

**Simëni kachotam al libbecha**  
“Set me as a seal upon your heart”

**Joelle Wallach**

1987

The text for *Simeni kachotam al libbecha* is drawn from the Biblical Song of Songs, reassembled with reverence by the composer.

Simēni kachotam al libbecha.

semolo tachat roshi,  
vimino techabbeqēni.  
ki azza chammavet ahava,  
qasha kisheol qina.  
mayim rabim lo yuchlu lechabbot  
et ha-ahava uncharot lo yishtefuha.  
semolo tachat leroshi,  
vimino techabbeqēni.  
betsillo chimmadeti veyashavti  
ufiryo matoq lechiqi.  
samechunni ba'ashishot,  
rappeduni battappuchim,  
piryo matoq lechiqi.  
samechunni ba'ashishot,  
rappeduni battappuchim,  
ki cholat ahava ani.  
semolo tachat roshi  
vimino techabbeqēni.

ani yeshēna velibi et.  
qol dodi dofēq:  
"pitchi li achoti,  
rayati, yonati, tammati . . ."  
pashatēti et kutanti  
ēchacha elbashenna?  
rachatsti et raglai  
ēchacha atanfēm?  
dodi shalach yado min hachor  
umēai hamu alav.  
qamti ani liftoach ledodi,  
veyadai natefu mor;  
dodi shalach yado min hachor  
umēai hamu alav.  
vētsbeotai mor ovēr  
al kappot hammanul.  
patachti ani ledodi  
vedodi chamaq avar.  
nafshi yatsa vedabro.  
biqqashtihu velo metsatihu;  
qerativ velo anani.  
metsa'uni hashomrim hassovevim ba'ir.  
hikkuni, fetsa'uni  
nasu et redidi mēalai . . .  
hishbati etchem benot yerushalayim:  
im timtsu et et dodi ma taggidu lo  
shecholot ahava ani.

sammehuni ba'ashishot,  
rappeduni battappuchim,  
betsillo cimmadeti veyashavti  
ki cholat ahava ani.  
ufiryo mataq lechiqi.  
semolo tachat leroshi,  
vimino techabbeqēni.

*Set me as a seal upon your heart.*

*His left side is under my head,  
and his right arm embraces me.  
For love is potent as death,  
passion cruel as the grave.  
Water can't drown that love,  
nor rivers wash it away.  
His left side is under my head,  
and his right arm embraces me.  
I long to sit in his shadow  
and his fruit is sweet to my taste.  
Brace me with raisin-cakes,  
bear me up with apples,  
for his fruit is sweet to my taste.  
Brace me with raisin-cakes,  
bear me up with apples,  
for I'm sick with love.  
His left side is under my head,  
and his right arm embraces me,*

*I sleep, but my heart is awake  
and the voice of my love beckons:  
"Open for me, my sister,  
my friend, my dove, my fulfillment . . ."  
I had already spread out my wrapper,  
how could I put it on?  
I had washed my feet.  
how could I dirty them?  
My beloved let go of the keyhole  
and my stomach wrenched for him.  
I got up to open for my love,  
but my hands were wet with myrrh;  
My beloved let go of the keyhole  
and my stomach wrenched for him.  
And my fingers were myrrh,  
slipping over the handles of the locked door.  
At last I opened for my love,  
but he had turned and gone.  
My breath caught at his flight.  
I looked for him, but I couldn't find him;  
I called him, but he didn't answer.  
The city patrols found me;  
they struck me, they hurt me;  
the guards at the wall raised my tunic.  
I made you promise, girls of Jerusalem:  
that when you found my love, you'd tell him  
that I'm sick with love.*

*Brace me with raisin-cakes,  
bear me up with apples,  
I long to sit in his shadow  
for I'm sick with love  
and his fruit is sweet to my taste.  
His left side is under my head,  
and his right arm embraces me.*

ana dodi veamar li:  
 "qumi lach, rayati,  
 yafati, ulechi lach.  
 ki hinnè hassetav avar  
 haggeshem chalaf halach lo.  
 èt hazzamit higgia,  
 veqol hattor nishma ba'artsenu,  
 kol haggefanim smadar natnu rëach.  
 qumi lach, rayati,  
 yafati, ulechi lach.  
 hannitstsanim nireu ba'arets,  
 vehaggefanim smadar natnu rëach.  
 qumi lach, rayati,  
 yafati, ulechi lach.  
 lecha dodi nètsë;  
 hassade nalina bakfarim  
 nashkima lakramim.  
 nire im parcha haggafen,  
 sham ettën et dodai lach."

betsillo chimmadeti veyashavti  
 ufiryo matoq lechiqi.  
 heviani el bët hayayin  
 vedigo alai ahava  
 piryo matoq lechiqi;  
 sammechuni ba'ashishot,  
 betsillo chimmadeti veyashavti,  
 sammechuni ba'ashishot,  
 ki cholat ahava ani,  
 ufiryo matoq lechiqi.  
 cholat ahava ani.  
 semolo tachat leroshi,  
 vimino techabbeqëni,  
 ufiryo matoq lechiqi.

Simëni kachotam al libbecha.  
 betsillo chimmadeti veyashavti  
 ki cholat ahava ani.  
 Simëni kachotam al libbecha.

*My love spoke and said to me:  
 "Get yourself up, my friend,  
 my lovely one, and let's begin.  
 For the winter has passed,  
 the rainy season slipped away.  
 The time of pruning songs has arrived,  
 and the turtledove is singing in the countryside,  
 every vine is blooming with its own scent.  
 Get yourself up, my friend,  
 my lovely one, and let's begin.  
 Blossoms have opened all over  
 and the vines are blooming with their own scents.  
 Get yourself up, my friend,  
 my lovely one, and let's begin.  
 Come, love, let's go out to the fields;  
 let's rest at night in little villages  
 and get to the vineyards early in the morning.  
 Let's see if the grapes have blossomed there,  
 and there I'll give you my love."*

*I long to sit in his shadow  
 and his fruit is sweet to my taste.  
 He took me to the winehouse  
 and love was what he showed me  
 and his fruit was sweet to my taste;  
 Brace me with raisin-cakes,  
 I long to sit in his shadow,  
 Brace me with raisin-cakes,  
 for I'm sick with love,  
 and his fruit is sweet to my taste.  
 And I'm sick with love,  
 His left side is under my head,  
 and his right arm embraces me,  
 and his fruit is sweet to my taste.*

*"Set me as a seal upon your heart."  
 I long to sit in his shadow  
 For I'm sick with love.  
 "Set me as a seal upon your heart."*

# INSTRUMENTATION

Mezzo-soprano

Flute/Piccolo/optional (but strongly preferred) Alto Flute (1)  
 Oboe/English Horn (1)  
 Clarinet (B flat)/Bass Clarinet (1)  
 Bassoon (1)

2 Percussionists. The following instruments may be shared by the two players:

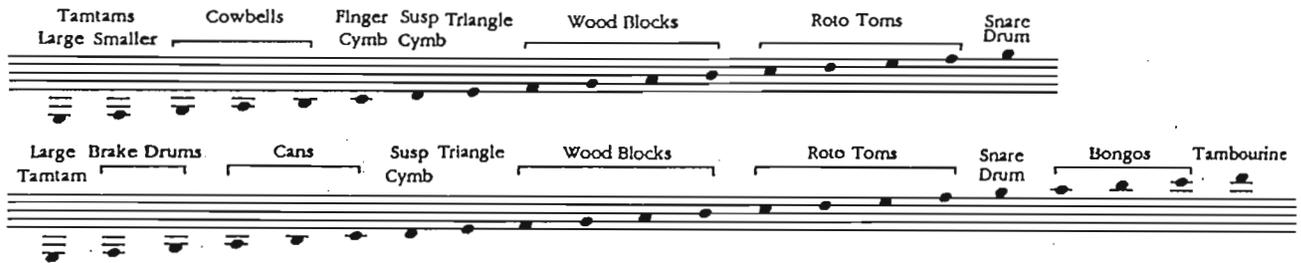
Very Large Tamtam (always extremely soft beaters)  
 Xylophone  
 Snare Drum  
 4 Wood Blocks (high to low)  
 Triangle  
 Large Suspended Cymbal  
 4 Roto Toms (high to low) [if Roto Toms are unavailable, Tom-Toms may be substituted]  
 Crotales  
 9 additional loose Crotales:



The following instruments are played by one percussionist only:

I	II
Smaller Tamtam	Full set of 4 Timpani
Finger Cymbals	2 small Brake Drums
3 Cowbells (high, medium, low)	3 Bongos (high, medium, low)
	3 Cans (high, medium, low)
	Tambourine

Staff distribution of unpitched percussion instruments:



Violins I & II  
 Viola  
 Cello  
 Contrabass

## NOTES

This score is in C. All instruments sound as written except for the conventional octave displacements of piccolo, contrabass, and xylophone. Crotales sound two octaves higher. The bass clarinet sounds exactly as written.

