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The woodwinds and strings play sustained chords and moving lines, while the Maracas/Vibraphone plays a rhythmic pattern. The voices have a line with rests and a series of vertical bar lines and triangles below them, indicating a specific performance instruction. Dynamic markings like *f* and *pizz. arco* are present.

GII

Clar. 1
2Ob. 1, 2
E.H., Bsn.

Mar./Vib.

2

Voices

2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Im - - - - nah - vahr

Tit - bah - rahr,

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

(div.)
f

Vln. I

(div.)
f

Vln. II

Vla.

Vc.

Cb.

unis. *f* pizz. div. arco

pizz. *f* arco

ГIIa

Clar. 1
2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1
Voices

Va - im - ee - kaysh

2
3

Tit - pah - tahl.

Vln. I

Vln. II

Vla.

(div.)

Vc.

Cb.

non div.

mf

mf

Clar. 1 2

fade out

Clar. 3, 4 *mp*

Ob. 1, 2
E.H., Bsn.

fade out

Mar./Vib.

1

2

fade out

4 1

Voices

2 3

fade out

Voice 2 *mp*

Va - im - ee - kaysh

△ △ | | △ | | △ | | △ |

Vln. I

Vln. II

Solo *mf*

Vla.

Vc.

div. { pizz.
arco

Cb.

f

GIIb

Clar. 1 2 *mp*

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
Voice 4 *mp*
Tit - pah - - - tahl.

Voices 2

△ | | △ | | △ | | △ |

Vln. I Solo *mf*

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a full orchestra and a vocal soloist. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems. The first system includes Clarinet 1 and 2, Oboe 1 and 2/Euphonium/Bassoon, Maracas/Vibraphone 1 and 2, and Voice 4. The second system includes Voices 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line for Voice 4 has the lyrics 'Tit - pah - - - tahl.' with a long dash indicating a sustained note. The Maracas/Vibraphone part consists of rhythmic patterns. The string parts include a solo for Violin I and various melodic and harmonic lines for the other instruments. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is marked with triangle symbols above the Violin I staff, indicating specific rhythmic or melodic motifs.

Clar. 1 2

Ob. 1, 2
E.H., Bsn.

Mar./Vib. 1 2

Voices 4 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glc

Tit - pah -

Va - im - ee - kaysh

mf

mf

Clar. 1
2Ob. 1, 2
E.H., Bsn.Mar./Vib.
1
2Voices
2

Vln. I

Vln. II

Vla.

Vc.

Cb.

fade *out*
GIII*fade* *out**fade* *out*

tahl.

fade *out*

Accel. - - - - -

fade *out**fade* *out**mf**mf*

Clar. 1, 2

Ob. 1, 2
E.H., Bsn.

1
Mar./Vib.

2

4
1

Voices

2
3

-- poco a poco --

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca Part IV

A I

Part IV

♩ = ca. 144

Ob. 1, 2

mf

E.H., Bsn.

mf

1

mf

Tamb.

2

mf

2 (Lyric S.)

mf

Voices

Ha - le - lu - hu ba - tof u - ma - chol,

Ha - le - lu - hu ba - mi -

3 (Alto)

mf

Ha - le - lu - hu ba - tof u - ma - chol,

Ha - le - lu - hu ba - mi -

△

| △

| △

△

| △

| |

△

Vln. I

*div.**mf*

Vln. II

*mf**non div.*

Vla.

mf

Vc.

mf

Cb.

mf

AII

Ob. 1, 2

E.H., Bsn.

1

Tamb.

2

Voices

3

nim va - u - gav,

Ha - le - lu - hu ba - tzil - tzi - lay sha - ma,

nim va - u - gav,

Ha - le - lu - hu ba - tzil - tzi - lay sha - ma,

Vln. I

Vln. II

Vla.

Vc.

Cb.

AIII

Ob. 1, 2

E.H., Bsn.

1

Tamb.

