Dániel Péter Biró

Sefirot (Emanationen)

(2015)

für großes Ensemble und Vokalensemble
for large ensemble and vocal ensemble

Partitur
Score

eg 2303LM

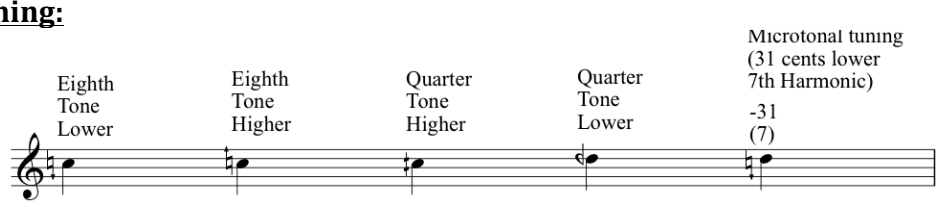
Sephirot (Emanations) (2015)
Dániel Péter Biró
Performance Notes

Score is in C

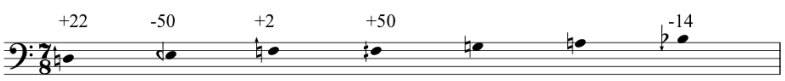
Seating:

Three groups should be divided on the stage or in the hall:
Group1: Soprano1 and 2, Piano, Clarinets, Xylophone, Xylorimba, Marimba (right side of stage)
Group 2: Countertenor, Tenor1, Tenor 2, Trumpets, Horns, Tubular bells (middle of stage)
Baritone, Bass, Trombones, Tam-Tam, Gongs, Cencerros, Santur (left side of stage)

Tuning:



Sopranos and Clarinets tune with the piano's flagolet overtones; indicated with number of harmonic and cent deviation;
i.e. 7 (-31).
Countertenor, Tenor 1 and Tenor 2 tune with the horns; overtones indicated with number of harmonic and cent deviation,, i.e. 7 (-31).
Bass, Baritone, and Trombone tune with the Santur.
They are to practice with the following scale (with the practice sine-wave file):



Voices:
IPA notation is used throughout. Latin pronunciation corresponds to Eastern European practice. Sephardic Hebrew and Egyptian Arabic pronunciation is used.

Mouth positions in Relation to consonants or vowels:

= "v"

= "eh" or "ee"

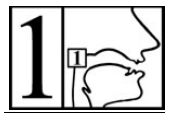
= "oo"

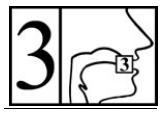
= "ah"

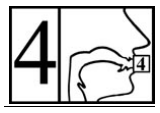
= "m"

= Nasalization

Mouth Positions in relation to mode of production:

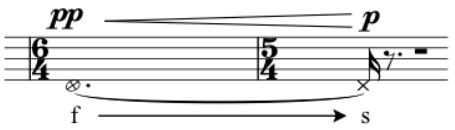




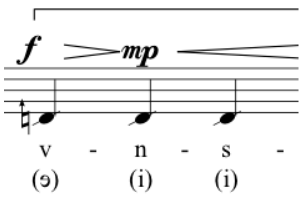


Notation for sound Production

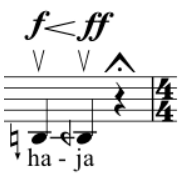
Moving from one consonant to another:



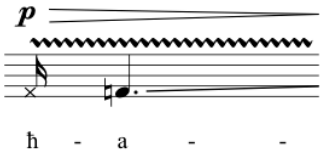
Half consonant and half vowel:



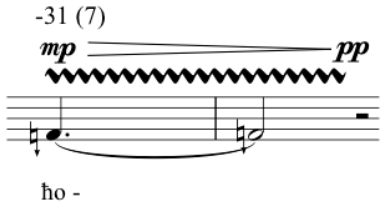
Inhaled:



Throat Tremolo:



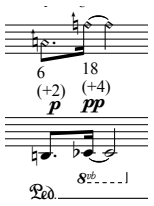
Extreme Throat Tremolo:



Piano
The chord should be pressed down silently at the beginning and a stop should be placed under the

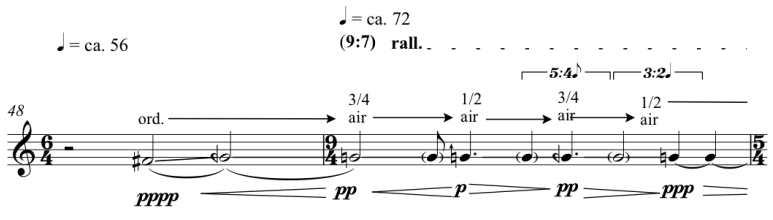
sostenuto pedal and should be activated for the entire piece.
The harmonics are to be created by touching the fingers on the string with one hand while hitting the key. Most of these can be found in front of the dampers (between the dampers and the keyboard). It is advised to specify each harmonic by preparing the piano strings with colored yarn and to attach a corresponding sticker on the dampers (see attached diagram). In this way a piece of yarn can be wrapped around the string to show the different harmonics (red for 11th, yellow for 13th etc.).