String parts may be executed by either single or sectional strings.

Written out syncopations are not to be played tremolo unless so specified.

When crotales are placed on a 26" timpanum,  $\text{ped.}$   indicates that the timpanum pedal is to be raised and lowered. Arco indicates the production of sound by drawing a double-bass bow on edge of crotales.

Dynamics tend to gently diminish with descending lines, to crescendo with ascending lines unless otherwise indicated.

Tempi: The fluctuations and shifts of tempi in this work are of great importance. It is the dramatic impact of these changes (whether sudden or gradual) which is primary. The rubato spirit is of far greater importance than absolute adherence to specific metronome numbers. These are supplied as suggestions as to the nature of the expression of the moment.

The changes marked *subito* are to be abrupt, but those marked *accel.*, *ritard.*, or *ritenuto* are indications of rubati which sometimes take place over long periods as marked, and successively faster and slower metronomic values are indicated as guides within these sections.

Because inspiration for these temporal changes derives from sources as disparate as recitative, liturgical chant and the dervish dances of North Africa, the spirit of the particular rubato is to be closely observed. Does it represent the ecstatic expression of a music generated by tradition of dance, profoundly sensual, visceral and spiritual at once, or does it reflect a particular quicksilver change of mood in the text?

## PRONUNCIATION

The phonetic transliteration used in this piece includes the following:

ch - - velar fricative (as German *ach*) or uvular fricative (as German *ich*)  
 E - - e of *get*  
 ë - - a of *make*  
 ɔ - - schwa; u of *but*, a neutral mid vowel

See Appendix for vocal ossias. They are available for use if a more modern pronunciation is desired.

for Stephen J. Lieberman,  
who helped me to understand the meaning of the Song of Songs.

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"

Joelle Wallach

(1987)

Mezzo

Fl.

Ob.

Bass Cl.

Bsn.

Very Large Tamtam (always extremely soft beaters) Finger Cymbals

Perc.

I

II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*niente* *pp*

Timpani (ossia 8va)

*niente* *pp*

*p e lontano*

*p e lontano*

*sord.*

*ben p*

*niente* *al* *mp* *p sempre*

$\text{♩} = 58$

6

Mezzo *mp*  
si-mē-ni ka-cho-tam al lib-be - -

Fl. Solo *p*

Ob. *no attack*

Bass Cl. *p cantabile*

Bsn. *lontano p*

Perc. I II *pp*

Vln. I *sord. pp espr.*

Vln. II *sord. pp*

Vla. *sord. ben p*

Vc.

Cb.

10 *lively and bright*  
 ♩ = 120 *poco*

Mezzo  
 - cha. si-mē-ni ka - cho-tam al lib-be - cha.

Fl. *poco f*

Ob. *ppp* *poco f*

Bass Cl.

Bsn.

I *Crotales* *pp* *Cowbell* *mf*

Perc. *Rototoms (or Tom-Toms)* *poco f*

II *niente*

10 *lively and bright*  
 ♩ = 120 *poco*  
*senza sord.*

Vln. I *poco f*

Vln. II

Vla. *senza sord.* *poco f*

Vc. *senza sord.* *poco f*

Cb. *senza sord.* *pizz.* *poco f*

14 a poco accel. al - - - - -

Mezzo

Fl.

Ob.

Bass Cl.

Bsn.

Perc.

14 a poco accel. al - - - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.



22  $\text{♩} = 132$

Mezzo *poco f* *cresc.*  
 \* sə - mo-lo, sə - mo-lo ta - chat ro -

Fl. *mp* *mp*

Ob. *poco* *mp* *mp* *cresc.*

Cl. *mp*

Bsn. *poco* *mp* *cresc.*

Perc. I  
 II Tom-T. (soft sticks) *p* Timp. *p*

Vln. I *ord.* *p* *mp*  
 II *ord.* *p* *mp*

Vla. *ord.* *p* *mp*

Vc. *mp*

Cb. *pizz.* *mp*

25 *poco*

Mezzo *ben f* *f*  
 shi vi - mi - no \* t̄a - chabb̄a - q̄e - ni. ki az - za - cham - ma - vet a - ha -

Fl. *mf poco* *mf*

Ob. *mf poco*

Cl. *poco f*

Bsn.

Xyl. *f* S.D. (with fingers) *mp*

Perc. I *f* *mp*

II Tom-T. *mp* *pp* *mp*

25

Vln. I *mf* *poco f*

Vln. II *mf* *poco f*

Vla. *poco f*

Vc. *ben f*

Cb. *ben f* *arco* *poco f*

28

*poch. rit. quasi a tempo* ♩ = 116  
*poco f e poco più dolce*

Mezzo  
 va qa - sha, qa - sha ki-shə-ol qi - na. ma-yim ra-bim lo yuch-lu lə-chab-

Fl.  
 8va  
 mp

Ob.  
 mp

Cl.  
 mp

Bsn.

I  
 p pp

Perc.  
 Tom-T.

II  
 mp

*poch. rit. quasi a tempo* ♩ = 116

28

I  
 8va  
 (dance-like)  
 mp

Vln.  
 (dance-like)  
 detaché  
 mp

II  
 mp

Vla.  
 mp

Vc.  
 mp

Cb.  
 dance-like  
 mp

32

Mezzo  
 bot et ha - a - ha - va u - nə - ha-rot lo yish-tə - fu - ha.

Fl. *pp* *8va*

Ob. *p*

Cl. *p* *mf*

Bsn. *p* (ossia 8 bassa)

S.D.

I *mp*

Perc.

II Tom-T. *p*

32

Vln. I

Vln. II

Vla.

Vc. *mf* *slap pizz.* *ruvido* *poco*

Cb. *mp* *poco*

Mezzo *poco* -

**35** *poco accel.*

*poco p* *f*

\* sə - mo - lo ta - chat, sə - mo - lo ta - chat læ - ro - shi vi - mi - no.

Fl. *poco p* *mf*

Ob. *poco p*

Cl.

Bsn. *poco p*

Perc. I Xyl. *mf*

Bongos Tom-T. Bongos Cans

II *p* *cresc.*

Vln. I *p* *mp* *mf*

**35** *poco accel.*

Vln. II *p* *mp* *mf*

Vla.

Vc. *p* *mf*

Cb. *p* *arco* *mf*

38 ritard. mf f poco rall.

Mezzo  
\* t̄a-chab-b̄a-q̄e - ni. b̄a-tsil-lo - chim-ma-d̄a-ti v̄a-ya - shav - ti

Fl. take Picc.

Ob. p

Cl.

Bsn. solo mp

Perc. I

Perc. II pp

38 ritard. sul tasto p poco rall.

Vln. I sul tasto p

Vln. II sul tasto p

Vla.

Vc. p

Cb. p

41 *mf e dolce* *(poco più dolce e pochiss. meno f)* *f*

Mezzo  
u - fir - yo — ma-toq læ - chi-qi. sam-mə-chu-ni — ba ' a - shi-shot, rap-pə-du-ni

Fl. take Picc.

Ob.

Cl. (ossia) *mp e dolce*

Bsn. *mf*

Crot.

Perc. I *mp* Tamb. (fingers) *mp* — *pp*

Vln. I 41 *solob. ord.* *mp dolce*

Vln. II

Vla.

Vc. *lirico* *mp*

Cb. *mp*

44

Mezzo *più espr.*  
 bat - tap - pu - chim. pir - yo — mā-toq læ - chi - qi. sam - mæ - chu - ni —

Picc. (sounds 8va higher) Picc. *cant. espr.*  
*pp*  
*ossia 8ba*

Ob. *p*

Cl.

Bsn. *p espr.*

I Perc.

II

44

I Vln. *tutti (ord.)*  
*mp*

II Vln. (ord.)  
*mp*

Vla. *più espr.*  
*mf*  $\rightrightarrows$  *p*

Vc. *più espr.*  
*mf*  $\rightrightarrows$  *p*  
*cantabile espr.*  
*p*

Cb. *cantabile espr.*  
*p*

47

Mezzo  
— ba 'a - shi-shot, rap-pə - du - ni bat - tap - pu - chim; ki cho-lat a - ha-va

Picc.  
*mp* *poco*

Ob.

