

Ets HaDa'at

(The Tree of Knowledge)

For flute, clarinet, bassoon, violin, violoncello, piano,
soprano and electronics

for Ensemble Meitar

Approximate duration: 12:30

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עץ הדעת

לחליל, קלרנית, בסון, כינור, צ'לו, פסנתר, סופרן
ואלקטרוניקה

לאנסמבל מיתר

משך משוער: 12:30

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עץ הדעת

מאזין...

לקריאות,

אנחות, זעקות,

קולות שכול.

פעם,

שמעתי רק יידיש, עברית.

היום,

פרי הדעת פקח אזני:

דממה ערבית בנבי פלסטין

עולה ממחנת פורים.

גערה בלתי נראית,

תת-קרקעית,

מתערבלת עם סבל עברי.

ואתם,

לילות רפאים: 'נעדרים' נוכחים;

צנחות היגון העולות

מפיות סגסוגות ברזל, בטון, בשר;

חללי תפת חגורה,

תפת מכונית,

תפת מסוק ומטוס,

תפת טיל

תפת טנק...

מתודא:

צער הוא צער,

כאב הוא כאב.

קישניב, לוביא,

ג'נין, שדרות.

בזו הקתה אש,

ובזו גם חק.

משפט,

חק המקום:

קרקעות, אמונות,

אזרחות לנמצא ולנעדר.

לכאורה צדק.

אך צדק מבדיל

בין זה שנוולד כאן

וזה שפאן נולד.

שניהם שונים למעשה.

יודע:

גם אם אתעלם,

עודני יודע.

מבין:

את תנה

את אדם ונחש.

כיצד ומדוע

מחיר הדעת

שלם.

כל עוד בלבב פנימה

נפש יהודי הומיה¹,

התזכר נפש מורשת?

ואהבת לרעה כמוד²,

מה ששנוא עליך אל תעשה...³

התשמע ישראל?

היגל כמים משפט

וצדקה כנחל איתן?⁴

הנהפך חק לצדק?

ועכשיו,

משטעממת, טעמת:

גם אם נתעלם,

עבדה, עודנו יודעים!

עץ הדעת עתיק יומין,

אינו מכיר באי ידיעה;

אינו מותר שגגה.

עץ הדעת אינו מסגל

למחל.

ירח פישמן (Rajmil Fischman) - אוגוסט 2008

¹ תחילת "התקוה", המנון מדינת ישראל.

² ויקרא, יט, יח.

³ רבי הילל הזקן, ראה למשל ירחם שמשוביץ, <http://www.kipa.co.il/pash/show.asp?id=149>

או מה ששנוא עליך אל תעשה לחברך <http://he.wiktionary.org/wiki/לחברך>

English commentary in Schlesinger G. 2004. 'A Central Theistic Argument'. In Sample R. J., Mills C. W., Sterba J. P. (eds.) *Philosophy: The Big Questions*, 155-166. Blackwell Publishing: Oxford. - page 157

⁴ 'ויגל כמים משפט וצדקה כנחל איתן' - עמוס, ה, כד

The Tree of Knowledge

*Yodea*⁵:
I cannot ignore,
deny what I *do* know.

*Mevin*⁶:
understand
Adam, Eve
and the snake,
their sin and their curse.
The price of knowledge
was paid!

*Mitvade*⁷:
Sorrow is sorrow,
grief is grief.
Kishinev, Luby,
Jenin, Sderot.
Some smitten with fires
And some hit by laws.
*Mishpat*⁸,
laid down by law:
lands and laws, covenants,
aliens in their own land,
present absentees.
Evident justice.
But justice that splits
those who were born here
from those who were here born.
For they are not quite the same.

Maazin...⁹
I listen to cries,
sighs, screams,
mourning calls.
I used to hear
only Yiddish, Hebrew.
Today,
the fruit of knowledge
has gaped my ears:
an Arabic stillness
of Palestinian tinge,
so silent and still,
emerges from towns in the deep.
It fuses with old Hebrew grief.
They are one,
choirs of ghostly wails:
presence of found absentees;
shrill emanations of pain
uttered by mouths that are
alloys of steel, cement and flesh;
victims of hellish belts,
hellish cars,
helicopters and planes,
missiles' hell
tanks' hell.

Kol od balevav p'nimah
*Nefesh Yehudi homiyah*¹⁰
Will the soul respect its legacy?
Thou shalt love thy neighbour
*as thyself*¹¹
Whatever is hateful to you
*do not do...*¹²
Will you hear O Israel?
Will judgement run down as waters,
*and righteousness as a mighty stream?*¹³
Will you turn law into justice?
And now,
you have tasted knowledge's fruit:
you cannot ignore,
deny whatever you know.
*Ets HaDa'at*¹⁴,
the ancient tree,
does not permit to err by mistake;
does not forgive;
*Ets HaDa'at*¹⁴ cannot...
will not forget.

Rajmil Fischman, August 2008. English: May 2009

¹ Hebrew: *I know*.

² Hebrew: *I understand*.

³ Hebrew: *I confess*.

⁴ Hebrew: *Judgement, jurisprudence*.

⁵ Hebrew: *I listen*.

⁶ Hebrew: *As long as deep in the heart, the soul of a Jew yearns*. Beginning of *Hatikvah* (The Hope), Israel's national anthem.

⁷ Leviticus 19:18.

⁸ Rabbi Hillel (the old). English commentary in Schlesinger G. 2004. 'A Central Theistic Argument'. In Sample R. J., Mills C. W., Sterba J. P. (eds.) *Philosophy: The Big Questions*, 155-166. Blackwell Publishing: Oxford. - page 157.

⁹ *But let judgement run down as waters, and righteousness as a mighty stream* (Amos 5: 24).

¹⁰ Hebrew: *the Tree of Knowledge*.

Notation

General

- 1. Score in C.
- 2. Pauses
 - ∩ standard pause.
 - ∧ shorter pause.

