

**Simëni kachotam al libbecha**  
“Set me as a seal upon your heart”

**Joelle Wallach**

1987

The text for *Simeni kachotam al libbecha* is drawn from the Biblical Song of Songs, reassembled with reverence by the composer.

Simëni kachotam al libbecha.

semolo tachat roshi,  
vimino techabbeqëni.  
ki azza chammavet ahava,  
qasha kishool qina.  
mayim rabim lo yuchlu lechabbot  
et ha-ahava uncharot lo yishtefuha.  
semolo tachat leroshi,  
vimino techabbeqëni.  
betsillo chimmadeti veyashavti  
ufiryo matoq lechiqi.  
samechunni ba'ashishot,  
rappeduni battappuchim,  
piryo matoq lechiqi.  
samechunni ba'ashishot,  
rappeduni battappuchim,  
ki cholat ahava ani.  
semolo tachat roshi  
vimino techabbeqëni.

ani yeshëna velibi er.  
qol dodì dofëq:  
"pitchi li achoti,  
rayati, yonati, tammati . . ."  
pashatëti et kutanti  
ëchacha elbashenna?  
rachatsti et raglai  
ëchacha atanfëm?  
dodì shalach yado min hachor  
umëai hamu alav.  
qamti ani liftoach ledodi,  
veyadai natefu mor;  
dodì shalach yado min hachor  
umëai hamu alav.  
vetsbeotai mor ovër  
al kappot hammanul.  
patachti ani ledodi  
vedodi chamaq avar.  
nafshi yatsa vedabro.  
biqqashtihu velo metsatihü;  
qerativ velo anani.  
metsa'uni hashomrim hassovevim ba'ir.  
hikkuni, fetsa'uni  
nasu et redidi mëalal . . .  
hishbati etchem benot yerushalayim:  
im timtsu et et dodì ma taggidu lo  
shecholat ahava ani.

sammehuni ba'ashishot,  
rappeduni battappuchim,  
betsillo cimmadeti veyashavti  
ki cholat ahava ani.  
ufiryo mataq lechiqi.  
semolo tachat leroshi,  
vimino techabbeqëni.

*Set me as a seal upon your heart.*

*His left side is under my head,  
and his right arm embraces me.  
For love is potent as death,  
passion cruel as the grave.  
Water can't drown that love,  
nor rivers wash it away.  
His left side is under my head,  
and his right arm embraces me.  
I long to sit in his shadow  
and his fruit is sweet to my taste.  
Brace me with raisin-cakes,  
bear me up with apples,  
for his fruit is sweet to my taste.  
Brace me with raisin-cakes,  
bear me up with apples,  
for I'm sick with love.  
His left side is under my head,  
and his right arm embraces me,*

*I sleep, but my heart is awake  
and the voice of my love beckons:  
"Open for me, my sister,  
my friend, my dove, my fulfillment . . ."  
I had already spread out my wrapper,  
how could I put it on?  
I had washed my feet.  
how could I dirty them?  
My beloved let go of the keyhole  
and my stomach wrenched for him.  
I got up to open for my love,  
but my hands were wet with myrrh;  
My beloved let go of the keyhole  
and my stomach wrenched for him.  
And my fingers were myrrh,  
slipping over the handles of the locked door.  
At last I opened for my love,  
but he had turned and gone.  
My breath caught at his flight.  
I looked for him, but I couldn't find him;  
I called him, but he didn't answer.  
The city patrols found me;  
they struck me, they hurt me;  
the guards at the wall raised my tunic.  
I made you promise, girls of Jerusalem:  
that when you found my love, you'd tell him  
that I'm sick with love.*

*Brace me with raisin-cakes,  
bear me up with apples,  
I long to sit in his shadow  
for I'm sick with love  
and his fruit is sweet to my taste.  
His left side is under my head,  
and his right arm embraces me.*

ana dodi veamar li:  
"qumi lach, rayati,  
yafati, ulechi lach.  
ki hinnē hassetav avar  
haggeshem chalaf halach lo.  
ēt hazzamir higgia,  
veqol hattor nishma ba'artsēnu,  
kol haggefanim smadar natnu rēach.  
qumi lach, rayati,  
yafati, ulechi lach.  
hannitsanim nireu ba'arets,  
vehaggefanim smadar natnu rēach.  
qumi lach, rayati,  
yafati, ulechi lach.  
lecha dodi nētsē;  
hassade nalina bakfarim  
nashkima lakramim.  
nire im parcha haggefēn,  
sham ettēn et dodai lach."

betsillo chimmadeti veyashavti  
ufiryo matoq lechiqi.  
heviani el bēt hayayin  
vedigo alai ahava  
piryo matoq lechiqi;  
sammechuni ba'ashishot,  
betsillo chimmadeti veyashavti,  
sammechuni ba'ashishot,  
ki cholat ahava ani,  
ufiryo matoq lechiqi.  
cholot ahava ani.  
semolo tachat leroshi,  
vimino techabbeqēni,  
ufiryo matoq lechiqi.

Simēni kachotam al libbecha.  
betsillo chimmadeti veyashavti  
ki cholat ahava ani.  
Simēni kachotam al libbecha.

*My love spoke and said to me:  
"Get yourself up, my friend,  
my lovely one, and let's begin.  
For the winter has passed,  
the rainy season slipped away.  
The time of pruning songs has arrived,  
and the turtledove is singing in the countryside,  
every vine is blooming with its own scent.  
Get yourself up, my friend,  
my lovely one, and let's begin.  
Blossoms have opened all over  
and the vines are blooming with their own scents.  
Get yourself up, my friend,  
my lovely one, and let's begin.  
Come, love, let's go out to the fields;  
let's rest at night in little villages  
and get to the vineyards early in the morning.  
Let's see if the grapes have blossomed there,  
and there I'll give you my love."*

*I long to sit in his shadow  
and his fruit is sweet to my taste.  
He took me to the winehouse  
and love was what he showed me  
and his fruit was sweet to my taste;  
Brace me with raisin-cakes,  
I long to sit in his shadow,  
Brace me with raisin-cakes,  
for I'm sick with love,  
and his fruit is sweet to my taste.  
And I'm sick with love,  
His left side is under my head,  
and his right arm embraces me,  
and his fruit is sweet to my taste.*

*"Set me as a seal upon your heart."  
I long to sit in his shadow  
For I'm sick with love.  
"Set me as a seal upon your heart."*

# INSTRUMENTATION

Mezzo-soprano

Flute/Piccolo/optional (but strongly preferred) Alto Flute (1)  
Oboe/English Horn (1)  
Clarinet (B flat)/Bass Clarinet (1)  
Bassoon (1)

2 Percussionists. The following instruments may be shared by the two players:

Very Large Tamtam (always extremely soft beater)  
Xylophone  
Snare Drum  
4 Wood Blocks (high to low)  
Triangle  
Large Suspended Cymbal  
4 Roto Toms (high to low) [if Roto Toms are unavailable, Tom-Toms may be substituted]  
Crotales  
9 additional loose Crotales:

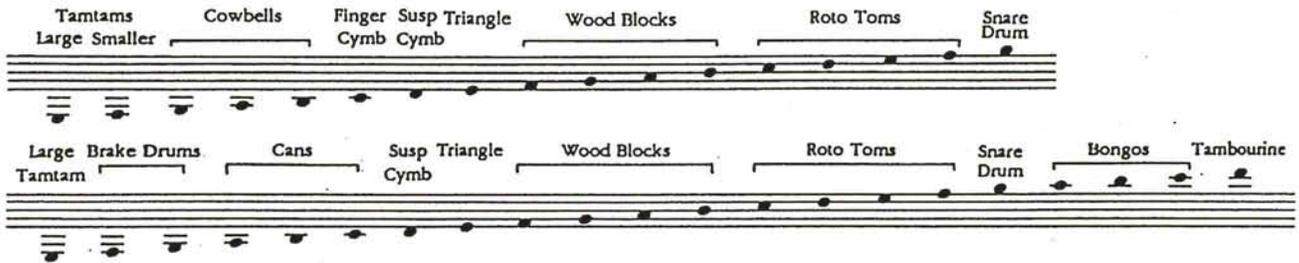


The following instruments are played by one percussionist only:

I  
Smaller Tamtam  
Finger Cymbals  
3 Cowbells (high, medium, low)

II  
Full set of 4 Timpani  
2 small Brake Drums  
3 Bongos (high, medium, low)  
3 Cans (high, medium, low)  
Tambourine

Staff distribution of unpitched percussion instruments:



Violins I & II  
Viola  
Cello  
Contrabass

## NOTES

This score is in C. All instruments sound as written except for the conventional octave displacements of piccolo, contrabass, and xylophone. Crotales sound two octaves higher. The bass clarinet sounds exactly as written.