Cl.  
*mf*

Bsn.  
*espr.* *mp* *poco*

Perc.  
I  
Crot. *mf*  
II  
Triangle *mp* Tom-T. *mp*

47

Vln. I *mf* *accel.*  
Vln. II *mf*

Vla. *mf*

Vc. *mf* *pizz.* *arco* *mp* *poco*

Cb. *mp* *poco*

50 *accel. al* -  $\text{♩} = 120$

Mezzo  
a - ni. -

Picc.  
*poco*  
*mp* — *f* *mf*

Ob.  
*mf* *mp* — *f* *mf*

Cl.  
*mf* *mp* — *f*

Bsn.  
*mf* *mp* — *f* *mf*

I  
Perc.  
II  
Timp.  
*mp* — *mf*

50 *accel. al* -  $\text{♩} = 120$

I  
Vln.  
*f* — *mf*

II  
Vln.  
*f* — *mf*

Vla.  
*f* — *mf*

Vc.  
*f* — *mf*

Cb.  
*f* — *mf*

54

Mezzo

Picc.

Ob.

Cl.

Bsn.

Xyl.

Perc.

S.D.

Tom-T.

54

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 54 through 57. The top staff is for Mezzo-soprano, which is mostly silent. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, and Xylophone. The percussion section includes Snare Drum (S.D.) and Tom-Tom (Tom-T.). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *mf* to *ff*. The score features various musical notations such as slurs, accents, and triplets. The time signature changes from 4/4 to 3/4 and back to 4/4.

58  $(\text{♩} = 120)$   
*mf*

Mezzo

\* sə - mo - lo ta - chat ro -

Picc. *f* *poco* *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

W.B. Cowb.

Perc. Trgl. *mf*

Tom-T. (fingers) *mf*

58  $(\text{♩} = 120)$

Vln. I *mf* *Sul tasto*

Vln. II *mf* *Sul tasto*

Vla. *mp*

Vc. *mp*

Cb. *f* *poco* *mp*

♩ = 58 subito

61

Mezzo

shi vi-mi-no \*tə-chabbəqə - ni.

Picc.

*poco f*

*p*

*mf*

*pp*

Ob.

*poco f*

*p*

Cl.

*poco f*

white sound

*cantabile e lontano p*

Bsn.

*poco f*

Crot.

Lg. Tamt.

Perc.

Tom-T.

Trgl.

*ppp*

I

II

*mf*

*pp*

*pp*

61

sul pont.

♩ = 58 subito

Vln. I

*poco sul pont.*

*p*

I

II

*pp*

niente

Via.

sul tasto

Vc.

*poco a poco*

*mf*

*pp*

Cb.

65 *poco più lento*

Mezzo

Picc.

Ob.

Cl.

Bsn.

I

Perc.

II

Detailed description: This system contains the woodwind and percussion parts for measures 65-68. The Mezzo voice part is a whole rest. The Piccolo part has a whole rest in measures 65-67 and a half note in measure 68. The Oboe part has a whole rest in measures 65-67 and a half note in measure 68. The Clarinet part has a whole note in measure 65, a half note in measure 66, and a half note in measure 67. The Bassoon part has a half note in measure 65, a half note in measure 66, and a half note in measure 67. The Percussion part has a whole note in measure 65, a whole note in measure 66, and a whole note in measure 67. The Drum II part has a whole rest in measures 65-68.

*pp*

*p*

*espr.*

*p*

*modo ord.*

*ppp*

*niente*

*poch.*

65 *poco più lento*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains the string parts for measures 65-68. The Violin I part has a whole note in measure 65, a whole note in measure 66, and a whole note in measure 67. The Violin II part has a whole note in measure 65, a half note in measure 66, and a whole note in measure 67. The Viola part has a whole note in measure 65, a whole note in measure 66, and a whole note in measure 67. The Violoncello part has a whole note in measure 65, a half note in measure 66, and a whole note in measure 67. The Contrabasso part has a whole note in measure 65, a whole note in measure 66, and a whole note in measure 67.

*pp*

*p*

*poco*

*più ord.*

*pizz.*

*p*

*pp*

*sord. ord.*

*arco ord.*

69 *poco più lento*  
*mp*

Mezzo  
a - ni yə-shē-na, a - ni yə-shē-na, — a - ni yə-shē-na —

*pp* *poco a poco cresc. ed accel. — —*

Picc.

Ob.  
*ppp*

Cl.  
*pp*

Bsn.  
*pp*

Perc.  
I niente  
II niente

69 *poco più lento*  
*cantabile*  
ord. sord. (Solo) *p*

Vln. I *p*  
II *sord. ord. pp*

*poco a poco cresc. ed accel. — —*

Vla.  
*pp*

Vc.  
*sord. pp*

Cb.  
*sord. pp*

73 *subito meno mosso*  
*p*

Mezzo  
\_ vā - li - bi ěr. a - ni yā - shĕ - na \_ vā - li - bi ěr. qol - do - di do - fĕq,

Picc.

Ob.

Cl.

Bsn.

Perc. I  
Smaller Tamtam  
(very soft beaters)  
*p* *ppp*

Place crotales (Eb, Bb, Gb, Gb) on 26-inch timp.

Crot.  
*mp*

II

73 *Solo espr.* *tutti* *subito meno mosso*  
*mp*

Vln. I  
(sord) sul G

Vln. II  
*pp*

Vla.

Vc.

Cb.  
senza sord  
*p*

77

Pochissimo animato

poco accel.

Mezzo

Picc.

Ob.

Cl.

Bsn.

Mezzo: Rest

Picc.: *lontano*, *p*, *cantabile, espr.*, *p*, *mp*, *poco*

Ob.: *pp*, take Eng. horn

Cl.: Rest

Bsn.: Rest

Perc.

II

Perc. I: *niente*

Perc. II: Rest

77

Pochissimo animato

poco accel.

Vln.

Vla.

Vc.

Cb.

Vln. I: *senza sord.*, *pizz.*

Vln. II: *senza sord.*, *pizz.*

Vla.: *pizz.*

Vc.: *pizz.*, *p*, *(pizz.)*

Cb.: *pizz.*

81 *poch. più animato*

Mezzo

Picc. *poco più* *mp* *p* *cantabile* *p*

Eng. hn. *pp*

Cl. *pp*

Bsn. *pp*

I

Perc. *Timp.*

II *pp*

81 *poch. più animato* *cantabile*

Vln. I *mp* *p espress.*

Vln. II *arco* *p*

Vla. *arco* *p espr.* *pizz.* *pp*

Vc. *(sord.)* *arco* *pp* *pizz.*

Cb. *arco* *pp* *pizz.*

*ossia 8va*

86

$\text{♩} = 72-76$

*mp ma con passione*

*accel. al - -*

Mezzo

"pit-chi li a-cho - ti, pit-chi li ra-ya-ti, yo-na-ti, pit-chi li, pit-chi li"

Picc.

*mp*

Ob.

Cl.

*mp*

Bsn.

*p*

I

Perc.

II

*pp* *poco a poco*

86

$\text{♩} = 72-76$

senza sord.

*accel. al - -*

Vln.

I

*pp* *p*

II

*p*

Vla.

*p* senza sord.

Vc.

*arco cantabile* *mp*

Cb.

*p*

90 *ff*  $\text{♩} = 112$  *animato ma piano e*

Mezzo  
 — a-cho - ti, ra-ya-ti, yo-na-ti, tam - ma - ti.”

Picc. *mp* *p*

Ob. *p*

Cl. *p*

Bsn. *mp* *p*

I

Perc. II *f* niente

90  $\text{♩} = 112$  *animato ma piano e*

Vln. I *ben f*

Vln. II *ben f*

Vla. *mp* *f* *mf* *ben f*

Vc. *senza sord.* *ben f*

Cb. *mf* *ben f*

94 *più cresc. al* - - - - - *f*

Mezzo

Picc.

Ob.

Cl.

Bsn.

Musical score for Mezzo, Piccolo, Oboe, Clarinet, and Bassoon. The Mezzo part is a whole rest. The Piccolo part starts with a melodic line at *mp*. The Oboe and Clarinet parts enter with a melodic line at *f*. The Bassoon part has a bass line.

I

Perc.

II

Musical score for Percussion I and II. Percussion I has a melodic line starting at *mf* with the marking "W.B.". Percussion II has a rhythmic pattern starting at *mf* with the marking "Bongos Tom-Toms and Bongos".

94 *più cresc. al* sul pont. - - - - - *f*

Vln. I

II

Vla.

Vc.