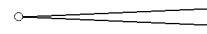
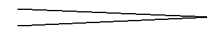
3. Accidentals

3.1. Accidentals affect notes until the end of a bar.

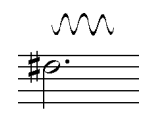


3.2. Quarter tone notation

- 3/4 tone sharp #
- 1/4 tone sharp †
- 1/4 tone flat ‡
- 3/4 tone flat ♭

4. Dynamics

- 4.1. *cresc.* from silence (*niente*) 
- 4.2. *dim.* to silence (*niente*) 

5. Vibrato

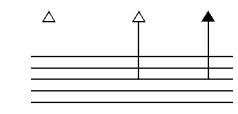
- 5.1. Slow regular vibrato 
- 5.2. Slow irregular vibrato 
- 5.3. Progressively wider/narrower fast vibrato 

6. Other Notation

6.1. Unmeasured tremolo and tremolando



6.2. Highest possible pitch



6.3. Gradual transition between effects.

For example,

tasto> *pont*

indicates a transition from bowing a string instrument near the fingerboard to bowing near the bridge

Woodwinds

1. Fluttersong (*frullato*)

1.1. Fluttersong on single notes

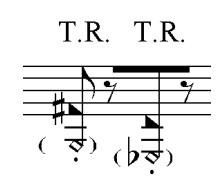


is indicated using the abbreviation *flttzg.*

1.2. Fluttersong on more than one note

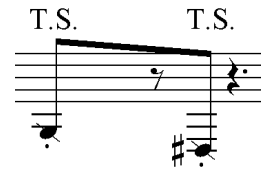
2. Flute

2.1. Tongue ram: sounds a major seventh lower (indicated by a diamond shaped note)



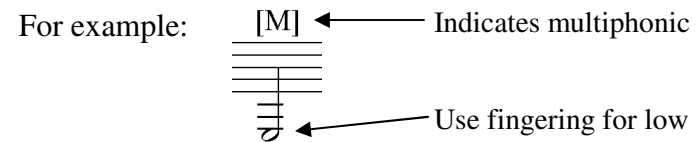
3. Clarinet

3.1. Tongue slap



3.2. Multiphonics

Clarinet multiphonics required in this work (bars 251-252) are obtained by increasing lip pressure and changing the embouchure using traditional fingerings (first type multiphonics).

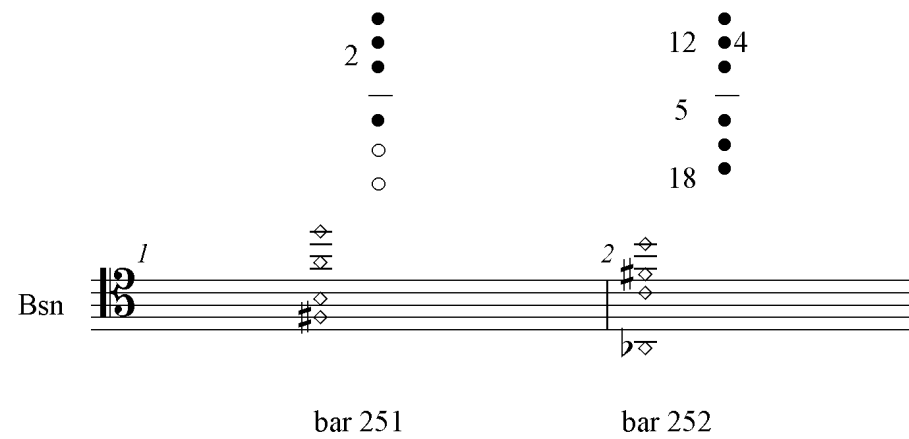


If a multiphonic is not viable in a particular instrument, the performer may play another multiphonic with pitch/timbral content as close as possible to the original (i.e. the harmonics of the indicated pitch).

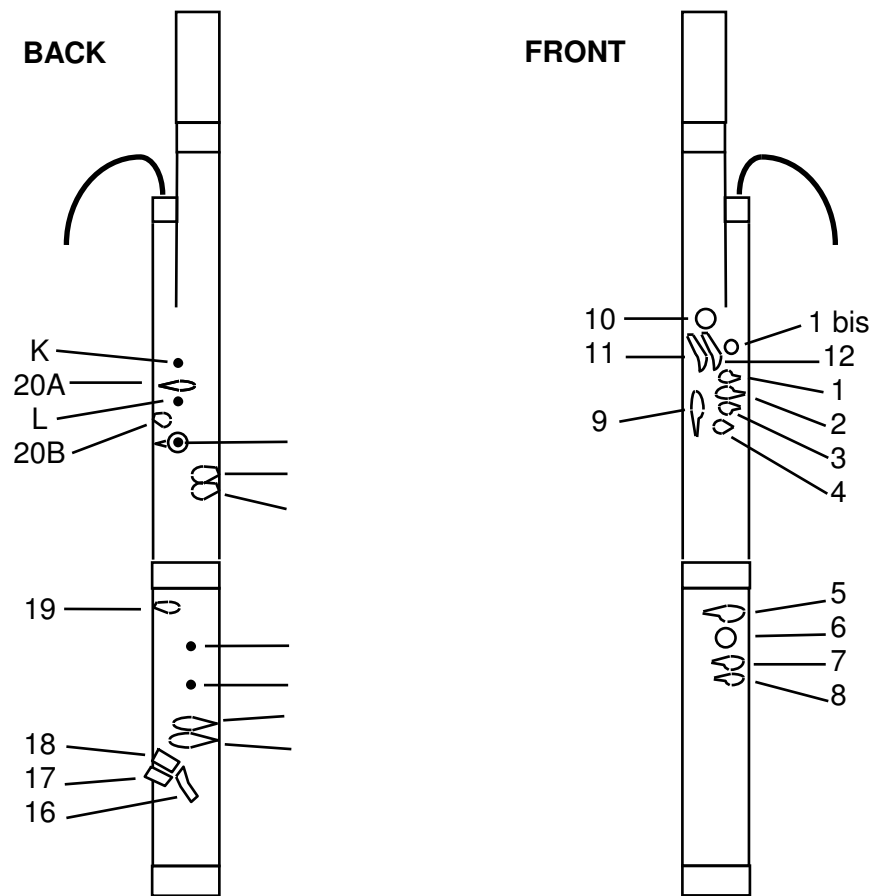
4. Bassoon Multiphonics

The fingerings for bassoon multiphonics given below are taken from Bartolozzi¹⁵.

If a multiphonic is not viable in a particular instrument, the performer may play another multiphonic with pitch/timbral content as close as possible to the original.



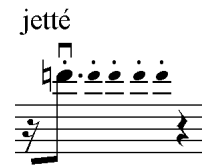
Bassoon



¹⁵ Bartolozzi B. 1967. *New Sounds for Woodwind*. London: Oxford University Press.

Strings

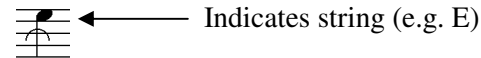
1. *flautando* - play *sul tasto* with no vibrato



2. Unmeasured off-the-string bounce (*jetté*)



3. Play behind the bridge on indicated string

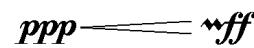


4. Scratching noise

4.1. Fortissimo tone with scratching noise



4.2. Gradual *cresc.* to fortissimo tone with scratching noise



5. *ord.* - play (*arco* or *pizz*) ordinarily (cancels *pont.*, *tasto*, *col legno*, etc.).

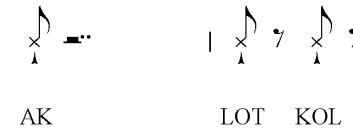
Soprano

1. Grace note with falsetto an octave above (harmonic) followed by immediate transition to the following non-falsetto note, resulting in a 'moan' characteristically produced by some Ashkenazi Jewish cantors.



