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Movement I from *Lamentationes*

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Movement I from *Lamentationes*

Cover Page Footnote

I would like to express my gratitude to Dr. David Vayo, Dr. Nancy Sultan, and Dr. Amanda Coles for their tutorship in music composition and philology respectively. I would not have been able to write this piece without the understanding of music and literature that I've gained from studying with them. A special thanks also to Dr. Vayo for reviewing my drafts.

Mvt. I from *Lamentationes*
Timothy W. McDunn

I would like to express my gratitude to Dr. David Vayo, Dr. Nancy Sultan, and Dr. Amanda Coles for their tutorship in music composition and philology respectively. I would not have been able to write this piece without the understanding of music and literature that I've gained from studying with them. A special thanks also to Dr. Vayo for reviewing my drafts.

On setting the text

This piece is a setting of the first poem in the book of *'ēkāh* from the Hebrew Bible (the book of *Lamentations* in the Christian Old Testament). Setting the text in its original language has had two primary advantages: (1) it preserved euphony and other poetic subtleties and (2) it left the poetry's original cultural context intact. Both of these advantages can be illustrated by the opening lines of the poem:

*'ēkāh yāšēbah bādād hā 'ir rabātī 'ām
hāyeṭah ke 'ālmānāh rabātī bāgōwyīm
śārātī bāmedīnōt hāyeṭāh lāmās:*

“Alas, how lonely sits the city [once] full of people / How like a widow she has become [once] great among (heathen) nations / The ruler among provinces has become a tributary.”

As my transliteration shows, these lines are very euphonic in the original language. Aside from its aesthetic appeal, the use of euphony also carries particular meaning that would be lost in translation: the lines are almost entirely comprised of the vowel sounds *ē* and *ā*, which call to mind the first word of the verse, *ēkāh*, "alas," a word of lament. This association gives the Hebrew poetry a sound that the original culture would have perceived as inherently disconsolate. The meter used also helps to create this effect. The so-called "lament meter" consists of two phrases known as *cola*; the first colon is generally longer than the second to give each line an asymmetric, staggering feel. Due to its frequent usage in funeral dirges, lament meter would have carried a distinct pathos. In this way both euphony and rhythm hold important meaning that would be lost in an English translation.

These and many other features that I discovered through both primary-source analysis and secondary scholarship play a major role in the way I set the text. The way vowel sounds for entire sections are derived from individual words inspires the method I use to design harmonic progressions; employing a variety of techniques, I derive every chord in one way or another from the first five chords of the piece. This, along with the uneven phrasing I use (imitating lament meter), works to create a musical parallel to the sound of the spoken text. My intention is to emphasize the rhetorical force of the euphony and rhythm.

Another cultural element that pervades the poem (also apparent from the opening lines) is the extended metaphor that compares the city of Jerusalem to a widow. Based on the way it is used in other contexts, it is clear that the Hebrew word *ālmānāh* carries connotations of helplessness and weakness that are not preserved by the English rendering, "widow." In modern, English-speaking society women are more independent than they were in early sixth-century Hebrew society, with the consequence that the English word "widow" doesn't conjure the same image of desperation that is associated with the word *ālmānāh* in Biblical Hebrew. Using the Hebrew text thus preserves the meaning of the metaphor. In my composition, I translate the pervasive widow metaphor into a harmonic motif that conveys the same pathos in the form of music. My musical "widow motif" is found at the first appearance of the word *ālmānāh* and recurs throughout the piece in order to underscore the theme of helplessness.

I use harmonic rhetoric to imitate several other features of the text. One of them is the so-called "tragic reversal," a device illustrated by the lines cited above, where a reversal of fortune is expressed through the contrast between the first colon and the second colon of a given line. I imitate this device by using contrasting harmonies for the two parts of the line. For example, in the first line I use dark minor chords to set the first colon and a bright, unrelated major chord to set the second colon.

Finally, I imitate the essential structural device of the poem as well: the Hebrew acrostic. By beginning each three-line verse with successive letters of the Hebrew alphabet, the poet methodically addresses every facet of grief "A through Z," as it were. I imitate this structural device by moving through every possible key area in a controlled order throughout the piece.

Through all of these rhetorical techniques, my intention has been to create a musical work that imitates the pathos, logos, and ethos of the Hebrew poetry. The end result is a composition that, I hope, brings back to life a text written in a language that has been dead for millennia. The work seeks to translate the poetry of 'ēkāh directly from Classical Hebrew into a modern idiom of Western music, accessible to contemporary audiences.