Cb.

Musical score for Violins, Viola, Violoncello, and Contrabass. Violins I and II play a melodic line starting at *mp* and moving to *f* with the marking "ord.". Viola plays a melodic line starting at *mf* and moving to *f* with the marking "ord.". Violoncello and Contrabass play a bass line starting at *pizz.* and moving to *f* with the marking "arco".

98 (ossia  $\text{♩} = 100$ )  $\text{♩} = 100$  *flirting*  
*mp*

Mezzo  
 pa-sha-tə-ti et ku-tan-ti, ë-cha-cha

Picc.

Ob.  
*poco scherzando (like an aside, flirting, a stage whisper)*  
*p* *p*

Cl.

Bsn.  
*subito pp* *p*

1  
 Crot.  
*pp* *pp*

Perc.  
 II

98 (ossia  $\text{♩} = 100$ )  $\text{♩} = 100$

Vln. I  
*ff* *subito pp* (*p*)

Vln. II  
*ff* *subito pp* (*p*)

Vla.  
*ff* *subito pp* (*p*)

Vc.  
*ff* *subito pp* *pizz.* *arco*

Cb.  
*ff* *subito pp* *p*

102 *accel.* Subito  $\text{♩} = 80$

Mezzo  
 — el - ba-shen - na, ra-chats - ti et rag-lai ë - cha - cha a - tan-fêm?

Picc. *mf*  $\leftarrow$  *f*

Ob. *f*

Cl. *poco f*  $\leftarrow$  *f*

Bsn. *poco f*  $\leftarrow$  *f*

I Xyl. *mf*

Perc. II S.D. (fingers) *mf*

102 *accel.* Subito  $\text{♩} = 80$

I Vln. *cresc.*  $\leftarrow$  *f*

II Vln. *cresc.*  $\leftarrow$  *f*

Vla. *cresc.*  $\leftarrow$  *f*

Vc. *cresc.*  $\leftarrow$  *f*

Cb. *cresc.*  $\leftarrow$  *f*

105

Mezzo *f* *pochiss. più mosso* *accel. quasi recit.*  
do-di sha-lach ya - do min ha-chor. do - di sha-lach ya - do min ha-chor

Picc. *poco f*

Ob. *poco f*

Cl. *poco f*

Bsn. *va poco f*

take Flute

Perc. I Timp.

II *fp*

105

*pochiss. più mosso* *accel.*

Vln. I *mf* *f* *mf* *più p* *f*

Vln. II *mf* *f* *mf* *più p* *f*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf* *pizz.*

Cb. *mf* *arco*

109 *ritard.* - - - *mf* *mf* *poco accelerando* - - - *mp*

Mezzo  
 — u-mē-ai ha-mu a-lav. qam-ti a-ni lif - to-ach lə-do-di; qam - ti a-ni lif -

Fl. *Flute solo*  
*mp* *p dolce*

Ob. *p dolce* *p dolce*

Cl. *p dolce*

Bsn. *cantabile*  
*p*

(Xyl.)  
*f*

Perc.  
 Timp. *p* *pp*

109 *ritard.* - - - *poco accelerando* - - -

Vln. I *ord. + legno*

Vln. II *ord. + legno*

Vla. *cantabile Solo*  
*mf* *poco più f*

Vc. *mp* *poco più f*

Cb. *arco* *f ruvido* *mp dolce*

113

cresc. e poco accel. al - - -

Mezzo

to-ach la-do-di; va-ya-dai na-ta-fu mor, va-ya-dai na-ta-fu mor do -

Fl.

Ob.

Cl.

Bsn.

Perc.

II

(Xyl.)

113

more ord. - - - cresc. e poco accel. al - - -

Vln.

II

Vla.

Vc.

Cb.

ord.

espr. mf

ord.

espr. mf

tutti

espr. mf

116 ♩ = 120 *f* *mf* *f* *riten.*

Mezzo  
di sha-lach ya - do - min ha-chor u-mē-ai ha - mu a-lav... vø-ets-bo-tai

Fl. (b) *p* *mf* take Picc.

Ob. (b) *p* *mf*

Cl. *mp* *mf*

Bsn. *p* *mf*

Perc. I Xyl. *mp* Crot. (on timp.) *L.v.* *rit.*

II *f* *mf*

116 ♩ = 120 *mf* *poco* *p* *mf* *riten.*

Vln. I *mf* *poco* *p* *mf*

II *mf* *poco* *p*

Vla. *mf* *poco* *p*

Vc. *mf* *p*

Cb. *mf* *ossia 8va* *mp* *mf*

119 - - - e poi poco allarg. - - - -

*piu dolce*  $\text{♩} = 56$

Mezzo  
 — mor o-vër al — kap-pot hammanul.

Picc. *dreamy*  
*p dolce*

Ob.

Cl.

Bsn. *lirico ma semplice*  
*mp*

I

Perc. (Tad.)

II *mf* ————— *pp*

119 - - - e poi poco allarg. - - - -

$\text{♩} = 56$  Solo *espr. ma semplice*

Vln. I *mp espr.* ————— *f* ————— *p*

Vln. II *mp espr.* ————— *f*

Vla. *mp espr.* ————— *f* ————— *p*

Vc. *mp espr.* ————— *f* ————— *dreamy p dolce, lontano*

Cb. *mp* ————— *f* ————— *mp*

123

*poch. più mosso*

Mezzo

Picc.  
take Flute

Ob.

Cl.

Bsn.  
*pp*  
*mf*

Perc.  
I

II

123

*poch. più mosso*

*(Solo) molto espr. ma p*

Vln.  
I

II

Vla.  
*Solo espr.*  
*p* *mp*

Vc.  
*pp*

Cb.

The musical score for measures 123-125 is arranged in a standard orchestral format. The top system includes the vocal line (Mezzo) and woodwinds (Piccolo, Oboe, Clarinet, Bassoon). The middle system includes Percussion (I and II). The bottom system includes strings (Violin I and II, Viola, Violoncello, and Contrabass). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo marking is *poch. più mosso*. The score features various dynamics including *pp*, *mf*, *p*, *mp*, and *pp*, as well as performance instructions like *(Solo) molto espr. ma p*, *Sord.*, and *poco*. A triplet of eighth notes is marked with a '3' in the Bassoon part in measure 123. The woodwinds and strings have rests in measures 123 and 124, with activity beginning in measure 125. The Piccolo part is marked 'take Flute'.

128

Mezzo *espr. mp* *p* *pp molto (almost a whisper)* *p*  
 pa-tach-ti a-ni læ-do-di, vø-do - di cha-maq a-var. pa -

Fl. *p* *poco* *mp*

Ob. *p* *poco* *pp*  
 take Bass Clar.

Cl.

Bsn. *mp* *pp* *p*

I

Perc.

II

128 *espr.*

Vln. I *p* *mp*

Vln. II *senza sord.* *tutti*  
*molto espr.*  
*pp*  
*tutti*

Vla. *molto espr.*  
*pp*

Vc. *p* *p*

Cb. *pp* *p* *p*

140 *mosso*

Mezzo

Fl. *wistful espr.* *p*

Ob. take Eng. Horn

Bass Cl. take Clar.

Bsn. *p*

Perc. I *p*

II Trgl. Xyl. *p*

140 *mosso*

Vln. I *p* *p espr.* *molto* *8va*

II *p espr.*

Vla. *p* *molto*

Vc. *p* *molto*

Cb. *p* *molto*

Detailed description of the musical score: The score is for measures 140-143. The tempo is *mosso*. The key signature has two flats (B-flat and E-flat). The time signature is 5/4. The instruments and their parts are: Mezzo (Mezzo-soprano), Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Percussion (Perc.) with Trgl. (Triangle) and Xyl. (Xylophone), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *p* (piano) and *molto* (much). Performance instructions include *wistful espr.* (wistful, expressive) for the Flute and *senza sord.* (without mutes) for the Violins. The Oboe part includes the instruction 'take Eng. Horn'. The Percussion part includes 'Trgl.' and 'Xyl.'. The Violin I part includes an *8va* (octave) marking. The score is written in a standard orchestral format with staves for each instrument and a common time signature.

