

THE UNIVERSITY OF CHICAGO

KOLOT

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY

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ABSTRACT

"Between the lips and the voice, something goes dying," wrote Pablo Neruda. It is true, isn't it? Perhaps many 'somethings,' in fact, go dying within that tiny, enormous space. And yet many 'somethings' are also being born at any moment?

Kolot ("voices" in Hebrew) is designed as something of a journey within that space; no more than a dip of a toe into the seemingly boundless wilderness between lips, voices, voicelessnesses, silences, ears. Seventeen short text fragments (all excerpted from much longer texts), in ten languages, lead the way (using words, of all things). And still, at its core, this space seems helplessly, magnificently uncharted. So how come it also feels so familiar it hurts? "Something with the wings of a bird," continued Neruda, "the way nets cannot hold water."

The piece is scored for three female voices, a string quartet, flute, clarinet and two percussion players. Each of *Kolot's* fifteen sections aims to explore a somewhat different vocal technique or performance style, as well as a variety of relationships and textures within the instrumental ensemble. However, the distinct sections also offer various potential glimpses of the piece's musical backbone, as key motivic, harmonic and rhythmic grains are re-arranged, recontextualized and varied throughout its length.

Fragments of texts are by (in order of appearance): Jorge Luis Borges, Rainer Maria Rilke, Orhan Veli Kanik, Mahmoud Darwish, Avraham Halfi, Shuntaro Tanikawa, Pablo Neruda, James Jeremiah Murphy (LCD Soundsystem), Fernando Pessoa, Almog Behar, Zelda, Roland Barthes, Paul Celan, Wislawa Szymborska, Forough Farrokhzad, Yuval Ido Tal, Leonard Cohen.

Kolot

for three voices and ensemble

by Iddo Aharony

2015

for Contempo

Kolot

for three voices and ensemble

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Instrumentation

Three female voices (close in range to two sopranos and a mezzo-soprano)

Flute (doubles Piccolo, Alto Flute)

Bb Clarinet (doubles Bass Clarinet)

Two Percussionists -

Percussion 1: 2 Toms (mid-high, low)

2 Cymbals (high, mid-low)

2 Temple Blocks, 1 Wood Block

2 Conga

Snare Drum

Bass Drum

Vibraphone

Crotales

Tamtam (low-pitched, slightly higher than Percussion 2's Tamtam)

(wooden timpani mallets, cord mallets, rubber mallets, bass bow, metal triangle beater,

hard plastic mallet, heavy yarn beater, wood sticks, superball mallet, hard bass-drum beater)

Percussion 2: 2 Toms (high, mid-low)

2 Cymbals (mid-high, low)

4 Bongos (low to high)

Snare Drum

Bass Drum

Marimba

Tamtam (low-pitched)

(rubber mallets (4), yarn mallets, cord mallets, bass bow, wood sticks,

metal triangle beater, heavy yarn beater, hard bass-drum beater)

Violin I

Violin II

Viola

Cello

- Crotales sound 15ma above written pitch.

- Piccolo sounds 8va above written pitch.

Performance Notes

- accidentals stay in effect for the remainder of the measure (except for a few occasions when they are reiterated for convenience).

- all glissandos are long.

- "sul tasto", "sul ponticello" etc. apply until next "ord."

- grace-notes come before the beat.

- x note-heads are unpitched.

- sustained notes are to be held until the very beginning of the following beat.

- all tremolos should be played with much rhythmic freedom and irregularity.

- for Percussion:

- for Toms: C = center of tom ; E = edge of tom.

- all unpitched percussion is l.v. unless otherwise indicated.

- for Strings:

- bowing markings are suggestions only.

- generally, the strings parts are to be played non-vibrato or with little vibrato, aiming for a pure, rich, inward-directed, expressive sound. sometimes a specific "non-vibrato" direction is indicated, for added emphasis at a specific moment.

- ♭ ♯ ♮ ♭ ♯ ♮ - quarter-note above (first three) or below (last three) notated flat, sharp or natural.

- ♪ → ♪ - start tremolo very slow, gradually accelerating to fast trem.; inner rhythm always expressively irregular.

duration: ~ 39 minutes

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kolot

"Between the lips and the voice, something goes dying," wrote Pablo Neruda. It is true, isn't it? Perhaps many 'somethings,' in fact, go dying within that tiny, enormous space. And yet many 'somethings' are also being born at any moment?

Kolot ("voices" in Hebrew) is designed as something of a journey within that space; no more than a dip of a toe into the seemingly boundless wilderness between lips, voices, voicelessnesses, silences, ears. Seventeen short text fragments (all excerpted from much longer texts), in ten languages, lead the way (using words, of all things). And still, at its core, this space seems helplessly, magnificently uncharted. So how come it also feels so familiar it hurts? "Something with the wings of a bird," continued Neruda, "the way nets cannot hold water."

1. *...from this broken hill*
2. *before dusk*
cord/cavity a
3. *listen my heart*
4. *can you hear*
5. *silence*
6. *echo*
7. *between lips and voice*
8. *on the other end*
9. *heard not heard*
10. *no-one's voice*
11. *behind the window*
cord/cavity b
12. *only the voice remains*
13. *dawn*

texts:

1. *...from this broken hill*

...kol... (in Hebrew: "voice")

...seda... (in Persian: "voice")

...voice...

2. *before dusk*

(Spanish:)

Hay una hora de la tarde en que la llanura está por decir algo; nunca lo dice o tal vez lo dice infinitamente y no lo entendemos, o lo entendemos pero es intraducible como una música...

(in English translation:)

There is an hour before dusk, when the plain is about to say something; it never says it, or perhaps says it infinitely and we don't understand it, or we do understand it but it's untranslatable, like a music...

Text by Jorge Luis Borges, from "El Fin"/"The End"

cord/cavity a

3. *listen my heart*

(in English translation:)

Voices, voices. Listen my heart

(German:)

Stimmen, Stimmen. Höre, mein Herz

Text by Rainer Maria Rilke, from "Duineser Elegien"/"Duino Elegies"

4. *can you hear*

(Turkish:)

Ağlasam sesimi duyar mısınız,

If I cry, can you hear my voice,

Mısralarımda;

In my lines;

Epeyce yaklaşmışım, duyuyorum;

I am pretty close, I can feel;

Anlatamıyorum.

I can't tell.

Text by Orhan Veli Kanik, from "Anlatamıyorum" / "I Can't Tell"

5. *silence*

(Arabic:)

Anta l-rina'a l-wakhid

You are the sole song

(Hebrew:)

Va'ani, shelo pa'am abit bakh besheket,

and I, who would often gaze at you you in silence,

Ein kol vedvarim

no voice nor words

(Arabic:)

A-Sucote l-wakhid

you are the only silence

Arabic text by Mahmoud Darwish, from "Psalm 1"

Hebrew text by Avraham Halfi, from "Atur Mitkhekh"

6. *echo*

(Japanese:)

Koé wa mawari michi wo shita

a voice that circled around,

Anata wo yobu maé ni koé ha shizunde yuku yuuhi wo yonda

before it called you, it called the setting sun,

Mori wo yonda Umi wo yonda

it called the forest, called the sea,

Hitono na wo yonda

called someone's name.

Keredo ima watashi ha shitte iru

Now I know:

Modotte kita kodama ha subete anata no koé dattano dato

every returning echo, was nothing but your voice.

Text by Shuntarō Tanikawa, from "Kodama"/"Echo"

7. *between lips and voice*

(Spanish:)

Entre los labios y la voz, algo se va muriendo.

Between the lips and the voice something goes dying.

Algo con alas de pájaro,

Something with the wings of a bird,

algo de angustia y de olvido.

something of anguish and oblivion.

Así como las redes no retienen el agua.

The way nets cannot hold water.

Text by Pablo Neruda, from "Veinte Poemas de Amor"/"Twenty Love Poems"

8. *on the other end*

(English:)

The voice on the other end

(Portuguese:)

a voz do outro lado do muro

The voice on the other side of the wall

English text by James Jeremiah Murphy (LCD Soundsystem), from "Someone Great"

Portuguese text by Fernando Pessoa, from "Livro do Desassossego"/"The Book of Disquiet"

9. *heard not heard*

(Hebrew:)

Veshuv lo nishma kolo leru'akh hayom.

And His voice was not heard again, along the day's wind

Kol Adonay al mayim rabim

The voice of Adonay over great waters,

Kol Adonay beran kokhvey boker

The voice of Adonay in the melody of morning stars

Kol Adonay basufa.

The voice of Adonay in the storm.

(in English translation:)

And suddenly, at the heart of blindness, I heard a voice

First text by Almog Behar, from "Shabbat Elohim"

Second text by Zelda, from "Shabbat Vekhol"

10. no-one's voice

(French:)

<i>Chose bizarre, sa voix que je connaissais si bien,</i>	How strange: her voice, which I knew so well,
<i>le grain même du souvenir,</i>	the very texture of memory
<i>je ne l'entends pas.</i>	I no longer hear.
<i>Comme une surdité localisée...</i>	Like a localized deafness...

(German:)

<i>Das nicht mehr zu Nennende, heiß,</i>	The no more to be named, hot,
<i>horbar im Mund.</i>	audible in the mouth.
<i>Niemandes Stimme, wieder.</i>	No one's voice, again.