2. Speech

2.1. Rhythmic speech

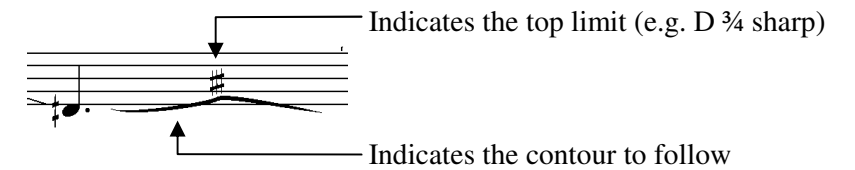


2.2. Change from singing to speech



TO - SS

3. Portamento/pitch bend



4. Gradual transition between phonemes

For example, bar 239: a gradual transition between the syllables 'MI' and 'YA' half way through the duration of the first note (E quarter flat).



MI --> YA

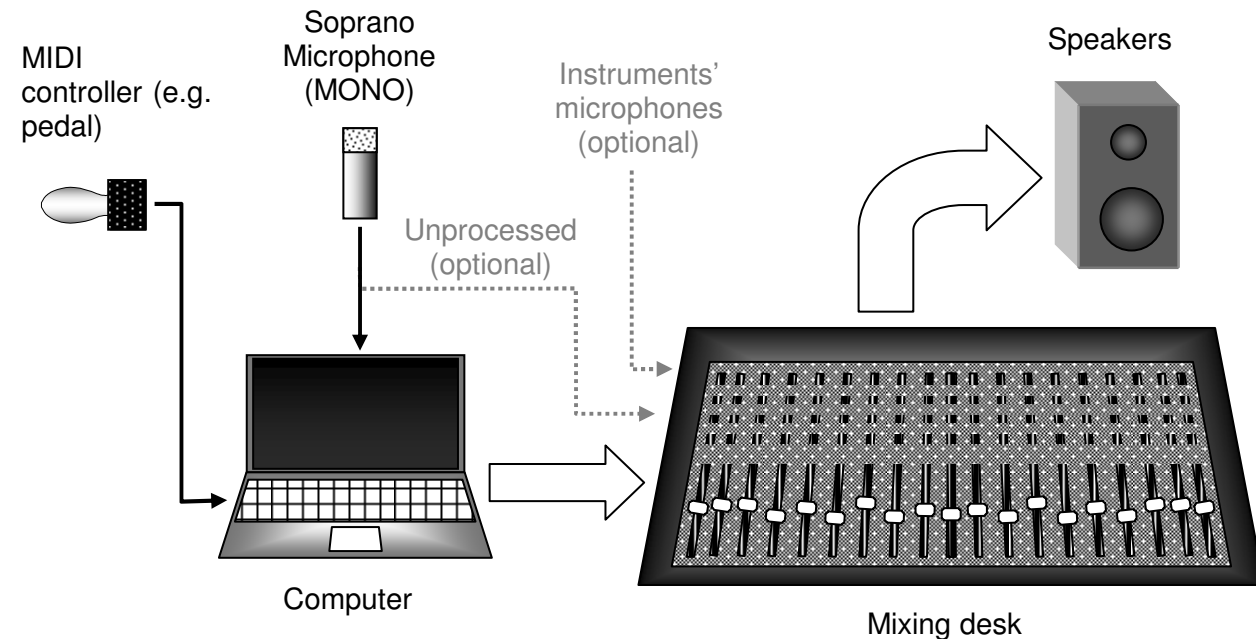
5. Bar 236

The International Phonetic Alphabet symbol 'ɐ' is used to denote a vowel midway between 'open' mouth (similar to 'a') and 'open-mid', and produced in the central palate. For more information see the website of the International Phonetic Association (<http://www.arts.gla.ac.uk/ipa/ipa.html>).

Electronics

Electronics process the voice of the soprano, which is captured by means of a microphone. Processing is carried out using a MAX/MSP patch, which includes presets with the parameters and actions required in this work.

1. Connections



2. Microphone

- 2.1. The microphone must minimise capture of sounds other than the soprano's voice. Otherwise, louder passages may produce clipping and distortion.
- 2.2. The values of the **processing parameters** for the presets in this piece have been designed assuming a gain level of around -3 dB^{16} for the output signal of the microphone amplifier feeding the computer. However, it is possible to make adjustments to input and output levels using the sliders available in the MAX/MSP main patch in order to adjust to different microphone gains.
- 2.3. Depending on the room characteristics and speakers' system, and in order to achieve satisfactory balance and timbral blending with the electronics, it may be desirable to route the unprocessed signal of the microphone directly to the mixing desk (indicated by the gray dotted line). For this reason, the MAX/MSP patch provides an additional output that clones the unprocessed microphone input, bypassing all processing.
- 2.4. For the same reasons, it may also be desirable to use microphones to amplify the instrumental ensemble.

¹⁶ 0 dB in this case is the maximum input signal level that does not produce clipping; for instance an amplitude of 32,767 at 16 bit resolution.

3. Computer

This may be a desktop or a laptop with the following requirements:

- 3.1. Sufficient processing power to run the MAX/MSP patches efficiently in real time: this can be tested through the 'CPU Utilisation' panel in the MAX/MSP patch as follows:

- 3.1.1. Check that the 'Poll' box is ticked (if not, click on it to tick it).

- 3.1.2. Turn the audio on by clicking



- 3.1.3. Check the CPU utilisation: this should be less than 50%.

- 3.2. A high quality audio card.

- 3.3. Although it is not a requirement, a 'MIDI IN' inlet is highly desirable. This allows the use of a pedal to trigger the presets (see item 5 below).

4. MAX/MSP

- 4.1. The software provided includes a full MAX/MSP patch, including sources (must be run using the full version of *MAX/MSP*), as well as a self-contained runtime version, which can be run with the freely available *MAX/MSP Runtime*.

- 4.2. A set of files storing the presets used in this work is also provided. The procedure to load the presets into the MAX/MSP patch is explained below (see item 5).

- 4.3. Unless the processing capabilities restrictions of the computer do not allow it, MAX/MSP should be used with the following parameters

I/O Vector Size = 1024 or smaller.

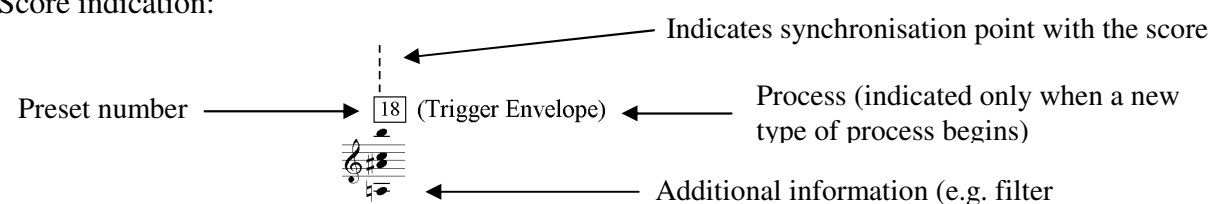
Signal Vector Size = 16 or smaller.