144 *poco misterioso*  
rit. al - - - e più

Mezzo

Fl. *sub. f declarative* *mp* *mf*

Eng. hn. *sub. f declarative* *p* *mp* *mf*

Cl. *sub. f declarative* *p* *p* *mp* *mf*

Bsn. *declarative* *sub. f* *p* *poco*

I

Perc. *Timp.* *pp* *pp*

II

144 (loco) *poco misterioso*  
rit. al - - - sul pont. e più

I *sul pont.* *p* *mp* *mf*

Vln. *sul pont.* *p* *mp* *mf*

II *sul pont.* *p* *mp* *mf*

Vla. *espr.* *p* *3*

Vc. *f* *mp* *pizz.*

Cb. *mf* *mp* *pizz.*

148 ritard.

poco più mosso  
mp

Mezzo

\* biq - qash - ti - hu \_\_\_\_\_ və - lo mətsati - hu,

Fl.

take Picc.

Eng. hn.

take Ob.

Cl.

take Bass cl.

Bass Cl.

Bsn.

Perc.

II

niente

148 ritard.

poco più mosso

Vln. I

ord., solo

Vln. II

ord., solo

Vla.

Vc.

arco

pizz.

Cb.

arco

fp

151 *f* *poco accel.* *poco meno f*

Mezzo  
 \* biq-qash-ti-hu, biq-qash-ti - hu, qə-ra-tiv. qə-ra - tiv və-lo a -  
*each of these three small phrases successively more passionate.*

Picc.  
*mf* *f*

Ob.  
*mp cresc.* *f*

Bass Cl.  
*p cresc.*

Bsn.

I  
 Perc.

II

151 *poco accel.*

I  
*mp* *mf* *mf* *f*

Vln.  
 II  
*mp* *mf*

Vla.  
*mp*

Vc.  
*arco*  
 3 *mf*

Cb.  
 3 *mf*

154

accel.

steady accel. e cresc. al

Mezzo

na - ni. mē - tsa - 'u - ni hash-shom-rim has-so-və-vim\_ ba 'ir. hik - ku - ni fə - tsa -

Picc.

Ob.

Bass Cl.

Bsn.

Perc.

Woodwind and Percussion section. Piccolo, Oboe, Bass Clarinet, and Bassoon parts. Includes dynamics like *p*, *mp*, *mf*, and *cresc.* Percussion part includes Timp. with *mp*.

154

tutti accel.

steady accel. e cresc. al

Vln. I

Vln. II

Vla.

Vc.

Cb.

String section. Violin I and II, Viola, Violoncello, and Contrabasso parts. Includes dynamics like *mp*, *f*, and *arco*. Includes performance instructions like *pizz.* and *slap pizz.*

157  $\text{♩} = 120$

Mezzo  
 'u - ni na-sœu et rœ-di-di mœ-a lai, mœ-a-lai, mœ-a-lai . . . hish -

Picc.  
*f*

Eng. hn.  
*mf*

Bass Cl.  
*mf* *mp*

Bsn.  
*ff* *molto*

Perc.  
 I  
 II  
*ff*

157  $\text{♩} = 120$

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Vc.  
*f* *deciso pizz.* *mf*

Cb.  
*mp* *f* *deciso pizz.* *mf*

*subito*  
♩ = 84

160 *f* *poco accel.* *mf*

Mezzo  
ba - ti — et - chem bæ - not yə - ru - sha - la - yim: — im timtsu et et do-di

Picc.  
Eng. hn.  
Bass Cl. *mp*  
Bsn.

I Lg. Tamt. Xyl. *mf*  
Perc. *pp* l.v. *p*

160 ♩ = 84 *subito* *poco accel.* *f* *p e cresc.* *p e cresc.*

I  
Vln. *p e cresc.*

II *p e cresc.*

Vla.  
Vc. *mf* *poco a poco cresc.* arco  
Cb. *mf* *poco a poco cresc.* arco

\*If sectional strings are used, half trill on one string, half use bowed tremolo.

accel. - - poco allarg. - - - ♩ = 76

163

Mezzo  
ma tag-gi-du lo, ma tag-gi-du lo, she-cho-lat a-ha-va a-ni. sam-mə-chu-ni

Picc.  
ruvido *ff* *pp e molto dolce*

Eng. hn.  
take Clar. *ff*

Bass Cl.  
ruvido *ff*

Bsn.  
*ff*

I Perc.  
II

accel. - - poco allarg. - - - ♩ = 76

163

I Vln.  
II

Vla.  
40 *ff* *poco pp*

Vc.  
*ff* *poco pp* *cant.*

Cb.  
senza sord. *f* *ff* *poco pp*

166

Mezzo

— ba 'a - shi - shot, — rap-pø-du-ni — bat-tap - pu - chin. sam-mø-chu-ni —

Picc.

*pp*

Eng. hn.

*dolce*  
*p*

Cl.

*p*

Bsn.

*p*

I  
Perc.  
II

166

I  
Vln.

*p*

II  
Vln.

*mp*

Vla.

Vc.

*p* *mp*

Cb.

*mp*



172

*poco a poco decresc.*

Mezzo

\*ma - də-ti və-ya - shav-ti, ki cho-lat a - ha - va a - ni, ki cho-lat

Picc.

Eng. hn.

Cl.

Bsn.

I

Perc.

II

172

*poco a poco decresc.*

I

Vln.

II

Vla.

Vc.

Cb.

sul pont.

*mf*

*mf*

arco

*poco f*

*meno f*

(pizz.)

*poco f*

*meno f*

175 *l'istesso tempo ma dolce*  
(♩ = 112)

*decresc.* *dolce p*

Mezzo  
a - ha - va a - ni, u - fir - yo ma - toq - læ - chi - qi.

Picc.

Eng. hn.

Cl.

Bsn.

I

Perc.

II

175 *l'istesso tempo ma dolce*  
(♩ = 112)

*ord.* *dolce p* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*lively*

178

Mezzo

Picc.

Eng. hn.

Cl.

Bsn.

Perc.

I

II

Large Suspended Cymbal (brushes)

*pp*

*poch. cresc.*

Crot.

*lively*

178

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc. poco a poco*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*very, very, lively and exuberant; forte e molto animato*

181 *accel. al*

Mezzo

Picc. *f*

Eng. hn. *f* *mf* *f*

Cl. *f* *poco*

Bsn. *f* *poco* *mf* *f*

Xyl. *f*

Perc. I *f*

W.B. *mf*

II

*very, very lively and exuberant; forte e molto animato*

181 *accel. al*

Vln. I

Vln. II

Vla.

Vc. *f* *pizz.*

Cb. *f* *pizz.*

*f* *ossia 8ba*

184

(♩ = 120)

Mezzó

Picc.

Eng. hn.

Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for woodwinds and percussion, measures 184-186. The score includes parts for Piccolo (Picc.), English Horn (Eng. hn.), Clarinet (Cl.), Bassoon (Bsn.), and Percussion (Perc.). The percussion part includes Tom-Tom (Tom-T.) and Large Tam-tam (Lg. Tamt.) with brushes. Dynamics range from *f* to *ff*, with *poco* and *poco a poco* markings. The tempo is marked as ♩ = 120.

184

(♩ = 120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for strings, measures 184-186. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *f* to *ff*, with *pizz.* and *arco* markings. The tempo is marked as ♩ = 120.

187

Mezzo

Picc. *mf* *f*

Eng. hn. *mf* *f* *mf*

Cl. *mf* *f*

Bsn. *mf*

S.D. (fingers)

Perc. I *fp* *mp*

Perc. II *mf molto*

Tamb.

187

Vln. I

Vln. II

Vla.

Vc. *mf* *mp* *mf* arco

Cb. *mf* *mp* *mf* arco

190

Mezzo *mf*  
\* sə-mo-lo ta - chat, \* sə-mo-lo ta - - chat læ-ro-shi.

Picc. *mf* *mp*

Eng. hn. *mp* *poco*

Cl. *mp* *mp*

Bsn. *mp* *poco* *mp*

I

Perc.

II

190

Vln. I *ord.*

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

193

*pochiss. meno mosso*

Mezzo

vi - mi - no, vi - mi - no \* tē - chabbəqē - ni.

Picc.

*f* *mp*

Eng. hn.

*mf* *mp*

Cl.

*f* *mp*

Bsn.

*mf* *mp*

Lg. Tamt. (extremely soft beaters)

Perc.

*niente* *mp* Tom-T. *p*

193

*pochiss. meno mosso*

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *mp* pizz.

Cb.

*f* *p* *mp* (arco)

196

tempo vivo  
♩ = 120

Mezzo

Picc.

Eng. hn.

Cl.

Bsn.

Perc.

Musical score for woodwinds and percussion. The Piccolo part has a '(Solo)' marking and a note 'take Alto Flute, ossia Flute'. The English Horn part has a '(Solo)' marking. The Clarinet part has a '(Solo)' marking. The Bassoon part has a '(Solo)' marking. The Percussion part includes Trgl. (Tom-T.) and Crot. arco. Dynamics include mp and p.

