

Y O T A M H A B E R

death will come and she shall have your eyes

FOR

MEZZO-SOPRANO
STRING ORCHESTRA
FIELD RECORDINGS OF ROMAN CANTORS FROM 1940-1950

2008

Duration 25'

death will come and she shall have your eyes (2008)

PROGRAM NOTES:

This song-cycle for string orchestra, voice, and archival recordings from the 1950s of cantors from the Tempio Maggiore in Rome (made by the ethnomusicologist Leo Levi, to whom I am indebted) explores the ancient music of the Roman Jewish community in a modern voice, combining biblical texts, modern poetry by Italian and American poets, as well as the notorious 1555 Papal Bull by Paul IV, *Cum Nimis Absurdum*.

The first movement, CUM NIMIS ABSURDUM, begins with a setting of the opening text of the papal bull, with furious, vicious string-writing. The singer begins with sharply dissonant, quarter-tone pitches, but as the movement progresses, the melody changes to an old Roman Jewish melody for *Bayyamim Hahem* – sung during Tishà Beàv. Though she sings the Latin text of the bull, the original words to the melody (translated from Hebrew) are:

In those days, at that time, in the first month, that is the month of Nisan, on the fourteenth day of the month, Menachem, the son of Amiel, shall suddenly come; his goodness shall bloom in the valley of Arbel, and he shall wear on his body garments of revenge.

The second half of the movement shifts in tone from bitterness to sadness, and we hear *Echa Ahuvim* from the Book of Lamentations sung to a Roman Jewish melody.

Though the second movement is primarily a setting of a Cesare Pavese poem, *Verrà la morte e avrà i tuoi occhi*, we first hear a Leo Levi recording of a Roman cantor singing Psalm 91, a sort of protective “amulet psalm” expressing a God’s unflagging providential protection. The orchestra is playing the same tune, each player on his own time, like a synagogue full of worshippers, together yet alone. Meanwhile, the mezzo-soprano is singing quietly Pavese’s words as a duet to the recording. She finishes the movement with the first stanza of his poem, sung in Hebrew (translated by Leo Levi in 1971).

The third movement is a setting of Jorie Graham’s poem, Loan. It is a torrent of words, and for me, a fragile yet powerful poem of hope and reconciliation that encapsulates ideas of forgiveness and healing.

In the beginning of the fourth movement we hear a Leo Levi recording of a Roman cantor singing the first few lines of Genesis, while the orchestra punctuates the melody with insistent repeated notes – punctuating his words. Only as he is coming to a close does the mezzo-soprano interject with the second stanza of Cesare Pavese’s poem, once again sung in Italian to the same melody used for the recitation of Genesis.

The fifth movement begins with a fragment from Psalm 111, psalm of thanksgiving, and it is set with a peaceful, serene Roman melody. The orchestra does not interfere but rather supports and cushions the singer’s words. From a kaleidoscope of whirring string harmonics emerges an archival recording of the sounding of the Shofar at the Tempio Maggiore of Rome in the early 1950s. When it ends, we hear the end of Pavese’s poem, sung to a melody we heard fragmented in the harsh first movement, now transformed into a graceful, even, serene finish to the cycle.

My gratitude to the American Academy in Rome, Walter Brunetto, archivist at the Accademia di Santa Cecilia, Dr. Kenneth Stow, Professor of Jewish History, Haifa University; Don Harran, Professor in the Department of Musicology at Hebrew University; Marisa Patulli Trythall; and Yaala Levi, daughter of Leo Levi.

This work is in five movements that should be played without pause.

- I. CUM NIMIS ABSURDUM
- II. Verrà la morte e avrà I tuoi occhi
- III. Loan
- IV. BERESHÌT
- V. HALELUYÀH

TAPE:

Three of the five movements required syncing with archival recordings made by Leo Levi in the 1950s of cantors. Please contact the publisher of this work for the necessary recordings.

MOVEMENT II: conductor begins movement in usual fashion and voice, viola a and low strings play measure 1. **Leo Levi recording Racc.52(67)** is turned on, and as soon as it is heard, conductor gives a cue to begin measure 2 with the necessary pickup beats for Violins Ia-Id. By m.29, the recordings should be finished, and the singer and orchestra are on their own.

MOVEMENT IV: Immediately turn on **Leo Levi recording Racc. 52(60)**. The given transcription of the recording is approximate. Conductor must follow the recordings as closely as possible and give appropriate cues. By m.45 the recording should be finished, and the singer and orchestra are on their own.

MOVEMENT V: At m.25, **Leo Levi recording Racc.52(1092)** is played with the volume fading in and gradually fading out in the last 10". M.26 can begin while recording is fading out.

ORCHESTRATION:

Mezzo-soprano

Archival recordings available as digital sound files

String Orchestra:

- 4 Violin I
- 4 Violin II
- 3 Viola
- 3 Cello
- 1 double bass (with C-extension)

TEXTS

I. CUM NIMIS ABSURDUM (Pope Paul IV, 1555)

FIRST HALF OF MOVEMENT:

Cum nimis absurdum et inconveniens existat ut iudei, quos propria culpa perpetuae servituti submisit, sub praetextu quod pietas christiana illos receptet et eorum cohabitationem sustineat, christianis adeo sint ingrati, ut, eis pro gratia, contumeliam reddant, et in eos, pro servitute, quam illis debent, dominatum vendicare procurent

Since it is completely senseless and inappropriate to be in a situation where Christian piety allows the Jews (whose guilt—all of their own doing—has condemned them to eternal slavery) access to our society and even to live among us; indeed, they are without gratitude to Christians, as, instead of thanks for gracious treatment, they return invective, and among themselves, instead of the slavery, which they deserve, they manage to claim superiority

SECOND HALF OF MOVEMENT:

BOOK OF LAMENTATIONS

(sung in Hebrew)

How my beloved were lost in the hands of their torturers.
I will weep for my children and friends in the bitterness of my soul.
How the pure were forgotten in the hands of the plunderers.
I will weep for my pure ones and my friends in the bitterness of my soul.