String parts may be executed by either single or sectional strings.

Written out syncopations are not to be played tremolo unless so specified.

When crotales are placed on a 26" timpanum, *rit.* indicates that the timpanum pedal is to be raised and lowered. Arco indicates the production of sound by drawing a double-bass bow on edge of crotales.

Dynamics tend to gently diminish with descending lines, to crescendo with ascending lines unless otherwise indicated.

Tempi: The fluctuations and shifts of tempi in this work are of great importance. It is the dramatic impact of these changes (whether sudden or gradual) which is primary. The rubato spirit is of far greater importance than absolute adherence to specific metronome numbers. These are supplied as suggestions as to the nature of the expression of the moment.

The changes marked *subito* are to be abrupt, but those marked *accel.*, *ritard.*, or *ritenuto* are indications of rubati which sometimes take place over long periods as marked, and successively faster and slower metronome values are indicated as guides within these sections.

Because inspiration for these temporal changes derives from sources as disparate as recitative, liturgical chant and the dervish dances of North Africa, the spirit of the particular rubato is to be closely observed. Does it represent the ecstatic expression of a music generated by tradition of dance, profoundly sensual, visceral and spiritual at once, or does it reflect a particular quicksilver change of mood in the text?

## PRONUNCIATION

The phonetic transliteration used in this piece includes the following:

ch - - velar fricative (as German *ach*) or uvular fricative (as German *ich*)  
€ - - e of *get*  
č - - a of *make*  
ɔ - - schwa; u of *but*, a neutral mid vowel

See Appendix for vocal ossias. They are available for use if a more modern pronunciation is desired.

for Stephen J. Lieberman,  
 who helped me to understand the meaning of the Song of Songs.  
**Simëni kachotam al libbecha**  
 "Set me as a seal upon your heart"

Joelle Wallach  
 (1987)

$\text{♩} = 58$

Mezzo

Fl.

Ob.

Bass Cl.

Bsn.

Very Large Tamtam (always extremely soft beaters) Finger Cymbals

I

Perc.

niente  $pp$

Timpani (ossia 8va)

II

niente  $pp$

$\text{♩} = 58$

I

Vln.

II

Vla.

Vc.

sord.  $ben P$

Cb.

niente  $al$   $mp$   $p$  sempre

6

Mezzo *mp*  
si-më-ni ka-cho-tam al lib-be

Fl. Solo *p*

Ob. no attack

Bass Cl. *p cantabile*

Bsn. *lontano p*

Perc. I II *pp*

6

Vln. I *sord. pp espr.*

Vln. II *sord. pp*

Vla. *sord. ben p*

Vc.

Cb.

*lively and bright*

$\text{♩} = 120$

*poco*

10

Mezzo

cha. si-mē-ni ka - cho-tam al lib-be - cha.

Fl.

*poco f*

Ob.

*pp* *poco f*

Bass Cl.

Bsn.

Perc.

Crotales *pp* Cowbell *mf* Rototoms (or Tom-Toms) *poco f*

*niente*

10

*lively and bright*

$\text{♩} = 120$

*senza sord.*

*poco*

Vln. I

*poco f*

Vln. II

Vla.

*senza sord.* *poco f*

Vc.

*senza sord.* *poco f*

Cb.

*senza sord.* *pizz.* *poco f*

14 a poco accel. al - - - - -

Mezzo

Fl. *deciso*

Ob. *f deciso*

Bass Cl. *mf* *f*

Bsn. *f*

Perc.

Xylophone *mf*

Bongos

Tom-T.

14 a poco accel. al - - - - -

Vln. I *poco f*

Vln. II *senza sord.* *poco f*

Vla. *f*

Vc. *poco f*

Cb. *pizz.* *f*

18

Mezzo

Fl.

Ob.

Bass Cl.

Bsn.

I

Perc.

II

I

Vln.

II

Vla.

Vc.

Cb.

*f*

*f*

take Cl.

Xyl.

*poco f*

Crotales

*f*

*poco f*

*poco f*

*f*

*f*

*f*

*poco f*

arco

sul pont.

*f*

*f*

*f*

Detailed description: This page of a musical score covers measures 18 through 21. The instruments are arranged in two systems. The first system includes Mezzo (Mezzosoprano), Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Percussion I (Perc. I), and Percussion II (Perc. II). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 18 is marked with a box containing the number '18'. The woodwinds (Fl., Ob., Bass Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line starting in measure 18, with dynamics ranging from *poco f* to *f*. The percussion parts include Xyl. (Xylophone) and Crotales (Crotales). The Oboe part has a 'take Cl.' instruction in measure 20. The Violoncello part is marked 'arco' in measure 20. The Violin I and II parts have 'sul pont.' instructions in measure 20. The score is written in a key signature of one flat and a 4/4 time signature.

22

$\text{♩} = 132$

Mezzo *poco f* *cresc.*  
 \* sə - mo - lo, sə - mo - lo ta - chat ro -

Fl. *mp* *mp*

Ob. *poco* *mp* *cresc.*

Cl. *mp*

Bsn. *poco* *mp* *cresc.*

Perc. I

Perc. II Tom-T. (soft sticks) *p* Timp. *p*

22

$\text{♩} = 132$

Vln. I *ord.* *p* *mp*

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

Vla. *ord.* *p* *mp*

Vc. *mp*

Cb. *pizz.* *mp*

25 *poco*

Mezzo *ben f* *f*  
 shi vi - mi - no \* tə - chabbə - qē - ni. ki az - za — cham - ma - vet a - ha -

Fl. *mf poco* *mf*

Ob. *mf poco*

Cl. *poco f*

Bsn.

Xyl. *f* S.D. (with fingers) *mp*

Perc. Tom-T. *mp* *pp* *mp*

25

Vln. I *mf* *poco f*

Vln. II *mf* *poco f*

Vla. *poco f*

Vc. *ben f* *arco*

Cb. *ben f* *poco f*

28

*poch. rit. quasi a tempo* ♩ = 116  
*poco f e poco più dolce*

Mezzo  
 va qa - sha, qa - sha ki-shə-ol qi - na. ma-yim ra-bim lo yuch-lu lə-chab

Fl.  
*8va* *mp*

Ob.  
*mp*

Cl.  
*mp*

Bsn.

I  
*p* *pp*

Perc.  
 Tom-T. *mp*

II

28

*poch. rit. quasi a tempo* ♩ = 116

I  
*8va* (dance-like) *mp*

Vln.  
 II (dance-like) *detaché* *mp*

Vla.  
*mp* *mp*

Vc.  
*mp*

Cb.  
 (dance-like) *mp* *mp*

32

Mezzo

bot et ha - a - ha - va u - nə - ha-rot lo yish-tə - fu - ha.

Fl.

*pp*

*gva-*

Ob.

*p*

Cl.

*p* *mf*

Bsn.

*p*

(ossia 8 bassa)

Perc.

S.D.

*mp*

Tom-T.

*p*

32

Vln.

Via.

Vc.

*mf* *poco*

*ruvido*

slap pizz.

Cb.

*mp* *poco*

35 *poco accel.* *poco* -

Mezzo *poco p* *f*  
 \* sə - mo - lo ta - chat, sə - mo - lo ta - chat lə - ro - shi vi - mi - no.

Fl. *poco p* *mf*

Ob. *poco p*

Cl.

Bsn. *poco p*

I Xyl. *mf*

Perc. Bongos Tom-T. Bongos Cans

II *p cresc.*

35 *poco accel.* *poco* -

I *p mp mf*

Vln. II *p mp mf*

Vla.

Vc. *p mf*

Cb. *p arco mf*

38 ritard. *mf* *f* poco rall.

Mezzo  
 \* tə-chab-bə-qē - ni. bə-tsil - lo - chim-ma - də-ti və-ya - shav - ti

Fl. take Picc. *p*

Ob. *p*

Cl.

Bsn. solo *mp* *p*

I Perc.

II *pp*

38 ritard. sul tasto *p* poco rall.

Vln. I sul tasto *p*

Vln. II sul tasto *p*

Vla.

Vc. *p*

Cb. *p*

41 *mf e dolce* *(poco più dolce e pochiss. meno f)* *f*

Mezzo  
u - fir - yo ma - toq læ - chi - qi. sam - mæ - chu - ni ba ' a - shi - shot, rap - pæ - du - ni

Fl. take Picc.

Ob.

Cl. (ossia) *mp e dolce*

Bsn. *mf*

Perc. I *mp* Crot.  
II Tamb. (fingers) *mp* *pp*

Vln. I 41 *solob ord.* *mp dolce*  
II

Vla.