196

tempo vivo  
♩ = 120

Vln.

II

Vla.

Vc.

Cb.

Musical score for strings. The Violin I and II parts have a '(Solo)' marking. The Viola part has a '(Solo)' marking. The Violoncello part has a '(Solo)' marking. The Contrabass part has a '(Solo)' marking. Dynamics include mp and p. Performance instructions include 'col legno' and 'pizz.'.





206  $\text{♩} = 56$  *molto dolce*  
*p* *mp*

Mezzo  
 a - na do-di ve - a - mar li, a -

Alto fl.,  
 ossia Fl.

Eng. hn.  
*p* *poco*

Cl.

Bsn.

Crot. (on timp.)

I

II

Perc.

206  $\text{♩} = 56$  *molto dolce*

Vln. I *ppp* col legno, tasto

Vln. II *ppp* col legno, tasto

Vla. *ppp* col legno, tasto

Vc. *ppp* col legno, tasto

Cb. *ppp* col legno, tasto

209

*rit. molto* *espr.* *molto più p*

Mezzo  
 na do-di vè-a-mar li, "qu-mi lach, ra-ya-ti; qu-mi lach, ra-ya-

Alto fl.,  
 ossia Fl. *cantabile*  
*p*

Eng. hn.

Cl. *cantabile*  
*mp*

Bsn.

Perc.

I  
 Timp. *ppp*

II

209

*rit. molto* *arco* *espr.*  
*ord., tasto*

Vln. I *p espr.* *più p*  
*arco ord., tasto*

Vln. II *più p*

Vla. *ord., cantabile ma p*  
*p*

Vc. *ord., cantabile ma p*

Cb. *p*

212

Mezzo  
ti, ya-fa-ti, u - lè-chi lach. *mp espr.* ki hin-nè \* has-sè-tav a -

Alto fl.,  
ossia fl.

Eng. hn.  
*mp*

Cl.

Bsn.  
*pp*

I

Perc.

II  
*pp*

212

I  
ord.

Vln.  
II  
*p espr.*  
(Solo)  
ord.

Vla.  
*p*

Vc.  
ord.  
*mp cantabile*  
*p*  
*pp sempre*

Cb.  
*pp*  
niente  
ossia 8va

215

Mezzo

var hag-ge-shem cha-laf ha-lach lo. 'et haz-za-mir hig-gi - a

Alto fl.,  
ossia Fl.

Eng. hn.

Cl.

Bsn.

*p*

Perc.

I Fing. Cymb. Croc. (norm.)

II

*poch. cresc. al* *p* *niente*

215

Vln. I

Vln. II

Vla.

Vc.

Cb.

*niente*

218

Mezzo  
və - qol hat - tor nish - ma bəar - tsë - nu; \* kol hag - gə - fa - nim sma -

Alto fl.,  
ossia Fl. take Picc.

Eng. Hn.

Cl. *mp*

Bsn. *pp* *cant., espr.* *p*

I Crot. *pp* Crot. (on timp.) *mf* *Red.* *l.v.*

Perc. II *pp* *p*

218

I Solo *mp* *espr.*

Vln. II Solo *mp* *cant.*

Vla.

Vc. *mp*

Cb.

221

*ritenuto* *molto dolce*  
*p*

Mezzo  
 dar nat - nu rē - ach. qu - mi lach, ra - ya - ti;

Picc.  
*solo*  
*Picc.*  
*p espr.* *mp* 3

Eng. hn.

Cl.  
*take Bass Clar.*  
*p*

Bsn.  
*solo*  
*p cantabile*

I  
 Perc.  
 Lg. Tamt.  
*ppp* *pochiss.*

II

221

*ritenuto* *molto dolce*  
*mp* *p*

Vln. I  
*mp* *p*

Vln. II  
*mp* *p* 3 *mp* 3

Vla.  
*mp cant., espr.*

Vc.

Cb.

224

Mezzo *p dolce* *poch. rit.*  
 qu-mi lach, ra-ya-ti, ya-fa-ti,

Picc. *dolce*  
*p*

Eng. hn.

Bass Cl. *pp* *p*

Bsn. *p*

I Perc.

II Perc. *ppp*

224

I Vln. *mf* *molto* *poch. rit.* *tutti* *mp*

II Vln. *mf* *molto* *tutti* *mp*

Vla.

Vc. *p dolce*

Cb. *p dolce*

227 subito  
♩ = 80 ma con rubato

(poch. con moto)

Mezzo *mf*  
qu-mi lach, ra-ya-ti, — ya-fa-ti, u-lə-chi lach. han-nits-tsa-nim \* ni -

Picc. *pp*

Eng. hn. *pp*

Bass Cl. *pp* *p* *mp*

Bsn. *p* *cantabile* *p* *cantabile*

Perc. I II *pp*

227 subito  
♩ = 80 ma con rubato

(poch. con moto)

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *pizz.* *p* *arco* *pizz.*

Cb. *p* *pizz.*

230

Mezzo *f poco* *mf*  
 rē - u - ba 'a - rets vø - hag - gø - fa - nim sma - dar nat - nu rē - ach...

Picc. *cant.* *p*

Eng. hn. *mp* take Oboe

Bass Cl. *b<sub>0</sub>*

Bsn. *cantabile* *mp*

Crot. ord.

Perc. I II *poco* *mp*

230

Vln. I *poco* *sord.* *mf*

Vln. II *mp*

Vla. *mf*

Vc. *arco* *p* *mf*

Cb. *(pizz.)* *p poco a poco cresc.*

233 *p subito ma con passione* *molto* *f* *poco*

Mezzo  
— qu - mi lach, ra - ya - ti, ya - fa - ti, u - læ - chi lach. læ - cha do - di —

Picc. *subito* *pp*

Eng. hn.

Bass Cl. *mp*

Bsn. *mp*

I

Perc. II *ppp*

233 *p subito* *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *cantabile*

Vc. *pizz.*

Cb. *arco*

236 *poco rit.*

Mezzo *più p* *p* *p* *niente*  
 — ně - tsě has - sa - de na - li - na bak - fa - rim.

Picc.

Eng. hn. take Ob.

Bass Cl. *p*

Bsn.

Perc. I II

236 *poco rit.* *Solo dolce*

Vln. I *p* *espr., cant.*

Vln. II *p cant.*

Vla. *pizz.* *arco*

Vc. *arco*

Cb. *pizz.* *arco* *pp*

239

Mezzo

Picc.

Ob.

Bass Cl.

Bsn.

I

Perc.

II

239

I

Vln.

II

Vla.

Vc.

Cb..

243 *mp warmly*

Mezzo  
qu - mi lach, ra - ya - ti, ya - fa - ti, u - læ - chi lach.

Picc.

Ob.  
*cant.*  
*pp*

Bass Cl.  
take Cl.

Bsn.

I

Perc.  
Timp.  
*ppp* *poco cresc.*

II

243

I

Vln.  
solo  
*mp*

II

Vla.  
*pp cant.*

Vc.

Cb.  
*pp*

ossia 8ba

246

Mezzo  
 — læ - cha do - di — nē - tsē has - sa - de na - li - na bak - fa - rim. — nash -

Picc.

Ob.

Cl. Clar.

Bsn.

I

Perc.

II

*p*

*p e poco a poco cresc.*

246

I

Vln. *mp espr.*

*tutti*

*p*

II

Vla. *pp*

Vc. *mp espr.*

*espr.*

Cb. *pp*

249 *poco accel.*  
*continue to crescendo in waves as melody ascends* *allarg.* - - -

Mezzo  
 ki - ma la - kra-mim ni - re im par - cha hag-ge - fen

Picc.

Ob.  
*mp e cresc. col voce*

Cl.  
*mp e cresc. col voce*

Bsn.  
*poco f*

Perc.  
 I  
 II

249 *poco accel.*  
 (b<sub>2</sub>) *allarg.* - - -

Vln.  
 I  
 II  
*tutti sord.*  
*poco f* *mf*

Vla.  
*poco f*

Vc.  
*poco f*

Cb.  
*poco f*

252 *ben f ma dolce* *subito* ♩ = 116 *ruvido e poco giocoso*

Mezzo  
sham et - tèn et do-dai lach." bē-tsil-lo chim - ma - dā-ti vè -

Picc. *pp* *f*

Ob. *mp* *mf* *f*

Cl. *f*

Bsn. *pp* *f*

Perc. Xyl. *f*  
S.D. (sticks) *f*

252 *col legno* *pp* *f* *ord.*  
*sul tasto sord.* *pp* *f* *ord.*

Vln. I *f* *ord.*

Vln. II *pp* *f* *ord.*

Vla. *pp* *f*

Vc. *pp* *f* (arco)

Cb. *pp* *f*

255

$\text{♩} = 120$  faster and sweeter

*più p*

Mezzo

- ya - shav - ti u - fir - yo ma - toq — læ - chi - qi. he - vi - a - ni — el

Picc.