II. Verrà la morte e avrà i tuoi occhi (Cesare Pavese, 1951)

Verrà la morte e avrà i tuoi occhi

second half of movement is the first stanza of the poem sung in Hebrew, translated from the original Italian by Leo Levi:

Verrà la morte e avrà i tuoi occhi-
questa morte che ci accompagna
dal mattino alla sera, insonne,
sorda, come un vecchio rimorso
o un vizio assurdo. I tuoi occhi
saranno una vana parola,
un grido faciuto, un silenzio.

III. LOAN (Jorie Graham, 2008) Used with permission of author

Rain. And aftermath. Untouchable. The gutters cough and rage, & listening
without
hearing we flinch, soul grins to rain
though we ourselves don't know that grin—
& oozings down treetrunks, liquefying,
as if the flanks were clay—& also smoke when rain lets up,
sudden-heat steam, dif-
ferential, sound of churchbells coming out of
nowhere, I hate you someone cries out where the door has slammed, smell of the
light where it pools on sidewalks, smell of
soil, of the five-century oak emptying suddenly, curbspill, fly-off of sudden
small
cheeping birds—so what are we doing says the path,
&, we want to know where everything's
going, runnelling, & what's
really dead here and what's only changing, really, lift
up the stone, pull back the leaves, loam, sod, dirt, ah
so wet, wait till it dries a bit, evaporation and the wings of it slapping about--
all this *taking* which is not *our taking*--

puddles &

how I go to them, to make them trouble me--

water holding sky and time--
cracks in the asphalt where there is
leak, where air is forced out, goes

to, flows down, follows cracks, makes cracks--the
shine
up here all leafdrip, blossomdrip, chain-

link's minuscule cascading from wisteria cup to cup to
soil where the water's just for a moment

milky, bony, but no
it is just water, do you remember it, the faucet flared like a glare
of open speech, a cry, you could say what you
pleased, you could turn it

off, then on again--at will—and how it fell, teeming, too much, all over your
hands, much as you please--from where you are now
try to
feel it—what
was it this thick/thin blurry coil

flowing into the sink, while someone next to you, washing,
recommended rerouting
the blood flow round the heart, the surgeon a good one, &
we considered the

odds, how the body was always changing under the stress, & get outdoors he said,
take up some golf, might help with sundays
anyway, & all the while

the water running over our clean hands, like that, in front of the mirror, still alive,
someone who had been getting pretty good at
their job—lifeblood—as in grammar

gliding along in its sentence but still grammar—

such must be our reward was what we never thought then,
& through the intersection the extra, the smell of loam, its
overfullness—unable to take anymore in—yet feasting—& all of it going nowhere--&
jump in the shower—just like that—

unearth yourself, god-on-us--whose passion was—nothing—no--
that was the
point—no--
it is given--

as in the richness of a rich man, & succulence holding its waters in tight, &
mirage where there is desperate thirst, &
salt, & the day which comes when there are to be no more harvests from now on,
irrigation returns only as history, a thing made of text,
& yet, listen,
there was

rain, then the swift interval before evaporation, & the stillness
of brimming, & the

wet rainbowing where oil from exhaust picks up light, sheds glow, then
echoes in the drains where
deep inside the
drops fall individually, plink,
& the places where birds

interject, & the coming-on of heat, & the girl looking sideways carrying the large
bouquet of blue hydrangeas, shaking the water off, &
the wondering if this is it, or are we in for another round, a glance up, a quick step
over the puddle
carrying speedy clouds,

birdcall now confident again, heat drying, suddenly no evidence of it having been wet—but no, you
didn't even notice it—it rained.

IV. BERESHÌT

FIRST HALF OF MOVEMENT: Genesis, I, 1-5
(sung in Hebrew)

In the beginning God created the heaven and the earth.
And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
And God said, Le there be light; and there was light.
And God saw the light, that it was good; and God divided the light from the darkness.
And God called the light Day and the darkness he called Night. And the evening and the morning were the first day.

SECOND HALF OF MOVEMENT: 2nd stanza from Pavese, Verrà la morte

Così li vedi ogni mattina
quando su te sola ti pieghi
nello specchio. O cara speranza,
quel giorno sapremo anche noi
che sei la vita e sei il nulla

V. HALELUYÀH ODÈ ADONÀY

FIRST HALF OF MOVEMENT: PSALM 111,1; 111,10

Hallelujah.
I acclaim the Lord with full heart
in the council of the upright and the assembly.
The beginning of wisdom – the fear of the Lord,
good knowledge to all who perform it.
His praise stands for all time.

SECOND HALF OF MOVEMENT: last stanza from Pavese, Verrà la morte

(sung in Hebrew)
Per tutti la morte ha uno sguardo.
(sung in Italian)
Verrà la morte e avrà i tuoi occhi.
Sarà come smettere un vizio,
come vedere nello specchio
riemergere un viso morto,
come ascoltare un labbro chiuso.
Scenderemo nel gorgo muti.

death will come and she shall have your eyes

I.