These can be set in the MAX/MSP DSP Status dialogue by clicking on the '...' button in the **main** MAX/MSP patch (bottom left, next to 'CPU Utilization').

5. Presets and MIDI Controller

- 5.1. The presets are contained in the file *Ets HaDa'at*, together with a set of files named *Ets HaDa'at_Pxxx*, ('xxx' can be letters or numbers).
- 5.2. The presets should be loaded automatically when the MAX/MSP patch is opened. However, if for some reason it is necessary to load them manually, please follow the procedure below:
 - 5.2.1. Click on the 'LOAD' button in the **main** MAX/MSP patch.
A file selector should appear.
 - 5.2.2. Navigate to the directory where the presets are stored, select the file *Ets Hada'at* and click on 'Open'.
The presets should be ready to use.
- 5.3. The presets are designed to carry out all the necessary operations automatically the moment they are triggered. Therefore, all the operator needs to do is trigger the presets sequentially at the precise moment indicated by the score.

5.4. Score indication:



5.5. Presets can be triggered sequentially in one of three ways:

- 5.5.1. Tapping a MIDI controller (e.g. MIDI pedal connected to the computer).
 - 5.5.2. Pressing on the right triangle under the preset number in the MAX/MSP patch.
 - 5.5.3. Pressing 'k' in the computer keyboard.
- 5.6. Because of the nature of some processes, which require synchronised recording of specific soprano utterances, it is highly recommended that the soprano herself triggers the presets using a MIDI controller.

6. QList

Preset 32 requires a QList for use in the **granulator** sub-patch. This should be loaded automatically when the main MAX/MSP patch is opened. However, if for some reason it is necessary to load them manually, please follow the procedure below:

- 6.1. Select the **granulator (4 outputs)** process in the **main** MAX/MSP patch menu
- 6.2. Click on 'LOAD' in the **granulator** sub-patch.
A file selector should appear.
- 6.3. Navigate to the directory where the QList file *EtsHaDa'atQlist.txt* is stored, select this and click on 'Open'.
The QList should be ready to use.

7. Speakers

- 7.1. Although the output of the MAX/MSP patch has a limited number of channels (e.g. stereo, etc.), it is desirable to use a multi-speaker system to diffuse the sound effectively and cater for the characteristics of the particular performance space.
- 7.2. Care should be taken to position the speakers so that no feedback is produced due to the microphone(s).

Processing Parameters

The values of the processing parameters have been designed assuming a gain level of -2 to -3 dB¹⁷ for the microphone signal feeding the input of the computer audio card: Please note that it is possible to make adjustments to input and output levels using the sliders available in the MAX/MSP main patch.

Preset Number	Process		Parameters	Location in score
1	Granulator + Comb	Granulator	Density = 3 – 14.88 grains/sec Grain duration = 2 – 6 ms Position = 700.05 ms Wander = 700.05 ms Gain = -3 dB Sample dur. = 1.5 sec Cloud envelope duration = 10 sec Mode= Trigger REC Cloud envelope = fade in (4.33 sec) – steady state (2.08 sec) - fade out (3.6 sec); exponential Grain envelope = Chant (Attack = 5 ms, Decay=5 ms, BW = 1500 Hz)	Bar 63
		Comb	Filter 1 = E4 Filter 2 = F#4 Filter 3 = C5 Filter 4 = F5 Intensity = 0.914 Rand LFO = 0.6 Hz Max LFO scatter = 50 % LFO phase shift = 0.1 Output gain = -3 dB Envelope = half sine	
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	
2	Granulator + Comb	Granulator	Density = 3 – 14.88 grains/sec Grain duration = 2 – 6 ms Position = 700.05 ms Wander = 700.05 ms Gain = -3 dB Sample dur. = 1.5 sec Cloud envelope duration = 10 sec Mode= Trigger Envelope Cloud envelope = fade in (4.33 sec) – steady state (2.08 sec) - fade out (3.6 sec); exponential Grain envelope = Chant (Attack = 5 ms, Decay=5 ms, BW = 1500 Hz)	Bar 67
		Comb	Filter 1 = E4 Filter 2 = F#4 Filter 3 = C5 Filter 4 = F5 Intensity = 0.914 Rand LFO = 0.6 Hz Max LFO scatter = 50 % LFO phase shift = 0.1 Output gain = -3 dB Envelope = half sine	
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

¹⁷ 0 dB in this case is the maximum input signal level that does not produce clipping; for instance an amplitude of 32,767 at 16 bit resolution.

Preset Number	Process		Parameters	Location in score
3	Granulator + Comb	Granulator	Density = 28 – 43.88 grains/sec Grain duration = 473 – 969 ms Position = 30.03 ms Wander = 30.03 ms Gain = -4 dB Sample dur. = 1.1 sec Cloud envelope duration = 10 sec Mode = Trigger REC and Envelope Cloud envelope = fade in (2.06 sec) – steady state (3.54 sec) - fade out (4.4 sec); exponential Grain envelope = Hanning	Bar 74
		Comb	Filter 1 = B4 Filter 2 = C#5 Filter 3 = D5 Filter 4 = F5 Intensity = 0.725 Rand LFO = 0.1 Hz Max LFO scatter = 53 % LFO phase shift = 0.47 Output gain = -4.8 dB Envelope = half sine	
		MAIN	Pan/ Doppler Rate = 4 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	
4	stharms1~		Input ON OUT 1 transp = -95 cnts OUT 1 window size = 598 ms OUT 1 delay = 613 ms OUT 1 output = 120 OUT 2 transp = 55 cnts OUT 2 window size = 878 ms OUT 2 delay = 991 ms OUT 2 output = 120 global feedback = 0.64 global volume = 127	Bar 90
		MAIN	Pan/ Doppler Rate = 3 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	
5	stharms1~		Input OFF OUT 1 transp = -95 cnts OUT 1 window size = 598 ms OUT 1 delay = 613 ms OUT 1 output = 120 OUT 2 transp = 55 cnts OUT 2 window size = 878 ms OUT 2 delay = 991 ms OUT 2 output = 120 global feedback = 0.64 global volume = 127	Bar 91
		MAIN	Pan/ Doppler Rate = 3 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
6	Granulator + Comb	Granulator	Density = 28 – 43.88 grains/sec Grain duration = 473 – 969 ms Position = 503.03 ms Wander = 492.03 ms Sample dur. = 1.1 sec Gain = -8 dB Cloud envelope duration = 8.2 sec Mode= Trigger Envelope Cloud envelope = fade in (3.37 sec) – steady state (1.44 sec) - fade out (3.39 sec); exponential Grain envelope = Hanning	Bar 105
		Comb	Filter 1 = D#5 Filter 2 = F#5 Filter 3 = G5 Filter 4 = A5 Intensity = 0.984 Rand LFO = 0.1 Hz Max LFO scatter = 53 % LFO phase shift = 0.47 Output gain = -6 dB Envelope = half sine	
		MAIN	Pan/ Doppler Rate = 3 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	
7	Settle's stchorus1~	stchorus1~	LFO speed = 1.37076 LFO depth = 115 output level = 117	Bar 112
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	
8	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 - 73 ms Position = 60 ms Wander = 100 ms Gain = -2.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 3 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 119
		Comb	Filter 1 = A2 Filter 2 = G3 Filter 3 = G#3 Filter 4 = D#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -5.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
9	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 - 73 ms Position = 60 ms Wander = 100 ms Gain = -2.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 3 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 120
		Comb	Filter 1 = A2 Filter 2 = G3 Filter 3 = G#3 Filter 4 = D#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -5.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	
10	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 - 73 ms Position = 60 ms Wander = 100 ms Gain = -4.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 3 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 121
		Comb	Filter 1 = A2 Filter 2 = G3 Filter 3 = G#3 Filter 4 = D#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -5.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
11	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 – 73 ms Position = 60 ms Wander = 100 ms Gain = -2.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 3 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 121
		Comb	Filter 1 = F2 Filter 2 = C#3 Filter 3 = D#3 Filter 4 = D4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -7.2 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 1.3 Speaker dist. = 10 m	
12	Granulator + Comb	Granulator	Density = 84 – 134.88 grains/sec Grain duration = 73 - 173 ms Position = 1000 ms Wander = 935.2 ms Gain = -7.5 dB Sample dur. = 2 sec Cloud envelope duration = 15 sec Mode= Trigger REC and Envelope Cloud envelope = fade in (3.6 sec) – steady state (7.4 sec) - fade out (4 sec); exponential Grain envelope = Hanning	Bar 123
		Comb	Filter 1 = C#3 Filter 2 = G#3 Filter 3 = A3 Filter 4 = C4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -8.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 5 pts/sec Max Pan = 1.5 Speaker dist. = 3 m	