Harmonic notation: Harmonic produced on string (inside piano) – bottom stave shows string and harmonic to touch while top stave shows resulting pitch (i.e. 6 = 6th Harmonic and cent differences).

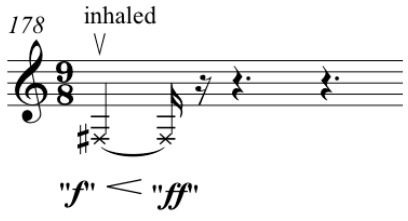


Clarinets

1/4 air Resulting sound should be 3/4 air (air noise) mixed with 1/4 pitch; 1/4 air would indicate the opposite (3/4 pitch mixed with 1/4 air noise).

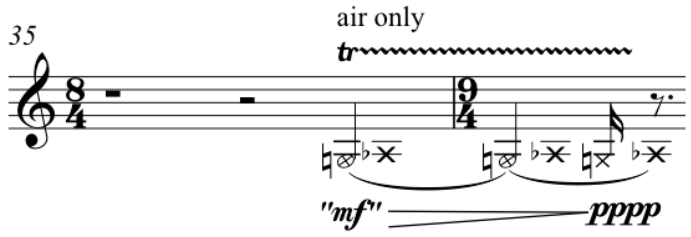


Inhaled sound: hold specified tone but inhale:



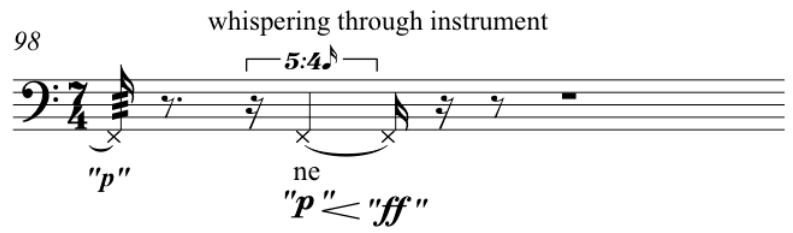
Brass

All notes indicated with x is air only:

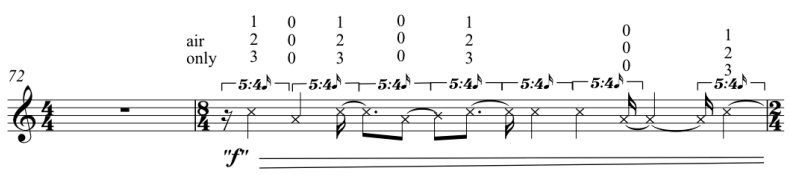


Trumpets blowing air only sound approximately a seventh lower than written.
Microtones following the harmonic series should be executed as accurately as possible.

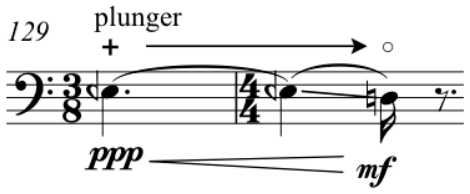
Speaking (and whispering) into instruments should be done with great intensity (all "unvoiced" i.e. an intensive whispering). This should be done with mouthpiece (Trombones and Horns) and can be done without mouthpiece in the trumpets:



Horns: In m. 66 take out first slide valve (allows for air "melody"). After action in m. 72 is completed put back valve:



Plunger and stopped notes (horns): when an arrow is indicated make movement as gradual as possible:



Percussion

Cencerros are noted with octave clef (one octave higher).
Xylophone sounds an octave higher than notated.
Xylorimba is written at pitch.

Sefirot (Emanationen) – Dániel Péter Biró
Texte der Komposition

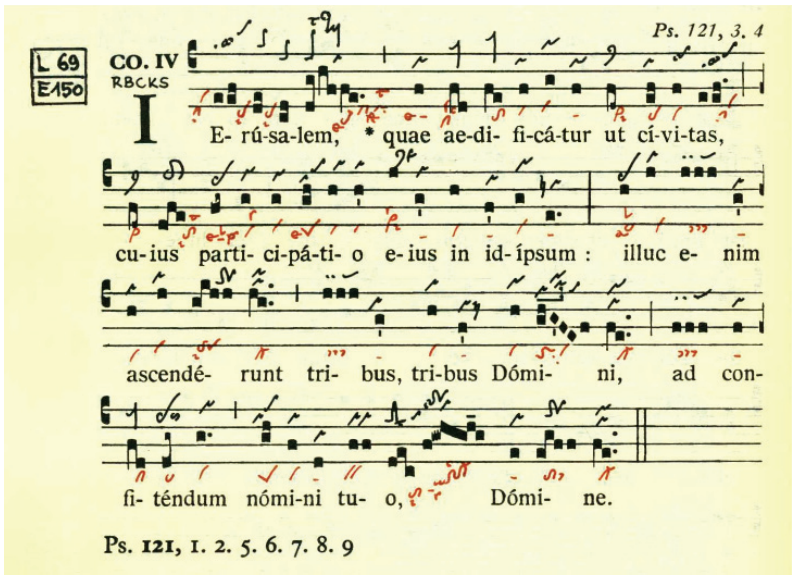
Jeremia 5:15 (auf Hebräisch):