French text by Roland Barthes, from "Journal de Deuil"/"Mourning Diary"

German text by Paul Celan, from "Ein Auge, offen"/"An Eye, Open"

11. behind the window

(in English translation:)

...but then the voice is suddenly torn.
Behind the window stars
are falling, just as a salvo
drops plaster from a wall

Text by Wisława Szymborska, from "To My Friends", originally in Polish

cord/cavity b

12. only the voice remains

(Persian:)

<i>Seda, seda, tanha seda</i>	The voice, the voice, only the voice
<i>sedaye khahesh shafaf aab be jari shodan</i>	The voice of the water's transparent wish to flow
<i>sedaye rizeh-e noor-e setareh bar jedar-e madegi-ye khak</i>	The voice of starlight pouring on earth's pistil
<i>sedaye eneghade notfe-ye mani</i>	The voice that binds the ovum to meaning
<i>seda, seda, seda, tanha sedast ke mimanad</i>	The voice, the voice, the voice, it is only the voice that remains.

(in English translation:)

There is only the voice
the voice that will be absorbed in the atoms of time
Why should I stop?

Text by Forugh Farrokhzad, from "What Remains is Voice"

13. dawn

(Hebrew:)

<i>Shakhar ba</i>	Dawn
<i>rasheyenu rekhunim</i>	our heads bent
<i>etzel lakhut ha'adama</i>	over the moist earth
<i>shom'im</i>	listening
<i>et kol tzmikhat</i>	to the voice of the growth
<i>Isabel hapere</i>	of the wild weeds

(English:)

...from this broken hill, I will sing to you

Hebrew text by Yuval Ido Tal

English text by Leonard Cohen, from "If It Be Your Will"

Score in C

Kolot

for three voices and ensemble

Iddo Aharony
composed: 2015

1 - ...from this broken hill

bursting with intense energy (♩ = 60)

dark, unstable

all voices:
pure, non-vibrato
pp \rightarrow *mp*

The score is written for three voices and a large ensemble. It begins with a tempo of 60 beats per minute. The music is characterized by intense energy and a dark, unstable atmosphere. The score is divided into five measures, numbered 1 through 5 at the bottom.

Voice I: Starts with a melodic line in measure 3, marked *pp* and *kol*. Dynamics range from *pp* to *mp*.

Voice II: Starts with a melodic line in measure 3, marked *pp* and *kol*.

Voice III: Starts with a melodic line in measure 3, marked *pp* and *kol*.

Flute: Features rapid sixteenth-note passages in measures 1-2, marked *p* and *f*. A dynamic shift to *mp* occurs in measure 3. A note in measure 4 is marked "to Alto Flute".

Clarinet in Bb: Features rapid sixteenth-note passages in measures 1-2, marked *p* and *f*. A dynamic shift to *mp* occurs in measure 3. A note in measure 4 is marked "to Bass Cl.". A note in measure 5 is marked *n < ppp > p*.

Percussion 1: Uses wooden timpani mallets and cord mallets. Dynamics range from *p* to *mf*. Notes are marked with "E" and "C".

Percussion 2: Uses mba rubber mallets and 2 Toms (high, med-low). Dynamics range from *pp* to *mf*. Notes are marked with "E" and "C".

Violin I & II: Play sustained chords in measures 1-2, marked *ppp*, *mp*, and *pp*. Dynamics shift to *mp* in measure 3.

Viola: Enters in measure 4 with a melodic line, marked *ppp* and *pp*. The instruction "sul tasto, flautando" is present.

Cello: Enters in measure 4 with a melodic line, marked *ppp* and *pp*. The instruction "sul tasto, flautando sul C, G" is present.

mp *pp* < *mf*

v. I kol *pp* < *mf*

v. II kol *pp* < *mf*

v. III kol *pp* < *mf*

Bass Cl. *n* *pp* < *mp* *sf ppp* *pp* *p*

Perc. 1 (Toms) *ppp* *pp* *p* *ppp* *pp* *ppp* *pp*

Perc. 2 (Mba.) *ppp* *ppp* *p* *ppp* *pp* *p* *pp* *pp*

Vln. I *mf* *pp* *mp*

Vln. II *pp* *mp*

Vla. (sul tasto, flautando) *ppp* *pp* *ppp* *p* *pp* *mp*

Vc. (sul tasto, flautando) *ppp* *pp* *ppp* *p* *ppp* *pp* *mp*

6 7 8 9

p *mp* *p* < *mf*

v. I se da da

v. II se da da

v. III se da da

Bass Cl. *ppp* < *p* *mp* *ppp*

Perc. 1 *pp* *ppp* *pp*

Perc. 2 *ppp* < *pp* *ppp*

Vln. I *pp* *mp*

Vln. II *mp* *pp* *mp*

Vla. *ppp* < *mp* *ppp* *p* *mp* *ppp*

Vc. *pp* < *mp* *ppp* *p* *mp* *ppp*

10 11 12 13

dark, foggy, merging with strings

breathy and distorted

over pressure

over pressure

C a birth; embryonic, liquid, fragile, with wonder (♩ = 56)

all voices:
very breathy, throaty

Score for Section C, measures 24-28. Includes staves for V. I, V. II, V. III, Alto Fl., Bass Cl., Perc. 1, Perc. 2, and Vc.

V. I: *p* k; *pp* < *p* ss; *ppp* < *pp* k k k k

V. II: *mp* k; *pp* voi; *ppp* < *pp* k k k k

V. III: *p* k; *pp* < *mp* groany; *ppp* < *mp* kk - kol; *p* k!; *f* kk → ko (change gradually throughout notes); *pp* < *p* fragile, throaty, raw; *p* becoming a groan; *mf*

Alto Fl.: *p* slap tongue (imitating Cl., more percussive than pitched); *pp* (slap tongue through rest of accented-staccato notes)

Bass Cl.: *p* slap tongue (more percussive than pitched); *p* (slap tongue through rest of accented-staccato notes)

Perc. 1: 2 Cymbals (high and mid-low) cord mallets; *ppp* < *pp*; *ppp* < *p*

Perc. 2: 2 Cymbals (mid-high and low) cord mallets; *ppp* < *pp*

Vc.: *pizz.* very short and percussive, almost non-pitched; *ppp* < *p*

Measures: 24, 25, 26, 27, 28



D

Score for Section D, measures 29-32. Includes staves for V. I, V. II, V. III, Alto Fl., Bass Cl., Perc. 1, Perc. 2, and Vc.

V. I: *p* k; *mp* ss; *pp* se; *sfpp* se; *mf* da; *pp* < *mf*

V. II: *p* voi; *sfpp* shaky, very fragile; *mp* vo; *pp* < *mf* voi; *pp* < *mf* ss; *pp* < *mf* ss; *pp* < *mf* ss

V. III: *pp* < *mp* (loud whisper) k k ko; *sfpp* < *mp* kk k ko; *pp* < *mf* ko; *fpp* < *mp* < *p* < *mf* ko; *mf* ko; *mf* ko; *mf* ko; *mf* k (change gradually throughout notes)

Alto Fl.: *p*; *mp*; *p*

Bass Cl.: *p*; *mp*; *p*

Perc. 1: Tom wooden timpani mallets (for all these gestures, move from center to edge); *mp*; *ppp*; (Cymb.) *ppp* < *p*

Perc. 2: *ppp* < *pp*

Vc.: *pizz.* very short and percussive, almost non-pitched; *ppp* < *p*

Measures: 29, 30, 31, 32

E

v. I *pp* *mp* *pp* (softly)
 ss se se da ss se da ss da
 v. II *pp* *mp* *sfp* *mp* *p* *ppp* *pp* *p* *pp*
 vo vo vo voi - - - ss vv vo - i - ss vo
 v. III *pp* *mp* *p* *pp* *p* *pp* (*pp*)
 ko ko ko - i i i ko i i kol
 Alto Fl. *p* *pp*
 Bass Cl. *mp*
 Perc. 1 (Tom) *mp* *p* *pp* (Cymbs.) *ppp* *pp* *ppp* *pp*
 Vc. *ppp* *pp*

33

34

35

36

37



F

(♩ = 68)

v. I *p* *sfp* *p* *pp* *mp* *mp* *pp*
 da se se ss se se ko - i
 v. II *p* *pp* *mp* *sub. pp* *mp* *pp* *p* *pp*
 vo o i i i ss kol
 v. III *p* *pp* *p* *pp* *p* *mp* *p*
 ko ko ko - i ko ko o o o i o
 Alto Fl. *pp*
 Bass Cl. *pp* *p* *pp*
 Perc. 1 (Tom) *mp* *p* *mp* (Cymbs.) *ppp* *p*
 Perc. 2 *ppp* *p*

38

39

40

41

42

G
(♩ = 80)

v. I *p* *mf*
 da da da da da da da da da da
 ko o ol ko

v. II *mp* *p* *mf*
 ko vo o i
 ko ko ko k k ko

v. III *(softly)* *mf*
 ko ko kol kol

Alto Fl. (slap tongue) *mp* flz. - *pppp*
 to Bb Cl.