CUM NIMIS ABSURDUM

PAPAL BULL, POPE PAUL IV (1555);
LAMENTATIONS

YOTAM HABER

$\text{♩} = 66$

Voice *ffff*
 CUM NI - MIS AB - SUR - DUM

Violin Ia senza vib.
ffff p fff violent and wild!
fff

Violin Ib

Violin Ic

Violin Id

Violin IIa senza vib.
ffff p fff sfz p

Violin IIb

Violin IIc

Violin IId

Viola a $\frac{12}{4}$ senza vib.
ffff p fff

Viola b $\frac{12}{4}$

Viola c $\frac{12}{4}$

Violoncello a senza vib.
ffff p fff

Violoncello b

Violoncello c

Double Bass

8

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcd

Db.

ferocious

ff

ferocious

ff

ferocious

ff

ferocious 7

ff

ferocious 7

ff

ferocious

ff

ferocious

fff

10

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcd

Db.

ferocious

ferocious

ff

ferocious

ff

ferocious

ff

ferocious

ff

ferocious

ff

14

The musical score page 14 consists of two systems of music. The first system starts with a single measure for the **Voice** part, followed by a repeat sign and a second measure. The second system begins with a dynamic of **fff**. The parts included are:

- Vln. Ia**: Playing sixteenth-note patterns with a '5' above each group.
- Vln. Ib**: Playing sixteenth-note patterns with a '5' below each group.
- Vln. Ic**: Playing eighth-note patterns with a '5' above each group. Includes dynamics **fff** and **3**.
- Vln. Id**: Playing eighth-note patterns with a '3' above each group. Includes dynamics **fff** and **3**.
- Vln. IIa**: Playing sustained notes with a fermata.
- Vln. IIb**: Playing sustained notes with a fermata.
- Vln. IIc**: Playing sustained notes with a fermata. Includes dynamics **ff** and a crescendo line.
- Vln. IId**: Playing sustained notes with a fermata. Includes dynamics **ff** and a crescendo line.
- Vla.a**, **Vla.b**, **Vla.c**: Sustained notes.
- Vc.a**, **Vc.b**, **Vc.d**: Sustained notes.
- Db**: Sustained note.

16

Score details:

- Voice:** Treble clef, no notes.
- Vln. Ia:** Notes grouped by vertical bar lines, each group containing five notes. Dynamics: fff at the end of the first section, fff at the end of the second section.
- Vln. Ib:** Notes grouped by vertical bar lines, each group containing five notes. Dynamics: fff at the end of the second section.
- Vln. Ic:** Notes grouped by vertical bar lines, each group containing five notes. Dynamics: fff at the end of the second section.
- Vln. Id:** Notes grouped by vertical bar lines, each group containing three notes. Dynamics: fff at the end of the second section.
- Vln. IIa:** Notes grouped by vertical bar lines, each group containing six notes. Dynamics: fff at the beginning and end of the section.
- Vln. IIb:** Notes grouped by vertical bar lines, each group containing seven notes. Dynamics: fff at the end of the section.
- Vln. IIc:** Notes grouped by vertical bar lines, each group containing seven notes. Dynamics: fff at the end of the section.
- Vln. IId:** Notes grouped by vertical bar lines, each group containing seven notes. Dynamics: fff at the end of the section.
- Vla.a:** Notes grouped by vertical bar lines, each group containing six notes. Dynamics: ff at the beginning of the section.
- Vla.b:** Notes grouped by vertical bar lines, each group containing six notes.
- Vla.c:** Notes grouped by vertical bar lines, each group containing six notes.
- Vca:** Notes grouped by vertical bar lines, each group containing six notes.
- Vcb:** Notes grouped by vertical bar lines, each group containing six notes.
- Vcd:** Notes grouped by vertical bar lines, each group containing six notes.
- Db:** Notes grouped by vertical bar lines, each group containing six notes.

18 *mf*

Voice CUM NI MIS AB SUR DUM ET IN

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a *mp*

Vla.b *col legno tratto*
pp

Vla.c *col legno tratto*
pp

Vc.a *pizz.*
pp

Vc.b

Vc.d

Db.

20

CON - VE - NI - ENS > E - XI - STAT UT IU DAE - I,

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a col legno tratto
pp

Vla.b normale
c.l.t.
pp

Vla.c normale
mf
pp

Vc.a

Vc.b pizz.

Vc.d pizz.

Db. pizz.

23

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.d

Db.

25 ***p***

Voice CUM NI MIS AB SUR DUM

Vln. Ia *pp*

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa *pp*

Vln. IIb

Vln. IIc

Vln. IID

Vla.a pizz. *pp*

Vla.b

Vla.c

Vca. pizz. *pp*

Vcb

Vcd

Db. pizz. *pp*

27

Voice ET

Vln. Ia 5 5 5 5 5 5 5
pp ff

Vln. Ib 5 5 5 5 5 5 5
pp ff

Vln. Ic 5 5 5 5 5 5 5
pp ff

Vln. Id 5 5 5 5 5 5 5
pp ff

Vln. IIa 5 5 5 5 5 5 5
fff sub. p f

Vln. IIb 5 5 5 5 5 5 5
fff sub. p f

Vln. IIc 5 5 5 5 5 5 5
fff sub. p f

Vln. IID 5 5 5 5 5 5 5
fff sub. p f

Vla.a -

Vla.b -

Vla.c -

Vcl. a arco 5 5 5 5 5 5 5
p f

Vcl. b 5 5 5 5 5 5 5
p f

Vcl. d 5 5 5 5 5 5 5
p f

Db. -

29

IN CON VE

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.d

Db.