2

2

Voices

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ha - le - lu - hu ba - tzil - tzi-lay ta - ru - ah, Kol han - sha - mah — ta -

Ha - le - lu - hu ba - tzil - tzi-lay ta - ru - ah, Kol han - sha - mah — ta -

unis. *div.*

AIIIa

Ob. 1, 2

E.H., Bsn.

1

Tamb.

2

Voices

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

ha - lail - yah

Ha - le - lu - yah.

Kol han - sha - ma — ta -

ha - lail - yah

Ha - le - lu - yah.

Kol han - sha - ma — ta -

| | Δ | | Δ | | Δ | | Δ | | Δ

B 1

Ob. 1, 2

E.H., Bsn.

Clar. 1, 2

Clar. 3, 4

Tamb.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Voice 1 (Lyric S.)

ha - lail - yah Ha - le - lu - yah. Ha - le - lu - hu ba -

ha - lail - yah Ha - le - lu - yah.

Clar. 1

Clar. 2 *mf*

1

Tamb. 2

1 (Lyric S.)
Voices
tof u - ma-chol, Ha - le - lu - hu ba - mi - nim va - u - gav,

2 (Lyric S.)
Ha - le - lu - hu ba - tof u - ma - chol, Ha - le - lu - hu ba - mi - nim va -

△ | △ | △ | | | △ △ △ | |

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a full orchestra and voices. The instruments are arranged in a standard orchestral layout. The vocal parts are for two lyric sopranos. The lyrics are in Hebrew. The music features a variety of time signatures, including 3/8, 6/8, 9/8, and 4/4. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes a variety of musical notation, including eighth notes, sixteenth notes, and rests. The vocal parts have lyrics in Hebrew. The instrumental parts include a variety of rhythmic patterns and melodic lines. The score is written for a full orchestra and voices.

BII

Clar. 1

Clar. 2

1

Tamb.

2

1

Voices

2

Ha - le - lu - hu ba - tzil - tzi - lay sha - ma, Ha - le - lu - hu ba - tzil - tzi - lay ta -

u - gav, Ha - le - lu - hu ba - tzil - tzi - lay — sha - ma, Ha - le - lu - hu

△ | △ △ | | △ | △ | | △ | |

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

div.

BIII

Clar. 1

Clar. 2

1

Tamb.

2

1

Voices

2

ru - ah, Kol han - sha - ma — ta - ha - lail - yah Ha - le - lu -

ba-tzil - tzi - lay ta - ru - ah, Kol han - sha-ma — ta - ha - lail - yah

Vln. I

Vln. II

Vla.

Vc.

Cb.

BIIIa

Clar. 1

Clar. 2

1

Tamb.

2

1

Voices

2

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for BIIIa is written for a large ensemble. It includes parts for Clarinet 1 and 2, two Tambourines, two vocal parts, Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The vocal parts have lyrics in Hebrew, and the percussion parts include specific rhythmic patterns indicated by triangle symbols.

Clar. 1

Clar. 2

1

Tamb.

2

1

Voices

2

yah. Kol han - sha - ma — ta - ha - lail - yah Ha - le - lu - yah.

Ha - le - lu - yah. Kol han - sha - ma — ta - ha - lail - yah Ha - le - lu -

△ | | △ | △ | | △ | | △ | △ | |

Vln. I

Vln. II

Vla.

Vc.

Cb.