טו הִנְנִי מֵבִיא עֲלֵיכֶם גּוֹי
מִמֶּרְחָק בֵּית יִשְׂרָאֵל, נְאֻם-
יְהוָה: גּוֹי אֵיתָן הוּא, גּוֹי מֵעוֹלָם
הוּא--גּוֹי לֹא-תֵדַע לְשֹׁנוֹ, וְלֹא
תִשְׁמַע מַה-יְדַבֵּר.

Von Martin Buber und Franz Rosenzweig übersetzt:

"Wohlan, ich lasse über euch kommen einen Stamm aus der Ferne, Haus Jissrael, ist SEIN Erlauten, ein urständiger Stamm ists, ein Stamm von der Vorzeit her ists, ein Stamm, du keimst nicht seine Zunge, hörst nicht heraus, was er redet."

Psalm 122 (Vulgate - basiert auf Einsiedeln 150):

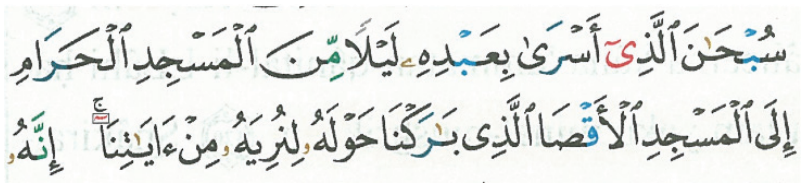


"Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in idipsum. Illuc enim ascenderunt tribus, tribus Domini: testimonium Israël, ad confitendum nomini Domini."

Von Martin Buber und Franz Rosenzweig übersetzt:

"Jerusalem du, auferbaut als eine Stadt, die in sich verfugt ist zusamt, da hinauf dort die Stäbe ziehn, die Volksstäbe oh Sein, - Bezeugung an Jissrael ists, SEINEM Namen zu danken."

Koran Surat Al-'Isra (Die Nachtreise) (auf Arabisch):



"Preis sei dem, der seinen Diener bei Nacht von der heiligen Moschee zur fernsten Moschee, die Wir ringsum gesegnet haben, reisen ließ, damit Wir ihm etwas von unseren Zeichen zeigen. Er ist der, der alles hört und sieht."

ספירות *(Emanations)*

Written for Walter Nußbaum, The Schola Heidelberg and ensemble aisthesis

Dániel Péter Biró (2015)

A

I

♩ = ca. 70 ♩ = ca. 56 **accel.**

Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
1st Trumpet in D
2nd Trumpet in B♭
3rd Trumpet in B♭
Horn 1 in F
Horn 2 in F
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Piano
Xylophone
Xylorimba
Cencerros
Tam-Tams
Gongs
Santur
Marimba
Tubular Bells
Soprano 1
Soprano 2
Countertenor
Tenor 1
Tenor 2
Baritone
Bass

3/4 air

ppppp

air sound (without tone)

ppppp

sost. ped.
(activated with stop under pedal throughout entire piece)

a7 - all voices: inhaled whisper

"ff" < "fff"

הִנֵּנִי = "hineni" "Wohlan"

hi - ne

"ierusalem"

pppp *ppp* *pppp*

i u a m

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. . . . . ♩ = ca. 72 **rall.** . . . . . ♩ = ca. 56

5

Cl. 1-3

D Tpt. 1

Tpt. 2 — *ppppp* — 5:4 — *"p"* < *"f"*

Tpt. 3

Hn. 1-2

Tbn. 1 — air sound (without tone) — *ppppp* < *ppp*

Tbn. 2

B. Tbn.

Pno.

Xyl.

Xylor.

8

Cen.

Tam.

G.

San.

Mar.

Tub. B.

S. 1

S. 2

Ct. — 5:4 — *p* < *mp* — e

T. 1 — *pp* — e

T. 2

سُبْحَنَ — "subhana" = "preis sei dem" — whispered throat vibrato — *"pp"* — *"p"* — 5:4 — *"f"* — *"p"*

Bar. — s — s - ha n — 3:2 — *p* — -13 — 5:4 — *mp* — +39

B. — b — n

10

♩ = ca. 70 (7:4)

accel.