arco

32

NI - - ENS E - XIS - TAT UT IU - DAE - IQUOS PRO - PRI-A CUL-PAPER - PE-TU-AE SER-VI-TU-TI SUB

p *f*

Voice simile

Vln. Ia *p* *f*

Vln. Ib *subito p* *f*

Vln. Ic

Vln. Id

Vln. IIa *pizz.* *f*

Vln. IIb

Vln. IIc

Vln. IId

Vla.a *fff*

Vla.b *fff*

Vla.c *fff*

Vc.a *fff*

Vc.b *fff*

Vc.d *fff*

Db. *arcu* *fff*

36

MI-SIT SUB PRAE-TEX-TU QUOD PI-E-TAS CHRI-STIA-NA IL - LOS RE-CEP-TET ET E-O-RUM CO-HA-BI-TA-TI-O-NEM SUS-TI-NE-AT CHRI-STIA-NIS

Vln. Ia
Vln. Ib
Vln. Ic
Vln. Id
Vln. IIa
Vln. IIb
pizz.
f
Vln. IIc
pizz.
f
Vln. IId
pizz.
f

Vla.a
Vla.b
Vla.c
Vc.a
Vc.b
Vc.d
Db.

42

Voice A-DE-O SINTIN-GRA-TI UT, E-IS PRO GRA-TI-A CON-TU-ME-LI-AN RED-DANT, ET IN E - OS, PRO SER - VI - TU-TE,

p

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa arco p

Vln. IIb arco p

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.d

Db.

47

Voice QUAM IL - LIS DE-BENT, DO-MI-NA-TUM VEN-DI-CA-RE PRO-CU - RENT.

Vln. Ia sul pont. *fff*

Vln. Ib sul pont. *fff*

Vln. Ic sul pont. *fff*

Vln. Id sul pont. *fff*

Vln. IIa *f*

Vln. IIb *f*

Vln. IIc arco *p* pizz. *f*

Vln. IID arco *f*

Vla.a

Vla.b

Vla.c

Vc.a *sfp* *fff*

Vc.b *sfp* *fff*

Vc.d *sfp* *fff*

Db.

meno mosso

p

E - CHA A - HU- VIM

3

50

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.d

Db.

sul pont. *rough murmuring*

p *pp*

p *pp*

p *pp*

pizz.

pp

53

Voice A-VE-DU VE YAD____ ME-AN- NIM____ BA - NAY RE - AY EV KE____ BE MARNAF SHI____ E- CHA____ SHE-LE- MIM____

Vln. Ia sul pont.
pp

Vln. Ib sul pont.
pp

Vln. Ic sul pont.
pp

Vln. Id sul pont.
pp

Vln. IIa sul pont.
pp

Vln. IIb sul pont.
pp

Vln. IIc arco, sul pont.
pp

Vln. IID arco, sul pont.
pp

Vla.a sul pont.
pp

Vla.b sul pont.
pp

Vla.c sul pont.
pp

Vc.a

Vc.b

Vc.d

Db. l.v.
pp

61

Voice SHUK-KE-CHU VE YAD SHO-DE DIM TE - MI - MAY RE - AY EV KE BE MAR NAF SHI

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.d

Db.

This musical score page features a vocal part and thirteen string parts (Vln. Ia through Db.) arranged vertically. The vocal part begins with a melodic line and lyrics: "SHUK-KE-CHU VE YAD SHO-DE DIM TE - MI - MAY RE - AY EV KE BE MAR NAF SHI". The string parts are primarily silent, with occasional rhythmic patterns or sustained notes. Measure 61 concludes with a fermata over the vocal line and a dynamic instruction "3" above the strings.

II.

Verrà la morte e avrà i tuoi occhi

Cesare Pavese &
Psalm 91

YOTAM HABER

Repeat until entrance
of tape recording; begin
playing only when cued

$\text{♩} = 88$ Lush, blurred
mp

Ver - rá -

Violin Ia con sord.
Violin Ib con sord.
Violin Ic con sord.
Violin Id con sord.
Violin IIa con sord.
Violin IIb con sord.
Violin IIc con sord.
Violin IIId
Viola a pizz.
Viola b pizz.
Viola c
Violoncello a pizz.
Violoncello b pizz.
Violoncello c pizz.
Double Bass

6

la
mor
te

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla. a

Vla. b

Vla. c

Vc. a

Vc. b

Vc. c

Db.

con sord.

pizz.

pp

pp

pp

18

Voice

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla. a

Vla. b

Vla. c

Vc. a

Vc. b

Vc. c

Db.

i tuo i

pp

pp

>

37

nav ke - ei - na - ich
ma - vet ze ha - nil veh____ e - lei - nu
mi - bo - ker
ad_____ e - rev,

=

37

loh____ re - dem.
A - toom kin - ki - fat lev no - she - vet.
taf - nuk
le-loh sha - char.
ei-na - yich ti - he - ye-na le -

43

Voice me - lel shel he - vel le - e - lem tse - ah - kah she-

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.



47

Voice hu - shte - kah.