Preset Number	Process		Parameters	Location in score
13	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 – 73 ms Position = 60 ms Wander = 100 ms Gain = -4.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 5 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 126
		Comb	Filter 1 = G2 Filter 2 = F#3 Filter 3 = G#3 Filter 4 = F4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -5.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 1.0 Speaker dist. = 10 m	
14	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 – 73 ms Position = 60 ms Wander = 100 ms Gain = -5 dB Sample dur. = 0.5 sec Cloud envelope duration = 3 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 127
		Comb	Filter 1 = C3 Filter 2 = A#3 Filter 3 = B3 Filter 4 = F#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -5.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2.5 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
15	Granulator + Comb	Granulator	Density = 46 – 79.88 grains/sec Grain duration = 56 – 73 ms Position = 60 ms Wander = 100 ms Gain = -5.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 5 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade out exponential Grain envelope = Hanning	Bar 127
		Comb	Filter 1 = C3 Filter 2 = A#3 Filter 3 = B3 Filter 4 = F#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -6.6 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 3 pts/sec Max Pan = 1.3 Speaker dist. = 10 m	
16	Granulator + Comb	Granulator	Density = 84 – 134.88 grains/sec Grain duration = 73 - 173 ms Position = 1300 ms Wander = 650 ms Gain = -7.5 dB Sample dur. = 2 sec Cloud envelope duration = 14 sec Mode= Trigger REC and Envelope Cloud envelope = fade in (2 sec) – steady state (9 sec) - fade out (3 sec); exponential Grain envelope = Hanning	Bar 128
		Comb	Filter 1 = G#2 Filter 2 = G3 Filter 3 = A#3 Filter 4 = A4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -8.4 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 6 pts/sec Max Pan = 1.65 Speaker dist. = 3 m	