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Hebrew Pronunciation

Scholars do not know with any precision how Biblical Hebrew would have been pronounced. The following guide is only an approximation, and reasonable liberties may be taken for the sake of intonation or euphony.

Vowels

*A vowel **without** a diacritical mark is **short**:*

- a** as in *mat*
- e** as in *pet*
- i** as in *pin*
- u** as in *shut*

*A vowel **with** either of the two diacritical marks is **long**:*

- ā** as in *father*
- ē** as in *they*
- ī** as in *machine*
- ō** as in *phone*

- ê** is the same as **ē** but held a bit longer
- î** is the same as **ī** but held a bit longer
- ô** is the same as **ō** but held a bit longer
- û** as in *rude*

Vowels written in superscript are known as "half syllables." They make the same sounds as other vowels, but they are held for half as long.

Examples: ^a ^e ^o

Consonants

A consonant **without** a diacritical mark is **soft**. A consonant **with** a diacritical mark is **hard**.

b pronounced "v" as in *vent*

ḃ as in *boy*

d pronounced as a vocal "th" as in *the*

ḏ as in *dog*

g a slight throaty sound

ḡ as in *good*

h as in *hat*

ḥ a similar sound but further back in the throat

k similar to ḥ but a "k" sound in the back of the throat

ḵ as in *kick*

Ḟ pronounced "q" as in *bouquet*

l as in *like*

m as in *man*

n as in *new*

p pronounced "ph" as in *philosophy*

ḑ as in *pan*

r a rolled "r"

ś as in *sorry*

š pronounced "sh" as in *she*

ṣ pronounced "ts" as in *pets*

t pronounced "th" as in *thanks*

ṭ as in *ten*

w as in *waiter*

y as in *yes*

z as in *zoo*

‘ a rough breathing, pronounced as a harsh guttural sound from the back of the throat

’ as soft breathing, pronounced as a brief silence between vowels

On intonation

This piece is meant to be sung with pure tuning (as opposed to equal temperament). Generally speaking, each interval should tend to be as “simple” as possible; it should be a composite of the smallest possible number of pure fifths and pure major thirds. For example, one should assume by default that an ascending major second is made up of two ascending fifths rather than two descending fifths plus an ascending major third. Exceptions to this general rule of thumb occur when a larger passage becomes much *simpler* overall by making an individual interval more *complex*.

I have used accidentals with as much precision as possible to express this functional method of intonation; however, short of adopting a new notation system, there is no practical way to indicate the tuning fully in the score. Performers are invited to study the attached MIDI sound file for reference while making informed, intuitive decisions as an ensemble.

SDG
Lamentationes

Timothy W. McDunn

Adagio *ppp* con direzione ma non cresc.

SOPRANO

'ē - kā yā - še- bāh bā-dād hā - 'ir ra - bā - tī 'ām

ppp con direzione ma non cresc.

ALTO

'ē - kā yā - še- bāh bā-dād hā - 'ir ra - bā - tī 'ām

Adagio

Bass Drum

ppp un suono vivo ma senza cresc.

5

S.

hā - ye- tāh ke- al-mā- nāh ra-bā-tī ba-gô-yīm sā-

pp

A.