Bass Cl. (slap tongue) *p* *pp*

Perc. 1 (Tom) *pp* *mf* *mp* (Cymb.) *ppp* *mp*

Perc. 2 (Cymb.) *ppp* *p* *ppp* *mp*

Vln. I sul tasto *ppp* *pp* *p*

Vln. II sul tasto *ppp* *p* *ppp* *p* *ppp*

Vla. sul tasto *ppp* *pp* *p*

Vc. *ppp* *p*

43

44

45

46

47

48 49 50 51

2 - before dusk

slower (♩ = 68)

p mp p mp p mp ppp

v. I kol

spoken, non-pitched; eyes closed, as if in a trance; mysteriously, but also with some hesitation
mf *mp*

almost groaning *pp* *ord.* *mp* opening eyes, turning towards v. I and slowly start walking towards her

sung to v. I: with more confidence and expressivity; as if trying to wake v. I from a deep sleep
mp *p < mp* *p* *mf*

v. II hay u-na ho-ra hay u-na ho-ra

v. III kol kol

Alto Fl. flz. - - - *pppp < mp*

B♭ Cl. slap tongue *pp* flz. - - - *n*

Perc. 1 (Cymbs.) *ppp < pp*

Perc. 2 (Cymbs.) *ppp < p*

Vln. I (sul tasto) *mp pp mp pp p pp*

Vln. II (sul tasto) *mp pp pp p pp p pp*

Vla. (sul tasto) *pp mp pp mp pp p pp p*

1 2 3 4 5 6

spoken, non-pitched; asking v. II hesitantly, somewhat frightened, perhaps even shocked

v. I hay? u-na ho-ra? *p < mp*

answering v. I: more determined yet still not sure, as if feeling her words for the first time as they come out
mp *p* *ppp < mf* *p < mf*

moving towards v. III; slowly, deliberately, expressively, gradually with a wicked grin - becoming a Macbeth witch of sorts
mf *pp < mp*

v. II ha-y u-na ho-ra de la... hay u-na

spoken, non-pitched; suddenly, without warning, looking at v. I and II and entering the discussion with a sudden discovery, as if whispering a secret
f *mp* *p* *mf*

v. III there is an ho-ur be-fore the

Alto Fl. flz. - - - *pppp < mp* slap tongue *p*

B♭ Cl. to Bass Cl. *mp* Bass Cl. slap tongue *mf*

Perc. 2 *ppp < pp*

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

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

Vla. *pp mf pp mp p* sul pont.

Vc. *ppp < mp* (pizz.) *6*

7 8 9 10 11 12

B spoken-sung, perhaps in a trance, more likely just mockingly imitating v. II: turn head quickly, playfully, child-like, from one shoulder to the other (facing the audience the while time), with every new word ("hay; una; hora; de la"). continue until tempo becomes too quick

v. I *pp* *mf* *mp* chuckle (probably mean-spirited) *p* *mp* exaggeratedly theatrical *p < mf* *p* *pp < mp* *pp < mp* *p* *pp < mp* *pp <*

v. II ho - ra de la tar - de...

Alto Fl. *pp* to C Fl. *ppp* *p* free, irregularly accel. and rit. very short staccato notes

Bass Cl. *ppp < mp > ppp*

Vln. I *mp* *pp* sul tasto, flautando *p*

Vln. II *mp* *pp* sul tasto, flautando *p*

Vla. *mp* *pp* sul tasto, flautando *p* pizz. very short, imitating winds *p*

Vc. very short, imitating winds (*mp*) *ppp < pp* *p* arco free, irregularly accel. and rit. very short staccato notes (imitating clarinet gestures at m. 17) *ppp* *mp*

13 14 15 16 17 18

v. I *mp* *pp* *p* *pp < mp* *pp < mp* *pp* *p* *pp < mp* *pp < mp* *pp < mp*

v. II hay u - na ho - ra de la hay u - na ho - ra de la

v. III there is an ho - ur

Fl. slap tongue *mf* flz. *ppp* *mp* flz. *ppp* *p* flz. *pp* *mp*

Bass Cl. slap tongue *pp* *p*

Vln. I sul pont. *ppp* *p* sul pont. *ppp* *p* sul pont. *ppp* *pp*

Vln. II sul pont. *ppp* *p* sul pont. *ppp* *p*

Vla. *mp*

Vc. (as before) *ppp < mf > ppp*

19 20 21 22

now in full "Macbeth witch" mode, theatrical, sinister, playful, yet still with a sense of some mysterious secret being concealed

as a possessed prophet, yet also frightened of her own words

gradually, accelerate speed (ignoring the overall tempo), while altering rhythm so it is more and more random-sounding. meanwhile, quality becomes that of a wild whisper, perhaps threatening, perhaps frightened. at some point, only the first syllables remain - "ha", "u", "ho", "de", and eventually their order is mixed as it all becomes an ecstatic, intense wash.

C

v. I *p pp < mp pp < mp pp < mp*
 hay u - na ho - ra de la
 v. II *mf*
 de
 v. III *mf p mf f*
 be - fore dusk! when the plain...
 Fl. *flz. ppp mp p mf p f ff mf pp mf p ppp*
 (as before) slap tongue
 Bass Cl. *ppp mf ppp*
 Vln. I *pizz. (ord.) very short, imitating winds*
 Vln. II *(pizz.) ppp*
 Vla. *pizz. mp arco*
 Vc. *mf ppp mf ppp mp ppp*

23 24 25 26

D very free (♩ ≈ 60)

v. I
 v. II *mp < mf mf sub. p < mf*
 en que la lla - nu - ra es - ta por de - cir al - go!
 v. III *< mf p mp p*
 when the plain is a - bo - ut to say... some - thing!
 Fl. *slap tongue ppp flz. ppp (ppp) mp*
 Bass Cl. *mp ppp becoming rhythmically wild to Bb Cl.*
 Vln. I *arco sul A p*
 Vln. II *ord. sul A p*
 Vla. *ord. p*
 Vc. *becoming rhythmically wild ppp mf ppp mf*

27 28 29 30 31 32

(each voice "interrupting" the previous one)

as a loud whisper from the underworld;
as someone who has just gazed for the first time into the
core of human existence, and all they saw there was darkness.
(p-mp)

v. I
nunca lo dice o tal vez lo dice infinitamente y no lo entendemos, o lo entendemos pero es intraducible

v. II
nunca

v. III
it never says it, or perhaps says it infinitely and we don't understand it, or we do understand it but it's untranslatable

Perc. 1
Crot. bowed - bass bow
Toms cord mallets
(Crot.) bowed
(Toms)

Perc. 2
Toms cord mallets

Vln. I
Vln. II
Vla.

33 34 35 36 37 38



v. I
monotonous, dry and distant, becoming louder but not more expressive

v. II
lo dice o tal vez lo dice infinitamente y no lo entendemos, o lo entendemos pero es intraducible...

Perc. 1
(Crot.) bowed
(Toms)

Perc. 2

Vln. I
Vln. II
Vla.
Vc.

39 40 41 42 43

cord/cavity a

a pure, broken prayer (♩ ≈ 52)

Vib.
yarn mallets
pedal gently,
imitating Mba.

Mba.
rubber mallets

(shadowing pitched percussion)

sul pont.

ord.

1 2 3 4 5 6



B

7 8 9 10 11

stop abruptly at final percussion note

stop abruptly at final percussion note

3 - listen my heart

almost a children's song (♩ ≈ 72)

child-like (throughout section);
serious, hesitant

faster (♩ ≈ 78)

exploring, discovering
each new note as it comes

3"

ppp *p* *ppp* *p* *pp* *mp*

v. I
voi - ces... voi - ces... voi - ces, voi - ces, lis - ten, my heart...

Vln. I
pp (slight accent at bow changes) start slow and accel., irregular, unsynchronized

Vln. II
ppp *pp* start slow and accel., irregular, unsynchronized

Vla.
pppp *pp* (slight accent at bow changes) start slow and accel., irregular, unsynchronized

Vc.
pp (slight accent at bow changes) sul pont.

1 2 3 4 5 6 7 8



slightly faster (♩ ≈ 84)

slightly more confident, still exploring,
now filled with wonder

A faster (♩ ≈ 100)

joyful, playful, wanting to share the wonder
discovered with the other voices

p *mp* *ppp* 3" 4" *pp*

v. I
voi - ces, voi - ces lis - ten, my heart... voi - ces, voi - ces, lis - ten, my heart... voi - ces, voi - ces,

v. II
pp child-like (throughout section);
sung a little late, compared to v. I;
as if learning it in real time
f voi - ces!

v. III
voi - ces voi - ces, voi - ces,

Vln. I
all strings:
stop abruptly when
Voice II enters

Vln. II

Vla.
ord. $\frac{3}{4}$

Vc.
on the bridge,
no pitch
pppp *mp*

9 10 11 12 13 14 15 16

suddenly demanding, almost angry **mf**

B *back to playfully singing with joy* **mp**

joining the others in playful joy **mp**

playfully singing with joy **mp**

playful, light flz. (sim.) **ppp** \rightarrow **mf**

pizz. (l.v. all) **mp**

pizz. (l.v. all) **p**

sul tasto \rightarrow *sul pont.* **ppp** \rightarrow **mf**

Bb Cl. slap tongue **mf**

17 18 19 20 21 22



mp

p

mp

flz. (sim.) **ppp** \rightarrow **p**

playful, light flz. (sim.) **ppp** \rightarrow **mp**

flz. (sim.) **ppp** \rightarrow **p**

slap tongue **mp**

flz. (sim.) **ppp** \rightarrow **pp**

arco playful, light sul tasto **ppp**

pizz. (l.v. all) **mp**

playful, light sul tasto \rightarrow *sul pont.* **ppp** \rightarrow **mp** \rightarrow **pp**

23 24 25 26 27

poco a poco accel. -

C

v. I *mf* lis - ten, my heart...
 v. II *mf* ces, li... *p* *mf* voi - ces... *ppp* *mf* sub. *p* voi - ces... *pp* loud whisper, almost non-pitched il... sten... my...
 v. III *mf* lis - ten, my... *p* *mf* voi - ces, voi - ces, *mf* now contemplative, darker, and gradually becoming a fading memory

Fl. *mp* *ppp* *mf* *ppp* *mf* *pp* *mf*
 B♭ Cl. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Perc. I *pp* Vib. in dialog with Mba. - match sound

Vln. I *mp* *ppp* *mf* *mp* *mf* *pizz.*
 Vln. II *mp* *ppp* *mf* *mp* *mf* *arco sul tasto*
 Vla. *ppp* *mf* *ppp* *mf* *sul tasto* *sul pont.*

28 29 30 31 32 33



D

(♩ = 110)

accel.

v. I *mf* voi - ces, voi - ces, lis - ten, my heart... *mf* voi - ces, voi - ces, lis - ten, my heart... *mp* stim - men, stim - men, Hö - re, mein herz...
 v. II *mf* voi - ces, voi - ces, lis - ten, my heart... *mf* voi - ces, voi - ces, lis - ten, my heart... *pp* voi - ces,
 v. III *mf* lis - ten, my heart... *mf* voi - ces, voi - ces, lis - ten, my heart... *mf* voi - ces, voi - ces, *p* voi - ces, voi - ces,

Perc. I *pp* *p* *pp* *mp* *pp* *mp* *pp*
 Perc. 2 *pp* *p* *pp* *p* *pp*

34 35 36 37 38 39 40

(poco a poco accel.)

v. I *p* *pp*
 stim - men, stim - men, Hö - re, mein... stim - men... stim - men...
 v. II
 voi - ces, lis - ten, my heart... voi - ces, voi - ces, stim - men, stim -
 v. III *ppp*
 lis - ten, my heart... stim - men, stim - men, Hö - re, mein... stim - men...