♩=ca. 40

Cl. 1
3/4
air
ppppp
3/4 air
microtonal vibrato (eighth tone)
ppp *pppp*

Cl. 2
inhaled
"ff" *"fff"*
3/4
air
pppp *ppp* *pppp*

Cl. 3
3/4
air
ppppp

D Tpt. 1

Tpt. 2
"f"

Tpt. 3

Hn. 1-2

Tbn. 1-2

B. Tbn.

Pno.
7
(-31)
pp
Ped.

Xyl.

Xylor.

Cen.

Tam.

G.

San.

Mar.

Tub. B.
whispered
"p" *"mf"* *"p"*
throat
vibrato
"mf" *"pp"*

S. 1
inhaled
"ff" *"fff"*
i
vi
"p" *"f"* *"p"*

S. 2
i e
m - e

Ct.
inhaled
"ff" *"fff"*

T. 1
ppp
הִנֵּנִי = "hineni" "Wohlan"
inhaled
"ff" *"fff"*
i e

T. 2
הִנֵּנִי = "hineni" "Wohlan"
inhaled
"ff" *"fff"*

Bar.
הִנֵּנִי = "hineni" "Wohlan"
inhaled
"ff" *"fff"*
e

B.
הִנֵּנִי = "hineni" "Wohlan"
"ff" *"fff"*
i e

14

♩ = ca. 56

accel.

♩ = ca. 84
(7:6 T = 72)

♩ = ca. 72

Cl. 1-3

D Tpt. 1

Tpt. 2

air only

"pp"

"f"

Tpt. 3

Hn. 1

ppp

pppp

Hn. 2

5:4

ppp pp ppp pp pppp

Tbn. 1

plunger

5:4

ppp

Tbn. 2

plunger

5:4

ppp < pp

B. Tbn.

Pno.

Xyl.

Xylor.

Cen.

Tam.

"p" < "f" > "p"

"f"

G.

"p"

"f"

San.

pp

f

Mar.

Tub. B.

S. 1

S. 2

Ct.

"aedificatur" = auferbaut

5:4

ppp pp pppp

□ i a u

T. 1

"aedificatur" = auferbaut

5:4

ppp pp pppp

□ i a u

T. 2

أَسْرَىٰ

"□□s□r□" = reist

"f" > "p"

"f"

بِعَبْدِهِ

"bdihi" = seinen Diener

5:4

p

+23

mf

Bar.

s

b

hi

أَسْرَىٰ

"sar" =

"p" < "f"

"p"

"ff" mp

B.

□a

r

d

19

rall. ♩ = ca. 56 ♩ = ca. 62 ♩ = ca. 73 rall. ♩ = ca. 62 accel.

Cl. 1
Cl. 2
Cl. 3
ord.
ppppp
harmon mute
stem in
D Tpt. 1
ppp
pppp
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
whispering
into
instrument
Tbn. 1
pp
n
"f"
Tbn. 2
ppp
mf
B. Tbn.
Pno.
Xyl.
Bowed
Xylor.
Cen.
Tam.
G.
San.
Bowed
Bowed
Mar.
hard
hard
Tub. B.
S. 1
S. 2
"ut civitas" = eine Stadt
Ct.
u - i - a
"ut civitas" = eine Stadt
T. 1
u - - i a i u
"ut civitas" = eine Stadt
T. 2
i a i u
"lailan" = "nacht"
Bar.
B.
l n

27

♩ = ca. 98 (7:4)

♩ = ca. 60 accel.

♩=ca. 64

♩=ca. 40

♪ = ca. 76 rall.

♩ = ca. 40

Cl. 1
3/4 air vibrato (eighth tone)
9 (-4)
17 (-5)
ppp pppp pp ppp
5:3
Cl. 2
1/2 air
pp
Cl. 3
3/4 air
vibrato 3/4 air 17 (-5)
pp ppp
Trp. 1-3
Hn. 1
ppp
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
5:3
9 11
(-4) (+51)
pp ppp
6 (+2)
17 (-5)
8va
Ped.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
bowed
Tub. B.
soft
S. 1
whispered throat vibrato
mf ppp
□ - e - □
9 11
(-4) (+51)
pp ppp
i - e - a
S. 2
גוי = "goi"= volk
5:3
o - - - - i
Ct.
ppp
T. 1
ppp
T. 2
ppp
Bar.
B.