Preset Number	Process		Parameters	Location in score
17	Granulator + Comb	Granulator	Density = 124 – 171.88 grains/sec Grain duration = 56 - 73 ms Position = 60 ms Wander = 100 ms Gain = -6 dB Sample dur. = 0.5 sec Cloud envelope duration = 5 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade-out exponential Grain envelope = Hanning	Bar 132
		Comb	Filter 1 = F#2 Filter 2 = F3 Filter 3 = D4 Filter 4 = C#5 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -6.6 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 5 pts/sec Max Pan = 1.7 Speaker dist. = 5 m	
18	Granulator + Comb	Granulator	Density = 124 – 171.88 grains/sec Grain duration = 56 - 73 ms Position = 60 ms Wander = 100 ms Gain = -12 dB Sample dur. = 0.5 sec Cloud envelope duration = 11.05 sec Mode= Trigger Envelope Cloud envelope = fade in (4.95 sec) – fade out (6.1 sec); exponential Grain envelope = Blackman-Harris	Bar 144
		Comb	Filter 1 = A2 Filter 2 = A#3 Filter 3 = C4 Filter 4 = B4 Intensity = 0.945 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = 0 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 2 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
19	Settle's stchorus1~		LFO speed = 0 LFO depth = 107 output level = 114	Bar 156
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 2 Speaker dist. = 10 m	
20	Settle's stchorus1~		LFO speed = 3.2851 Hz LFO depth = 112 output level = 114	Bar 157
		MAIN	Pan/ Doppler Rate = 7 pts/sec Max Pan = 2 Speaker dist. = 0 m	
21	None			Bar 167
22	Settle's stchorus1~		LFO speed = 8.84603 LFO depth = 122 output level = 113	Bar 172
		MAIN	Pan/ Doppler Rate = 10 pts/sec Max Pan = 1.5 Speaker dist. = 0 m	
23	Settle's stharms1~		Input ON OUT 1 transp = 93 cnts OUT 1 window size = 528 ms OUT 1 delay = 613 ms OUT 1 output = 127 OUT 2 transp = -322 cnts OUT 2 window size = 1098 ms OUT 2 delay = 1322 ms OUT 2 output = 127 global feedback = 0.76 global volume = 118	Bar 176
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 2 Speaker dist. = 10 m	
24	Settle's stharms1~		Input OFF OUT 1 transp = 93 cnts OUT 1 window size = 528 ms OUT 1 delay = 613 ms OUT 1 output = 127 OUT 2 transp = -322 cnts OUT 2 window size = 1098 ms OUT 2 delay = 1322 ms OUT 2 output = 127 global feedback = 0.46 global volume = 118	Bar 187
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 2 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
25	Settle's stharms1~		Input ON OUT 1 transp = 93 cnts OUT 1 window size = 528 ms OUT 1 delay = 613 ms OUT 1 output = 127 OUT 2 transp = -397 cnts OUT 2 window size = 1098 ms OUT 2 delay = 1322 ms OUT 2 output = 127 global feedback = 0.76 global volume = 118	Bar 205
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 2 Speaker dist. = 10 m	
26	Settle's stharms1~		Input OFF OUT 1 transp = 93 cnts OUT 1 window size = 528 ms OUT 1 delay = 613 ms OUT 1 output = 127 OUT 2 transp = -397 cnts OUT 2 window size = 1098 ms OUT 2 delay = 1322 ms OUT 2 output = 127 global feedback = 0.76 global volume = 118	Bar 212
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 2 Speaker dist. = 10 m	
27	Granulator + Comb	Granulator	Density = 124 – 171.88 grains/sec Grain duration = 56 - 73 ms Position = 60 ms Wander = 100 ms Gain = -6.5 dB Sample dur. = 0.5 sec Cloud envelope duration = 7 sec Mode= Trigger REC and Envelope Cloud envelope = preset 1: fade-out exponential Grain envelope = Hanning	Bar 218
		Comb	Filter 1 = B2 Filter 2 = A3 Filter 3 = A#3 Filter 4 = G#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -12 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 2 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
28	Granulator + Comb	Granulator	Density = 28 – 43.88 grains/sec Grain duration = 473 - 969 ms Position = 30.03 ms Wander = 30.03 ms Gain = -4 dB Sample dur. = 1.1 sec Cloud envelope duration = 9 sec Mode= Trigger REC and Envelope Cloud envelope = fade in (2.06) – steady state (2.52) - fade out (4.42); exponential Grain envelope = Hanning	Bar 225
		Comb	Filter 1 = E2 Filter 2 = D#3 Filter 3 = F4 Filter 4 = G5 Intensity = 0.647 Rand LFO = 0.1 Hz Max LFO scatter = 53 % LFO phase shift = 0.47 Output gain = -2.4 dB Envelope = half sine	
		MAIN	Pan/ Doppler Rate = 4 pts/sec Max Pan = 1.1 Speaker dist. = 3 m	
29	Granulator + Comb	Granulator	Density = 3 – 14.88 grains/sec Grain duration = 2 – 6 ms Position = 700.04 ms Wander = 700.04 ms Gain = 0 dB Sample dur. = 1.1 sec Cloud envelope duration = 10 sec Mode= Trigger Envelope Cloud envelope = fade in (4.33 sec) – steady state (2.08 sec) - fade out (3.6 sec); exponential Grain envelope = Chant (Attack = 5 ms, Decay=5 ms, BW = 1500 Hz)	Bar 229
		Comb	Filter 1 = E4 Filter 2 = F#4 Filter 3 = C5 Filter 4 = F5 Intensity = 0.914 Rand LFO = 0.6 Hz Max LFO scatter = 50 % LFO phase shift = 0.1 Output gain = 0 dB Envelope = half sine	
		MAIN	Pan/ Doppler Rate = 1.5 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
30	Granulator + Comb	Granulator	Density = 124 – 171.88 grains/sec Grain duration = 56 - 73 ms Position = 100 ms Wander = 100 ms Gain = -1 dB Sample dur. = 0.5 sec Cloud envelope duration = 8 sec Mode= Trigger Envelope Cloud envelope = steady state (0.8 sec) fade-out (7.2 sec) ; exponential Grain envelope = Hanning	Bar 235
		Comb	Filter 1 = B3 Filter 2 = C4 Filter 3 = C#4 Filter 4 = A#4 Intensity = 0.984 Rand LFO = 11.6 Hz Max LFO scatter = 4 % LFO phase shift = 0.23 Output gain = -10.2 dB Envelope = blip preset	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 2 Speaker dist. = 10 m	
31	Granulator	Granulator	Density = 3-6 grains/sec Grain duration = 999-2000 ms Position = 809.7 ms Wander = 179.7 ms Gain = -11 dB Sample dur. = 3 sec Cloud envelope duration = 6 sec Mode= Trigger REC and Envelope Cloud envelope = preset 2: fade-in exponential Grain envelope = Hanning Qlist ON List ID 1 Qlist content 0 1 densityValue1 3, 33 10000; densityValue2 6, 48 9900; durationValue1 999, 79 9800; durationValue2 2000, 136 9850; position 809.7, 1400.1 10300; wander 179.7, 1400.1 10400; gaindB -11, -15 7000;	Bar 239
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 2 Speaker dist. = 10 m	

Preset Number	Process		Parameters	Location in score
32	Granulator	Granulator	Density = 33-48 grains/sec Grain duration = 79-136 ms Position = 1400.1 ms Wander = 1400.1 ms Gain = -15 dB Sample dur. = 3 sec Cloud envelope duration = 6 sec Mode= Trigger Envelope Cloud envelope = preset 1: fade-out exponential Grain envelope = Hanning Qlist OFF	Bar 253
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 2 Speaker dist. = 10 m	
33	Granulator + Combs + Settle's stharms1~	Granulator	Density = 33-48 grains/sec Grain duration = 79-136 ms Position = 1400.1 ms Wander = 1400.1 ms Gain = -2.5 dB Sample dur. = 3 sec Cloud envelope duration = 6 sec Mode= Trigger REC and Envelope Cloud envelope = fade-in (1 sec; linear) fade-out (5 sec; exponential) Grain envelope = Hanning	Bar 299
		Comb	Filter 1 = F#2 Filter 2 = F3 Filter 3 = E4 Filter 4 = D#5. Intensity = 0.945 Rand LFO = 3.5 Hz Max LFO scatter = 21 % LFO phase shift = 0.54 Output gain = -1.8 dB Envelope = half sine	
		stharms1~	Input ON OUT 1 transp = -20 cnts OUT 1 window size = 528 ms OUT 1 delay = 188 ms OUT 1 output = 127 OUT 2 transp = 55 cnts OUT 2 window size = 818 ms OUT 2 delay = 267 ms OUT 2 output = 127 global feedback = 0.76 global volume = 118	
		MAIN	Pan/ Doppler Rate = 2 pts/sec Max Pan = 1.1 Speaker dist. = 10 m	

♩=120

Fl. *moltof* *fff* *f* *ff*

Cl. *moltof* *fff* *f* *ff*

Bsn. *f* *ff* *sffz* *sffz* *sffz* *sffz*

S.

Pno. *moltof* *moltof* *f* *ff* *sffz* *sffz* *sffz sffz* *sffz sffz*

Ped.

Vln. *moltof* *pp* *moltof* *fff* *f* *ff*

Vc. *moltof* *fff* *ff*

tasto *8^{va}* -----> pont

pizz. ord.

arco *8^{va}*

ord.

♩=80

poco accel.

A tempo

accel. rit.