Ob.

*mp*

Cl.

Bsn.

Perc.

Tom-T. *p* Tom-T. (fingers) *pp*  
Tamb. *pp*

255

$\text{♩} = 120$  faster and sweeter

Vln.

II

senza sord.

Vla.

*mp*

Vc.

*mp*

Cb.

slap pizz.

258 Più allegro

Mezzo  
bēt ha-ya-yin\_ vè - dig - lo a-lai a - ha - va. pìr - yo ma-toq\_ lè - chi-qi.

Picc. *p* *ossia 8ba* *mp*

Ob. *mp* take Bass Cl.

Cl. *mp*

Bsn.

I Crot.

Perc. *mp*

II *p* Trgl.

258 Più allegro

Vln. I *mp* *pocop*

(ord.) *mf* *pocop*

Vln. II *mf* *pocop* *ritmico e sul tasto*

Vla. *mf*

Vc. *pizz. ord.*

Cb.

very exuberant

♩ = 132

262

ancora più mosso

*f*

Mezzo

sam-mə - chu-ni - ba 'a - shi - shot-

bətsil-lo chim -

Picc.

*mp*

*poco f* ossia 8ba

Ob.

*poco f*

Cl.

take Bass cl.

Bsn.

*più p subito*

Perc.

Xyl.

*f*

S. Cymb. (brushes)

S.D.

*pp*

*p*

niente

*mf*

262

ancora più mosso

solo

very exuberant

♩ = 132

Vln. I

*ben f* solo

*mf*

Vln. II

*ben f* solo

*mf*

Vla.

solo

tutti

*ben f*

*mf*

Vc.

*più p*

solo

*ben f*

tutti

*mf*

Cb.

*più p*

pizz.

*mf*

266

*ruvido*

*mf*

*poco meno mosso* (♩=108)

Mezzo

ma - də-ti və - ya - shav-ti- bə-tsil-lo chim-ma-də-ti və - ya - shav-ti-

Picc.

*cant.*  
*mf* ossia 8ba.....

Ob.

*ruvido*  
*mf*

Bass Cl.

Bass Cl.  
*mf*  
*cantabile*  
*f*

Bsn.

*mf*  
*cantabile*  
*f*

I

Perc.

II

*mp*  
*mf*

266

*tutti*

*ruvido*

*poco meno mosso* (♩=108)

Vln. I

*mf*  
*mf*

II

*mf*  
*mf*

Vla.

*mf*  
*f*  
*cantabile*

Vc.

*mf*

Cb.

*mf*

269

Mezzo *lirico* *poco accel* *risoluto*  
*f*  
 sam-mə-chu-ni ba 'a-shi-shot- ki cho-lat a-ha-va a -

Picc. *p* *mf*

Ob. *mp* take Clar.

Bass Cl.

Bsn. *mf*

Perc. I *mf* Xyl.  
 Tom-T. (fingers) (sticks)

II *mp* *mf*

269

Vln. I *più dolce* *risoluto*  
*p* *poco* *mf*

Vln. II *lirico* *più dolce*  
*mp* *p* *poco*

Vla.

Vc. *lirico*  
*mp* *pp*

Cb. *arco* *pp*

272

*poco più mosso*

*p delicately*

Mezzo

ni-

u-fir-yo matoq læ - chi-qi-

Picc.

*più p*

*ben f*

Ob.

Eng. hn.

Cl.

*f*

Bsn.

*mf*

*mp*

*f*

I

*f*

Perc.

Trgl.

II

*mp*

272

*poco più mosso*

Vln. I

*f*

*f*

Vln. II

*f*

*f*

*p*

Vla.

*p*

Vc.

*mp*

Cb.

*f*

*mp*

276

*poco f*

$\text{♩} = 120$  *ruvido*

Mezzo

ki cho-lat a - ha-va a - ni-

Picc.

*mf*

Eng. hn.

*poco f*

*f*

Cl.

*f*

Bsn.

*f*

Cowb.

Perc.

*mp*

Wood Blocks

S.D.

*mp*

*mf*

276

$\text{♩} = 120$  *ruvido*

Vln. I

*ben f*

Vln. II

*poco f*

*ben f*

Vla.

*poco f*

*ben f*

Vc.

*poco f*

*ben f*

Cb.

snap pizz.

*f*

279 *poco meno mosso*  
*molto più dolce*  
*mp dolce, ma f*

Mezzo  
 u - fir - yo ma-toq\_ læ - chi-qi-- cho-lat a - ha-va a - ni.

Picc.  
*f mf poco*

Eng. hn.  
*mf poco*

Cl.  
*mf poco*

Bsn.  
*sub p poco dolce mf poco*

Perc.  
 Br. Dr.  
*mf*

279 *poco meno mosso*  
*dolce con sord.*

Vln. I  
*mf con sord.*

Vln. II  
*mf poco*

Vla.  
*mf poco*

Vc.  
*sub. p poco dolce pizz. ord. mf poco*

Cb.  
*arco mf poco*  
*ossia 8va<sup>1</sup> mp*

282

*rit.* - - - - - *ritardando* - - - - -

*poco a poco decresc.*

Mezzo  
\* sə - mo - lo ta - chat, ta - chat læ - ro - shi

Picc. *p*

Eng. hn. *p*

Cl. *mp*

Bsn. *Solo cant.*  
*mf* *mp*

I

Perc.

II

282

*rit.* - - - - - *ritardando* - - - - -

I *mp dolce*

Vln. II *mp dolce*

Vla. *brd.*

Vc. *Solo*  
*mf* *mp*

Cb. *mf* *mp*

285 *subito*  $\text{♩} = 112$

*f poco ruvido* *meno mosso* *p dolce* *rit.* - -

Mezzo  
vi-mi-no \*tə-chab - bə-qē-ni. sə-mo-lo ta-chat lə-ro-shi, —

Picc. *mp dolce*

Eng. hn. *mf ruvido* *più dolce* *mournful* *mf*

Cl. *mf ruvido*

Bsn. *poco p*

Perc. I Trgl. *f* Cymb. *niente* *poco*

Perc. II Timp. (3 drums) Tom-T. *p*

285 *subito*  $\text{♩} = 112$  *meno mosso* *rit.* - -

Vln. I

Vln. II

Vla. *mf ruvido*

Vc. *mf ruvido* *più p*

Cb. *mf ruvido* *molto dolce*

288

Mezzo *mp*  
u-fir-yo ma - toq læ - chi-qi.

Picc. *pp* *pp*

Eng. hn. *pp* *mp*

Cl. *mp* *pp*

Bsn. Solo *mp*

Perc. I *mp* l.v.  
Very Large Tamtam  
(extremely soft beaters)

II *ppp* l.v.

288

Vln. I II

Vla. *pp* *espr.* *mp*

Vc. *espr.* *mp*

Cb. *pizz.* *pp*

292  $\text{♩} = 58$   
*mp*  
 Mezzo  
 si - mē-ni ka-cho-tam al lib - be - cha.

Picc.  
 Eng. hn.  
 Cl.  
 Bsn.  
 Perc. I  
 Perc. II

take Oboe  
*p*

292  $\text{♩} = 58$

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*pp*  $\leftarrow$  *poco*  
*ben p*  
*p cant.*  
*poco*

*tutti ord. e legno senza sord.*  
*mp*  
*senza sord. tutti ord. e legno*  
*mp*  
*tutti ord. e legno*

*attacca subito*  
 ♩ = 112-120

296

Mezzo *f*  
 bæ-tsil - lo chim - ma - dæ-ti ve - ya - shav - ti,

Picc. *f*  
*mf ma cantabile*

Ob. *mf ma cantabile*

Cl. *mf ma cantabile*

Bsn.

Perc.

Xyl. *mf*

Crot. *mf*

Trgl. *ff*

S.D. (fingers) *mf* *p*

*attacca subito*  
 ♩ = 112-120

296

Vln. I *f ma cant.*

Vln. II *f ma cant.*

Vla. *mf* pizz. arco *f ma cant.*

Vc. arco ruvido *mf* arco

Cb. snap pizz. *mf* arco

Mezzo 299 *f* *poco* *molto* *subito lento e pianissimo* ♩ = 56

ki cho-lat a - ha - va a - ni..