hā - ye- tāh ke- al-mā- nāh ra-bā-tī ba-gô-yīm sā-

pp

B. D.

ra-bā-tī ba-gô-yīm

pp

11

S. *poco* *ppp cresc.*
 rā - tî ba - m^e - dî-nôt hā-y^e - tāh lā - mas: m̄ bā - kô tib-keh ba -

A. *poco* *ppp cresc.*
 rā - tî ba - m^e - dî-nôt hā-y^e - tāh lā - mas: m̄ bā - kô tib-keh ba -

T. t. *n* *ppp cresc.*

B. D. *n*

17

S. *p*
 llay-lah w^e - dim-‘ā - tāhh ‘āl leḥ-yahh ên lāhh m^e - na-hēm m̄ mi-ḳol ‘ō-hā -

A. *p*
 llay-lah w^e - dim-‘ā - tāhh ‘āl leḥ-yahh ên lāhh m^e - na-hēm m̄ mi-ḳol ‘ō-hā -

T. t. *p*

B. D. *p*

23

S. bey-hā kol rē-ey-hā bā-gē - dû bā hā - yū lāhh lē-ō - ye - bīm:

A. bey-hā kol rē-ey-hā bā-gē - dû bā hā - yū lāhh lē-ō - ye - bīm:

T. t. bey-hā

B. D. bey-hā

pp

n

29

S. m gā-lē - tāh ye - hū - dāh mē-ō - nī ū-mē - rōb 'a - bō -

A. m gā-lē - tāh ye - hū - dāh mē-ō - nī ū-mē - rōb 'a - bō -

T. t. m gā-lē - tāh ye - hū - dāh mē-ō - nī ū-mē - rōb 'a - bō -

B. D. m gā-lē - tāh ye - hū - dāh mē-ō - nī ū-mē - rōb 'a - bō -

pp

2 + 3

34 2 + 3

S. *dāh hî' yā-š^e- bāh ba - gô - yîm lō' mā-š^e- 'ah mā - nô - aḥ*

A. *dāh hî' yā-š^e- bāh ba - gô - yîm lō' mā-š^e- 'ah mā - nô - aḥ*

B. D. *mā - nô - aḥ* *pp*

39 2 + 3 2 + 3

S. *kol rō-d^e- pey-hā hi - śśî - gû - hā bēn ha-m^e - šā-rîm: m*

A. *kol rō-d^e- pey-hā hi - śśî - gû - hā bēn ha-m^e - šā-rîm: m*

B. D. *p*

51

A tempo
ppp

S. dar - kê sî-yôn 'a-bē-

ppp

A. dar - kê sî-yôn 'a-bē-

ppp

T. e

B. m

A tempo
n ppp

B. D.

57

S. *lôt mib - lí bā - 'ê mô - 'ēd kol še - 'ā - rey-hā šô - mē-mîn*

A. *lôt mib - lí bā - 'ê mô - 'ēd kol še - 'ā - rey-hā šô - mē-mîn*

B. D. *mô - 'ēd*

63

S. *ko-h^a - ney - hā ne-ⁱ - nā-hîm b^e - tû-lō-tey-hā nû - gôt w^e - hî'*

A. *ko-h^a - ney - hā ne-ⁱ - nā-hîm b^e - tû-lō-tey-hā nû - gôt w^e - hî'*

B. D. *ne-ⁱ - nā-hîm nû - gôt w^e - hî'*

pp

2 + 3

8

68 poco ppp $\text{cresc. poco a poco}$ $2 + 3$

S. mar - lāhh: m____ hā - yû šā-rey-hā l^e - rō's 'ō-y^e-bey-hā šā - lû

A. mar - lāhh: m____ hā - yû šā-rey-hā l^e - rō's 'ō-y^e-bey-hā šā - lû

T. t. n ppp

B. D. n

73 2 + 3

S. *kī yeh- wāh_ hō - gāhh 'āl rōb p^e- šā - 'ey - hā 'ō - lā - ley - hā*

A. *kī yeh- wāh_ hō - gāhh 'āl rōb p^e- šā - 'ey - hā 'ō - lā - ley - hā*

T. *1. pp yeh- wāh_ n*

T. t. *p*

B. D. *pp*

78

mp

S. *hā-lē-kû šē- bî lip - nê šār: m wā-yê- šē' mi-*

mp

A. *hā-lē-kû šē- bî lip - nê šār: m wā-yê- šē' mi-*

mp

T. *lip - nê šār: m*

T. t. *pp n to triangle beater*

B. D. *n pp*

84

pp

S. *bāt šî- yôn_ m_ kol h^a-dā-rāhh hā - yû šā-rey-hā ke-'ā-yā-lîm*

pp

A. *bāt šî- yôn_ m_ kol h^a-dā-rāhh hā - yû šā-rey-hā ke-'ā-yā-lîm*

pp

bāt šî- yôn_ m_ kol h^a-dā-rāhh hā - yû šā-rey-hā ke-'ā-yā-lîm

T. *h^a-dā-rāhh*

B. D.

90

S.
lō' mā-ṣe-'û mi-rē-'eh wā-yê-lē-kû bē-lō' kō-āḥ li-pē -ney ro-dēp

A.
lō' mā-ṣe-'û mi-rē-'eh wā-yê-lē-kû bē-lō' kō-āḥ li-pē -ney ro-dēp

T.
mi-rē-'eh

B. D.

96 *pp* **Meno Mosso**

S. *pp* *m*

A. *pp* *m*

T. *pp* *m* 2. solo *p* *ā*

B. *pp* *m* *m*

T. t. *ppp* with triangle bea

B. D. *p* *n*

103

A.