Fl. ord. *ppp*
 B♭ Cl. *n* *p* *n*
 Perc. 1 (Vib.) *p* *mp* *p* *mp*
 Perc. 2 (Mba.) *p* (*p*)

41 42 43 44 45 46



(♩ = 124)

v. I *ppp*
 v. II *ppp*
 men...
 Fl. *p* *ppp*
 Perc. 1 *mp*
 Perc. 2

47 48

Kolot
4 - can you hear

bright, restless (♩ = 124)

pure, non-vibrato,
with love and yearning

v. III
Ah-sam - luh - si - sum
se - si - mi du - yar - muh - suh - nuz

mp p mp p

Fl.
ppp < p > ppp

B♭ Cl.
n < p > n to Bass Cl. n < p > n

Perc. 1 (Vib.)
(mp)

Perc. 2 (Mba.)
(p)

1 2 3 4 5 6

A

v. I
merging onto v. III
ah...

v. II
merging onto v. III
ah...

v. III
Mus - ra - la - ruhm - da... ah...

mp mf p

Fl.
ppp p

Perc. 1
Low Temple Block
yara mallet
ppp (a shadow of previous texture) soft, dark

Perc. 2
pp (ord.) intense, expressive

Vla.
mf intense, expressive

Vc.
mf intense, expressive

7 8 9 10

B

v. I
ah... ah... ah...

v. II
ah... ah...

v. III
ah...

Perc. 1
Vib.
pp p mp mp mf

Perc. 2
pp < p > mp < mf > p

Vla.
mp pp

Vc.
mp pp

11 12 13 14 15 16

C

a distant echo

pp

v. II

v. III

Perc. 1 (Vib.)

Perc. 2 (Mba.)

quiet, lost *p*

mp

pp

E - pey - je

17 18 19 20 21 22

v. II

v. III

Perc. 1

Perc. 2

pp

p

pp

mf

pp

mf

je - yak - lash - mu - shum - du - yu -

23 24 25 26 27 28 29

v. II

v. III

Perc. 1

Perc. 2

pp

pp

mp

p

pp

p

yoh - ruh - Un-lah - ta - muh - yoh -

30 31 32 33 34 35 36

D

v. I

v. II

v. III

B♭ Cl.

Perc. 2

Vc.

pp

mp

pp

mf

p

uh... uh... uh... ah

Bass Cl. slap tongue

mp

pp

mf

37 38 39 40 41 42 43

v. I *(mp)* *(mp)* *p* *f* *mp* *(mp)*
 uh... ah uh... uh...

v. II *mp* *(mp)* *p* *f* *p*
 uh... uh... ah uh...

v. III *(mp)* *(mp)* *p* *f* *mp* *(mp)* *p* *f*
 uh... ah uh... uh... ah

Bass Cl. *mf* *p* *mp* *ppp* *p* *pp* *mp* *ppp* *pp* *mp* *ppp*
 flz. ---, slap tongue ---, flz. ---, slap tongue ---, ord. ---

Perc. 2 *p*

Vln. II sul tasto, flautando
 all notes short
 (about an 8th-note, followed by an 8th-note rest) *ppp*

Vla. *ppp* *pp* *ppp* *pp* *ppp*

Vc. *f* *mp* *f* *p* *mf*

44 45 46 47 48 49 50



v. I *p* *f* *p* *f* *p*
 ah uh... ah uh...

v. II *p* *f* *p* *f* *p*
 uh...

v. III *p* *f* *p* *mp* *p* *mp*
 uh... ah from this from this bro - ken

Bass Cl. *p* *mf* *p* *mp* *ppp* *(pp)*
 (solo' gestures become wilder and wilder until end of section, rebelling against rest of texture)
 (multiphonic) M ---, slap tongue ---, ord. ---

Perc. 2 *mp*

Vln. II *p*

Vla. *p* *ppp*

Vc. sul pont. *pp* *mf* *pp* *mp* *mf* *p* ord.

51 52 53 54 55

E gradually more and more breathy, until only air remains

v. I *f p* ah uh... uh...
 v. II *f* ah *p* distant, cold *mp* *p* *mp*
 from this from this bro ken
 v. III *p mp pp mp p*
 from this bro ken hill from this bro -
 Bass Cl. *mf mp p pp* slap tongue ord. slap tongue
 Perc. 2 (Mba.)
 Vln. I (sul tasto, flautando) *ppp* arco sul tasto, flautando *ppp*
 Vln. II (sul tasto, flautando) *ppp p*
 Vla. *mp sub. ppp mp*
 Vc. *mf pp mf pp mf pp* sul pont. sul tasto

56 57 58 59 60



v. I *ppp* becoming air *p* distant, cold *mp*
 from this bro ken,
 v. II *p pp mp p*
 from this from this bro... from
 v. III *mp p mp p*
 ken, from this, from this
 B♭ Cl. *p pp pp mf p mf mp* slap tongue ord.
 Perc. 2 *pp*
 Vln. I *p ppp*
 Vln. II *pp mp*
 Vla. *pp mp pp*
 Vc. *mp ppp pp mp ppp* sul pont. ord.

61 62 63 64 65

gradually becoming very breathy

v. I *p* *mp* *mf* *pp* *p* *pp*

v. II *mp* *p* *mp* *pp* *p* *p*

v. III *mp* *mf* *pp* *mf* *p* *mp*

Bass Cl. *pp* *mp* *pp* *mf* *pp* *fpp* *mf*

Perc. 2

Vln. I *p*

Vln. II *pp* *mp*

Vla. *mp* *pp*

Vc. *ppp* *mf* *mp* *ppp*

66 67 68 69 70



very breathy, dark

v. I *mp* *pp* *p* *pp* *p*

v. II *mp* *mf* *pp* *mp* *pp* *p* *mp*

v. III *pp* *p* *pp* *mp* *p* *mf* *pp* *p* *pp* *mp*

B. Cl. *mp* *mf* *pp* *mf* *mp* *f* *mp*

Perc. 2 *p*

Vln. I *ppp* *p*

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

Vla. *mp* *pp*

Vc. *p* *ppp* *p* *ppp* *pp* *ppp*

71 72 73 74 75

v. I *mp* *mf*
 v. II *p* *mf* *p* *mp* *p* *mf*
 sing will sing to
 v. III *mf* *p* *mp* *mf*
 will sing to
 Bass Cl. *f* *mp* *f* *ff* flz. -
 Perc. 2 (Mba.) *mp*
 (sul tasto, flautando)
 Vln. I *mp* *mf*
 (sul tasto, flautando)
 Vln. II *mp* *mf*
 (sul tasto, flautando)
 Vla. *mp* *mf*
 (sul pont.) normal pressure → over pressure
 Vc. *p* *mf*

76

77

5 - silence

senza misura
(♩ ≈ 56-64)

expressive, very free, intense, as if improvised in the moment
(flz.) - - - - -> ord.

Bass Cl.

Bass Cl.

A dark, expressive, free (♩ ≈ 54)

from deep in the throat
(low note should just be suggested,
and be lowest pitch within range)

slightly faster (♩ ≈ 58)

v. II

Bass Cl.

v. II

Bb Cl.

B

intense, breathy

v. II

Bb Cl.

v. II

Bb Cl.

C

accel. - - - - - (♩ ≈ 68)

gradually more vibrato → *with noticable, expressive vib.* → *non-vib., very breathy*

v. II

Bb Cl.

25 *mp* *pp* *mp* *p* *f* 4-5"

still non-vib., yet very tense, as if about to explode

v. II
kh bakh bakh be - she - 'e - 'e - 'e - ket!

B♭ Cl.
pp *mp* *pp* *mp* *f*
flz. (no trem.)

D 31 pure, internal (♩ ≈ 60)

v. II *ppp* *pp* *ppp* *pp* *pp* *pp*

Ein - ko - il - ein - ko - il - ein - ko -

B♭ Cl. *ppp* *ppp* *ppp* *ppp* *pp*

ord. pure, expressive, breathy, like still water
accel. then rit. re-articulation of note (not staccato), rhythm expressive and irregular
(no trem.)

37 (no dim.) *pp* *mp* *sub. pp* *ppp*

v. II u - dva - ri - 'i - 'i - mm

B♭ Cl. *p* *mp*
to Bass Cl.