Vc. *lirico* *mp*

Cb. *mp*

44

Mezzo *più espr.*  
bat - tap - pu - chim. pir - yo — ma - toq læ - chi - qi. sam - mæ - chu - ni —

Picc. (sounds 8va higher) Picc. *cant. espr.*  
*pp*  
ossia 8ba

Ob. *p*

Cl.

Bsn. *p espr.*

I Perc.

II

44

I Vln. *tutti (ord.)*  
*mp*  
(ord.)

II Vln. *mp*

Vla. *più espr.*  
*mf*  $\rightrightarrows$  *p*

Vc. *più espr.*  
*mf*  $\rightrightarrows$  *p*  
*cantabile espr.*  
*p*  
*cantabile espr.*

Cb. *p*

47

Mezzo  
— ba 'a - shi-shot, rap-pə - du - ni bat - tap - pu - chim; ki cho-lat a - ha-va

Picc.  
*mp* *poco*

Ob.

Cl.  
*mf*

Bsn.  
*espr.* *mp* *poco*

Perc.  
I  
*mf* *Crot.*

II  
*mp* *Triangle* *Tom-T.* *mp*

47

Vln. I  
*mf* *accel.*

Vln. II  
*mf*

Vla.  
*mf* *pizz.* *arco*

Vc.  
*mf* *mp* *poco*

Cb.  
*mp* *poco*

50 *accel. al - ♩ = 120*

Mezzo  
a - ni -

Picc.  
*poco*  
*mp* — *f* *mf*

Ob.  
*mf* *mp* — *f* *mf*

Cl.  
*mf* *mp* — *f*

Bsn.  
*mf* *mp* — *f* *mf*

I  
Perc.  
II  
Timp.  
*mp* — *mf*

50 *accel. al - ♩ = 120*

I  
Vln.  
*f* — *mf*

II  
*f* — *mf*

Vla.  
*f* — *mf*

Vc.  
*f* — *mf*

Cb.  
*f* — *mf*

54

Mezzo

Picc. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *ff*

Xyl. *mf*

Perc. I *mf*

Perc. II S.D. *mf* Tom-T. *mf*

54

57

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *mf* *f* *ff*

Cb. *f* *mf* *f* *ff*

58

(♩ = 120)

Mezzo *mf* \* sə - mo - lo ta - chat ro -

Picc. *f* *poco* *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

I W.B. Cowb. *mf*

Perc. Trgl.

II Tom-T. (fingers) *mf*

58

(♩ = 120)

I *mf* *Sul tasto*

Vln. II *mf* *Sul tasto*

Vla. *mp*

Vc. *mp*

Cb. *f* *poco* *mp*

$\text{♩} = 58 \text{ subito}$

61

Mezzo  
shi vi-mi-no \_\_\_\_\_ \*tə-chabbəqə - ni. \_\_\_\_\_

Picc.  
*poco f* *p* *mf* *pp*

Ob.  
*poco f* *p*

Cl.  
*poco f* white sound  
cantabile e lontano *p*

Bsn.  
*poco f*

Crot.  
Lg. Tamt.

Perc.  
Trgl. *ppp*

Tom-T.  
II *mf* *pp* *pp*

61

Vln. I sul pont. *p*

Vln. II poco sul pont. *pp* niente

Via. sul tasto

Vc. *poco a poco* *mf* *pp*

Cb.

$\text{♩} = 58 \text{ subito}$

65 *poco più lento*

Mezzo

Picc.

Ob.

Cl.

Bsn.

I

Perc.

II

This block contains the musical score for measures 65 through 68 for woodwinds and percussion. The Mezzo voice part is silent. The Piccolo (Picc.) part has rests in measures 65-67 and a *pp* note in measure 68. The Oboe (Ob.) part has rests in measures 65-67 and a *p* note in measure 68. The Clarinet (Cl.) part has a melodic line starting in measure 65, marked *p*, with the instruction "modo ord." above it. The Bassoon (Bsn.) part has a melodic line starting in measure 65, marked *p*, with the instruction "espr." above it. The Percussion (Perc.) part consists of two staves: I and II. Staff I has *ppp* notes in measures 65-68, with "niente" written below in measure 67 and "poch." below in measure 68. Staff II is silent.

65 *poco più lento*

Vln.

II

Vla.

Vc.

Cb.

This block contains the musical score for measures 65 through 68 for the string section. The Violin I (Vln. I) part has a *pp* note in measure 65 and rests in measures 66-68. The Violin II (Vln. II) part has a melodic line starting in measure 65, marked *p*, with "poco" written below it, and "più ord." above it in measure 66. The Viola (Vla.) part has rests in measures 65-67 and a *pp* note in measure 68, with "sord. ord." written above it. The Violoncello (Vc.) part has a *pizz.* note in measure 65, a melodic line starting in measure 66 marked *p*, and "arco ord." written above it in measure 68. The Contrabass (Cb.) part has a *pp* note in measure 65 and rests in measures 66-68.

69 *poco più lento*  
*mp*

Mezzo  
a - ni yə-shē-na, a - ni yə-shē-na, — a-ni yə-shē-na —

*pp* *poco a poco cresc. ed accel. - -*

Picc.

Ob. *ppp*

Cl. *pp*

Bsn. *pp*

I

Perc. niente niente

II

69 *poco più lento*  
*cantabile*  
ord. sord. (Solo) *p*

Vln. I *pp*

Vln. II *sord. ord. pp*

Vla. *pp*

Vc. *sord. pp*

Cb. *sord. pp*

*poco a poco cresc. ed accel. - -*



77

Pochissimo animato

poco accel.

Mezzo

Picc.

Ob.

Cl.

Bsn.

Mezzo: [Silent]

Picc.: *lontano* *p* *cantabile, espr.* *p* *mp* *poco*

Ob.: *pp* take Eng. horn

Cl.: [Silent]

Bsn.: [Silent]

Perc.

Perc. I: *niente*

Perc. II: [Silent]

77

Pochissimo animato

poco accel.

Vln.

Vla.

Vc.

Cb.

Vln. I: *senza sord.* *pizz.*

Vln. II: *pizz.*

Vla.: *pizz.*

Vc.: *pizz.* *(pizz.)*

Cb.: *pizz.*

81 *poch. più animato*

Mezzo

Picc. *poco più* *mp* *p* *cantabile* *p*

Eng. hn. *pp*

Cl. *pp*

Bsn. *pp*

I

Perc. Timp.

II *pp*

81 *poch. più animato* *cantabile*

Vln. I *mp* *p espress.*

Vln. II *arco* *p*

Vla. *arco* *p espr.* *pizz.* *pp*

Vc. (sord.) *arco* *pp* *pizz.*

Cb. *arco* *pp* *pizz.*

*ossia 8va*

86

♩ = 72-76

*mp ma con passione**accel. al - -*

Mezzo

"pit-chi li a-cho - ti, pit-chi li ra-ya-ti, yo-na-ti, pit-chi li, pit-chi li

Picc.

*mp*

Ob.

Cl.

*mp*

Bsn.

*p*

Perc.

*pp* *pp* *poco a poco*

86

♩ = 72-76

*accel. al -*

Vln.

*pp* *p*

II

*p* *p*

Vla.

arco *senza sord.*

Vc.

arco *cantabile* *mp*

Cb.

arco

90 *ff*  $\text{♩} = 112$  *animato ma piano e*

Mezzo  
— a-cho - ti, ra-ya-ti, yo-na-ti, tam - ma - ti.”

Picc. *mp* *p*

Ob. *p*

Cl. *p*

Bsn. *mp* *p*

I  $\frac{5}{4}$

Perc. II *f* niente

90  $\text{♩} = 112$  *animato ma piano e*

I *ben f*

Vln. II *ben f*

Vla. *mp* *f* *mf* *ben f*

Vc. *senza sord.* *ben f*

Cb. *mf* *ben f*

94 *più cresc. al* - - - - - *f*

Mezzo

Picc. *mp*

Ob. *f*

Cl. *mf*

Bsn.

Perc. I W.B. *mf*

Perc. II Bongos Tom-Toms and Bongos *mf*

94 *più cresc. al* sul pont. - - - - - *f*

Vln. I *mp* *f* *cresc.*

Vln. II (ord.) *f* *cresc.*

Vla. sul pont. *mf* *f* *cresc.*

Vc. pizz. *f* *cresc.*

Cb. pizz. *f* *cresc.*

98 (ossia  $\text{♩} = 100$ )  $\text{♩} = 100$  *flirting*  
*mp*

Mezzo  
 pa-sha-tə-ti et ku-tan-ti, ë-cha-cha

Picc.  
*poco scherzando (like an aside, flirting, a stage whisper)*

Ob.  
*p* *p*

Cl.