C ↓ ↑ ↓ ↑ ↓ ↑

Maracas
mf

Tamb.
 1
fade
pp
 2
fade
pp

Organ 1
mf
mf

Organ 2
mf
mf

Voices
 1
mf
 Ha - le - lu - hu ba - tof u - ma - chol, Ha - le -
 2
mf
 Ha - le - lu - hu ba - tof u - ma -
 3
mf
 Ha - le - lu - hu ba - tof
 4
mf
 Ha - le - lu - hu

Vln. I
 △ | △ | △ | △ *div.* △

Vln. II
f

Vla.
f

Vc.
f

Cb.
f

D

Maracas

Organ 1

Organ 2

1

lu - hu ba - mi - nim va - u - gav, Ha - le - lu - hu ba -

2

chol, Ha - le - lu - hu — ba - mi - nim va - u - gav,

Voices

3

— u - ma-chol, Ha - le - lu - hu ba - mi - nim va - u - gav,

4

— ba - tof u - ma - chol, Ha - le - lu - hu — ba - mi - nim va -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Maracas

Organ 1

Organ 2

1

2

Voices

3

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

tof u - ma - chol, Ha - le - lu - hu ba - mi - nim va - u - gav,

Ha - le - lu - hu ba - tof u - ma - chol, Ha - le - lu - hu ba - mi - nim va -

Ha - le - lu - hu ba - tof u - ma - chol, Ha - le - lu - hu ba -

u - gav, Ha - le - lu - hu ba - tof u - ma - chol, Ha - le - lu - hu -

Maracas

Organ 1

Organ 2

1

Ha - le - lu - hu ba - tof u - ma - chol, Ha - le - lu - hu ba - mi -

2

u - gav, Ha - le - lu - hu ba - tof u - ma - chol, Ha -

Voices

3

mi-nim va - u - gav, Ha - le - lu - hu ba - tof u - ma - chol,

4

— ba - mi - nim va - u - gav, Ha - le - lu - hu ba - tof u - ma -

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Maracas

Organ 1

Organ 2

1

nim va - u - gav,

Ha - le - lu - hu ba - tof u - ma - chol,

2

Voices

— le - lu - hu — ba - mi-nim va - u - gav,

Ha - le - lu - hu u - ma -

3

Ha - le - lu - hu ba - mi-nim va - u - gav,

Ha - le - lu - hu -

4

chol,

Ha - le - lu - hu — ba - mi-nim va - u - gav,

Ha - le -

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

Maracas

Organ 1

Organ 2

1

2

Voices

3

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ha - le - lu - hu ba - mi - nim va - u - gav, Ha - le - lu - hu ba -

u - ma - chol, Ha - le - lu - hu ba - mi - nim va - u - gav,

ba - tof u - ma - chol, Ha - le - lu - hu ba - mi - nim va - u - gav,

lu - hu ba - tof u - ma - chol, Ha - le - lu - hu ba - mi - nim va -

The musical score is written for a full ensemble. The Maracas part consists of a rhythmic pattern of eighth and sixteenth notes. The Organ 1 and Organ 2 parts provide harmonic support with chords and moving lines. The four voices (1, 2, 3, 4) sing the Latin lyrics in a homophonic setting. The string instruments (Vln. I, Vln. II, Vla., Vc., Cb.) provide a continuous harmonic background with sustained chords and moving lines. The dynamic marking 'F' (Fortissimo) is indicated at the top right of the page.

Maracas

Organ 1

Organ 2

1

2

Voices

3

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

tof u - ma - chol, Ha - le - lu - hu ba - mi - nim va - u - gav,

Ha - le - lu - hu ba - tof u - ma - chol, Ha - le - lu - hu — ba - mi - nim va -

Ha - le - lu - hu — ba - tof — u - ma - chol, Ha - le - lu - hu ba -

u - gav, Ha - le - lu - hu — ba - tof u - ma - chol, Ha - le - lu - hu —

G

Maracas

Organ 1

Organ 2

1

Ha - le - lu - hu ba - tzil - tzi - lay sha - ma, Ha - le - lu - hu ba - tzil -

2

Voices

u - gav, Ha - le - lu - hu ba - tzil - tzi - lay — sha - ma, Ha - le -

3

mi-nim Ha - le - lu - hu ba - tzil - tzi - lay sha - ma,

4

— ba Ha - le - lu - hu ba - tzil - tzi - lay sha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