B ♩ = ca. 56 — **accel.**

33

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

3/4 air
ppp
bisbigliando ord.
pp
ppp
air only (sounding pitch = e)
"p" "mf" "p" "mf"
sh-sh practice mute bisbigliando
pppp
air only
tr
"mf"
"p" "f" "p" "f"
"p" "ff"
5 (-14) 7 (-31) 5 (-14) 5 (-14)
straight mute
pppp ppp
"fff"
bowed
soft
"ierusalem"
i u a m

♩ = ca. 72 ♩ = ca. 72 ♩ = ca. 84 (6:7) ♩ = ca. 72

36

Cl. 1 — 3/4 air — *pppp*
Cl. 2 — 3/4 air — *pppp*
Cl. 3 — 3/4 air — *pppp*
D Tpt. 1 — air only — *"fff"* *"p"*
Tpt. 2 — air only — *"fff"* *"p"* — harmon mute, stem out w/ hand — *ppp*
Tpt. 3 — air only — *"fff"* *"p"* — harmon mute, stem out w/ hand — *ppp*
Trp. 1-3
Hn. 1-2
Tbn. 1 — *"p"* — plunger — *ppp*
Tbn. 2 — *"p"* — plunger — *ppp*
B. Tbn. — *"p"* — plunger — *ppp*
Pno.
Xyl.
Xylor.
Cen. — *ppp* *pp* *p*
Tam. — *ppp* *pp* *p*
G. — soft 7:6 *p* — soft 5:4 *p* — soft damping in middle (quasi harmonic) *pp*
San. — 7:6 3:2 — *ppp* *pp* *p* — *mp* *p*
Mar.
Tub. B. — hard — *p*
S. 1 — *ppp* *fff*
S. 2 — *ppp* *fff*
Ct. — *ppp* *fff*
T. 1 — *ppp* *fff*
T. 2 — *ppp* *fff*
Bar. — سُبْحَانَ "subhana" = "preis sei dem" — *ff* *mp* *f* — +23 — throat vibrato (1/4 tone) — ٱلَّذِىْ "alathee" = "der einen" — *mf* *ff* — +30 — l
B. — سُبْحَانَ "subhana" = "preis sei dem" — *ff* *mp* *f* — throat vibrato (1/4 tone) — ٱلَّذِىْ "alathee" = "der einen" — *p*

s ba ha n → a → l l

eg 2303LM

♩ = ca. 65

rall.

♩ = ca. 56

42

Cl. 1-3

D Tpt. 1

pixie mute
with plunger

Tpt. 2

Tpt. 3

Trp. 1-3

Hn. 1-2

Tbn. 1

Tbn. 2

B. Tbn.

air
only

Pno.

Xyl.

Xylor.

Bowed

Cen.

Tam.

G.

hard

soft

San.

Mar.

Tub. B.

S. 1

S. 2

Ct.

T. 1

T. 2

Bar.

l - a - - θ - ij

B.

θ

C ♩ = ca. 72 (9:7) ♩ = ca. 56 ♩ = ca. 72 (9:7) rall. ♩ = ca. 48

46

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

50

♩ = ca. 65 (7:6) rall. ♩ = ca. 40 ♩ = ca. 70 (7:4) ♩ = ca. 40

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

3/4 air
1/2 air
practice mute
soft
Straight mute
Ped.
חנני = "hineni" "Wohlan"
מביא = "mevi" "kommen"
hi - ne - ni
me
vi
i → e → i

55

♩ = ca. 70
(7:4)

poco rall. . . . . ♩ = ca. 56

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

1/2 air
3/4 air
ppp
pppp
whispered through instrument
hi
ne
"f" < "ff"
"p" < "ff"
3 (+2)
17 (-5)
pp
mevi" "kommen" = מביא
me - vi
mp
damp
sung
hineni" "Wohlan" = הנני
Wohlan" = הנני

59

D

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

ord. 1/2 air 3/4 air 1/2 air ord. 1/2 air ord.
pppp ppp p pp pppp pp pppp
Harmon mute without stem
hand
air only
shush-shush practice mute
3 (+2)
"mf" "ff"
"mf"
"p"
pp
ppp
p mf sub. PPP
"f"
on edge
mp
bowed
mf
"quae" = dass
k□e□
e□
"aedificatur" = auferbaut
e - di - fi - ca - tur
e i a u -
e i a u

accel. E ♩ = ca. 72

62

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 1-2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

5:4 ord. 5 (-14) (ord.) 1/2 air ppp p f

sh-sh practice mute

7 (-31) Harmon mute (stem in)

lip vib.

plunger mute 5 (-14) 1/2 o

soft hard

67 (7:6)

♩ = ca. 84

♩ = ca. 72 rall.

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Trp. 1-3
Hn. 1-2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

take out first slide valve

a3 whispering through instrument

plunger mute

cup mute

cup mute

air only

air only

Bowed

Bowed

soft

batutto irregulare

soft batutto irregulare

hard batutto irregulare

soft batutto irregulare

hard batutto irregulare

Damping (quasi harmonic)

soft

soft

soft

"ut civitas" = "eine Stadt"

"ut civitas" = "eine Stadt"

"asara" = "reisen ließ"

"bibdihi" = "reisen ließ"

"llan" = "bei Nacht"

"asara" = "reisen ließ"

"biAAbdihi" = "reisen ließ"

"laylan" = "bei Nacht"

a - s - r - a - - bi - - - b - di hi laij - l - n

s r - a bi b - di laij

♩ = ca. 56 ♩ = ca. 62 ♩ = ca. 73 ♩=ca. 62 accel. ♩ = ca. 98 (7:4) ♩=ca. 56 molto rall.