E 41 (♩ ≈ 58) very breathy *ppp* *pp* *ppp*

v. II A - nn - ta il a - nn - ta a - nn - ta il a su -

Bass Cl. with audible key-click sound *p* *mp* *p*
gradually less and less pitch, until only key-clicks remain

45 *pp* *(pp) sub. ppp* *pp* *pp* *pp*

v. II il - wa - khi - 'i - d

Bass Cl. *pp* *pp* *pp* *pp* *pp*
key-click only

6 - echo

mysterious, magical (♩ = 54)

pure, non-vib., from within,
with deep concentration and sense of mystery

mf ppp

mp

pp

mp

p

(p)

v. I
Ko e wa ma wa ri mi chi o shi ta A

Perc. I
Crot. hard plastic mallet (L.v. all) *ppp*
Vib. yarn mallet use pedal to imitate crotales (*ppp*)

Vln. I
all strings: non-vib., slow bowing, gentle sul tasto, flautando *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vln. II
ppp *p* *ppp* *p* *ppp* *p* *ppp*

Vla.
p *ppp* *p* *ppp*

Vc.
ppp *p* *ppp* *p* *ppp* *p* *ppp*

1

2

3

4

5

6

A

slightly faster, with inner motion (♩ = 56)

v. I
na ta o yo bu ma e ni Ko e ha shi zun de yu

Perc. I
Crot. Vib. Crot.

Vln. I
p *ppp* *p* *ppp* *pp*

Vln. II
mp *ppp* *p* *ppp* *pp*

Vla.
>ppp *p* *ppp* *ppp* *pp* *pppp* *pp*

Vc.
<p>ppp *p* *ppp* *p* *mp* *ppp* *pp*

Annotations: sul G, sul D, sul pont., sul tasto, flautando

7

8

9

10

11

faster (♩ = 64)

v. I
ku yu hi o yon da Mo ri o yon da U

Vln. I
mp *p* *pp* *ppp* *p* *pp*

Vln. II
mp *p* *pp* *ppp* *mp* *mp* *p*

Vla.
mp *p* *pp* *ppp* *mp* *p* *ppp*

Vc.
mp *p* *ppp*

12

13

14

15

B a bit slower (♩ = 60)

v. I
mi o yon - da a... Hi -

Bass Dr.
superball mallet
rub mallet in continuous irregular motion, to create a very quiet 'groaning' rumble 'below' the surface of the instrumental texture.

Perc. I

Vln. I
(sul tasto, flautando)

Vln. II
(sul tasto, flautando)

Vla.
(sul tasto, flautando)

Vc.
(sul tasto, flautando)

16 17 18 19 20

C

v. I
to - no na o yon da.

rhythmically free within each beat, aiming to create a foggy texture with Cello

Bass Cl.

Perc. I

Vla.
rhythmically free within each beat, aiming to create a foggy texture with Bass Cl.

Vc.

21 22 23 24 25

D as in the beginning (♩ = 54)
as if whispering a secret
mfpp

v. I
Ke - - - re - do

Mba.
soft mallets
irregular trem. speed, constantly gradually changing, to create foggy effect

Perc. 2

Vla.
sul pont. on the bridge, no pitch

Vc.

26 27 28 29

v. I *p* *pp* *p*

i - - - ma wa - ta - shi ha shit - te i - - - ru

Bass Cl.

Perc. 1 *pppp*

Perc. 2

Vc.

30 31 32

v. I *pp* *mp* *p* *pp*

Mo - dot - te ki - ta ko - da - ma ha su -

Bass Cl.

Perc. 1 (as before) Vib. Crot. Vib. Crot. *ppp* (*ppp*)

Perc. 2

Vc.

33 34 35

v. I *mp* *p* *mp* *pp* *mp* *p*

- be - te a - na - ta no ko - e dat - ta - no da - to

Bass Cl. to Bb Cl.

Perc. 1 Vib. Crot.

Perc. 2

Vc.

36 37 38

7 - between lips and voice

A (♩ = 112) (♩ = 132) (♩ = 124)

with undercurrent tension (♩ = 112) *ppp*

v. I

v. II *with passion and mystery mp* *mf* *mp* *mf*

En-tre los lab- ios y la voz Entre los lab- ios lab-

Perc. 1 Temple Block + Wood Block (roughly a M3 apart) rubber mallets *p*

Perc. 2 *Mba. rubber mallets angular, a tense undercurrent pp* slightly sul pont. all notes short sul C angular, a tense undercurrent

Vc. *mp*

1 2 3 4 5 6 7

B (♩ = 132)

v. II *p* *mf* *pp* *mp*

ios y la voz En- tre los

Perc. 1

Perc. 2 *(pp)*

Vc. *(mp)*

8 9 10 11 12 13 14

(♩ = 124) **C** (♩ = 132) (♩ = 124)

v. II *p* *mp* *sub. pp* *mp* *(mp)* *pp* *mf* *pp* 4"

lab- ios y la voz, al- go se va mur- ien- do

Perc. 1 *(p)*

Perc. 2

Vc.

15 16 17 18 19 20 21

D shadowy, tense, increasingly dark
(♩ = 132)

as if trying to touch the image, while singing about it *p* *mf* pure, as if growing wings *p* *mp* light, as if gliding

Al - go con a - la - ss de

in continuous dialog with voice

light, flying

(Temple Block + Wood Block)

2 Cymbals scrape w. metal triangle beater *ppp* *pp* drum stick very short, 'stopping' flute *ppp* *pp* scrape *ppp* *pp* *p*

sul pont. all notes short *pp* sul pont. all notes short *pp* sul pont. all notes short *pp* sul pont. all notes short *pp*

22 23 24 25 26 27 28



E

F along the next two phrases: gradually getting lost within that space, between lips and voice

pá - ja - ro, _____ Al - go de

ppp *p* *ppp* *p* *ppp* *p* *ppp* *mf* *ppp*

ppp *p* *ppp* *p* *ppp* *p* *ppp* *p*

p *p* (sul pont.) *p*

29 30 31 32 33 34 35

G

v. II *p* *mp* *pp* *p* *mf* *pp* *mp* *p* *ppp*

an - gus - tia y de ol - vi - do

Fl. *mp* *ppp* *p* *(p)* *pp* *mp* *ppp* *p*

(Temple Block + Wood Block)

Perc. 1 *ppp*

Perc. 2 (Cymb.) *ppp* scrape *mp*

Vln. I (sul pont.) *mp*

Vln. II (sul pont.) *mp*

Vla. (sul pont.) *mp*

Vc. *mp*

as before - slightly sul pont. all notes short sul C

36 37 38 39 40 41 42



H

v. II *pp* *mp* *pp* *mp* *pp* *mp*

A - si - co - mo - las

Fl. *ppp* *p* *ppp* *p* *pp* *ppp* *mp*

Perc. 1

Perc. 2 *ppp* *ppp* scrape *ppp* *pp* *ppp*

Vln. I

Vln. II

Vla.

Vc.

43 44 45 46 47 48

pp *p* *mp* *pp*
 re - des - no re - tie - nen - a -

flz. *ord.*
ppp *pp* *ppp* *mp* *ppp* *p* *pp* *f* *ppp*

Perc. 1
 Mba. rubber mallets
marimba and cello only:
poco a poco accel.
(ignoring the overall tempo which remains the same)

Perc. 2
ppp

Vln. I
 Vln. II
 Vla.
cello and marimba (perc. 2) only:
poco a poco accel.
(ignoring the overall tempo which remains the same)
 Vc.

49 50 51 52 53 54



p *2"*
 v. II
 gua...

Fl.
f

Perc. 1
pp
marimba and cello only:
(♩ = 220)

Perc. 2
mf

Vln. I
f

Vln. II
f

Vla.
f

Vc.
cello and marimba only:
(♩ = 220)
f

55 56

8 - on the other end

steady, with growing momentum (♩ = 148)

yearning, elusive, non-vibrato;
as if trying to describe something that is indescribable

p \leftarrow *mf*

v. I the voice

v. II a voz do

Fl. *pp* pizz.

Perc. 2 *pppp* rubber mallets hand muted except for accents

Vln. I *p* pizz.

Vln. II *pp* pizz. (gliss right after pizz.)

Vla. *pp* pizz.

Vc. *mp* pizz.

1 2 3 4 5 6 7



A

v. I the voice on the

v. II a voz do out - ro

Fl. *sfp* \leftarrow *sfp* \leftarrow *sfp* \leftarrow *pp* pizz.

B♭ Cl. *pp* very short and percussive, imitating flute pizz.

Perc. 2

Vln. I

Vln. II

Vla. (gliss right after pizz.)

Vc. pizz.

8 9 10 11 12 13 14

v. I *(mf)* the voice on the o - - - ther *p* *mf*
 v. II *(mp)* a voz
 Fl. ord. *sfp* *sfp* *sfp* *pp* pizz. *p*
 B♭ Cl. *p*
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.

15

16

17

18

19

20



v. I *(mf)* the voice on the o - ther *p* *mf*
 v. II do out - ro la - do a voz do out - ro la - do *f*
 Fl. ord. *p* *sfp* pizz. *p* ord. *sfp* pizz. *p*
 B♭ Cl. *p*
 Perc. 2
 Vln. I
 Vln. II *p*
 Vla. *p*
 Vc.