T.

B.

T. t.

B. D.

mp

p

p

p

ppp

ā

m

m

to tam-tam beater

A tempo

110 *pp*

S. *pp*

zā-k^e- rāh y^e-rû-šā - lām m y^e-mê 'a - n^e- yah û-m^e - rû-dey-hā k̄ol

A. *pp*

zā-k^e- rāh y^e-rû-šā - lām m y^e-mê 'a - n^e- yah û-m^e - rû-dey-hā k̄ol

tutte *pp*

T. *pp*

zā-k^e- rāh y^e-rû-šā - lām m y^e-mê 'a - n^e- yah û-m^e - rû-dey-hā k̄ol

A tempo

T. t. with tam-tam beater

B. D. *pp cresc.*

115

S.
mah-mu-dey-hā 'a-šer hā-yû mî-mê ke-dem bi-me - pōl 'a-māhh be-yad-

A.
mah-mu-dey-hā 'a-šer hā-yû mî-mê ke-dem bi-me - pōl 'a-māhh be-yad-

T.
mah-mu-dey-hā 'a-šer hā-yû mî-mê ke-dem bi - me - pōl 'a-māhh be-yad-

B. D.
...*p*... *mp dim.*

120

S. *pp*
 şar we-’ên ‘ô - zēr lahh rā - ’û - hā şā - rîm śā-h^a - kû ‘āl miš-ḅa - ṭe - hā

A. *pp*
 şar we-’ên ‘ô - zēr lahh rā - ’û - hā şā - rîm śā-h^a - kû ‘āl miš-ḅa - ṭe - hā

T. *pp*
 şar we-’ên ‘ô - zēr lahh rā - ’û - hā şā - rîm śā-h^a - kû ‘āl miš-ḅa - ṭe - hā

T. *pp*
 şar we-’ên ‘ô - zēr

B. *1. mp* *pp*
 ‘ô - zēr lahh rā - ’û - hā şā - rîm śā-h^a - kû ‘āl miš-ḅa - ṭe - hā

B. D. *...p...*

126

S. *m* hē - ṭe' hā - ṭe' - 'āh y^e - rū - šā - lam 'al ken l^e - nī - dāh hā - yā - tāh

A. *m* hē - ṭe' hā - ṭe' - 'āh y^e - rū - šā - lam 'al ken l^e - nī - dāh hā - yā - tāh

A. *m* y^e - rū - šā - lam 'al ken l^e - nī - dāh hā - yā - tāh

T. *pp* hē - ṭe' hā - ṭe' - 'āh y^e - rū - šā - lam 'al ken l^e - nī - dāh hā - yā - tāh

B. *m*

B. D. *pp*

132 *accel.* - - - - -

cresc.

S. *kol m^e -ka-b^e - dey - ha hi - zzî - lô - ha kî rā - 'û 'e - r^e - wā - tahh*

cresc.

A. *kol m^e -ka-b^e - dey - ha hi - zzî - lô - ha kî rā - 'û 'e - r^e - wā - tahh*

cresc.

A. *kol m^e -ka-b^e - dey - ha hi - zzî - lô - ha kî rā - 'û 'e - r^e - wā - tahh*

cresc.

T. *kol m^e -ka-b^e - dey - ha hi - zzî - lô - ha kî rā - 'û 'e - r^e - wā - tahh*

accel. - - - - -

B. D. *pp* - - - - - *p*

rall.

137 *mp*

S. *mp*

A. *mp*

T. *mp*

B. D. *rall.*

gam hî' ne - 'en - hāh wa - tā - šāb 'ā-hôr ā

ne-'en-hāh wa - tā - šāb 'ā-hôr ā

gam hî' ne-'en - hāh wa - tā - šāb 'ā-hôr ā

gam hî' ne-'en - hāh wa-tā- šāb 'ā-hôr ā

gam hî' ne - 'en-hāh wa-tā - šāb 'ā-hôr ā

148 *p*

S. *p*

A. *p*

T. *p*

B.