73 F

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

1/2 air 3/4 air 1/4 air

whispering into instrument ne hi

"ut civitas"

חנני = "hineni"= "Wohlan"

מביא "mevi"= "kommen"

whispered

81

G

♪=ca. 48 (3:5)

♩ = ca. 40

♩ = ca. 70 (7:4)

accel.

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
B.
B.

3/4 air
1/2 air
microtonal trill (eighth tones)
ord.
whispering through instrument
hi
ne
air only
practice mute
air
vibrato
solo-tone mute
take out mute
press down keys
Ped.
metal brushes
Damp in middle (harmonic)
friction stick
אליכם = "aleh□m" = euch
a - le - χ□ - m
מביא = "mevi" "kommen"
m e vi
throat tremolo
vi
sung
חנני = "hineni"= "Wohlan"
ni
i

87

♩ = ca. 80 | rall. | 𝅗𝅥=ca. 65 (9:10) | ♩ = ca. 40 | ♩ = ca. 73 (13:10 T56)

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
B.
B.

92

♩ = ca. 73 (13:10) | ♩ = ca. 55 (6:7 T56) | ♩ = ca. 64 (8:7) | ♩ = ca. 51 (4:5) | ♩ = ca. 64 (8:7)

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T.
Bar.
B.

3/4 air
1/2 air
ord.
shush-shush practice mute
1/2 valve
whispering through instrument
o - tsi - - pa - ts - ti - pa
o - tsi - - pa - ts - ti - pa - r
practice mute
press note silently (G)
hit string with soft mallet
hard
bowed
Bowed
soft
sung "cuius participátio" = in sich verfügt
ku - - jus - par - ti - tsi - pa - - tsi - o
sung "cuius participátio "
ku - - - - - ju pa - ti - tsi - pa
"cuius participátio" = "die in sich verfugt"
u - - - - - i - u a i
sung
"cuius participátio" = "verfugt ist zusamt"
i - u a i

98

♩ = ca. 70

♩=ca. 80 (8:7)

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T.
B.
B.

3/4 air
pppp
ppp
5 (-14)
ord.
bisbigliando
mp
whispering through instrument (mouthpiece off)
whispering through instrument
hi
ne
ni
me
vi
Baritone
throat vib.
sung
חנני = "hineni"= "Wohlan"
מביא "mevi"= "ich lasse kommen"
Ped.

101

♪ = ca. 130 (9:10)

♪=ca. 80

accel. . . . . ♩ = ca. 48

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T.
Bar.
B.

bibigliando
mouthpiece on
practice
mute out
throat vib.
soft
sung
le -
a - l -
go

104 H

I

accel. ♩ = ca. 65 accel.

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

straight mute
plunger
practice mute
soft
"goi" = volk
"eius in idipsum" = ist zusamt
"min" = "von"

J

♩=ca. 72 rall. ♩=ca. 48 rall. ♩=ca. 40

111

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
G.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

3 (+2) ord. 3/4 air
9 (-4) ord. 3/4 air
ord. 3/4 air
pixie with plunger
plunger
pixie with plunger
plunger
whispering through instrument
whispering through instrument
6 (+2) 18 (-4)
hard
soft
soft
"bet israel" = Haus von Israel
"iluc enim" = dort
"min" = "von"
"□lm□sd□idi" = "der Moschee"
"□lm□sd□idi" = "der Moschee"

117

♩ = ca. 70 — accel. — ♩ = ca. 80 (8:7)

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

10 (-14)
ord.
plunger
microtonal vibrato
throat vib.
5:4
3:2
ni
ne
hi
me
vi
מבִיא "mevi"= "ich lasse kommen"
מבִא = "mevi"= kommen"
אלִיכם = "alekם = euch"

♪ = ca. 130 (9:10)

120

♪ = ca. 80

♪ = ca. 212
(19:20 T112)

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

lip vibrato

air vibrato

a - - - - - - - - le - χ□ - m

i

go

mi

ממרחק = "mimerħaq" = "aus der Ferne"

123

♩=ca. 56 rall. K ♩ = ca. 48

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

1/2 air → ord.
microtonal vibrato (eigth tones)
sh-sh practice mute
practice mute
F valve depressed
on rim
Bowed
hard
15 (-12)
17 (-5)
"mimerhaq" = aus der Ferne
"goi etan" = ein unständiger Stamm
"ascenderunt" = hinauf
χa - - - - - - k
m□ - - - r
go - i e - tan
a - o - a - i
a - s□n - - de - - run - t
a - s□n - - de
a - - s□n - - de
ha - - k

127

accel. ♩ = ca. 72 ♩=ca. 63 (9:8) rall. ♩ = ca. 40 accel.