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

III.
L O A N

27

JORIE GRAHAM

YOTAM HABER

delicate ♩ = 132

Voice [G clef, 25/16 time, key signature: B-flat major] Rain. And af - ter - math. Un - tou - - cha - ble. *gliss.*

Violin Ia [G clef, 25/16 time, key signature: B-flat major]

Violin Ib [G clef, 25/16 time, key signature: B-flat major] *pp* *gliss.*

Violin Ic [G clef, 25/16 time, key signature: B-flat major]

Violin Id [G clef, 25/16 time, key signature: B-flat major]

Violin IIa [G clef, 25/16 time, key signature: B-flat major]

Violin IIb [G clef, 25/16 time, key signature: B-flat major]

Violin IIc [G clef, 25/16 time, key signature: B-flat major]

Violin IId [G clef, 25/16 time, key signature: B-flat major]

Viola a [B-flat clef, 25/16 time, key signature: B-flat major]

Viola b [B-flat clef, 25/16 time, key signature: B-flat major]

Viola c [B-flat clef, 25/16 time, key signature: B-flat major]

Violoncello a [C clef, 25/16 time, key signature: B-flat major]

Violoncello b [C clef, 25/16 time, key signature: B-flat major]

Violoncello c [C clef, 25/16 time, key signature: B-flat major]

Double Bass [C clef, 25/16 time, key signature: B-flat major]

5

The gut - ters coughed and rage, and lis - tening with - out hear - ing we flinch, soul grins to

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcc

Db.

6

Voice

rain though we our - selves don't know that grin and ooze - ing down tree - trunks, li - que - fy - ing

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

pp

Vln. IIb

pp

Vln. IIc

pp

Vln. IIId

pp

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcc

Db.

7

Voice

as if the flanks were clay and al - so smoke when rain lets up,

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa norm.
pp

Vln. IIb col legno batt.
pp

Vln. IIc col legno batt.
pp

Vln. IId col legno batt.
pp

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

8

Voice sud - den heat steam dif - fe - ren - tial sounds of church - bells co - ming out of no - where,

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

(norm)

Vln. IIa

(col legno bat.)

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vca

p

Vcb

p

Vcc

Db.

9

Voice I hate you

Vln. Ia f

Vln. Ib f

Vln. Ic f

Vln. Id pizz. f

Vln. IIa -

Vln. IIb -

Vln. IIc f

Vln. IID f

Vla.a mf f

Vla.b f f

Vla.c f

Vc.a (sounding pitch) f

Vc.b f

Vc.c f

pizz.

Db. f

10 ***pp***

Voice some - one cries out where the door has slammed, smell of the light where it

Vln. Ia ***pp***

Vln. Ib ***pp***

Vln. Ic ***pp***

Vln. Id arco ***pp***

Vln. IIa ***pp***

Vln. IIb

Vln. IIc

Vln. IID

detached but with bow weight

Vla.a ***pp***

Vla.b

Vla.c

Vc.a pizz. ***sfp*** ***pp***

Vc.b arco ***sfp*** ***pp***

Vc.c arco ***sfp*** ***pp***

Db. ***sfp***

II

Voice pools on side walks, smell of soil, of the five cent - ury oak
emp - tying sud - den - ly curb spill fly - off of small chee - ping

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

13

birds so what are we do - ing says the path and we want to know where eve - ry - thing's go - ing, slui - cing,

sul tasto
sfz

sul pont.

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

16

Voice run - nel - ling and what's real - ly dead here and what's on - ly chan - ging real - ly

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IID

Vla.a simile

Vla.b simile

Vla.c simile

Vc.a

Vc.b

Vc.c

Db.

18

lift up the stone pull back the leaves loam sod dirt ah so wet wait till it dries a bit e - va - po - ra - tion

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcc

Db.

20

and the wings of it slap - ping a - bout
all this ta - king which is not our ta - king

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

22

Voice pud - dles and how I get to them to make them trou - ble me wa - ter hol - ding sky and time cracks in the as -phalt where there is

Vln. Ia

Vln. Ib pizz.

Vln. Ic pizz.

Vln. Id pizz.

Vln. IIa

Vln. IIb pizz.
pp

Vln. IIc pizz.
pp

Vln. IID pizz.
pp

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

24

leak, where air is forced out, goes to, flows down, fol - lows cracks - the shine up here all leaf drip, blos - som drip

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

26

chain-link's mi - ni - scule cas - ca - ding from wi - ste - ria cup to cup to mil - ky bo - ny but no it is just

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcc

Db.

28

wa - ter, do you re - mem - ber it, the fau - fet flared like a glare of o - pen speech a cry you could say what you pleased, you could turn it

Vln. Ia arco

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

31

Voice off, then on a - gain at will and how it fell tee - ming too much, all ov - er your hands,

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

33

Voice 

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

37

Voice sink, while some - one next to you wa - shing rec - co - men - ded re - rou - ting the blood flow round the heart -

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

40

the sur - geon a good one and we con - si - dered the odds, how the bo - dy was al - ways chan - ging un - der the

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

43

Voice stress and get out - doors he said, take up some golf, might help with Sun - days a - ny - way, and all the while the wa - ter run - ning

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

45

o - ver our clean hands like that in front of the mir - ror still al - ive some-one who had been get - ting pret - ty good at their

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcc

Db.

48

job life - blood as in gram-mar gli - ding a - long in its sen-tence but still gram-mar

Vln. Ia Vln. Ib Vln. Ic Vln. Id Vln. IIa Vln. IIb Vln. IIc Vln. IIId

Vla.a Vla.b Vla.c

Vc.a Vc.b Vc.c

Db.

51

such must be our re-ward was what we ne-ver thought then and though the in-ter-sec-tion the

Vln. Ia
Vln. Ib
Vln. Ic
Vln. Id
Vln. IIa
Vln. IIb
Vln. IIc
Vln. IIId
Vla.a
Vla.b
Vla.c
Vca
Vcb
Vcc
Db.