Maracas

Organ 1

Organ 2

1

tzi - lay ta - ru - ah,

Ha - le - lu - hu ba - tzil - tzi - lay sha - ma,

2

Voices

lu - hu ba-tzil - tzi-lay ta - ru - ah,

Ha - le - lu - hu ba - tzil - tzi-lay —

3

Ha - le - lu - hu ba - tzil - tzi - lay ta - ru - ah,

Ha - le - lu - hu ba -

4

ma,

Ha - le-lu - hu ba - tzil - tzi-lay ta - ru - ah,

Ha - le - lu -

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

I

Maracas

Organ 1

Organ 2

1

Ha - le - lu - hu ba-tzil - tzi-lay ta - ru - ah,

Ha - le - lu - hu ba -

2

Voices

— sha - ma, Ha - le - lu - hu ba-tzil - tzi-lay ta - ru - ah,

3

tzil - tzi - lay sha - ma, — Ha - le - lu - hu ba-tzil - tzi-lay ta - ru - ah.

4

hu ba - tzil - tzi-lay sha - ma,

Ha - le - lu - hu ba-tzil - tzi-lay ta - ru -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Maracas

Organ 1

Organ 2

1

tzil - tzi - lay sha - ma, Ha - le - lu - hu ba - tzil - tzi - lay ta - ru - ah,

2

Voices

Ha - le - lu - hu ba - tzil - tzi - lay — sha - ma, Ha - le - lu - hu ba - tzil - tzi - lay

3

Ha - le - lu - hu ba - tzil - tzi - lay sha - ma, — Ha - le - lu - hu ba - tzil

4

— ah, Ha - le - lu - hu ba - tzil - tzi - lay sha - ma, Ha - le - lu - hu

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

Maracas

Organ 1

Organ 2

1

Kol han-sha - ma ta-ha - lail - yah Ha - le - lu - yah. Kol

2

Voices Kol han-sha-ma — ta-ha - lail - yah Ha - le - lu - yah.

3

Kol han-sha - ma ta-ha - lail - yah

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

Kol han-sha-ma — ta-ha -

K

Maracas

Organ 1

Organ 2

1

han - sha - ma ta - ha - lail - yah Ha - le - lu - yah. Kol

2

Voices

Kol han - sha - ma — ta - ha - lail - yah Ha - le - lu - yah.

3

Ha - le - lu - yah. Kol han - sha - ma ta - ha - lail - yah

4

lail - yah — Ha - le - lu - yah. Kol han - sha - ma — ta - ha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

Maracas

Organ 1

Organ 2

1

han-sha - ma ta-ha - lail - yah Ha - le - lu - yah. Kol

2

Voices

Kol han-sha-ma — ta-ha - lail - yah Ha - le - lu - yah.

3

Ha - le - lu - yah. Kol han-sha - ma ta-ha - lail - yah

4

lail - yah — Ha - le - lu - yah. Kol han-sha-ma — ta-ha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

Maracas

Organ 1

Organ 2

1

han - sha - ma ta - ha - lail - yah Ha - le - lu - yah. Kol

2

Kol han - sha - ma — ta - ha - lail - yah Ha - le - lu - yah.

Voices

3

Ha - le - lu - yah. Kol han - sha - ma ta - ha - lail - yah

4

lail - yah — Ha - le - lu - yah. Kol han - sha - ma — ta - ha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

Maracas

Organ 1

Organ 2

1

han - sha - ma ta - ha - lail - yah Ha - le - lu - yah.

2

Voices

Kol han - sha - ma — ta - ha - lail - yah Ha - le - lu

3

Ha - le - lu - yah. Kol han - sha - ma ta - ha - lail - yah

4

lail - yah — Ha - le - lu - yah. Kol han - sha - ma —

unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O I Poco accel. - - - - -

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4 (High S.)

Voices 2 (Lyric S.)