Bsn.  
*subito pp* *p*

Crot.  
*pp* *pp*

Perc. I  
 II

98 (ossia  $\text{♩} = 100$ )  $\text{♩} = 100$

Vln. I  
*ff* *subito pp* (*p*)

Vln. II  
*ff* *subito pp* (*p*)

Vla.  
*ff* *subito pp* (*p*)

Vc.  
*ff* *subito pp* *pizz.* *arco*

Cb.  
*ff* *subito pp* *p*

102 *accel.* Subito  
♩ = 80

Mezzo  
— el - ba-shen - na, ra-chats - ti et rag-lai ë - cha - cha a - tan-fêm?

Picc. *mf*  $\leftarrow$  *f*

Ob. *f*

Cl. *poco f*  $\leftarrow$  *f*

Bsn. *poco f*  $\leftarrow$  *f*

Xyl. *mf*

Perc. II S.D. (fingers) *mf*

102 *accel.* Subito  
♩ = 80

Vln. I *cresc.*  $\leftarrow$  *f*

Vln. II *cresc.*  $\leftarrow$  *f*

Vla. *cresc.*  $\leftarrow$  *f*

Vc. *cresc.*  $\leftarrow$  *f*

Cb. *cresc.*  $\leftarrow$  *f*

105

Mezzo *f* *pochiss. più mosso* *accel. quasi recit.*  
do-di sha-lach ya - do min ha-chor. do - di sha-lach ya - do min ha-chor\_

Picc. *poco f*

Ob. *poco f*

Cl. *poco f*

Bsn. *poco f*

take Flute

Perc. I Timp.

II *fp*

105

Vln. I *mf* *f* *mf* *più p* *f* *accel.*

Vln. II *mf* *f* *mf* *più p* *f*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf* *pizz.*

Cb. *mf* *arco*

Mezzo **109** *ritard.* *mf* *mf* *poco accelerando* *mp*

— u-mē-ai ha-mu a-lav. qam-ti a-ni lif - to-ach lə-do-di; qam - ti a-ni lif -

Fl. *Flute solo* *mp* *p dolce*

Ob. *p dolce* *p dolce*

Cl. *p dolce*

Bsn. *cantabile* *p*

(Xyl.) *f*

Perc. *Timp.* *p* *pp*

**109** *ritard.* *poco accelerando*

I *ord. + legno*

Vln. II *ord. + legno*

Vla. *cantabile Solo* *mf* *poco più f*

Vc. *mp* *poco più f*

Cb. *arco* *f ruvido* *mp dolce*

113 *cresc. e poco accel. al - - - - -*

Mezzo  
to-ach læ-do-di; vā-ya - dai na-tə-fu mor, vā-ya - dai na-tə-fu mor do -

Fl.  
Ob.  
Cl.  
Bsn.

(Xyl.)

I  
Perc.  
II

113 *more ord. - - - - - cresc. e poco accel. al - - - - -*

I  
Vln.  
II  
Vla.  
Vc.  
Cb.

*espr. mf*  
*ord.*  
*more ord.*  
*tutti*  
*espr. mf*

116 ♩ = 120 *f* *mf* *f* *riten.*

Mezzo  
di sha-lach ya - do min ha-chor u-mē-ai ha - mu a-lav... vā-ets-bo-tai...

Fl. *(b)ia* *p* *mf* take Picc.

Ob. *(b)ia* *p* *mf*

Cl. *mp* *mf*

Bsn. *p* *mf*

I Xyl. *mp* Crot. (on timp.) *L.v.*

Perc. II *f* *mf*

116 ♩ = 120 *mf* *poco* *p* *mf* *riten.*

I Vln. *mf* *poco* *p* *mf*

II Vln. *mf* *poco* *p*

Vla. *mf* *poco* *p*

Vc. *mf* *p*

Cb. *mf* *ossia 8va* *mp* *mf*

119 *- - - e poi poco allarg. - - -* *piu dolce*  $\text{♩} = 56$

Mezzo  
 — mor o-vër al — kap-pot hammanul.

Picc. *dreamy*  
*p dolce*

Ob.

Cl.

Bsn. *lirico ma semplice*  
*mp*

I  
 Perc. (Pia.)

II  
*mf* *pp*

119 *- - - e poi poco allarg. - - -*  $\text{♩} = 56$  *Solo* *espr. ma semplice*

I  
*mp* *espr.* *f* *p*

II  
*mp* *espr.* *f*

Vla.  
*mp* *espr.* *f* *p*

Vc.  
*mp* *espr.* *f* *dreamy*  
*p dolce, lontano*

Cb.  
*mp* *f* *mp*

123 *poch. più mosso*

Mezzo

Picc. *take Flute*

Ob.

Cl.

Bsn. *pp* *mf*

I

Perc.

II

123 *poch. più mosso*  
*(Solo) molto espr. ma p*

I *p*

Vln. II *solo Sord. pp poco*

Vla. *Solo espr. p mp*

Vc. *pp*

Cb.

128

Mezzo *espr. mp* *p* *pp molto (almost a whisper)* *p*  
 pa-tach-ti a-ni le-do-di, ve-do - di cha-maq a-var. pa -

Fl. *p poco* *mp*

Ob. *p poco* *pp* take Bass Clar.

Cl.

Bsn. *mp* *pp* *p*

I

Perc.

II

I *espr.* *p* *mp*

Vln. *senza sord.* *tutti*

II *molto espr.* *pp* *tutti*

Vla. *molto espr.* *pp*

Vc. *p* *p*

Cb. *pp* *p* *p*

140 *mosso*

Mezzo

Fl. *wistful espr.* *p*

Ob. *take Eng. Horn*

Bass Cl. *take Clar.*

Bsn. *p*

Perc. I *p*

Perc. II *Trgl.* *Xyl.* *p*

140 *mosso*

Vln. I *p* *p espr.* *molto* *Sva.*

Vln. II *senza sord.* *p espr.*

Vla. *p* *molto*

Vc. *p* *molto*

Cb. *p* *molto*

144 *poco misterioso*  
rit. al - - - e più

Mezzo

Fl. *sub. f declarative* *mp* *mf*

Eng. hn. *sub. f declarative* *p* *mp* *mf*

Cl. *sub. f declarative* *p* *p* *mp* *mf*

Bsn. *declarative* *sub. f* *p* *poco*

I Perc. Timp. *pp* *pp*

144 (loco) *poco misterioso*  
rit. al - - - sul pont. e più

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

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

Vla. *espr.* *p* *3*

Vc. *f* *mp* *pizz.*

Cb. *mf* *mp* *pizz.*

148 *ritard.* *poco più mosso*  
*mp*

Mezzo  
 \* biq - qash - ti - hu ————— vè - lo mət - sa - ti - hu,

Fl. *take Picc.*

Eng. hn. *take Ob.*

Cl. *take Bass cl.* Bass Cl.

Bsn. *p*

I

Perc. II *niente*

148 *ritard.* *poco più mosso*  
*ord., solo*

I *p* *ord., solo*

Vln. II *p* *ord., solo*

Vla.

Vc. *arco* *pizz.* *p*

Cb. *arco* *fp*

151 *f* *poco accel.* - - - *poco meno f*

Mezzo  
 \* biq-qash-ti-hu, biq-qash-ti - hu, qə-ra-tiv. qə-ra - tiv və-lo a -  
 each of these three small phrases successively more passionate.

Picc.  
*mf* *f*

Ob.  
*mp cresc.* *f*

Bass Cl.  
*p cresc.*

Bsn.

I  
 Perc.  
 II

151 *poco accel.* - - -

I  
 Vln. *mp* *mf* *mf* *f*

II  
 Vln. *mp* *mf*

Vla.  
*mp*

Vc.  
*arco*  
 3 *mf*

Cb.  
 3 *mf*

154 *accel.* - - - - *steady accel. e cresc. al*

Mezzo *p* *mp* *f*  
 na - ni. mē - tsa - 'u - ni hash-shom-rim has-so-və-vim\_ ba 'ir. hik-ku-ni\_ fə-tsa -

Picc. *p*

Ob. *p* *mf* take Eng. hn.

Bass Cl.

Bsn. *cresc.*

Perc. I

II Timp. *mp*

154 *tutti accel.* - - - - *steady accel. e cresc. al*

Vln. I *mp* *f* *mp*

Vln. II *tutti* *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *pizz.* *f* *arco*

Cb. *slap pizz.* *f* *arco*

*mp*

157  $\text{♩} = 120$

Mezzo  
 'u - ni na-sæuet ræ-di-di mē-a lai, mē-a-lai, mē-a-lai . . . hish -

Picc. *f*

Eng. hn. *mf*

Bass Cl. *mf* *mp*

Bsn. *ff* *molto*

Perc. I

Perc. II *ff*

157  $\text{♩} = 120$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *deciso pizz.* *mf*

Cb. *mp* *f* *deciso pizz.* *mf*

*subito*  
♩ = 84

160 *f* *poco accel.* *mf*

Mezzo  
ba - ti — et - chem bæ - not yə - ru - sha - la - yim: — im tim-tsu et et do-di

Picc.  
Eng. hn.  
Bass Cl. *mp*  
Bsn.