54

ex - tra the smell of loam its over full-ness un - a - ble to take a - ny more in yet feas-ting and all of it goi - ing

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla. a

Vla. b

Vla. c

Vca

Vcb

Vcc

Db.

58

Voice no - where and jump in the show - er just like that un - earth your self god - on - us whose pas - sion was

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IID

Vla.a pizz.

Vla.b arco

Vla.c pizz.

Vc.a

Vc.b

Vc.c

Db.

61

Voice *f*

noth-ingno that was the point no it is gi-ven as in the rich-ness of a rich man and suc-cu-lence hol-ding its wa-tersin tight

Vln. Ia *f*

Vln. Ib *f*

Vln. Ic *f*

Vln. Id *f*

Vln. IIa *f*

Vln. IIb *f*

Vln. IIc *f*

Vln. IID *f*

Vla.a arco *f*

Vla.b *f*

Vla.c arco *f*

Vc.a

Vc.b arco *pp*

Vc.c arco *pp*

Db. pizz. *pp*

67

Voice and mi-rage where there isdes-perate thirst and salt and the day which comes when there are to beno more har vests from now on ir-ri ga-tion re-turns

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IID

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

72

on - ly as his - tory a thing made of text and yet lis - ten there was rain, then the swift in - ter - val be - fore e - va - po - ra - tion

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IIId

Vla.a

Vla.b

Vla.c

Vca

Vcb

Vcc

Db.

75

and the stil - ness of brim - ming > and the wet rain - bow ma - king where oil from ex - haust picks up

p

Voice

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IID

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

78

light sheds glow, then ech - oes in the drains where deep in - side the drops fall in - di - vi - du - al - ly,

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c

Db.

80

Voice *plink, and the pla - ces where birds in - ter - ject* *and the co - ming on of heat and the*

Vln. Ia *ff*

Vln. Ib *ff*

Vln. Ic

Vln. Id

Vln. IIa *f* *ff*

Vln. IIb *f* *ff*

Vln. IIc *arc*
f *ff*

Vln. IID *arc*
f *ff*

Vla.a

Vla.b

Vla.c

Vc.a

Vc.b

Vc.c *pizz.*
pp

Db. *pp*

82

girl loo - king side - ways carr - ying the large bou - quet of blue hy - dran - geas sha - king the wa - ter off and the

Vln. Ia c.l.b. norm. pp

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IID

Vla.a

Vla.b

Vla.c

c.l.b.

Vc.a

Vc.b

Vc.c

Db.

84

Voice won - dering if this is it or are we in for a - no - ther round a glance up a quick skip o - ver the pud - dle car - ry - ing

Vln. Ia c.l.b.

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IId

Vla.a

Vla.b

Vla.c

Vc.a norm. pp

Vc.b

Vc.c

Db.

87

spe-edy clouds bird-call now con-fi-dent a-gain heat dry-ing sud-den-ly no e-vi-dence of it ha-ving been wet but no you did-n't e-ven no-tice it it rained.

poco rall.

Voice

Vln. Ia norm. c.l.b. *pp*

Vln. Ib

Vln. Ic

Vln. Id

Vln. IIa

Vln. IIb

Vln. IIc

Vln. IID

Vla.a

Vla.b

Vla.c

Vc.a c.l.b. *pp* norm.

Vc.b pizz.

Vc.c

Db.

IV.
BERESHÌT

Genesis I: 1-5;
Cesare Pavese

YOTAM HABER

Tempo should follow the fluctuations of the recording (♩ = circa 84)

Sheet music for orchestra and voice, featuring 18 staves. The vocal part (Voice) is at the top, followed by the Recording (with lyrics), and then the orchestra (Violin Ia, Violin Ib, Violin Ic, Violin Id, Violin IIa, Violin IIb, Violin IIc, Violin IIId, Viola a, Viola b, Viola c, Violoncello a, Violoncello b, Violoncello c, and Double Bass). The music is in 2/4 time, with various key changes indicated by clef and key signature changes. Dynamics include **ff**, **pp**, and **furioso**. The vocal part has a melodic line with some rests and a rhythmic pattern of eighth and sixteenth notes. The orchestra parts show sustained notes and rhythmic patterns corresponding to the vocal line.

Lyrics (Recording):

BE - RE SHIT BA - RA E - LO - HIM ET HA - SHA MA - YIM VE - ET HA - A - RETZ VE - HA - A - RETZ HA - YE - TA TO - HU VA

Recording 12

VO - HU VE CHO - SHECH AL PE - NE TE - HOM VE - RU - ACH E - LO - HIM ME - RA - CHE - FET AL PE - NE HAM - MA -

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

Recording 20

YIM VAY - YO MER E - LO - HIM — YE - HI OR VAY - HI — OR — VAY

Vln. Ia *ff*

Vln. Ib *ff*

Vln. Ic *ff*

Vln. Id *ff*

Vln. II *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *ff*

Vla. *ff*

Vla. *ff*

Vc. *pp*

Vc. *pp*

Vc. *pp*

Db. *pp*

28

Recording

YAR — E - LO - HIM ET HA - OR KI TOV VAY YAV - DEL - E - LO - HIM BEN HA - OR

Vln. Ia *pp*

Vln. Ib *pp*

Vln. Ic *pp*

Vln. Id *pp*

Vln. II *pp* *ff*

Vln. II *pp* *ff*

Vln. II *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp*

Vla. *pp*

Vla. *pp*

Vc. *pp*

Vc. *pp*

Vc. *pp*

Db. *pp*

35

Recording U - VEN - HA - CHO - - - SHECH VAY - YI - KRA E - LO - HIM - LA - OR - YOM - VE - LA - CHO - SHECH KA - RA

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Id

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

41

Voice *pp* Ver *ff* *p* *tr* mor *tc.*

Recording LAY - LA VAY - HI E - REV VAY - HI BO - KER YOM E - CHAD -

Vln. Ia *pp* *sf*

Vln. Ib *pp* *ff*

Vln. Ic *pp* *ff*

Vln. Id *pp* *ff*

Vln. II sul pont.