3 (Alto)

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

Ha - le - lu - hu ba - tof ____ u - ma - chol, ____

Ha - le - lu - hu ba - tof ____ u - ma - chol, ____

△ | | △ | | △ | | △ | | △

♩ = 152

Ola

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices 2

Ha - le - lu - hu ba - mi - nim va - u - gav, —

3

Ha - le - lu - hu ba - mi - nim va - u - gav, —

△ | △ △ | | △ | | △ | △ △

Vln. I

Vln. II

Vla.

Vc.

Cb.

OII

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1
Tamb.

2

4

Voices 2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a piece titled "OII". It features a variety of instruments and voices. The woodwinds (Clarinet 1, Oboe 1 & 2, English Horn/Bassoon) play a melodic line with slurs and ties. The percussion (Maracas, Tambourines 1 & 2) provides a rhythmic accompaniment. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a supporting role, with some parts marked "div." (divisi) and "f" (forte). The voices (Voices 2 & 3) sing the lyrics "Ha - le - lu - hu ba - tzil - tzi -".

The score is written in 7/8 time, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with some measures containing rests or specific markings like "div." and "f".

Lyrics: Ha - le - lu - hu ba - tzil - tzi -

Olla

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1
Tamb.

2

4

Voices 2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a full orchestra and voices. The key signature has one flat (B-flat), and the time signature is 4/8. The score is divided into measures by vertical bar lines, with some measures containing a '7' or '6' indicating a change in the number of beats per measure. The instruments and voices are listed on the left side of the page. The vocal parts (Voices 2 and 3) have lyrics written below the notes. The lyrics are: 'lay sha - ma - sha - ma, Ha - le -'. The score includes various musical notations such as notes, rests, beams, and slurs. The Maracas part is written with a double bar line and a key signature of one sharp (F#), indicating a different key signature for that instrument. The Tamb. (Tambourine) part is written with a double bar line and a key signature of one flat (B-flat). The Vln. I and Vln. II parts are written with a double bar line and a key signature of one flat (B-flat). The Vla. (Viola) part is written with a double bar line and a key signature of one flat (B-flat). The Vc. (Violoncello) and Cb. (Contrabasso) parts are written with a double bar line and a key signature of one flat (B-flat).

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1 Tamb.

2

4

Voices 2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

lu - hu ba - tzil - tzi - lay ta - ru - ah, _____

lu - hu ba - tzil - tzi - lay ta - ru - ah, _____

f *non div.*

f

f

pizz. *f*

OIII

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Kol han - sha - ma

Voices 2

Kol han - sha - ma ta - ha - lail - yah Ha -

3

Kol han - sha - ma ta - ha - lail - yah Ha -

Vln. I

div.

unis.

Vln. II

div.

unis.

Vla.

Vc.

arco

Cb.

OIIIa

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices 2

le - lu - yah. Kol han - sha - ma ta - ha - lail -

3

le - lu - yah. Kol han - sha - ma ta - ha - lail -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices 2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ha - le - lu - yah.

yah Ha - le - lu - yah.

yah Ha - le - lu - yah.

P_I

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices 2

3

non div.

Vln. I

non div.

Vln. II

Vla.

Vc.

Cb.

Pla

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1
Tamb.

2

4

Voices

2

3

△ | | △ | △ | △ | △ | | △

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices 2

3

△ | | △ | | △ | | △ | △

Vln. I

Vln. II

Vla.

Vc.

Cb.