♩=50

♩=120

♩=80

38

Fl. *mp* *p* *fp* *ff* *moltof* *ff* *f*

Cl. *p* *fp* *ff* *moltof* *ff* *f*

Bsn. *mf* *ff*

S. TSA -D U-MA - DU - 'A ME-CHIR HA - DA'A - - - T SHU - LAM - - (M)

Pno. *mf* *moltof* *mf* *ff* *f*

Vln. *p* *fp* *ff* *moltof* *ff* *f*

Vc. *p* *fp* *ff* *moltof* *ff* *f*

flautando *p* *fp* *ff* *moltof* *arco pont.* *ff* *f*

pizz. ord. *pizz. ord.*

pont. *tasto* *8va* *ord.*

♩=80

68

Fl.

Cl.

Bsn.

ff

mf *ff*

T.S.

3

3

3

f

(spoken solemnly and sadly)

KISHINIEV

LUBIYA

JENIN

SDEROT

f *molto f*

3

BE - ZO HIK-TAH

Pno.

8^{va}

15^{ma}

3

f

Vln.

Vc.

pizz. ord.

arco au talon jetté

8^{va}

pizz.

arco tasto --> pont.

ord. sul D

f

sfz

ppp *ff*

mp *ff*

ppp

pizz. strum

arco

jetté 3

pizz. strum

arco

mp *ff*

ppp

f

pizz.

74

Fl. *flttzg*

Cl. *f flttzg*

Bsn.

S. *f*

E - - - - SH - - - - - (SH) U - BE -

3 (Trigger REC and Envelope)

Pno.

Vln.

Vc. *pizz.*

f

ord. tr

♩=120 ord. ♩=80

77

Fl. *moltof* *fff* *f* *ff* *f*

Cl. *moltof* *fff* *f* *ff* *f* *mf* T.S. T.S.

Bsn. *f* *ff* *f*

S. ZO GAM CHO - - - K MISH - PAT CHOK HA - MA - KOM

Pno. *moltof* *f* *ffz* *ff* *f* *mf*

Vln. arco *moltof* *fff* *f* *ff* *f* arco pizz. ord.

Vc. *moltof* *fff* *ff* *f*

15^{ma} 8^{va} 8^{va}

tasto -----> pont

pont au talon

arco pont

Ped.

pizz.

95

Fl. *ff* *f* T.R. *ff*

Cl. *ff* T.S. T.S. T.S. *ff*

Bsn. *f* *p* *f* *ff*

S. *fff* *moltof* *ff*

TSE-DEK ACH TSE-DEK MAV - DI - - - L BEIN ZESHE NO LAD KA - - - N VE ZE SHE

Pno. *sfz sfz* *f* *ff*

Vln. *sfz sfz* *f* *p* *f* *ff*

Vc. *sfz sfz* *f* *pizz.* *arco* *f* *ff*

rit. A tempo

♩=120

104

Fl. *mf* *ff* *moltof* *fff* *f*

Cl. *ff* *moltof* *fff* *f*

Bsn. *ff*

S. KAN NO - - LA - - - - - D
 [6] (gran.+comb: Trigger Envelope)

Pno. *mf* *ff* *moltof* *f*

Vln. arco *mf legato* *ff* *moltof* *fff* *f*

Vc. *p* *mf legato* *ff* *moltof* *fff* *f*

8va

15^{ma}

8^{va}

flautando

pont au talon

tasto → pont

arco pont

ord. pizz.

ord.

Red.

Meno Mosso

♩=54

♩=60

112

Fl. *mf* 5 *pp*

Cl. *pp* *f* *mf* 5 *pp*

Bsn. *ff* *mf* 5 *pp*

ff \Rightarrow *mf* to *pp* ad lib fluctuation

S. *pocof* *mf* *mf* *f*

SHNEI-HEM SHO-NIM LE-MA-'A-SEH MA - A- ZIN KRI NACH

(gran.+comb: Trigger REC and Envelope) [7] (stchorus1) [8] [9]

Pno. *ppp* *mf* *mf*

sffz *pp* to *mf* ad lib fluctuation *mf* *p* *mf* *mf*

8va *8vb* *Ped.*

Vln. *mf* 5 *pp*

Vc. *ff* *pp* to *mf* ad lib *mf* *pp*

arco

A Tempo (♩=60)

121

Fl.

Cl.

Bsn.

mp *pp* *mp dolce* *f* *mf* *moltof*

ZA CHOT SH MA-A-ZIN LE-KRI - OT AK LOT CHOL SH - - - SHCHOL

10 11 12 13 14 15 16

Pno.

p *f* *sfz* *sfz* *sfz* *mf* *moltof* *p* *f*

Vln.

mp *f* *sfz* *mp* *moltof*

Vc.

mp *f* *sfz* *mp* *moltof*

130 $\text{♩} = 132$

Fl. *f* *sfz mf*

Cl. *f* *sfz mf*

Bsn. *f* *sfz mf*

(shout) *sfz*

SHCHOL SHCHOL SHCHOL

17

Pno. *sfz* *sfz* *sfz*

f *ppp*

Ped.

Vln. *f* *sfz*

Vc. *sfz*

137

Fl. *ff*

Cl. *ff*

Bsn. *ff*

(spoken) *poco f*

MAAZIN ... LEKRIOT, ANACHOT, ZA'AKOT, KOLOT SHCHOL

18 (Trigger Envelope)

15^{ma}

Pno. *ff f*

pp \leftarrow *ff*

Vln. *ff ppp* \leftarrow *ff* *f* *sfz* *ord.* *pizz.* *sfz* *mp* \leftarrow *ff* *pp*

Vc. *ff* *ppp* \leftarrow *ff* *ppp* \leftarrow *ff* *f* \rightarrow *p* \leftarrow *ff* *ppp* \leftarrow *ff* *ppp* \leftarrow *ff* *f* \rightarrow *p* \leftarrow *ff* *mp* \leftarrow *ff* *pp*

arco au talon jette

ord. sul D

← ♩ = ♩ → (♩=66)

riten. A tempo Più mosso ♩=90

Meno Mosso ♩=54

146 T.R.

Fl. *molto f*

Cl. *molto f*

Bsn. *molto f*

S. *mf* PA-'AM SHA-MA-TI RAK YI-DISH I - VRIT *ff* HA - YOM *mf pesante* PRI HA-DA-'AT PA-KACHOZ -

Pno. *pp*

Vln. *pizz.* *arco*

Vc. *molto f*

A tempo (♩=66)

♩=160

155

Fl. *mf* *mp* *pp* *pp* *p* T.R.

Cl. *mf* *mp* *pp* *pp* *p* T.S.

Bsn. *mp* *pp* *pp* *p*

S. *mp* *rfz* *mf* *rfz* *rfz*

NAY A DMA-MA 'A-RA - VI - T BE - NI - - IV BE-NIV PA-LES - TI - IN I - - IN

19 (stchorus1) 20

Pno. *mp* *p* *mf*

Vln. *p* *mf* *mp* *pp* *p* ord. *pizz.* *arco* *mf*

Vc. *p* *mf* *mp* *pp* *p* *pizz.*

Detailed description: This page of a musical score covers measures 155 to 160. It features a vocal soloist (S.) and a full orchestra. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violin, Viola) have complex rhythmic and dynamic markings. The piano part includes a pedal point in the left hand. The vocal line includes the lyrics 'NAY A DMA-MA 'A-RA - VI - T BE - NI - - IV BE-NIV PA-LES - TI - IN I - - IN' with performance directions like 'mp', 'rfz', and 'mf'. The score is in 3/4 time, with a tempo of A tempo (♩=66) and a metronome marking of ♩=160. Measure numbers 155, 19 (stchorus1), and 20 are indicated.