Vln. II *ppp* sul pont.

Vln. II *ppp* sul pont.

Vln. II *ppp* sul pont.

Vla. *ff* *pp* sul pont. *pp*

Vla. *ff* *pp* sul pont. *pp*

Vla. *ff* *pp* sul pont. *pp*

Vc. *ff* *pp* sul pont. *pp*

Vc. *ff* *pp* sul pont. *pp*

Vc. *ff* *pp* sul pont. *pp*

Db. *ff* *pp*

Slowly ♩ = 59

51

Voice *p*

Co - si li ve - di og - ni mat - ti - na quan - do su te so - la ti prie - ghi nel - lo spec - chio

Vln. Ia *sul pont. III* *8va* *ppp*

Vln. Ib *sul pont.* *ppp*

Vln. Ic *sul pont. III* *8va* *ppp*

Vln. Id *II sul pont.* *ppp*

Vln. II *ppp*

Vla. *ppp*

Vla. *ppp*

Vla. *ppp*

Vc. *III* *ppp*

Vc. *II* *ppp*

Vc. *c.l.tratto* *pp*

Db. *sul pont.* *pp*

63

Voice — O ca - ra spe-ran - za quel gior - no sap - re mo an - che noi__

Vln. Ia col legno bat. ***p***

Vln. Ib

Vln. Ic

Vln. Id

Vln. II col legno bat. ***p***

Vln. II

Vln. II

Vln. II

Vla. III ***pp***

Vla. III ***pp***

Vla. III ***pp***

Vc. ***pp***

Vc. ***pp***

Vc. ***pp***

Db. ***pp***

72

chi sei la vi - ta
(sounding pitches)

Vln. Ia *pppp*

Vln. Ib *pppp*

Vln. Ic *pppp*

Vln. Id *pppp*

Vln. II *pppp*

Vln. II *pppp*

Vln. II *pppp*

Vla. pizz.

Vla. pizz.

Vla. pizz.

Vc. pizz. #

Vc. pizz. #

Vc. #

Db. #

76

Voice e sei il nul - la

Vln. Ia (8) |

Vln. Ib

Vln. Ic

Vln. Id

Vln. II *pp*

Vln. II *pp*

Vln. II *pp*

Vln. II *pp*

Vla.

Vla.

Vla. arco *pp*

Vc. IV

Vc. IV

Vc.

Db.

This musical score page contains ten staves. The top staff is for the Voice, which sings the lyrics 'e sei il nul - la'. Below it are five staves for different violin parts (Vln. Ia through Vln. II), each with a dynamic marking of '(8) |'. The next three staves are for various cello parts (Vln. Ic, Vln. Id, and two Vln. II parts). The first Vln. II part begins with a dynamic of 'pp' and a melodic line consisting of eighth and sixteenth notes. This pattern is repeated by the subsequent Vln. II parts. The bottom three staves are for the Double Bass (Db.), with the first Db. staff featuring a dynamic of 'pp' and a rhythmic pattern of eighth and sixteenth notes. The second and third Db. staves show sustained notes. Measure 76 concludes with sustained notes from all the bass staves.

V.
HALELUYÀH ODÈ ADONÀY

Psalm 111;
Cesare Pavese

YOTAM HABER

p

Voice $\frac{2}{4}$ $\downarrow = 58$

HA - LE - LU - YAH— O - DE— A - DO - NAY BE - CHOL LE - VAV BE - SOD YE-SHA - RIM— VE - E - DA

Violin Ia $\frac{2}{4}$ *p*

Violin Ib $\frac{2}{4}$ *p*

Violin Ic $\frac{2}{4}$ *p*

Violin Id $\frac{2}{4}$ *p*

Violin IIa $\frac{2}{4}$ *p*

Violin IIb $\frac{2}{4}$ *p*

Violin IIc $\frac{2}{4}$ *p*

Violin IId $\frac{2}{4}$ *p*

Viola a $\frac{2}{4}$ *p*

Viola b $\frac{2}{4}$ *p*

Viola c $\frac{2}{4}$ *p*

Violoncello a $\frac{2}{4}$ *p* IV

Violoncello b $\frac{2}{4}$ *p* III

Violoncello c $\frac{2}{4}$ *p* III

Double Bass $\frac{2}{4}$ *p* II I

10

Voice RE - SHIT - CHOCH - MA YIR - AT A - DO - NAY SE - CHELTOV LE - CHOL O - SE - HEM

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

18

molto allargando

Voice TE - HIL - LA - TO O - ME - DET LA - AD

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

harmonics refer to fingered,
not sounding pitches

23

6"

6"

begin figure slowly, gaining speed on each repetition

Voice

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

circa 1'52"