PII

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for PII, measures 10-13. The score is written for a large ensemble, including woodwinds, percussion, strings, and voices. The key signature is B-flat major (two flats) and the time signature is 12/8. The score is divided into four measures, with measure numbers 10, 11, 12, and 13 indicated at the beginning of each measure. The instruments are listed on the left: Clar. 1, Ob. 1, 2, E.H., Bsn., Maracas, Tamb. 1, Tamb. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The woodwinds and strings are mostly silent in measures 10-11, while the percussion (Maracas and Tamb.) play a rhythmic pattern. In measures 12-13, the woodwinds and strings enter with a melodic line. The voices enter in measure 12 with a vocal line. The score is written for a large ensemble, including woodwinds, percussion, strings, and voices. The key signature is B-flat major (two flats) and the time signature is 12/8. The score is divided into four measures, with measure numbers 10, 11, 12, and 13 indicated at the beginning of each measure. The instruments are listed on the left: Clar. 1, Ob. 1, 2, E.H., Bsn., Maracas, Tamb. 1, Tamb. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The woodwinds and strings are mostly silent in measures 10-11, while the percussion (Maracas and Tamb.) play a rhythmic pattern. In measures 12-13, the woodwinds and strings enter with a melodic line. The voices enter in measure 12 with a vocal line.

Pila

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

Tamb.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for 'Pila' is written for a large ensemble. The score is divided into systems, with measures 1 through 14 indicated at the end of each staff. The instruments and voices are listed on the left: Clar. 1, Ob. 1, 2, E.H., Bsn., Maracas, Tamb. (1 and 2), Voices (2 and 3), Vln. I, Vln. II, Vla., Vc., and Cb. The Maracas part is written in a simplified notation with a key signature of one sharp (F#) and a time signature of 7/8. The other instruments and voices are written in standard musical notation with a key signature of one flat (Bb) and a time signature of 7/8. The score includes various musical notations such as rests, notes, and slurs, indicating a complex and rhythmic piece.

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

△ | | △ | | | △ | △ | △ | △ |

**This movement contains no letter Q.*

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cv.

RIa

chol, _____ Ha - le -

chol, _____ Ha - le -

chol, _____ Ha - le -

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

lu - hu ba - mi - nim va - u - gav,

Voices

2

lu - hu ba - mi - nim va - u - gav,

3

lu - hu ba - mi - nim va - u - gav,

Vln. I

Vln. II

Vla.

Vc.

Cb.

RII

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

Tamb.

Voices

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ha - le - lu - hu ba - tzil - tzi - lay

Ha - le - lu - hu ba - tzil - tzi - lay

Ha - le - lu - hu ba - tzil - tzi - lay

RIIa

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

sha - ma, Ha - le - lu - hu ba -

sha - ma, Ha - le - lu - hu ba -

sha - ma, Ha - le - lu - hu ba -

Clar. 1

Ob. 1, 2

E.H., Bsn.

Maracas

1

Tamb.

2

4

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tzil - tzi - lay ta - ru - ah, _____

tzil - tzi - lay ta - ru - ah, _____

tzil - tzi - lay ta - ru - ah, _____

△ | | △ | | △ | △ | △ | △

RIII

Clar. 1

Ob. 1, 2

E. H., Bsn.

Maracas

1

Tamb.

2

4

Kol han - - sha - ma ta - ha - lail - yah, _____ Ha -

Voices 2

Kol han - - sha - ma ta - ha - lail - yah, _____ Ha -

3

Kol han - - sha - ma ta - ha - lail - yah, _____ Ha -

| Δ | Δ | Δ | Δ | Δ | Δ | Δ | Δ |

Vln. I

Vln. II

Vla.

Vc.

Cb.

RIIIa

Clar. 1

Ob. 1, 2

E. H., Bsn.

Maracas

1

Tamb.

2

4

le - lu - yah, Kol han - sha - ma - ta - ha - lail -

Voices 2

le - lu - yah, Kol han - sha - ma - ta - ha - lail -

3

le - lu - yah, Kol han - sha - ma - ta - ha - lail -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clar. 1

Ob. 1, 2

E. H., Bsn.

Maracas

1

Tamb.