I Lg. Tamt. Xyl. *mf*  
Perc. *pp* *l.v.* *p*

160 ♩ = 84 *subito* *poco accel.* *f* *p e cresc.*

I  
Vln. *p e cresc.*

II *p e cresc.*

Vla.

Vc. *mf* *poco a poco cresc.* arco

Cb. *mf* *poco a poco cresc.* arco

\*If sectional strings are used, half trill on one string, half use bowed tremolo.

accel. - - poco allarg. - - - ♩ = 76

163

Mezzo *fff*  
 ma tag-gi-du lo, ma tag-gi-du lo, she-cho-lat a-ha-va\_ a-ni. *p* sam-mə-chu-ni\_

Picc. *ruvido* *ff* *pp e molto dolce*

Eng. hn. *ff*

take Clar. *ff*

Bsn. *ruvido* *ff*

I Perc.

II Perc.

163

accel. - - poco allarg. - - - ♩ = 76

I Vln. *ff*

II Vln. *ff*

Vla. *ff* *poco pp*

Vc. *ff* *poco pp* *cant.*

Cb. *senza sord.* *f* *ff* *poco pp*

166

Mezzo  
— ba 'a - shi - shot, — rap-pə-du-ni — bat-tap - pu - chin. sam-mə-chu-ni —

Picc.  
*pp*

Eng. hn.  
*dolce*  
*p*

Cl.  
*p*

Bsn.  
*p*

I

Perc.  
II

Detailed description: This block contains the vocal and woodwind parts for measures 166-168. The Mezzo voice part has lyrics: "ba 'a - shi - shot, rap-pə-du-ni bat-tap - pu - chin. sam-mə-chu-ni". The Piccolo part has a *pp* dynamic. The English Horn part is marked *dolce* and *p*. The Clarinet and Bassoon parts also have a *p* dynamic. The Percussion parts (I and II) are shown as rests.

166

Vln. I  
*p*

Vln. II  
*mp*

Vla.  
*p*

Vc.  
*p* *mp*

Cb.  
*mp*

Detailed description: This block contains the string parts for measures 166-168. The Violin I part has a *p* dynamic. The Violin II part has a *mp* dynamic. The Viola part has a *p* dynamic. The Violoncello part has *p* and *mp* dynamics. The Contrabass part has a *mp* dynamic.

169 *più mosso subito*  
 $\text{♩} = 112$

Mezzo  
 — ba 'a - shi - shot, rap - pø - du - ni - bat - tap - pu - chim. bæ - tsil - lo chim -

Picc.

Eng. hn.

Cl.

Bsn.

I

Perc.

II Brake Drums  
 $mp$

169 *più mosso subito*  
 $\text{♩} = 112$

I

Vln. (tutti)  
 $p$

Vla.

Vc.  $p$  pizz.  $poco f$

Cb.  $p$  pizz.  $poco f$

172

*poco a poco decresc.* - - - - -

Mezzo

\* ma - də-ti və-ya - shav-ti, ki cho-lat a - ha - va a - ni, ki cho-lat

Picc.

Eng. hn.

Cl.

Bsn.

Perc.

I

II

172

*poco a poco decresc.* - - - - -

Vln.

sul pont.

I *mf*

II *mf*

Vla.

Vc.

arco

*poco f*

*meno f*

Cb.

(pizz.)

*poco f*

*meno f*

175 *l'istesso tempo ma dolce*  
(♩ = 112)

*decresc.* *dolce p*

Mezzo  
a - ha - va a - ni, u - fir - yo ma - toq - lè - chi - qi.

Picc.

Eng. hn.

Cl.

Bsn.

I

Perc.

II

175 *l'istesso tempo ma dolce*  
(♩ = 112)

*ord.* *dolce p* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco* *dolce p*

*lively*

178

Mezzo

Picc.

Eng. hn.

Cl.

Bsn.

I

Perc.

II

Crot.

Large Suspended Cymbal  
(brushes)

*pp*

*poch. cresc.*

*lively*

178

*cresc. poco a poco*

*mf*

*mf*

*mf*

*mf*

*mf*

Vln.

II

Vla.

Vc.

Cb.

*mp*

*poco f*

very, very, lively and exuberant; forte e molto animato

181 accel. al

Mezzo

Picc.

Eng. hn.

Cl.

Bsn.

Xyl.

W.B.

very, very lively and exuberant; forte e molto animato

181 accel. al

Vln. I

Vln. II

Vla.

Vc.

Cb.

f ossia 8ba

184

(♩ = 120)

Mezzō

Picc.

Eng. hn.

Cl.

Bsn.

Lg. Tamt. (brushes)

Perc.

Tom-T.

184

(♩ = 120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for woodwinds and percussion. The Piccolo (Picc.), English Horn (Eng. hn.), Clarinet (Cl.), and Bassoon (Bsn.) parts feature melodic lines with dynamic markings of *f*, *mf*, *f*, and *ff*, and a *poco* decrescendo. The Large Tom-tom (Lg. Tamt.) is played with brushes at *mp* with a *poco a poco* decrescendo. The Tom-tom (Tom-T.) is played at *mp*.

Musical score for strings. Violin I (Vln. I) and Violin II (Vln. II) play melodic lines with dynamics *f* and *mf*. Viola (Vla.) and Violoncello (Vc.) play accompaniment with dynamics *f*, *mf*, and *ff*. The Contrabass (Cb.) part has dynamics *mf* and *ff*. The Viola part includes *pizz.* and *arco* markings. A *poco* decrescendo is indicated for the lower strings.

187

Mezzo

Picc. *mf* *f*

Eng. hn. *mf* *f* *mf*

Cl. *mf* *f*

Bsn. *mf*

S.D. (fingers) *fp* *mp*

Perc. Tamb. *mf molto*

187

Vln. I

Vln. II

Vla.

Vc. *mf* *mp* *mf* arco

Cb. *mf* *mp* *mf* arco

190

Mezzo *mf*  
\* sə - mo - lo ta - chat, \* sə - mo - lo ta - - chat læ - ro - shi

Picc. *mf* *mp*

Eng. hn. *mp* *poco*

Cl. *mp* *mp*

Bsn. *mp* *poco* *mp*

I

Perc.

II

190

Vln. I *ord.*

Vln. II *ord.*

Vla. *ord.*

Vc. *mp*

Cb. *mp*

193

*pochiss. meno mosso*

Mezzo

— vi - mi - no, vi - mi - no \* tē - chabbəqē - ni.

Picc.

*f*

*mp*

Eng. hn.

*mf*

*mp*

Cl.

*f*

*mp*

Bsn.

*mf*

*mp*

Lg. Tamt. (extremely soft beaters)

Perc.

niente

*mp*

Tom-T.

*p*

193

*pochiss. meno mosso*

Vln. I

Vln. II

Vla.

Vc.

*f*

*pizz.*

*p*

*mp*

Cb.

*f*

(arco)

*p*

*mp*

196

tempo vivo  
♩ = 120

Mezzo

Picc.

Eng. hn.

Cl.

Bsn.

(Solo)

take Alto Flute, ossia Flute

(Solo)

*mp*

*mp*

*p*

Trgl.

Crot.  
arco

*mp*

*mp*

Perc.

(Tom-T.)

196

tempo vivo  
♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

col legno

col legno

(pizz.)

*mp*

pizz.

*mp*

**200**       *f* - - - - - *e poch. a poch. dimin. al* - - - - -

Mezzo

Alto fl.,  
ossia Fl.

Eng. hn.

Cl.

Bsn.

I

Perc.

II

Tom-T. Bongos

**200**       *f* - - - - - *e poch. a poch. dimin. al* - - - - -

I

Vln.

II

Vla.

Vc.

Cb.

*mp*

*f*

*mf*

*f*

*f*

*f*

*mf*

*f*

*f*

*mf*

*mf*

*mf*

*f*

*mf*

ord.

ord.

arco

(pizz.)

*mf*

203

*mp*

$\text{♩} = 60$   
*subito più lento*

Mezzo  
Alto fl.,  
ossia Fl.  
Eng. hn.  
Cl.  
Bsn.

W.B.

Lg. Tamt.