187

Fl.

Cl.

Bsn.

S.

Pno.

Vln.

Vc.

p

p

pp

mf

f

VE-I - TA _____ A _____ A _____ A - - M YE-LA-LOTRE FA - I _____ I - - - M NE -'E-DA-RIM NO-CHA - CHIM _____

24 (Input OFF)

ff

p

ff

p

205

Fl. *ff*

Cl. *ff*

Bsn. *ff* *f*

S. *pocof*

Pno. *ff* *f*

Vln. *ff* *f*

Vc. *ff* *f* *pizz.* *arco* *sfz*

TSVACHOT HA-YA-GON HA-'O-LOT ME-PI - YOT SAG-SO-GOT BAR-ZEL BE-TON BA-SAR TSVACHOT HA-YA-GON HA-'O-LOT ME-PI - YOT SAG-SO-GOT BAR - ZEL

25 (Input ON) 26 (Input OFF)

8^{ub}
Ped.

215

Fl. *ff* *pp* *f*

Cl. *ff*

Bsn. *ff* *f*

S. BE - TON BA - SARRR - - - RA CHA - LE -

27 (gran.+comb: Trigger REC and Envelope)

Pno. *ff* *f*

Vln. *ff* *pp* *f*

Vc. *ff* *f*

220

Fl. *f*

Cl.

Bsn. *f*

S. LEY TO - FET CHA - GU - RA TO - FET - - - ME - CHO -

Pno. (8).....

Vln. *f*

Vc. *f*

Detailed description: This page of a musical score, numbered 24, contains measures 220 through 222. The score is for a chamber ensemble including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Soprano (S.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute part features a complex melodic line with sixteenth-note runs and sixteenth-note chords, marked with a forte (*f*) dynamic. The Clarinet and Bassoon parts are mostly silent, with the Bassoon having a few notes in measure 221. The Soprano part has lyrics: "LEY TO - FET CHA - GU - RA TO - FET - - - ME - CHO -". The Piano part provides harmonic support with chords and a tremolo effect in measure 221. The Violin and Viola parts have similar melodic lines to the Flute, with the Viola part marked with a forte (*f*) dynamic. The score is written in a key with one flat and a 3/4 time signature.

229

Fl.

Cl.

Bsn.

S.

ANK

29 (Trigger Envelope)

30

Pno.

8^{va}

15^{ma}

Vln.

Vc.

T.S.

mf *ff*

ppp *ff* *f* *sfz* *ppp* *mp* *ff* *ppp* *ff*

(shout) *fff* (until electronics are faint) ca. 8"

TO-FET!

tasto ----> pont. pizz. ord. arco au talon jetté 8^{va} pizz. arco tasto --> pont. ord.

pizz.strum arco jetté 3 pizz.strum arco

3 3 3 3

6/4 8/4

riten. A tempo (♩=60)

accel. rit. ♩=50

239

Fl.

Cl.

Bsn.

S.

tenuto, pesante *pp* *mp* piu leggero, Eastern European (Ashkenazi) Jewish intonation and style

HO - MI -->YA HA - TIZ - KOR NE - FESH MO - RE - SHET

31 (gran: Trigger REC and Envelope)

Pno.

Ped.

Vln.

Vc.

A tempo (♩=60) **poco accel.** **A tempo** **accel. riten.** **A tempo** **riten.** **A tempo**

Fl. *colla parte*
mf *p < mf* *> p* *mf*

Cl.
mf *p < mf* *> p* *mf*

Bsn.
mf *mf*

S.
mf *f* *mf* *moltof* *p*
 VE - A-HAV-TALE-RE - 'A - CHA KA - MO - CHA MASHESA - NU 'A-LE-CHA'AL TA-'A-SE
 [32] (Trigger Envelope)

Pno.
mp *mf* *mf*

Vln.
mf *pizz.* *mp* *arco* *pp* *p* *mf*

Vc.
mf *pizz.* *mp* *arco* *p* *pizz.*

249

Fl. *colla parte*

Cl.

Bsn.

S.

Pno.

Vln.

Vc.

mf < *moltof*

mf < *moltof* *mf* < *f*

mf

moltof

moltof

mf < *moltof* *mf* < *f*

f

1) *mf*

2) *f*

HA-TISH-M'A IS RA-E - - - EL? HA-YI-GAL KA-MA- YIM_ MISH-PAT U-TSDA-KA KE-NA CHAL EI - TAN?

pizz. *arco*

f

accel.

254 $\text{♩} = 120$

Fl. *f* *ff*

Cl. *f* *ff* T.S.

Bsn. *f* *sffz sffz sffz sffz sffz*

S. *ff* *fff*

HA - YA - HA - FOCH - CH CHOK LE - TSE - DE - - - EK

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

Vln. *f* *sffz sffz sffz sffz sffz* ord. *b* pont. au talon

Vc. *f* *sffz sffz sffz sffz sffz* ord. *b* pont. au talon pizz. ord. arco pont. au talon

♩=60 ♩=120 **accel. A tempo**

275

Fl. *f* *fff* *f* *p* *f* *mf* *f* *moltof*

Cl. *f* *fff* *f* *p* *f* *mf* *f* *moltof*

Bsn. *sfz* *f* *mf* *f* *moltof*

S. *moltof* *ff*

'A - - - AMT GAM - (M) IM - (M) NIT-'A - LE - - - M 'UV - DAH

Pno. *sfz* *fff* *f* *mf* *f*

Vln. *f* *fff* *f* *p* *f* *mf* *f* *moltof*

Vc. *f* *f* *f* *mf* *f* *moltof*

8^{va}-1 8^{va}-1 8^{ub}

15^{ma}

8^{va} 8^{va}-1 ord.

pizz. arco p f 8^{va}-1 ord.

pont. arco pizz. arco

♩=60 Più mosso ♩=80 rit. ♩=60

298

Fl. *moltof* *fff*

Cl. *moltof* *fff*

Bsn. *moltof*

S. *f* *mf* *legato*

R EI - NO MA - KI - R BE-I YE-DI - 'A EI-NO MO - TI-R SHGA - GA

33 (gran.+comb+stharm: Trigger REC and Envelope)

Pno. *moltof* *fff* *p*

arco pont *tasto* *8va* *pont*

Ped. *8va* *Ped.*

Vln. *moltof* *mf* *fff*

pont au talon *tasto*

Vc. *moltof* *fff* *p*