2

4

yah _____ Ha - le - lu - yah, _____

Voices 2

yah _____ Ha - le - lu - yah, _____

3

yah _____ Ha - le - lu - yah, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

S

A little faster ♩ = ca. 160

261

Piccolo* *mf*

Flute *mf*

Clarinet 1 *mf*

Clarinet 2 *mf*

Oboe *mf*

English Horn *mf*

Bassoon *mf*

Maracas

Crotales*

Vibraphone 1 med. hard wool mallet *sempre*

Vibraphone 2 med. hard wool mallet *f* *sempre*

Tambourine 1 *mf*

Tambourine 2 *mf*

Organ 1 *mf*

Organ 2 *mf*

Voices 4 1 *mf* Ha - le - lu - yah,

Voices 2 3 *mf* Ha - le - lu - yah,

Violin I *f*

Violin II *f*

Viola *f*

'Cello *f*

Contrabass *f*

*sounds an octave higher

** damp vibraphone note on every rest with hand not holding mallet.

Picc.
 Fl.
 1
 Clar.
 2
 Ob.
 E.H.
 Bsn.
 Maracas
 Crotales
 1
 Vibes
 2
 Tamb. 1
 2
 Org. 1
 Org. 2
 4
 1
 Voices
 2
 3
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

hard
 rubber mallets
 f
 Ha - le - lu - yah,
 Ha - le - lu - yah,

Picc.

Fl.

Clar. 1

Clar. 2

Ob.

E.H.

Bsn.

Maracas

Crotales

Vibes 1

Vibes 2

Tamb. 1

Tamb. 2

Org. 1

Org. 2

Voices 4

Voices 1

Voices 2

Voices 3

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

Ha - le - lu - yah, Ha - le - lu - yah, Ha -

Voice 3

Picc.

Fl.

1

Clar.

2

Ob.

E.H.

Bsn.

Maracas

Crotales

1

Vibes

2

Tamb. 1

2

Org. 1

Org. 2

4

1

Voices

le - lu - yah, Ha - le - lu - yah, Ha -

3

le - lu - yah, Ha - le - lu - yah, Ha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl.

Clar. 1

Clar. 2

Ob.

E.H.

Bsn.

Maracas

Crotales

Vibes 1

Vibes 2

Tamb. 1

Tamb. 2

Org. 1

Org. 2

Voices 4

Voices 1

Voices 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

le - lu - yah, Ha - le - lu

Breathe here if necessary.

Picc.

Fl.

1

Clar.

2

Ob.

E.H.

Bsn.

Maracas

Crotales

1

Vibes

2

Tamb. 1

2

Org. 1

Org. 2

4

1

Voices

yah, _____ Ha - le - lu - yah, _____

2

3

Ha - le - lu - yah, _____ Ha - le - lu - yah, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Breathe here if necessary.

Breathe here if necessary.

Breathe here if necessary.

Breathe here if necessary.

Picc.

Fl.

1

Clar.

2

Ob.

E.H.

Bsn.

Maracas

Crotales

1

Vibes

2

Tamb. 1

2

Org. 1

Org. 2

4

1

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ha - le - lu - yah,

Ha - le - lu - yah,

△

Picc.

Fl.

1
Clar.

2

Ob.

E.H.

Bsn.

Maracas

Crotales

1
Vibes

2

Tamb. 1
2

Org. 1

Org. 2

4
1
Voices

2
3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ha - le - lu - yah, Ha -

Ha - le - lu - yah, Ha -

Picc.

Fl.

1

Clar.

2

Ob.

E.H.

Bsn.

Maracas

Crotales

1

Vibes

2

Tamb.

1

2

Org. 1

Org. 2

4

1

Voices

2

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

le - - - lu - yah, Ha - le - lu -

le - - - lu - yah, Ha - le - lu -

△ | | △ | | △ △ | △ | △ △ | △

Picc.

Fl.

Clar. 1

Clar. 2

Ob.

E.H.

Bsn.

Maracas

Crotales

Vibes 1

Vibes 2

Tamb. 1

Tamb. 2

Org. 1

Org. 2

Voices 4

Voices 1

Voices 2

Voices 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

yah, Ha - le - lu -

yah, Ha - le - lu -

[illegible]