to-me 'ā-tāhh bē šû - ley - ha lō' zā - kē - rāh 'a - ḥē - rî - tāhh

to-me 'ā-tāhh bē šû - ley - ha lō' zā - kē - rāh 'a - ḥē - rî - tāhh

to-me 'ā-tāhh bē šû - ley - ha lō' zā - kē - rāh 'a - ḥē - rî - tāhh

to-me 'ā-tāhh bē šû - ley - ha lō' zā - kē - rāh 'a - ḥē - rî - tāhh

to-me 'ā-tāhh bē šû - ley - ha lō' zā - kē - rāh 'a - ḥē - rî - tāhh

154 *mp*

S. wa - tē - red pē - lā - 'im ên mē - na - hem lahh

A. wa - tē - red pē - lā - 'im ên mē - na - hem lahh

T. wa - tē - red pē - lā - 'im ên mē - na - hem lahh *ppp* m

B. *ppp* m

B. D. *ppp*

160 *2. solo*
pp

A.

B. D.

166 *p*

S.

A.

T.

B. D.

173

S.
 kî rā-ʿa - tāh gô - yîm ba - ʿû miḳ-dā-šahh lô' yā - bō - ʿû

A.
 rā-ʿa - tāh gô - yîm ba - ʿû miḳ-dā-šahh ʿa - šer ši-wwî- tāh

A.
 kî rā-ʿa - tāh gô - yîm ba - ʿû miḳ-dā-šahh ʿa - šer ši-wwî- tāh lô' yā - bō - ʿû

T.
 kî rā-ʿa - tāh gô - yîm ba - ʿû miḳ-dā-šahh ʿa - šer ši-wwî- tāh lô' yā - bō - ʿû

178 *mp* *p cresc. poco a poco ...*

S. *mp* *p cresc. poco a poco ...*

A. *mp* *p cresc. poco a poco ...*

T. *mp* *p*

ba - k̄kā - hāl lāk ā kol 'a - māhh ne - 'i - nā - hīm

kol 'a - māhh m^e - bak̄k-

lāk ā kol 'a - māhh ne - 'i - nā - hīm

ba - k̄kā - hāl lāk ā kol 'a - māhh ne - 'i - nā - hīm

ba - k̄kā - hāl lāk ā kol 'a - māhh ne - 'i - nā - hīm

183 2 + 3

S.

m^e - baḳḳ-šîm le-ḥem nā-t^e - nû maḥ-ma-dê - tem l^e - tâ - šîb nā -

šîm le-ḥem nā-t^e - nû maḥ-ma-dê - tem l^e - tâ - šîb nā -

A.

m^e - baḳḳ-šîm le-ḥem nā-t^e - nû maḥ-ma-dê - tem b^e - 'ō - kel l^e - tâ - šîb nā -

m^e - baḳḳ-šîm le-ḥem nā-t^e - nû maḥ-ma-dê - tem b^e - 'ō - kel l^e - tâ - šîb nā -

T.

mp

m^e - baḳḳ-šîm le-ḥem

B.

mp

nā-t^e - nû maḥ-ma-dê - tem b^e - 'ō - kel l^e - tâ - šîb nā -

187 *mf* 3 + 2

S. *mf*
peš

A. *mf*
peš

mf pp subito solo
peš r^e- 'eh y^{eh} - wāh w^e - ha-bî - tāh kî hā - yî - tî zô - l^e - lāh m