Cl. 1 ord. 3/4 air pppp pp ppp pp
Cl. 2 ord. 3/4 air pppp pp ppp ppp pp
Cl. 3 ord. 3/4 air pp ppp pp pp
D Tpt. 1 sh-sh practice mute pp ppp
Tpt. 2 shush-shush practice mute pp ppp
Tpt. 3
Hn. 1 p ppp
Hn. 2 pp ppp
Tbn. 1 plunger ppp mf
Tbn. 2 pixie mute 11 (+51) pp ppp plunger pp f
B. Tbn. plunger ppp ff ppp mp
Pno. 11 (+51) pp 17:20 17 (-5) p 11 (+51) pp ppp 15 (-12)
Xyl.
Xylor.
Cen. soft p mp pp ppp
Tam. hard p pp ppp
G. soft mp pp
San. pp p mp pp ppp ppp f p
Mar.
Tub. B.
S. 1 pppp hu גוי = "goi" = Stamm ppp pp go - i האו = "hu" = ist es pp ppp hu 17 (-5) 11 (+51) 15 (-12)
S. 2 ppp מעולם = "meolam" = von der Vorzeit ppp pp ppp "tribus" = Volkstäbe me - o - lam p ppp e o a
Ct. mp ppp tri - bu - s tri -
T. 1 "tribus" p pp "tribus" bu
T. 2 p ppp (quasi echo) bu - s
Bar. "□al□armi" = reisen ließ mf<f f ff pp ppp □a - l - r i 15 (-12) ppp i
B. mf f ff fff l □a r mi

133

♩=ca. 72

rall.

Cl. 1
Cl. 2
Cl. 3
D Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

pppp
ppp
f
pp
mf
ff
fff
speaking into instrument
wihout mouthpiece
speaking into instrument
shush-shush
practice mute
plunger
whispering into
instrument
6:5
6:7
5:4
7:4
+22
d□i - di - l
i - l - a - l ma - s
l - - - - q□ - s□

139

L

♩=ca. 56 accel. ♩ = ca. 72 rall. ♩=ca. 56 rall. ♩ = ca. 40

Cl. 1
Cl. 2
Cl. 3
ord.
ppp
D Tpt. 1
Tpt. 2
ppp pp ppp
pp
ppp
Tpt. 3
Hn. 1
ppp pp ppp
Hn. 2
Tbn. 1
speaking into instrument
6:7
mp mf
Tbn. 2
speaking into instrument
6:7
ppp fff
B. Tbn.
speaking into instrument
6:7
ppp fff
Pno.
Xyl.
Xylor.
bowed
ppp pp ppp
Cen.
San.
ppp
Mar.
bowed
ppp pp
ppp < pp > ppp
Tub. B.
ppp
מעולם = "meolam" = von der Vorzeit
לא = "lo" = nicht
S. 1
S. 2
mp
lo
Ct.
"ad" = an
ppp pp ppp
a - - - d
"confitendum" = danken
ppp pp
kon
T. 1
"ad" = an
ppp pp ppp
a - - - d
"confitendum" = danken
ppp pp
fi - n
T. 2
"ad" = an
ppp pp ppp
a - - - d
"confitendum" = danken
ppp pp
i - tn - dum
Bar.
"ad" = an
ppp pppp
a
لأقصا "alaqsa" = von der Moschee
ppp fff
s
لأقصا "alaqsa" = von der Moschee
mp mf
6:7
l q -
B.

145

M

Cl. 1
11 (+51) ord.
ppp
1/2 air
pp
ord. → 5:4 microtonal vibrato 8th tones 1/4 air → ord. 5:4
ppp < pp > ppp
inhaled (without tone)

Cl. 2
ord. 3:2 15 (-12)
ppp
3/4 air
inhaled (without tone)

Cl. 3
1/4 air
pp
ord. → 5:4 microtonal vibrato 8th tones 1/4 air → ord. 5:4
ppp < pp > ppp
ord. → 5:4 microtonal vibrato 8th tones 1/4 air → ord. 5:4
ppp < pp > ppp
inhaled (without tone)

Trp. 1-3

Hn. 1-2

Tbn. 1-2

B. Tbn.

Pno.
3:2 3:2
15 (-12) p
11(+51) pp
3:2 3:2
13 (+41) ppp

Xyl.

Xylor.

Cen.

San.
3:2
pp

Mar.

Tub. B.

S. 1
11 (+51) p pp
3:2 pp ppp
pp ppp breath
pp ppp breath
e o a e da a

S. 2
3:2 15 (-12) ppp pp ppp
חדע = teda "keimst" ("kennst")
pp ppp
pp breath ppp
whispered "p"
e te - da a

Ct.
< ppp
ppp pp
ppp pp
ppp pp
a a a

T. 1
< ppp
ppp pp
ppp pp
a a a

T. 2
ppp
ppp pp
a

Bar.