Perc.  
I  
II  
Tomt. (fingers)

203

*mp*

$\text{♩} = 60$   
*subito più lento*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

206  $\text{♩} = 56$  *molto dolce*  
*p* *mp*

Mezzo  
 a - na do-di ve - a - mar li, \_\_\_\_\_ a -

Alto fl.,  
 ossia Fl.

Eng. hn.  
*p* *poco*

Cl.

Bsn.

Crot. (on timp.)

I

Perc.

II

206  $\text{♩} = 56$  *molto dolce*

Vln. I *ppp* col legno, tasto

Vln. II *ppp* col legno, tasto

Vla. *ppp* col legno, tasto

Vc. *ppp* col legno, tasto

Cb. *ppp* col legno, tasto

209

Mezzo *rit. molto* *espr.* *molto più p*  
 na do-di ve-a-mar li, "qu-mi lach, ra-ya-ti; qu-mi lach, ra-ya-

Alto fl.,  
 ossia Fl. *cantabile*  
*p*

Eng. hn.

Cl. *cantabile*  
*mp*

Bsn.

Perc. I *Tr.* *l.v.*

Timp. *ppp*

Perc. II

209

*rit. molto* *arco* *espr.*  
 ord., *p espr.* *più p*  
 arco ord., *più p*  
 tasto

Vln. I *ord., cantabile ma p*

Vln. II *p*

Vla. *ord., cantabile ma p*

Vc. *p*

Cb. *p*

212

Mezzo  
ti, ya - fa - ti, u - lə - chi lach. *mp espr.* ki hin - nē \* has - sē - tav a -

Alto fl.,  
ossia fl.

Eng. hn.  
*mp*

Cl.

Bsn.  
*pp*

I

Perc.

II  
*pp*

212

I

Vln.  
II  
*p espr.*

Vla.  
*p*

Vc.  
*mp cantabile*  
*p*  
*pp sempre*

Cb.  
*niente*  
*pp*  
ossia 8va

215

Mezzo  
var hag-ge-shem cha-laf ha-lach lo. et haz-za-mir hig-gi - a

Alto fl.,  
ossia Fl.

Eng. hn.

Cl.

Bsn.

*p*

Fing. Cymb.

Crot.  
(norm.)

Perc.

I

II

*poch. cresc. al* *p* *niente*

215

Vln. I

Vln. II

Vla.

Vc.

Cb.

*niente*

218

Mezzo  
və - qol hat - tor nish - ma bəar - tsë - nu; \* kol hag - gə - fa - nim sma -

Alto fl.,  
ossia Fl. take Picc.

Eng. Hn.

Cl. *mp*

Bsn. *pp* *cant., espr.* *p*

I Crot. *pp* Crot. (on timp.) *mf* *2nd.* *l.v.*

Perc. II *pp* *p*

218

I Solo *mp* *espr.*

Vln. II Solo *mp* *cant.*

Vla.

Vc. *mp*

Cb.

221

Mezzo *ritenuto* dar nat - nu rē - ach. *molto dolce* *p* qu - mi lach, ra - ya - ti;

Picc. *solo* *p espr.* *mp* 3

Eng. hn.

Cl. *p* take Bass Clar.

Bsn. *solo* *p cantabile*

I Lg. Tamt. *ppp* *pochiss.*

II *pp*

221

I *ritenuto* *mp* *p* *molto dolce* *p*

Vln. *mp* *p* 3 3 *mp* 3

Vla. *mp cant., espr.*

Vc.

Cb.

224

Mezzo *p dolce* *poch. rit.*  
 qu-mi lach, ra-ya-ti, ya-fa-ti,

Picc. *dolce*  
*p*

Eng. hn.

Bass Cl. *pp* *p*

Bsn. *p*

I Perc.

II *ppp*

224

I Vln. *mf* *molto* *tutti* *mp* *poch. rit.*

II Vln. *mf* *molto* *tutti* *mp*

Vla.

Vc. *p dolce*

Cb. *p dolce*

227 subito

♩ = 80 ma con rubato

(poch. con moto)

Mezzo *mf*

qu-mi lach, ra-ya-ti, — ya-fa-ti, u-lə-chi lach. han-nits-tsa-niin \* ni -

Picc. *pp*

Eng. hn. *pp*

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

Bsn. *p* *cantabile*

I

Perc.

II *pp*

227 subito

♩ = 80 ma con rubato

(poch. con moto)

I *mp*

Vln. II *mp*

Vla.

Vc. *pizz.* *p* *arco* *pizz.*

Cb. *p* *pizz.*

230

Mezzo *f* *poco* *mf*  
 re - u - ba 'a - rets vø - hag - gø - fa - nim sma - dar nat - nu rø - ach.

Picc. *cant.* *p*

Eng. hn. *mp* take Oboe

Bass Cl. *bo*

Bsn. *cantabile* *mp*

Crot. ord. *bø*

Perc. I II *poco* *mp*

230

Vln. I *poco* *sord.* *mf*

Vln. II *mp*

Vla. *mf*

Vc. *arco* *p* *mf*

Cb. *(pizz.)* *p* *poco a poco cresc.*

233

*p subito ma con passione*

Mezzo  
— qu - mi lach, ra - ya - ti, ya - fa - ti, u - læ - chi lach. læ - cha do - di —

*molto* *f* *poco*

*subito* *pp*

Picc.

Eng. hn.

Bass Cl.

Bsn.

I

Perc.

II

*ppp*

233

*p subito*

I

Vln.

II

*mp* *mf*

*mp* *mf*

Vla.

*cantabile*

Vc.

*pizz.*

Cb.

*arco*

236 *poco rit.*

Mezzo *più p* *p* *p* *niente*

— nē - tsē has - sa - de na - li - na bak - fa - rim.

Picc.

Eng. hn. take Ob.

Bass Cl. *p*

Bsn.

I

Perc. II

236 *poco rit.* *Solo dolce*

I *p* *espr., cant.*

Vln. II *p cant.*

Vla. *pizz.* *arco*

Vc. *arco*

Cb. *pizz.* *arco*

*pp*

239

Mezzo

Picc.

Ob.

Bass Cl.

Bsn.

I

Perc.

II

239

I

Vln.

II

Vla.

Vc.

Cb.

243

Mezzo *mp warmly*  
 qu - mi lach, ra - ya - ti, ya - fa - ti, u - la - chi lach.\_\_\_\_\_

Picc. \_\_\_\_\_

Ob. *cant.*  
*pp*

Bass Cl. *take Cl.*

Bsn. \_\_\_\_\_

I \_\_\_\_\_

Perc. *Timp.*  
 II *ppp* *poco cresc.*

243

I \_\_\_\_\_

Vln. II *solo*  
*mp*

Vla. *pp cant.*

Vc. \_\_\_\_\_

Cb. \_\_\_\_\_

*ossia 8ba*

246

Mezzo  
 — læ - cha do - di — — — — — nē - tsē has - sa - de na - li - na bak - fa - rim. — — — — — nash -

Picc.

Ob.

Cl.

Bsn.

I

Perc.

II

*p* *p e poco a poco cresc.*

246

I *mp espr.* *tutti* *p*

Vln. II *mp espr.*

Vla. *pp*

Vc. *mp espr.* *espr.*

Cb. *pp*

249 *poco accel.*  
*continue to crescendo in waves as melody ascends* *allarg. - - -*

Mezzo  
 ki - ma la - kra-mim ni - re im par - cha hag-ge - fen

Picc.

Ob.  
*mp e cresc. col voce*

Cl.  
*mp e cresc. col voce*

Bsn.  
*poco f*

Perc.  
 I  
 II

249 *poco accel.*  
 (*b<sub>a</sub>*) *allarg. - - -*

Vln.  
 I  
 II  
*tutti sord.*  
*poco f* *mf*

Vla.  
*poco f*

Vc.  
*poco f*

Cb.  
*poco f*

252 *ben f ma dolce* *subito* ♩ = 116 *ruvido e poco giocoso*

Mezzo  
sham et - tèn et do-dai lach." *ff*  
bè-tsil-lo chim - ma - dè-ti vè -

Picc. *pp* *f*

Ob. *mp* *mf* *f*

Cl. *f*

Bsn. *pp* *f*

Perc. Xyl. *f*  
S.D. (sticks) *f*

252 *col legno* *pp* *f* *ord.*  
Vln. I *pp* *f*  
Vln. II *sul tasto sord.* *pp* *f* *ord.*  
Vla. *pp* *f*  
Vc. *pp* *f* (arco)  
Cb. *pp* *f*

255  $\text{♩} = 120$  *faster and sweeter*

*più p*

Mezzo  
- ya - shav - ti u - fir - yo ma - toq — lə - chi - qi. he - vi - a - ni — el

Picc.