T. *ppp subito*
m m

B. *mf ppp subito*
peš m m

192

S. *mf* 'ē - - - -

A. *mf* lô 'a - lê-kem kol 'ô - b'e- rê de - rek ha -
tutte

T. *mf* lô 'a - lê-kem kol 'ô - b'e- rê de - rek ha -

B. *mf* lô 'a - lê-kem kol 'ô - b'e- rê de - rek ha -

T. t. *mp*

B. D. *mp cresc.*

196

S.
- kā ē - - - kā

S.
- kā ē - - - kā

A.
bī - tū wū-rē- 'ū 'im yēš ma-kē - 'ôb kē - mak-'ō - bī kā

A.
bī - tū wū-rē- 'ū 'im yēš ma-kē - 'ôb kē - mak-'ō - bī

T.
bī - tū wū-rē- 'ū 'im yēš ma-kē - 'ôb kē - mak-'ō - bī

T.
bī - tū wū-rē- 'ū 'im yēš ma-kē - 'ôb kē - mak-'ō - bī

B.
bī - tū wū-rē- 'ū 'im yēš ma-kē - 'ôb kē - mak-'ō - bī

B.
bī - tū wū-rē- 'ū 'im yēš ma-kē - 'ôb kē - mak-'ō - bī

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

201

S. *'ē* - - - - - *k̄a.*

A. *'a - šer 'ô - lal lî 'a - šer hô - gā yeh - wāh*

T. *'a - šer 'ô - lal lî 'a - šer hô - gā yeh - wāh*

B. *'a - šer 'ô - lal lî 'a - šer hô - gā yeh - wāh*

T. t. *f*

B. D. *mf* *f*

205

S.
S.

A.
A.

T.
T.

B.
B.

B. D.

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf

é - - - kâ

é - - - kâ

b^e- yôm h^a- rôn 'a - pô m mi-mâ- rôm

b^e- yôm h^a- rôn 'a - pô m mi-mâ- rôm

b^e- yôm h^a- rôn 'a - pô m mi-mâ- rôm

b^e- yôm h^a- rôn 'a - pô

b^e- yôm h^a- rôn 'a - pô m mi-mâ- rôm

b^e- yôm h^a- rôn 'a - pô m mi-mâ- rôm

209

S. *p*
pā - raś re - šet lē - rag-

A. 2 + 3
šā - la 'ēš bē - 'aš - mō - tay wa - yî - rē - de - nāh

T. 8
šā - la 'ēš bē - 'aš - mō - tay wa - yî - rē - de - nāh pā - raś re - šet lē - rag-

B. šā - la 'ēš bē - 'aš - mō - tay wa - yî - rē - de - nāh re - šet lē - rag-

T. t. *pp*

214

mp *p* *mf*

S. lay tē-šî - ba - nî 'ā - ḥôr nē-tā-na - nî šō - mē - māḥ kol ha - yyôm ddā-wāh:

A. 'ā - ḥôr šō - mē - māḥ kol ha - yyôm ddā-wāh:

mp *p*

tē-šî - ba - nî 'ā - ḥôr

T. lay tē-šî - ba - nî 'ā - ḥôr nē-tā-na - nî šō - mē - māḥ kol ha - yyôm ddā-wāh:

mp *p* *mf*

B. lay tē-šî - ba - nî 'ā - ḥôr nē-tā-na - nî šō - mē - māḥ kol ha - yyôm ddā-wāh:

lay tē-šî - ba - nî 'ā - ḥôr nē-tā-na - nî šō - mē - māḥ kol ha - yyôm ddā-wāh:

T. t. *mp* *p* *mf*

220

S. *p*
 m — ni - še - kad 'ol p^e-šā - 'ay b^e-yā- dô — yî - še - t̄ā - r^e-ġû 'ā -

A. *p*
 m — ni - še - kad 'ol p^e-šā - 'ay b^e-yā- dô — yî - še - t̄ā - r^e-ġû 'ā -

p
 ni - še - kad 'ol p^e-šā - 'ay b^e-yā- dô — yî - še - t̄ā - r^e-ġû 'ā -

T. *p*
 m — ni - še - kad 'ol p^e-šā - 'ay b^e-yā- dô — yî - še - t̄ā - r^e-ġû 'ā -

B. *p*
 m — ni - še - kad 'ol p^e-šā - 'ay b^e-yā- dô — yî - še - t̄ā - r^e-ġû 'ā -

p
 m —

T. t. *n*

B. D. *n* — *p*

225

mp > *p cresc.* *accel.*

S. lû 'al şa-wwā' - rî hi-k^e-şîl kî - hî n^e-tā - na-nî 'a-do - nāy bî-

p > *mp* > *p cresc.*

şa-wwā' - rî kî - hî n^e-tā - na-nî 'a-do - nāy bî-

mp > *p cresc.*

A. lû 'al şa-wwā' - rî hi-k^e-şîl kî - hî n^e-tā - na-nî 'a-do - nāy bî-

mp > *p cresc.*

lû 'al şa-wwā' - rî hi-k^e-şîl kî - hî n^e-tā - na-nî 'a-do - nāy bî-

mp > *p cresc.*

T. lû 'al şa-wwā' - rî hi-k^e-şîl kî - hî n^e-tā - na-nî 'a-do - nāy bî-

p > *mp* > *p cresc.*

kî - hî n^e-tā - na-nî 'a-do - nāy bî-

mp > *p cresc.*

B. lû 'al şa-wwā' - rî hi-k^e-şîl kî - hî n^e-tā - na-nî 'a-do - nāy bî-

mp > *p cresc.*

kî - hî n^e-tā - na-nî 'a-do - nāy bî-

mp > *pp* *accel.*

231 2 + 3 2 + 3

S. *dê lo' 'û - kal kûm: si - llâh kol 'a - bî - ray 'a-do nây__ b^e-kî-r^e*

A. *dê lo' 'û - kal kûm: si - llâh kol 'a - bî - ray 'a-do nây__ b^e-kî-r^e*

T. *dê lo' 'û - kal kûm: si-llâh kol 'a-bî - ray 'a-do nây__ b^e-kî-r^e*

B. *dê lo' 'û - kal kûm: si - llâh kol 'a - bî - ray 'a-do nây__ b^e-kî-r^e*

T. t. *p cresc.*

B. D. *p cresc.*

— *n* — *p cresc.*

235

S.
bî kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

A.
bî kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

T.
bî kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

T. t.
bî kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

B.
bî kâ - rā' 'ā - lay kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

T. t.
bî kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

B. D.
bî kâ - rā' 'ā - lay mô - 'ed li - še - bor ba - hô - rāy gât ddā-

238 *rall.* *ff*

S. rak 'a - di - nāy li-b^e-tû - lat bat y^e-hû - dāh:'al 'ē-lleh 'a - nî bô-kî - yāh 'ê -

A. rak 'a - di - nāy li-b^e-tû - lat bat y^e-hû - dāh:'al 'ē-lleh 'a - nî bô-kî - yāh 'ê -

T. rak 'a - di - nāy li-b^e-tû - lat bat y^e-hû - dāh:'al 'ē-lleh

B. rak 'a - di - nāy li-b^e-tû - lat bat y^e-hû - dāh:'al 'ē-lleh

T. t. *rall.* with triangle beater to tam-tam beater *f* *ff*

B. D. *f* *ff*

243

S.

nî 'ê - nî yo-r^e- dāh mma-yîm m___ kî rā-ḥaḳ mi - me-nî m^e - na-

A.

'ê - nî 'ê - nî yo-r^e- dāh mma-yîm m___ kî rā-ḥaḳ mi - me-nî m^e - na-

T.

'ê - nî 'ê - nî yo-r^e- dāh mma-yîm m___ kî rā-ḥaḳ mi - me-nî m^e - na-

B.