B.

153 ♩=ca. 48 accel. | N | ♩ = ca. 64 rall. | ♩=ca. 48 accel. | ♩ = ca. 72 rall.

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Xyl.
Xylor.
Tam.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

inhaled
"p" "fff"
"pp" "ff"
7:6
pppp pppppp
sh-sh practice mute
ppp
practice mute
air only
"p" "mp"
11 (+51)
Ped. 15mb
Y
ppp
whispered
"vəlo" = und nicht
və - l
"nómini" = Namen"
mi -
"nomini"
no -
5:4 mf
N -14
"inna" = es ist
i - n
3:2 mp
"hua" = er
hu - w - □
7:5
sa mij
5:3
□□ - s
i
na

159

♩=ca. 48 rall.

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
Tam.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

inhaled
7:6
"ppp" "f"
"mf"
"mp"
pppp pppppp
pp ppp
sh-sh practice mute
11 (+51)
(15)
pppp
pp
və - l o ni no -
"nómini"
"nómini" = Namen
pppp
a u

♩ = ca. 40 **O** (♪=ca. 80) **accel.**

Cl. 1
Cl. 2
Cl. 3
Trp. 1-3
Hn. 1
Hn. 2
Tbn. 1-2
B. Tbn.
Pno.
Xyl.
Xylor.
Cen.
Tam.
San.
Mar.
Tub. B.
S. 1
S. 2
Ct.
T. 1
T. 2
Bar.
B.

inhaled
7:6
"ppp" "p"
pppp ppppp
take out mute
air only
ppp pp
"f" "p"
> pppp
pppp<ppp
ppp<pp
11 (+51)
(15)
fff
ffff
on rim
fff ff
l
və -
o
"nómini" = Namen"
mi -
"nómini"
n
מא יִדבר = "ma jedaber" = was er redet
m

172

Cl. 1-3

inhaled

"f" "ff"

Trp. 1-3

Trp. 1, 3: remove mouthpiece

Hn. 1

"p" "f" "p" "mf" "pp"

Hn. 2

take out mute

"p" "f" "p" "mf" "pp"

Tbn. 1

a3 whispering into instrument

air only

ppp p m a "f" "p" ppp mp "mf" "pp" ppp mf

Tbn. 2

air only

ppp p m a "f" "p" ppp mp "mf" "pp" ppp mf

B. Tbn.

air only

ppp p m a "f" "p" ppp mp "mf" "pp" ppp mf

Pno.

15ma

ff f mp

Xyl.

8va

ff f mf mp p

Xylor.

15ma

ff f mf mp p

Cen.

ff f f mf mp p

Tam.

ff f f mf mp p

San.

ff f f mf mp p

Mar.

Tub. B.

mf mp p

S. 1

S. 2

Ct.

"p" "mf" "pp" "mp" "pp"

T. 1

"p" "mf" "pp" "mp" "pp"

T. 2

"p" "mf" "pp" "mp" "pp"

Bar.

"mp" "p" "p" מא יִדבר = "ma jedaber" = was er redet "pp"

B.

"p" מא יִדבר = "ma jedaber" = was er redet "pp"

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Cl. 1-3
inhaled
"f" "fff"
inhaled 3:2
"f" "fff"

D Tpt. 1
whispered into instrument
"pp" "f"

Tpt. 2
slap on moutpiece
"f"

Tpt. 3
spoken into instrument
"p" "f"

Hn. 1-2
"mp" "ppp"
"p" "pp" "p"
air only

Tbn. 1
"mp" "ppp"
ppp f
"p" "pp"
ppp ff
air only

Tbn. 2
"mp" "ppp"
ppp f
"p" "pp"
ppp ff
air only

B. Tbn.
"mp" "ppp"
ppp f
"p" "pp"
ppp ff

Pno.
p
pp ppp

Xyl.
p pp
pp

Xylor.
p pp
pp ppp

Cen.
p pp
pp ppp

Tam.
p pp
p pp

G.
pp
p

San.
p pp
pp ppp

Mar.

Tub. B.
p pp
pp ppp

S. 1
מא ידבר = "ma jedaber" = was er redet
"p" "ppp"
m
quasi spoken whispered
"pp" "mf"
b - e - r

S. 2
מא ידבר = "ma jedaber" = was er redet
"p" "ppp"
m
quasi spoken whispered
"pp" "mf"
b - e - r

Ct.
"p" "ppp"
m
"pp" "p"
a
"pp"

T. 1
"p" "pp" "mp"
m
a
"pp" "mp"

T. 2
"pp" "mp"
m
a
"ppp" "mf"

Bar.
a
quasi spoken
pp
a
quasi spoken
pp

B.
d
d