Ob.  
*mp*

Cl.

Bsn.

Perc.  
I Tom-T. *p* Tom-T. (fingers) *pp*  
II Tamb. *pp*

255  $\text{♩} = 120$  *faster and sweeter*

Vln. I  
Vln. II *senza sord.*

Vla. *mp*

Vc. *mp*

Cb. *slap pizz.*

258

Più allegro

Mezzo

bèt ha-ya-yin\_ vè - dig - lo a-lai a - ha - va. pir - yo ma-toq\_ lè - chi-qi.

Picc. *p* *ossia 8ba* *mp*

Ob.

Cl. *mp* take Bass Cl.

Bsn.

I

Perc. *mp* Crot.

II *p* Trgl.

258

Più allegro

I *mp*

Vln. (ord.) *mf* *pocop*

II *mf* *pocop* *ritmico e sul tasto*

Vla. *mf*

Vc. *pizz. ord.*

Cb.

very exuberant  
♩ = 132

262

ancora più mosso

Mezzo

sam-mə - chu-ni - ba 'a - shi - shot-

bətsil-lo chim -

Picc.

*mp*

*poco f* ossia 8ba

Ob.

*poco f*

Cl.

take Bass cl.

Bsn.

*più p subito*

Perc.

Xyl.

*f*

S. Cymb. (brushes)

*pp*

*p*

niente

*mf*

262

ancora più mosso

very exuberant  
♩ = 132

Vln. I

solo

*ben f* solo

*mf*

Vln. II

*ben f* solo

*mf*

Vla.

solo

*ben f*

tutti

*mf*

Vc.

solo

*ben f*

tutti

*mf*

Cb.

*più p*

*più p*

pizz.

*mf*

266 *ruvido* *mf* *poco meno mosso* (♩=108)

Mezzo  
ma - də - ti vè - ya - shav - ti - bə - tsil - lo chim - ma - də - ti vè - ya - shav - ti -

Picc. *cant.* *mf* ossia 8ba.....

Ob. *ruvido* *mf*

Bass Cl. *mf* *cantabile* *f*

Bsn. *mf* *f* *cantabile*

I Perc. *mp*

II Perc. *mf*

266 *tutti* *mf* *ruvido* *mf* *poco meno mosso* (♩=108)

I Vln. *mf* *mf* *cantabile* *f*

II Vln. *mf* *mf*

Vla. *mf* *f* *cantabile*

Vc. *mf*

Cb. *mf*

269

Mezzo *lirico* *poco accel* *risoluto*  
*f*  
 sam-mə-chu-ni\_\_ ba 'a - shi - shot- ki cho-lat a-ha-va\_\_ a -

Picc. *p* *mf*

Ob. *mp* take Clar.

Bass Cl.

Bsn. *mf*

Perc. I Xyl. *mf*  
 Tom-T. (fingers) (sticks)

II *mp* *mf*

269

Vln. I *p* *poco* *mf*  
*più dolce* *risoluto*

Vln. II *lirico* *mp* *p* *poco*  
*più dolce*

Vla.

Vc. *lirico* *mp* *pp*

Cb. *arco* *pp*

272 *poco più mosso*

Mezzo *p* *delicately*  
ni- u-fir-yo matoq læ - chi-qi-

Picc. *p* *più p* *ben f*

Ob. Eng. hn.

Cl. *f*

Bsn. *mf* *mp* *f*

I *f*

Perc. *f* Trgl. *mp*

II

272 *poco più mosso*

I *f* *f*

Vln. *f* *p* *f*

II *f* *p*

Vla. *p*

Vc. *mp*

Cb. *f* *mp*

276

$\text{♩} = 120$  *ruvido*

Mezzo

*poco f*  
ki cho-lat a - ha - va a - ni -

Picc.

*mf*

Eng. hn.

*poco f*

*f*

Cl.

*f*

Bsn.

*f*

Cowb.

Perc.

*mp*

Wood Blocks

S.D.

*mp*

*mf*

276

$\text{♩} = 120$  *ruvido*

Vln. I

*ben f*

Vln. II

*poco f*

*ben f*

Vla.

*poco f*

*ben f*

Vc.

*poco f*

*ben f*

Cb.

*ben f*  
snap pizz.

*f*

279

*poco meno mosso*  
*molto più dolce*  
*mp*

*dolce,*  
*ma f*

Mezzo  
u - fir - yo ma - toq - læ - chi - qi - cho - lat a - ha - va a - ni.

Picc.  
*f mf poco*

Eng. hn.  
*mf poco*

Cl.  
*mf poco*

Bsn.  
*sub P poco dolce*  
*mf poco*

I  
Perc.  
II  
Br. Dr.  
*mf*

279

*poco meno mosso*  
*dolce*  
*con sord.*

Vln. I  
*mf con sord.*

Vln. II  
*mf poco*

Vla.  
*mf poco*

Vc.  
*sub. P poco dolce*  
*pizz. ord.*  
*mf poco*

Cb.  
*ossia 8va<sup>1</sup>*  
*mp*  
*arco*  
*mf poco*

282

*rit.* - - - - - *ritardando* - - - - -

*poco a poco decresc.*

Mezzo  
\* sə - mo - lo ta - chat, ta - chat læ - ro - shi

Picc. *p*

Eng. hn. *p*

Cl. *mp*

Bsn. *Solo cant.*  
*mf* *mp*

I

Perc.

II

282

*rit.* - - - - - *ritardando* - - - - -

I *mp dolce*

Vln. II *mp dolce*

Vla. *mf*

Vc. *Solo*  
*mf* *mp*

Cb. *mf* *mp*

285 *subito* ♩ = 112 *f poco ruvido* *meno mosso* *P dolce* *rit.*

Mezzo  
vi-mi-no \*tə-chab - bə-qē-ni. se-mo-lo ta-chat lə-ro-shi,—

Picc. *mp dolce*

Eng. hn. *mf ruvido* *più dolce* *mournful* *mf*

Cl. *mf ruvido*

Bsn. *poco p*

Perc. I Trgl. *f* Cymb. *niente* *poco*

Perc. II Timp. (3 drums) Tom-T. *p*

285 *subito* ♩ = 112 *meno mosso* *rit.*

Vln. I

Vln. II

Vla. *mf ruvido*

Vc. *mf ruvido* *più p*

Cb. *mf ruvido* *molto dolce*

288

Mezzo *mp*  
u-fir-yo ma - toq læ - chi-qi.

Picc. *pp* *pp*

Eng. hn. *pp* *mp*

Cl. *mp* *pp*

Bsn. Solo *mp*

I *mp* *l.v.*

Perc. Very Large Tamtam (extremely soft beaters) *ppp* *l.v.*

288

Vln. I II

Vla. *pp* *espr.* *mp*

Vc. *espr.* *mp*

Cb. *pizz.* *pp*

292

$\text{♩} = 58$   
*mp*

Mezzo

si - mē - ni ka - cho - tam al lib - be - cha.

Picc.

Eng. hn.

take Oboe

Cl.

Bsn.

*p*

Perc.

I  
II

292

$\text{♩} = 58$

*tutti ord. e legno*  
senza sord.

Vln. I

*pp*  $\leftarrow$  *poco*

*mp*

Vln. II

*ben p*

senza sord.  
*tutti ord. e legno*

*mp*

Vla.

*p cant.*

*tutti ord. e legno*

*poco*

Vc.

Cb.

attacca subito  
 ♩ = 112-120

296

Mezzo  
*f*  
 bə-tsil - lo chim - ma - də-ti və - ya - shav - ti,

Picc.  
*f*  
*mf* ma cantabile

Ob.  
*mf* ma cantabile

Cl.  
*mf* ma cantabile

Bsn.

Perc.  
 I Xyl. *mf*  
 Crot. *mf*

II Trgl. *ff*  
 S.D. (fingers) *mf* *p*

attacca subito  
 ♩ = 112-120

296

Vln. I *f* ma cant.

Vln. II *f* ma cant.

Vla. *mf* pizz. arco *f* ma cant.

Vc. arco ruvido *mf* arco

Cb. *mf* snap pizz. arco

299 *f* *poco* *molto* *subito lento e pianissimo* ♩ = 56

Mezzo  
ki cho-lat. a - ha - va a - ni.

Picc.

Ob. *f* *molto*

Cl.

Bsn. *f*

Perc.  
I  
II S.D. (fingers) *mf* Timp. (very soft beaters) *niente* *mp*

299 *ben f* *molto* *subito lento e pianissimo* ♩ = 56

Vln. I *ben f* *molto*

Vln. II *ben f*

Vla. *ben f*

Vc. *molto* *pp* *lontano, misterioso*

Cb. *molto* *pp* *lontano, misterioso*

302

*poco più rit. e ritardand. al fine*

Mezzo

si-mē-ni ka-cho-tam al lib-be-cha, ka-cho-tam al lib-be-cha.