'ê - nî 'ê - nî yo-r^e- dāh mma-yîm m___ kî rā-ḥaḳ mi - me-nî m^e - na-

249 *f*

S. *f*

A. *f*

T. *f*

B. *f*

T. t. *f* with tam-tam beater

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô-m^e - mîm kî gâ-

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô-m^e - mîm kî gâ-

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô-m^e - mîm kî gâ-

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô - m^e-mîm kî gâ-

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô - m^e-mîm kî gâ-

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô - m^e-mîm kî gâ-

hêm me-šîb na-p^e- šî hâ - yû bā - nay sô - m^e-mîm kî gâ-

254

mf *mp*

S. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh ši-

mf *mp*

S. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh

mf *mp*

A. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh

mf *mp*

A. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh

mf *mp* <

T. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh ši-

mf *mp*

T. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh

mf *mp*

B. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh

mf *mp* <

B. bar 'ô-yēb: pē-r^e-sāh šî-ôn b^e-yā-dey-hā 'ên m^e-na-hēm lāhh ši-

260

S. *mf* *mp*
 wwāh y^e-hā-wāh l^e-ya^ˈ-qob s^e-bî-bāyn šā - rāyn hā-y^e - tāh y^e-rû-šā -

A. *mf*
 šā - rāyn l^e-ni-

T. *mf* *mp*
 wwāh y^e-hā-wāh l^e-ya^ˈ-qob s^e-bî-bāyn šā - rāyn hā-y^e - tāh y^e-rû-šā -

B. *mf* *mp*
 y^e-hā-wāh l^e-ya^ˈ-qob s^e-bî-bāyn šā - rāyn hā-y^e - tāh y^e-rû-šā -

wwāh y^e-hā-wāh l^e-ya^ˈ-qob s^e-bî-bāyn šā - rāyn hā-y^e - tāh y^e-rû-šā -

265

S. *mf* *p*
 lam l^e- ni-ddāh bē-nê - hem: m__

A. *mf* *p*
 ddāh bē-nê - hem: m__

T. *mf* *p* *pp*
 lam l^e- ni-ddāh bē-nê - hem: m__ m__

B. *mf* *p* *pp*
 lam l^e- ni-ddāh bē-nê - hem: m__ m__

B. D. *ppp*

272

S. sa -

A. sa -

T. sa -

B. ê

B. D. p

279

S.
ddīk hô' yeh-wāh kī pī - hū mā - rī - hī šim - 'û nā' kol

A.
ddīk hô' yeh-wāh kī pī - hū mā - rī - hī šim - 'û nā' kol

T.
kī pī - hū mā - rī - hī

T. t.

B. D. *p* *cresc.*

284 *mp*

S. *mp*
 hā - 'a - mmîm û - r^e - û ma - k^e - o - bî m b^e - hû - lō - tay û - ba - hû - ray ha - l^e -

A. *mp*
 hā - 'a - mmîm û - r^e - û ma - k^e - o - bî m b^e - hû - lō - tay û - ba - hû - ray ha - l^e -

T. *mp*
 û - r^e - û ma - k^e - o - bî m b^e - hû - lō - tay û - ba - hû - ray ha - l^e -

B. D. *mp* *dim.*

289 *ppp cresc.*

S. kû ba - še - bî: m kâ - rā' - tî lam - 'ah - bay hē - mmāh ri -

A. kû ba - še - bî: m kâ - rā' - tî lam - 'ah - bay hē - mmāh ri -

T. t.

B. D. *n ppp*

296 *p dim.*

S. mû - nî kî - h^a - nay û - z^e - kē - nay bā - 'îr gā - wā - 'û kî bi - kē - šû o -

A. mû - nî kî - h^a - nay û - z^e - kē - nay bā - 'îr gā - wā - 'û kî bi - kē - šû o -

T. t.

B. D. *p*

gā - wā - 'û

303 2 + 3

S. *ppp cresc.*
 kel lā-mô w^e-yā - šî-bû 'et na-p^e - šām: m___ re-'ēh y^{eh} - wāh kî šar

A. *ppp cresc.*
 kel lā-mô w^e-yā - šî-bû 'et na-p^e - šām: m___ re-'ēh y^{eh} - wāh kî šar

T. t. *ppp*

309

S. *p dim.*
 lî mē-'ay ḥ^a - mar - mā-rû ne-h^e - pak li - bî b^e - kir - bî kî mā - rô mā-rî - tî mi-

A. *p dim.*
 lî mē-'ay ḥ^a - mar - mā-rû ne-h^e - pak li - bî b^e - kir - bî kî mā - rô mā-rî - tî mi-

314 Meno mosso

ppp

S. hûş şik-lāh ɛe-reb ba - ba-yît ka - mmā-wet: m m

ppp

A. hûş şik-lāh ɛe-reb ba - ba-yît ka - mmā-wet: m m

pp *ppp*

şik-lāh ɛe-reb ba - ba-yît m

321

S. *é*

A. *é*

é

328

A tempo

ppp

S. m šā-m - 'û kî ne-'a - nā - ḥāh 'ā - nî 'ên m^e - na-ḥēm lî

A. m šā-m - 'û kî ne-'a - nā - ḥāh 'ā - nî 'ên m^e - na-ḥēm lî

T. t. n *ppp*

334

p

S. kol ō - ye- bay šā-m^e- 'û rā - 'ā - tî šā- sū kî 'a- tāh 'ā - sî - tā hē-

A. kol ō - ye- bay šā-m^e- 'û rā - 'ā - tî šā- sū kî 'a- tāh 'ā - sî - tā hē-

T. t. 'a- tāh 'ā - sî - tā

p

341

S. *pp*
 bē'-tā yôm kā - rā'-tā w^e-yî-he - yû kā-mô-nî m_____

A. *pp*
 bē'-tā yôm kā - rā'-tā w^e-yî-he - yû kā-mô-nî m_____

A. *pp*
 bē'-tā yôm kā - rā'-tā w^e-yî-he - yû kā-mô-nî m_____

T. t. *ppp*
 tā -

n

347 2 + 3

A. *pp*
 bō' kol rā-'ā - tām l^e-pā-ney-kā w^e- 'ô - lēl lā-mô ka' - šer 'ô - la-l^e- tā

352 2 + 3

A. *pp*
 lî 'al kol p^e - šā - 'āy

354 2 + 3 2 + 3

A. *pp*
 kî ra - bôt 'an - hō - tay w^e - li - bî da - wwāy