21

22

23

24

25

26

B intense, edgy
threatening

pp mf f p < f

end

do mu - - - ro... a voz do out - ro la -

the voice on the o -

(pizz.) to Piccolo mp f mp

(pizz.) to Bass Cl. mp

(Mba.) (hand muted) p

(pizz.) mp p ppp

(pizz.) mp mf p pp

(pizz.) mp pp

(pizz.) mp

Picc. (relatively long grace-notes) f mp

27 28 29 30 31 32 33



frightened mp pp mp f

ther end, the voice on the o - ther, the voice

do, a voz do out - ro la, a

mp f p p f

Vib. varn mallets hand muted throughout pppp

arco sul pont. shadowy ppp

arco sul pont. shadowy ppp

arco sul pont. shadowy ppp

34 35 36 37 38 39

C

pp *f* *mp* *p* *f*

as if whispering a horrible secret

v. I on the, the voi - ss, the

v. II voz do a voz a

Picc. *pp* *f* *pp* *f* *pp*

Perc. I

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

40 41 42 43 44 45



almost whispering mp *mf* *p* *pp*

v. I voice, the the the

v. II a a a a

Picc. *ppp* *pppp*

Perc. I

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

46 47 48 49 50 51 52

9 - heard not heard

with depth of expression (♩ = 34)

an inward-directed lamenting prayer
becoming a groan
as if whispering to oneself

pp *mp* *p* *ppp*

v. III
 Ve - shuv lo nish - ma ko lo, ve -

Bass Cl. edgy dark echoes
pp *mp* *p* *pp* *p* *pp* *mp*

ord. a distant echo
ppp *(ppp)* *pppp*

1 2 3 4

becoming a groan
retrying
sub.

p *ppp* *p* *mp* *mf* *p*

v. III
 - shuv lo nish - ma... ve - shuv lo nish - ma ko - lo

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

arco ord. a distant echo
ppp *(ppp)* *p*

5 6 7 8

A with forward motion (♩ = 60)

accel. - - - - -

almost whispered, in a trance
almost whispered, in a trance
pure, as if discovering a new world

p *mp* *p* *mp* *pp* *pp*

v. I
 kol a - do - nay al ma - im ra - bim, kol a - do - nai be - ran kokh - vey bo - ker, kol a - do - nay ba - su - fa...
 kol a - do - nay al ma - im ra - bim, kol a - do - nai be - ran kokh - vey bo - ker, kol a - do - nay ba - su - fa...

v. II
 kol a - do - nay al ma - im ra - bim, kol a - do - nai be - ran kokh - vey bo - ker, kol a - do - nay ba - su - fa...

v. III

9 10 11 12 13 14 15

-(♩ = 74)

accel. - - - - - (♩ = 88)

(mp) *p* *mf* *pp*

v. I
 kol a - do - nay al ma - im ra - bim, kol a - do - nai be - ran kokh - vey bo - ker, kol a - do - nay ba - su - fa... kol a - do - nay al ma - im ra - bim,

v. II
 kol a - do - nay al ma - im ra - bim, kol a - do - nai be - ran kokh - vey kol a - do - nay ba - su - fa... kol a - do - nay al ma - im ra - bim,

16 17 18 19 20 21 22 23 24

only whispered short "attacks" of syllables remain

p *pp*

v. I
ma-im kol a - do-nay be-ran kol a - do-nay al ma-im ra-bim, kol a - do-nay be kol a - do-nay al ma-im ra kol a - do-nay al kol a - do-nay be-ma-im kol a - do-nay al kol a - do-nay be-ma-im kol a - do-nay al kol a - do-nay be-ran kol a - do-nay al ma-im

v. II
kol a - do-nay be-ran kol a - do-nay al ma-im ra-bim, kol a - do-nay be kol a - do-nay al ma-im ra kol a - do-nay al kol a - do-nay be-ma-im kol a - do-nay be-ran kol a - do-nay al ma-im ra-bim,

v. III
le ru - 'akh ha - yom

(Vib.) *p* *ppp* *pp* *pp* *(pp)*

Perc. 1 *p* *ppp*

Perc. 2 *pp* *ppp* *pp*

4 Bongos with hands gentle and expressive, almost below audible surface, as subterranean rustles

39 40 41 42 43

pppp *pppp* *pp* *pp* *ppp* *ppp*

v. I
ra - bim, kol a - do - nay be kol a - do - nay al ma-im ra

v. II
kol a - do - nay be kol a - do - nay al ma - im ra kol a

v. III
kol a - do - nay al ma - im ra - bim...

Picc. *ppp* *p* *pp*

Perc. 1 *pp* *ppp* *pp* *ppp*

Perc. 2 *ppp* *pp*

2 Conga with hands gentle and expressive, almost below audible surface, as subterranean rustles

Alto Flute pure, lamenting

within the vacuum left, trying to touch the memory, as it is fading fast

pp *p* *pp* *ppp*

44 45 46 47 48 49

pp *(pp)* *pp* *p* *pp* *ppp*

v. III
kol a - do - nay kol kol kol

Alto Fl. *ppp* *p* *ppp* *pp* *ppp*

Perc. 1 *pp* *ppp* *pp* *ppp*

Perc. 2 *(pp)* *ppp* *pp* *ppp* *pp*

50 51 52 53 54

pp *mp* *p* *pp* *mp* *p* *pp* *ppp* *pp*

v. II
and sud - den - ly at the heart of blind - ness I heard a voice...

Perc. 1 *pp* *ppp* *p* *ppp* *mp*

Perc. 2 *ppp* *pp* *(pp)* *p* *ppp* *f*

55 56 57 58

10 - no-one's voice

intense, liquid (♩ = 56)

expressive, liquid, elusive,
as if improvised

repeat syllables, moving gradually between them;
very free, rhythmically irregular and expressive

v. I
Chose bi - zarre chose, cho... cho cho cho ch s sa

Tamtam (low pitched) heavy yarn beater
very quiet, non-"gong-like", yet audible enough to create the hazy, dark, deep and other-worldly subterranean space for the section (along with the strings).

(2 Conga) Perc. 1 rubber mallet (ppp) scrape metal triangle beater (ppp) < pp

(4 Bongos) Perc. 2 pp < mf mp p p mp pp ppp < p mp p pp ppp < p mp

Vln. I sul pont., non-vib., ghostly, intense ppp pp ppp pp ppp

Vln. II sul pont., non-vib., ghostly, intense ppp pp ppp pp

Vla. sul pont., non-vib., ghostly, intense ppp pp ppp pp ppp

Vc. sul pont., non-vib., ghostly, intense ppp pp ppp pp

1 2 3 4



faster, measured (♩ = 60)

v. I sa voix sa voix sa vo i x que je con - nais - sais si bien

v. II monotonous, like ghosts from a different realm mp Nie - man - des stim - me, wie - der.

v. III monotonous, like ghosts from a different realm mp Nie - man - des stim - me, wie - der.

Perc. 1 rubber mallet (ppp) heavy yarn beater (ppp)

Perc. 2 mf p ppp < mp pp p pp mp pppp

Vln. I on the bridge, no pitch pppp

Vln. II on the bridge, no pitch pppp

Vla. on the bridge, no pitch pppp

Vc. on the bridge, no pitch pppp

5 6 7 8 9

A as before ($\text{♩} = 56$) faster, measured ($\text{♩} = 60$)

pure, hypnotically stepping into the abyss

le grain le grain même le grain même du sou - ve - nir...

Nie - man - des stim - me, wie - der...

Nie - man - des stim - me, wie - der...

Perc. 1 (Tamtam) *2 Conga with hands* *Snare Drum (snare on) wood sticks*

(ppp) p pp mp p ppp mp p pp ppp

Perc. 2 *Tamtam scrape metal triangle beater* *rubber mallet* *heavy yarn beater*

(ppp) < pp ppp pppp

Vln. I *(sul pont.)* *on the bridge, no pitch*

ppp pp ppp pp ppp

Vln. II *(sul pont.)* *on the bridge, no pitch*

ppp pp ppp pp ppp

Vla. *(sul pont.)* *on the bridge, no pitch*

ppp pp ppp pp ppp

Vc. *ord.*

pppp < ppp > pppp

10 11 12 13 14 15

B ($\text{♩} = 64$) faster, measured ($\text{♩} = 60$)

breathy, every syllable with a somewhat new color *soft* *gradually merging onto other voices, yet still introvertly expressive*

je ne j j j je ne je ne l'en - tends pas

Nie - man - des stim - me, wie - der...

Nie - man - des stim - me, wie - der...