Picc.

Ob. *f* *molto*

Cl.

Bsn. *f*

Perc.

I

II S.D. (fingers) *mf* Timp. (very soft beaters) niente *mp*

299 *ben f* *molto* *subito lento e pianissimo* ♩ = 56

Vln. I *ben f* *molto*

Vln. II *ben f*

Vla. *ben f*

Vc. *molto* *pp* *lontano, misterioso*

Cb. *molto* *pp* *lontano, misterioso*

302 *poco più rit. e ritardand. al fine*

Mezzo  
si-mē-ni ka-cho-tam al lib-be-cha, ka-cho-tam al lib-be-cha.

Picc. *molto lontano*  
*pp*

Ob.

Cl. *molto lontano*  
*pp*

Bsn.

Ig. Tamt.

Perc. I  
*niente* *poco*

II  
*p*

302 *poco più rit. e ritardando al fine*

Vln. I *col legno*  
*pp*

Vln. II *sord. e col legno*  
*pp*

Vla. *sord. e col legno*

Vc. *ppp*

Cb. *col legno*

305 *più lento* *decresc. al niente*

Mezzo

Picc. *dolcissimo*

Ob. *pp* *ossia 8ba*

Cl.

Bsn. *pp*

Perc. *pppp* *Crot.* *niente*

II *just a touch* *very lightly*

305 *decresc. al niente*

Vln. I

Vln. II

Vla.

Vc.

Cb.

שִׁמְנֵי בְּחֹמֶס עַל-לֶכֶךְ

שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיֵנוּ תַחֲבֻקְנֵי:  
כִּי-עָזָה בְּפִיֹת אֶתְּכָה  
קִשְׁתָּה כִּשְׂאוֹל קִנְיָה  
מִיִּם רַבִּים לֹא יוֹכְלוּ  
לִכְבוֹת אֶת־הָאֶתְּכָה  
וַנִּהְרֹת לֹא יִשְׁטָפוּהָ  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיֵנוּ תַחֲבֻקְנֵי:

בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
וּפְרִיז מִתּוֹק לַחֲכִי:  
הִבִּיאֵנִי אֶל-בֵּית הַיָּן  
וּדְגַלּוֹ עָלַי אֶתְּכָה:  
פְּרִיז מִתּוֹק לַחֲכִי:  
סִבְלוֹנִי בְּאִשִּׁיטוֹת  
רַפְרוּנִי בַתְּפוּחִים  
פְּרִיז מִתּוֹק לַחֲכִי:  
סִבְלוֹנִי בְּאִשִּׁיטוֹת  
רַפְרוּנִי בַתְּפוּחִים  
כִּי-חֹלֶת אֶתְּכָה אֲנִי:  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיֵנוּ תַחֲבֻקְנֵי:

אֲנִי וַיִּשְׁנָה וּלְפִי עָר  
קוֹל דוּדֵי דוּפֶק  
פַּתְחִי-לִי אַחֲתִי  
רַעֲתִי יוֹנְתִי תַחֲתִי  
פִּיטְטִיתִי אֶת־כַּתְּנִיתִי  
אִיכָכָה אֶלְפִיטְנָה  
הִקְצַתִּי אֶת־רַגְלִי  
אִיכָכָה אֶטְנַפֶּם:

דוּדֵי שְׁלַח יְרוֹ מִן־הַחֹר  
וּכְעֵי הִמּוֹ עֲלָיו:  
קָבַתִּי אֲנִי לַפְתַּח לְדוּדֵי  
וַיְבִי נִטְפוֹר־מֹר

דוּדֵי שְׁלַח יְרוֹ מִן־הַחֹר

וּכְעֵי הִמּוֹ עֲלָיו  
וְאֶצְבְּעֹתַי מֹר  
עֵבֶר עַל כַּפּוֹת הַמִּנְעוּל:  
פַּתְחֵתִי אֲנִי לְרוּדִי  
וְדוּדֵי חֲמֶק עֵבֶר  
נִפְשִׁי יִצְאָה בְּדַבְרוֹ  
בְּקִשְׁתִּיהוּ וְלֹא מִצְאֵתִיהוּ  
קָבַתִּי וְלֹא עֲנִי:  
מִצְאֵנִי הִשְׁמְרִים הַסְּכָכִים בְּעִיר

הַכּוֹנֵי פִצְעוֹנִי  
נִשְׂאוּ אֶת־רִדְדִי בְּעֲלִי  
הִשְׁבַּעְתִּי אֶתְּכֶם בְּנוֹת יְרוּשָׁלַם  
אִם־תִּמְצְאוּ אֶת־דוּדֵי מֵה־תִּגְדוּלוֹ  
שְׁחֹלֶת אֶתְּכָה אֲנִי:

סִבְלוֹנִי בְּאִשִּׁיטוֹת  
רַפְרוּנִי בַתְּפוּחִים  
בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
כִּי-חֹלֶת אֶתְּכָה אֲנִי:  
וּפְרִיז מִתּוֹק לַחֲכִי:  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיֵנוּ תַחֲבֻקְנֵי:

עָנָה דוּדֵי וַאֲמַר לִי  
קוֹמִי לָךְ רַעֲתִי  
יָבַתִּי וּלְכִי־לָךְ:  
כִּי-הִנֵּה הִסְתָּו עֵבֶר  
הַגִּישָׁם חֲלָף הַלָּךְ לוֹ:  
עַת הַזְכִּיר הַגִּיעַ

וְקוֹל הַחֹר נִשְׁבַּע בְּאַרְצָנוּ:  
[כָּל] הַגִּנְפָנִים סִבְבֵר נִתְּנוּ בֵּיחַ  
קוֹמִי לָכֵי רַעֲתִי  
יָבַתִּי וּלְכִי־לָךְ:

הַנִּצְנָנִים נִרְאוּ בְּאַרְזָן

וְהַגִּנְפָנִים סִבְבֵר נִתְּנוּ בֵּיחַ  
קוֹמִי לָכֵי רַעֲתִי  
יָבַתִּי וּלְכִי־לָךְ:  
לְכָה דוּדֵי נִצְא הַיִּשְׁדָּה  
גְּלִינָה בְּכַפְרִים:  
נִשְׁפִימָה לְכַרְמִים  
נִרְאָה אִם־פָּרְחָה הַגִּנְזָן  
שָׁם אֶתֵּן אֶת־דוּדֵי לָךְ:

בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
וּפְרִיז מִתּוֹק לַחֲכִי:  
הִבִּיאֵנִי אֶל-בֵּית הַיָּן  
וּדְגַלּוֹ עָלַי אֶתְּכָה:  
פְּרִיז מִתּוֹק לַחֲכִי:  
סִבְלוֹנִי בְּאִשִּׁיטוֹת

בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
סִבְלוֹנִי בְּאִשִּׁיטוֹת  
כִּי-חֹלֶת אֶתְּכָה אֲנִי:  
וּפְרִיז מִתּוֹק לַחֲכִי:  
חֹלֶת אֶתְּכָה אֲנִי:  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיֵנוּ תַחֲבֻקְנֵי:  
וּפְרִיז מִתּוֹק לַחֲכִי:

שִׁמְנֵי בְּחֹמֶס עַל-לֶכֶךְ  
בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
כִּי-חֹלֶת אֶתְּכָה אֲנִי:  
שִׁמְנֵי בְּחֹמֶס עַל-לֶכֶךְ

Appendix: Mezzo soprano *ossias*

*Ossias* are available in the vocal line if a more modern pronunciation is desired. This involves several words and phrases in the text, which have been marked with an asterisk (\*) in the score. In the following list first is shown the melodic rephrasing, then an illustration from a particular instance, and last a list of places in the score involving the alternative. Unique changes are simply shown in the usual manner.

old	modern	example (measure number)	other instances
 <p>sə - mo - lo</p>	 <p>smo - lo</p>	<p>22</p>  <p>smo - lo</p>	<p>23,24,35,36,60,190,191,282,286</p>
 <p>tə-chabbe-që - ni</p>	 <p>tə-chab-që - ni</p>	<p>25</p>  <p>tə-chab - që - ni.</p>	<p>38,62,194,285</p>
		<p>114</p>  <p>və - ya - dai nat-fu mor,</p>	
		<p>149</p>  <p>biq - qash - ti - hu</p>	
		<p>151</p>  <p>biq - qash - ti - hu, biq - qash - ti - hu,</p>	
		<p>157</p>  <p>nə - sə u et</p>	







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