28

mp

Ver - rà la mor - te

This musical score page contains six staves of music. The first staff is for the Voice, which has a melodic line with a sustained note followed by a decrescendo. The second staff is for Vln. I, featuring a continuous eighth-note pattern marked with a '3' above each group of three notes. The third staff is also for Vln. I, showing a similar eighth-note pattern. The fourth staff is for Vln. I, showing a different eighth-note pattern. The fifth staff is for Vln. II, showing an eighth-note pattern with a '3' above each group of three notes. The sixth staff is for Vln. II, showing an eighth-note pattern with a '3' above each group of three notes. The seventh staff is for Vla., showing a sixteenth-note pattern with a '3' below each group of three notes. The eighth staff is for Vla., showing a sixteenth-note pattern with a '3' below each group of three notes. The ninth staff is for Vla., showing a sixteenth-note pattern with a '3' below each group of three notes, labeled 'c.l.b.' above the staff. The tenth staff is for Vla., showing a sixteenth-note pattern with a '3' below each group of three notes, labeled 'norm.' above the staff. The eleventh staff is for Vc., showing a sixteenth-note pattern with a '3' below each group of three notes. The twelfth staff is for Vc., showing a sixteenth-note pattern with a '3' below each group of three notes. The thirteenth staff is for Vc., showing a sixteenth-note pattern with a '3' below each group of three notes. The fourteenth staff is for Db., which is silent.

30

A musical score page featuring a vocal part and various instrumental parts. The vocal part (Voice) has lyrics: "e av - rà i tuo - i oc - chi.". The instrumental parts include multiple violins (Vln. I and Vln. II), cellos (Vcl.), double bass (Db.), and bassoon (Bsn.). The score is divided into two systems by a vertical bar line. The vocal part and the first violin part (Vln. I) have continuous sixteenth-note patterns. The second violin part (Vln. II) and the cellos (Vcl.) are mostly silent. The double bass (Db.) and bassoon (Bsn.) also have short sixteenth-note patterns.

Voice
e av - rà i tuo - i oc - chi.

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.
3 3 3 3

Vc.
3 3 3 3

Vc.
3 3 3 3

Db.

32

Voice Sa - rà co - me smet - te - re un viz - io,

Vln. I 3 3

Vln. I 3 3

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II c.l.b.

Vln. II c.l.b.

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

34

Voice co - me ve - de - re nel - lo spec - chio

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. - #

Vc. - #

Vc. - #

Db.

36

Voice ri - e - mer - ge - re un vi - - so mor - - to

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. c.l.b. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. c.l.b. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Db.

This musical score page features a vocal part at the top with lyrics: "ri - e - mer - ge - re un vi - - so mor - - to". Below it are six staves for various string instruments: Vln. I (Violin I), Vln. I (Violin I), Vln. I (Violin I), Vln. I (Violin I), Vln. II (Violin II), Vln. II (Violin II), Vln. II (Violin II), Vln. II (Violin II), Vla. (Viola), Vla. (Viola), Vla. (Viola), Vc. (Cello), Vc. (Cello), Vc. (Cello), and Db. (Double Bass). The strings play eighth-note patterns primarily consisting of groups of three. The violins play mostly sustained notes or short eighth-note patterns. The cellos provide rhythmic support with sustained notes and eighth-note patterns. The double bass plays sustained notes. Measure numbers 36 are indicated at the top left.

38

co - me as - col - ta - - - re un lab - bro chiu - - -

Vln. I 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. I 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. I c.l.b. c.l.b.

Vln. I c.l.b.

Vln. I norm.

Vln. II 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II c.l.b. c.l.b.

Vln. II c.l.b. norm.

Vla. 3 3

Vla. 3 3

Vla. 3 3

Vc. -

Vc. -

Vc. -

Db. -

40

so.

Scen - de - re - mo - nel - gor - go

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II 3 3 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3

Vla. c.l.b. 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3

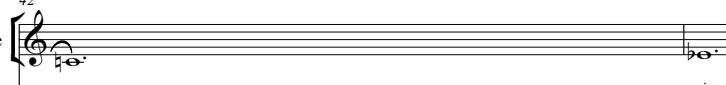
Vc. 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3

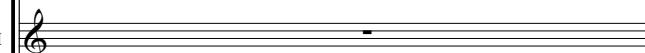
Db.

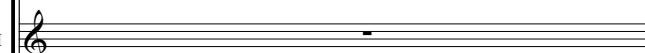
42

Voice 

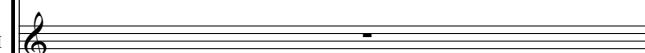
Vln. I 

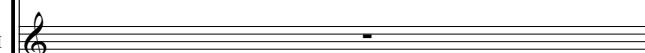
Vln. I 

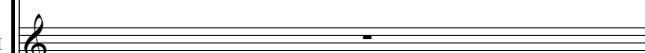
Vln. I 

Vln. I 

Vln. II 

Vln. II 

Vln. II 

Vln. II 

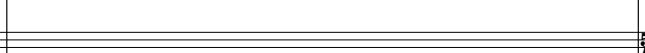
Vla.  

Vla.  
norm.

Vla.  
(c.l.b.)

Vc. 

Vc. 
o.

Vc.  
-

Db.  
pizz.

44

Voice

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc. pizz. arco

Vc. pizz. arco

Vc. pizz. arco

Db. pizz.

46

A musical score page featuring six staves. The top staff is labeled "Voice". The second through eighth staves are labeled "Vln. I". The ninth and tenth staves are labeled "Vln. II". The eleventh and twelfth staves are labeled "Vla.". The thirteenth and fourteenth staves are labeled "Vc.". The bottom staff is labeled "Db.". The music consists of mostly eighth-note patterns. The "Vln. I" and "Vln. II" staves have a tempo marking of 3 over a bracketed section of notes. The "Vla.", "Vc.", and "Db." staves have "pizz." markings above them.