Perc. 1 *Tamtam rubber mallets* *heavy yarn beater*

pppp pp pppp ppp

Perc. 2 *4 Bongos with hands* *Snare Drum wood sticks*

ppp mf pp mf mp pp < mp ppp pppp

Vln. I *(sul pont.)* *on the bridge, no pitch*

ppp p ppp ppp

Vln. II *(sul pont.)* *on the bridge, no pitch*

ppp p ppp ppp

Vla. *(sul pont.)* *on the bridge, no pitch*

ppp p ppp ppp

16 17 18 19 20 21

C

desperately, as if had just discovered one's deafness
throaty (E can be gestured instead of sung)
sub. p < mf > ppp
pure, giving in
throaty, almost groaning

v. I
Comme I I une I sur - di - té lo - ca - li - sée sur

v. II
Nie - man - des stim - me, wie -

v. III
Nie - man - des stim - me, wie -

Perc. 1
2 Conga with hands
mf ppp mp mf > p mp ppp < mp ppp

Perc. 2
Tamtam heavy yarn beater
ppp rubber mallets pppp < pp scrape ppp < pp heavy yarn beater ppp

Vln. I
(sul pont.)
pp

Vln. II
(sul pont.)
pp

Vla.
(sul pont.)
pp

Vc.
non-vib., foreign, as if from a different planet
sul pont.
ppp p pp p

22 23 24 25 26

D

becoming a ghostly presence behind the other voices
with a new sense of introverted urgency, yet still ghostly
with a new sense of introverted urgency, yet still ghostly
still foreign, and gradually becoming more expressive, the only living, breathing being within a space coming to a standstill
sul tasto

v. I
di - té... sur di - té...

v. II
der, Nie - man - des stim - me, wie der, Da - s nicht mehr zu Nen - nen de hei - ß

v. III
der, Nie - man - des stim - me, wie der, Da - s nicht mehr zu Nen - nen de hei - ß

Perc. 1
2 Conga with hands
ppp bowed - bass bow pppp pppp pppp

Perc. 2
bowed - bass bow ppp 4 Bongos with hands pppp < pp pppp

Vln. I
on the bridge, no pitch
ppp pp

Vln. II
on the bridge, no pitch
ppp pp

Vla.
on the bridge, no pitch
ppp pp

Vc.
ppp p ppp ppp < pp > ppp < pp > ppp < p ppp <

27 28 29 30 31 32

E

v. I *p* *very breathy* *pp* *p* *ppp* *pp* *ppp*
 hor - bar in Mund. sur di
 v. II *p* *mp* *(mp)* *ppp* *ppp* *ppp*
 hor - bar in Mund. Nie - man - des stim - me wie - der Nie - man - des stim - me
 v. III *p* *mp* *(mp)* *ppp* *ppp* *ppp*
 hor - bar in Mund. Nie - man - des stim - me wie - der Nie - man - des stim - me
 Perc. 1 (Tamtam) 2 Conga with hands Tamtam heavy yarn beater
 Perc. 2 (4 Bongos) Tamtam heavy yarn beater 4 Bongos with hands
 Vc. (sul tasto) ord. with pain sul pont. sul tasto
< p > *ppp* *< pp >* *ppp* *< p >* *ppp* *p* *ppp* *pp* *< mp >* *pp* *p* *< mp >* *pp* *mf*

33 34 35 36 37 38



v. I *pp* *ppp* *pp* *pp*
 té... wie - der
 v. II wie - der
 v. III wie - der
 Perc. 1
 Perc. 2
 Vc. sul pont. sul tasto ord.
> ppp *mf* *pp* *mp* *p*

39 40

11 - behind the window

freely (♩ = between 68 and 88)

v. I *ppp*
(spoken, pitch unmarked)
mysterious, as if telling a secret, somewhat sinister
mp
pp < mf
p < mf
mp
theatrical, sung-spoken
(pitch unmarked)
pp *mp*
 be - hind the win - dow

v. II
 ...but then the voi - ss is sud - den - ly torn!

Vc.
throughout section - rich with color and expression, in conversation with voices
(slight accent at bow changes)
mf > mp *pp < mp* *pp* *mp* *pp* *mf* *pp*
 sul pont. → over pressure → normal pressure



8 *fp* *mp*
 stars are fal - ling,
p
loud whisper
(pitch unmarked)
p
raising hands forward gradually
to horizontal position
mf
drop hands
back down
mp
 just as a sal - va drops plas - ter from a wall...

v. I
 v. III
 Vc.
 ord. 3 3 3 sul pont. ord. pizz. (l.v.)
 < mp pp p pp p mf p mf mp p

cord/cavity b

from deep inside (♩ ≈ 54)

Bass Cl.
internally expressive, lamenting
pp < p *sub. pp* *mp* *pp* *p* *ppp* *pp*



A slightly faster (♩ ≈ 58)

7
 Bass Cl.
mp *p* *ppp* *pp* *p* *pp* *ppp*
 arco
 sul pont.

Vc.
ppp *pp* *ppp* *p* *pp* *ppp*

C (♩ = 118)

all 3 voices: very airy, intense speaking

all 3 voices: breathing/whispering

all 3 voices: gradually insert syllables into breathing

all 3 voices: whispering

all 3 voices: gradually to...

all 3 voices: very airy, intense speaking

v. I
tan - ha se-da se-da se-da
(ha - kol) (ha - kol) (ha - kol) ha - kol rak - ha the voice ha ha - kol

v. II
se-da se-da se-da se
ha - kol ha - kol ha - kol ha - kol ha - kol ha

v. III
da se da kol
(ha - kol) (ha - kol) (ha - kol) ha - kol ha ha - kol ha - kol ha - kol ha - kol rak - ha kol

Alto Fl.
slap tongue (percussive, almost without pitch)

Bass Cl.
slap tongue (percussive, almost without pitch)
air only

Perc. 1
2 Cymbals cord mallets

Perc. 2
pizz. very short and percussive, almost without pitch, imitating woodwinds

Vc.
pizz. very short and percussive, almost without pitch, imitating woodwinds

22 23 24 25 26 27 28 29

D

all 3 voices: whispering

all 3 voices: gradually to...

all 3 voices: very airy, intense speaking; more and more intense towards double barline

v. I
the voice the voice the voice the voice on - ly
ha kol the voice the voice the voice it is on - ly

v. II
the voice the voice the voice the voice
the voice the voice the voice the voice on - ly the the voice the voice the voice the

v. III
se da the voice the voice the voice the voice on - ly the voice the voice the voice on - ly the voice the voice

Alto Fl.
slap tongue

Bass Cl.
slap tongue

Perc. 2
pizz. very short and percussive, almost without pitch, imitating woodwinds

Vla.
pizz. very short and percussive, almost without pitch, imitating woodwinds

Vc.
pizz. very short and percussive, almost without pitch, imitating woodwinds

30 31 32 33 34 35 36

v. I kol ha-kol ha-kol ha-kol rak ha ha-kol ha-kol ha-kol rak ha-kol hu she ha-kol ha kol ha-kol not fe - ye ha-kol ha-kol not
 v. II se - da se-da tan - ha se-da ke-mi - na - nad, se se - da se-da da se-da se-da se - da tan - ha se - da ke - mi - na -
 v. III - ly the the voice the voice voice the voice the voice the voice on - ly se - da - ye e - eg -

(slap tongue)
 Alto Fl.
 (slap tongue)
 Bass Cl.
 Perc. 1 (Toms)
 Perc. 2 (Toms)
 Vla. (pizz.)
 Vc. (pizz.)

expressively merging out of the texture, longing for the image the text describes until ultimately becoming that image. breathy speaking, a little louder and more at the foreground than the other two voices, x-shaped notated notes are a suggested pitch enviornment for voice to touch while speaking; regular-shaped notes are to be sung, transitioning between the two is gradual, as suggested by arrows.

65 66 67 68 69 70 71



v. I ha - kol ha - kol rak ha-kol hu she no - tar not ha-kol ha-kol not fe - ye ha - kol not fe - ye rak ha-kol hu
 v. II nad, not fe - ye not ke - mi - na - nad, se - da se - da not fe - ye se - da not fe - ye se - da ke - mi - na - nad,
 v. III - ha - - - de not - fe - ye ma - ni -

Alto Fl.
 Bass Cl. *air only*
 Perc. 1 (Cymb.)
 Perc. 2
 Vla.
 Vc.

intense, defiant speaking
intense, defiant speaking

72 73 74 75 76 77

H like breathing (same tempo; ♩ = 118)

v. III *ppp*

Alto Fl. *Alto Flute*
pure, raw, breathy, expressive, an inner prayer
ppp *pp* *ppp*

Perc. 2 *Mba.*
ppp

Vln. I *sul tasto, flautando*
intense but light
ppp *pp*

Vln. II *sul tasto, flautando*
intense but light
ppp

78 79 80 81 82 83 84

Alto Fl. *pp* *ppp*

Bass Cl. *Bb Cl.*
pure, raw, breathy, expressive, an inner prayer
n *pp* *mp* *ppp* *p*

Perc. 2

Vln. I

Vln. II

Vla. *arco*
sul tasto, flautando
intense but light
ppp *pp*

Vc. *arco*
sul tasto, flautando
intense but light
ppp *pp* *pppp* *pp*

85 86 87 88 89 90 91

I opening slowly

Alto Fl. *> ppp* *mp*

B♭ Cl. *pp* *ppp* *mp* *n*

Perc. 2

Vln. I *p*

Vln. II *pp*

Vla. *p*

Vc. *p* *ppp* *pp* *p* *ppp* *pp* *p* *ppp* *sul pont.*

92 93 94 95 96 97 98

Alto Fl. *pppp* *pp* *pppp*

(Mba.)

Perc. 2 (sul tasto, flautando)

Vln. I (sul tasto, flautando) *mp*

Vln. II (sul tasto, flautando) *p*

Vla. *mp* *p*

Vc. ord. *pp* *p* *ppp*

99 100 101 102 103 104 105

Alto Fl. *pppp* *p*

B♭ Cl. *n* *pp* *n*

Perc. 2

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

Vln. II *pp* *mp*

Vla. *mf*

Vc. *pp* *p* *pp* *p* *ppp* sul pont.

106 107 108 109 110 111 112

J pure, a sunrise

Alto Fl. *pppp* *pppp*

B♭ Cl. *n* *p* *f*

Perc. 2

Vln. I *pp* *f*

Vln. II *ppp* *f*

Vla. *pp* *f* *pp*

Vc. ord. *pp* *mf* *p* *f* sul pont.

113 114 115 116 117 118 119

Musical score for measures 120-125. The score includes parts for Violin I (v. I), Violin III (v. III), Alto Flute (Alto Fl.), B-flat Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts (v. I and v. III) have lyrics: "se - da - se". Dynamic markings include *pp*, *p*, *ppp*, and *n*. Performance instructions include "sul tasto, flautando" for the Viola and "3" for triplets. Measure numbers 120, 121, 122, 123, 124, and 125 are printed below the staves.



Musical score for measures 126-131. The score includes parts for Violin I (v. I), Violin II (v. II), Violin III (v. III), B-flat Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts (v. I, v. II, and v. III) have lyrics: "se - da - se". Dynamic markings include *ppp*, *p*, and *mp*. Performance instructions include "sul tasto, flautando" for the Viola. Measure numbers 126, 127, 128, 129, 130, and 131 are printed below the staves.

K
(♩ = 120)

pp *ppp* *pp* *whispering* *gradually to...* *p*

v. I da se da se-da se-da se-da tan-ha se-da se-da se-da se-da se-da tan-ha

v. II da se da

v. III se da se da

Alto Fl. *pppp* *mp*

B♭ Cl. *ppp* *mp* *n*

(sul tasto, flautando)

Vln. I *ppp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp*

132 133 134 135 136 137



very breathy, intense speaking *mp* *p* *mp*

v. I se-da se-da se-da se-da se-da se-da tan-ha se-da se-da se-da se-da se-da tan-ha se-da se-

v. II *pppp* *pp* *whispering* *gradually to...* *p* *pp* *p* *ppp* *ppp* se-da se-da se-da se-da se-da se-da se-da se-da se-da

v. III se da

Alto Fl. *very fragile* *pppp*

B♭ Cl. *n* *pp* *becoming air-sound* *air only* *n*

Vln. I *gradually move towards bridge* *3* *3* *3*

Vln. II *ppp*

Vla. *gradually move towards bridge* *ppp* *on the bridge, no pitch bow slowly and change bows seamlessly*

Vc. *gradually move towards bridge* *3* *3* *3*

138 139 140 141 142 143

L

M

poco a poco accel.

v. I *da se - da se - da se - da se - da se - da se - da se - da se - da se - da se - da se - da se - da se - da tan ha se - da se - da se - da tan - ha se - da the voice the voice the voice*
very breathy, intense speaking *mp* *p* *mp* *pp*

v. II *tan - ha se - da ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da ke mi - na - nad, seda se - da se - da se - da se - da se - da tan - ha se -*
with an inner sense of knowing and a direct focus. breathy speaking, a little louder and more at the foreground than the other two voices. notated notes are a suggested pitch environment for voice while speaking. *p* *pp* *p* *pp* *mp* *p*

v. III *it is on - ly the voice, ha - kol*
pppp *mf* *mp* *p* *mf* *mp* *pp*

Alto Fl. *becoming air-sound → air only*
pp

Perc. 1 *Bass Dr. hard beater*
ppp < p > *ppp < pp > ppp* *p*

Perc. 2 *Bass Dr. hard beater*
ppp < p > ppp *ppp* *p*

Vln. I *on the bridge, no pitch bow slowly and change bows seamlessly*

Vln. II *on the bridge, no pitch bow slowly and change bows seamlessly*

Vla. *on the bridge, no pitch bow slowly and change bows seamlessly*

Vc. *on the bridge, no pitch bow slowly and change bows seamlessly*

144 145 146 147 148 149 150 151

==

N

v. I *voice the voice the voice on - ly kol se da A voi - ss that will be ab - sorbed*
(mp) *p < mp* *p* *mp*

v. II *- da the voice the voice the voice the voice the voice the voice the voice the voice the voice the voice on - ly the voice*
mp *pp* *p* *mp* *p* *pp*

v. III *ha - kol ha - kol ha - kol ha - kol ha - kol ha - kol rak ha kol ha - kol ha - kol ha - kol ha - kol ha - kol ha - kol ha - kol*
p *mp* *mf* *p*

Perc. 1 *ppp* *ppp* *p* *ppp*

Perc. 2 *ppp* *p* *ppp* *pp*

152 153 154 155 156 157 158

O
♩ = 124

*all 3 voices:
from here until end of section, speaking gradually becomes less breathy,
more and more defiant and confrontational*

v. I
in the a - toms of time, se - da ke mi - na - nad, tan - ha se - da

v. II
the voice the voice the voice the voice the voice the voice it is on - ly the voice that re - mains, it

v. III
kol ha - kol ha - kol ha - kol ha - kol ha - kol rak ha rak ha - kol hu she - no - tar, rak ha -

(Bass Dr.)
Perc. 1
Perc. 2

*(moving gradually, slightly out and back in of phase with other Bass Drum;
notated rhythm is just a suggested general guideline)*

159 160 161 162 163

v. I
ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da tan - ha se - da

v. II
is on - ly the voice that re - mains, it is on - ly the voice that re - mains, it is on - ly the voice that

v. III
kol hu she - no - tar, rak ha - kol hu she - no - tar, rak ha - kol hu she - n - tar, rak ha -

Perc. 1
Perc. 2

*(moving gradually, slightly out and back in of phase with other Bass Drum;
notated rhythm is just a suggested general guideline)*

164 165 166 167 168

P
poco a poco accel.

v. I
ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da tan - ha se - da ke mi - na - nad, tan - ha se - da ke

v. II
re - mains, it is on - ly the voice that re - mains, Why should I stop?

v. III
kol hu she - no - tar, rak ha - kol hu she - no - tar, rak ha - kol hu she - n - tar, rak ha -

Perc. 1
Perc. 2

169 170 171 172 173

v. I *mf*
 mi - na - nad, tan - ha se - da tan - ha se - da ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da tan - ha
 v. II *p* *mp* *mf*
 it is on - ly the voice that re - mains, Why should I
with contained but intense rage
 v. III *mf*
 kol hu she - no - tar rak ha - kol hu she - no - tar, rak ha - kol hu she - no - tar, rak ha -
 Perc. 1 *mf*
 Perc. 2 *p* *mf*

174 175 176 177 178



Q (♩ = 128)

v. I *(mf)*
 se - da ke mi - na... tan - ha se - da ke mi - na - nad, tan - ha se - da tan - ha se - da ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da tan - ha
 v. II *stop!* *p* *mp* *mf*
 it is on - ly the voice Why should
with inner peace; defiantly presenting the question to the audience
 v. III *(mf)*
 kol hu she - no... rak ha - kol hu she - no - tar, rak ha - kol hu she - no - tar, rak ha - kol hu she - no - tar, rak ha - kol
 Perc. 1 *ppp*
 Perc. 2 *ppp*

179 180 181 182 183 184 185



v. I *f* *(freeze) 10"*
 se - da ke mi - na - nad, tan - ha se - da ke mi - na - nad, tan - ha se - da tan - ha se - da ke mi - na - nad, tan - ha se - da ke mi - na...
 v. II *p* *f*
 I?!... it is on - ly the voice that re - mains, it is on - ly the voice that re - mains, it is o...
 v. III *f*
 hu rak ha - kol hu she - no - tar, rak ha - kol hu she - no - tar, rak ha - kol hu she - no...
 Perc. 1 *f*
 Perc. 2 *f*

186 187 188 189 190 191 192

13 - dawn

deep meditative listening (♩ ≈ 42)

*all voices:
pure, non-vib., fragile,
with constantly gently changing color*

A slightly faster (♩ ≈ 46)

Measures 1-7. Dynamics include *fppp*, *pp*, *mfppp*, *pp*, *ppp*, *fp*, *mp*, and *extremely fragile ppp*. Lyrics include: sha - khar, ba, ra - she - i - nu, re - khu - ra.

B dark, with a new intensity and tension (♩ ≈ 48)

pure, earthly (♩ ≈ 42)

Measures 8-13. Dynamics include *mfpp*, *p*, *pp*, *ppp*, *mp*, *p*, *gradually trembling*, *pp*, *very airy, almost whispered ppp*, *pp*, *ppp*, *pp*, *gradually trembling*, *ppp*, *p*, *pp*, *p*, *pp*, *gradually trembling*. Lyrics include: she - i - nu, et - zel (tzel) la - khut ha, a - da, ni - mm, et - zel (tzel) la - khut, a - da, ra - she - i - nu, et - zel (tzel) la - khut ha, ad - da.

C

D surprised (♩ ≈ 52)

Measures 14-20. Dynamics include *ord. p*, *pp*, *ppp*, *mp*, *gradually break to staccato ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*. Lyrics include: ma, sh... o, mim - (mm), ma, sh... o, mim - (mm), kol, ma, sh... sh... sh... mm, et kol.

Measures 21-26. Dynamics include *pp*, *mp*, *pp*, *(pp)*, *mf*, *p*, *fp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*. Lyrics include: tzmi - i - i - i - kha, is - bey ha - pe - e - e - e - re..., tzmi - i - i - i - kha, is - bey ha - pe - re..., tzmi - kha - t, is - bey ha - pe - re...

G poco a poco accel. — — — —

spoken, with endless love

mf

v. I spoken, free, with fear **mp** from this bro-ken hill,

v. II spoken, free, as if trying to remember something **p** from this bro-ken?

v. III from this...

Alto Fl. (flz.) **mp**

B♭ Cl. (flz.) **mp**

Perc. 1 (Crot.) (Mba.) **p**

Vln. I (sul tasto) **mp**

Vln. II (sul tasto) **mp**

Vla. (sul tasto) **mp**

Vc. (sul tasto) **mp**

34

35

36

37



(♩ = 68)

(freeze)

direct mp

10"

v. I I will sing to you.

Alto Fl. **pp** **f** stop abruptly

B♭ Cl. **pp** **f** stop abruptly

Perc. 1 **mp** stop abruptly

Perc. 2 **ppp** **mf** stop abruptly

Vln. I **pp** **f** stop abruptly

Vln. II **pp** **f** stop abruptly

Vla. **pp** **f** stop abruptly

Vc. **pp** **f** stop abruptly

38

39