Picc.

*molto lontano*  
*pp*

Ob.

Cl.

*molto lontano*  
*pp*

Bsn.

Perc.

Ig. Tamt.  
niente *p* *poco*

302

*poco più rit. e ritardando al fine*

Vln.

sord. e col legno  
*pp*

Vla.

sord. e col legno

Vc.

*ppp*

Cb.

col legno

305

*più lento*

*decresc. al niente*

Mezzo

Picc.

Ob.

Cl.

Bsn.

Perc.

*dolcissimo*  
*pp*  
*pp*  
*pp*

*ossia 8ba*

*pppp*  
*Crot.*  
*just a touch very lightly*  
*niente*

305

*decresc. al niente*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*decresc. al niente*

שִׁמְנֵי בְּחוּמָם עַל-לֶכֶךְ

שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיָנוּ תַחֲבֻקְנֵי:  
כִּי-עֲזָה כַפְּוֹת אֶהְיֶה  
קָשָׁה כִּשְׂאוֹל קִנְיָה  
כִּים רַבִּים לֹא יִכְלֹו  
לְכַפּוֹת אֶת-הָאֶהְיֶה  
וַיִּהְיוּ לֹא יִשְׁטָפוּהָ  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיָנוּ תַחֲבֻקְנֵי:

בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
וּפְרִיז כְּהוֹק לַחֲכִי:  
סִבְּוֹנֵי בְּאִשֵּׁי־טוֹת  
רַפְּדוּנִי בַתְּפוּחִים  
פְּרִיז כְּהוֹק לַחֲכִי:  
סִבְּוֹנֵי בְּאִשֵּׁי־טוֹת  
רַפְּדוּנִי בַתְּפוּחִים  
כִּי-חֹלֶת אֶהְיֶה אָנֹכִי:  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיָנוּ תַחֲבֻקְנֵי:

אָנֹכִי יִשְׁנָה וּלְבִי עָר  
קוֹל דּוֹדִי דוֹפֵק  
פֶּתַח-לִי אֶחָתִי  
רַעֲתִי יוֹנֵתִי תַפְתִּי  
פִּישְׁטֵתִי אֶת-כַּתְּנֹתִי  
אִיבָכָה אֶלְבִּישָׁנָה  
הַקִּצְתִּי אֶת-רִגְלֵי  
אִיבָכָה אֶטְנַנְּכֶם:

דוֹדִי שְׁלַח יְדוֹ מִן-הַחֹזֶר  
וּבְעֵי הָמָו עֲלִיו:  
קָבַדְתִּי אָנֹכִי לַפְתַּח לְדוֹדִי  
וַדְּבִי נִטְפוּ-מֹזֶר

דוֹדִי שְׁלַח יְדוֹ מִן-הַחֹזֶר

וּבְעֵי הָמָו עֲלִיו  
וְאֶצְבְּעֵתִי מֹזֶר  
עֲבַר עַל כַּפּוֹת הַפְּנֵעוֹל:  
פֶּתַחְתִּי אָנֹכִי לְדוֹדִי  
וְדוֹדִי חִמַּק עָבַר  
נִפְשִׁי יִצְאָה בְּדַבְּרוֹ  
בְּקִשְׁתִּיהוּ וְלֹא כִצְאֵתִיהוּ  
קָרַאתִיו וְלֹא עָנֵנִי:

מִצְאָנִי הִשְׁכַּרְתִּים הַסְּכָכִים בְּעִיר  
הַכּוֹנֵי פִצְעוֹנֵי  
נִשְׂאוּ אֶת-דְּרִידֵי בְּעֲלֵי  
הִשְׁבַּעְתִּי אֶתְכֶם בְּנוֹת יְרוּשָׁלַם  
אִם-תִּמְצְאוּ אֶת-דּוֹדִי מִהִתְמַגִּידוֹ לּוֹ  
שְׁחֹלֶת אֶהְיֶה אָנֹכִי:

סִבְּוֹנֵי בְּאִשֵּׁי־טוֹת  
רַפְּדוּנִי בַתְּפוּחִים  
בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
כִּי-חֹלֶת אֶהְיֶה אָנֹכִי:  
וּפְרִיז כְּהוֹק לַחֲכִי:  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיָנוּ תַחֲבֻקְנֵי:

עָנָה דוֹדִי וַאֲמַר לִי  
קוֹמִי לָךְ רַעֲתִי  
יָפְתִי וּלְכִי-לָךְ:  
כִּי-הִנֵּה הִסְתָּו עָבַר  
הַגִּישָׁם חֲלָף הַלָּךְ לּוֹ:  
עַת הַזְּקִיר הִגִּיעַ

וְקוֹל הַהוֹר נִשְׁכַּע בְּאַרְצָנוּ:  
[כָּל] הַגִּפְנִים סִבְּר נִתְּנוּ בַיָּם  
קוֹמִי לָךְ רַעֲתִי  
יָפְתִי וּלְכִי-לָךְ:

הַנְּצָנִים נִרְאוּ בְּאַרְזָן

וְהַגִּפְנִים סִבְּר נִתְּנוּ בַיָּם  
קוֹמִי לָךְ רַעֲתִי  
יָפְתִי וּלְכִי-לָךְ:  
לָכֶה דוֹדִי נִצָּא הַשָּׂדֶה  
גְּלִיגָה בַּכְּפָרִים:  
נִשְׁכַּמָּה לְכַרְמִים  
נִרְאָה אִם-פָּרַחַה הַנֶּפֶן  
אִם אֶתֵּן אֶת-דּוֹדִי לָךְ:

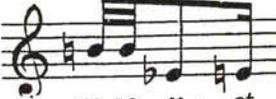
בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
וּפְרִיז כְּהוֹק לַחֲכִי:  
הַבִּיאֵנִי אֶל-בֵּית הַיָּן  
וְדַגְלוּ עָלַי אֶהְיֶה:  
פְּרִיז כְּהוֹק לַחֲכִי:  
סִבְּוֹנֵי בְּאִשֵּׁי־טוֹת

בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
סִבְּוֹנֵי בְּאִשֵּׁי־טוֹת  
כִּי-חֹלֶת אֶהְיֶה אָנֹכִי:  
וּפְרִיז כְּהוֹק לַחֲכִי:  
חֹלֶת אֶהְיֶה אָנֹכִי:  
שִׁמְאֵלוֹ תַחַת רֵאשִׁי  
וַיִּמְיָנוּ תַחֲבֻקְנֵי:

וּפְרִיז כְּהוֹק לַחֲכִי:  
שִׁמְנֵי בְּחוּמָם עַל-לֶכֶךְ  
בְּצִלוֹ חֲבֵדְתִי וַיִּשְׁבַּתִּי  
כִּי-חֹלֶת אֶהְיֶה אָנֹכִי:  
שִׁמְנֵי בְּחוּמָם עַל-לֶכֶךְ

Appendix: Mezzo soprano *ossias*

*Ossias* are available in the vocal line if a more modern pronunciation is desired. This involves several words and phrases in the text, which have been marked with an asterisk (\*) in the score. In the following list first is shown the melodic rephrasing, then an illustration from a particular instance, and last a list of places in the score involving the alternative. Unique changes are simply shown in the usual manner.

old	modern	example (measure number)	other instances
 <p>sə - mo - lo</p>	 <p>smo - lo</p>	<p>22</p>  <p>smo - lo</p>	23,24,35,36,60,190,191,282,286
 <p>tə-chabbe-qē - ni</p>	 <p>tə-chab-qē - ni</p>	<p>25</p>  <p>tə-chab - qē - ni.</p>	38,62,194,285
		<p>114</p>  <p>və - ya - dai_ nat-fu mor,</p>	
		<p>149</p>  <p>biq - qash - ti - hu_</p>	
		<p>151</p>  <p>biq - qash - ti - hu, biq - qash - ti - hu,</p>	
		<p>157</p>  <p>na-sə u . et</p>	

172



ma - də - ti və - ya - shav - ti, —

Detailed description: This block contains musical notation for measure 172. It is written on a single treble clef staff with a key signature of one flat (B-flat). The melody consists of a dotted quarter note, followed by eighth notes, and a triplet of eighth notes. The lyrics 'ma - də - ti və - ya - shav - ti, —' are aligned with the notes.

214



has - tav a -

Detailed description: This block contains musical notation for measure 214. It is written on a single treble clef staff with a key signature of two sharps (F# and C#). The melody consists of a half note followed by a quarter note. The lyrics 'has - tav a -' are aligned with the notes.

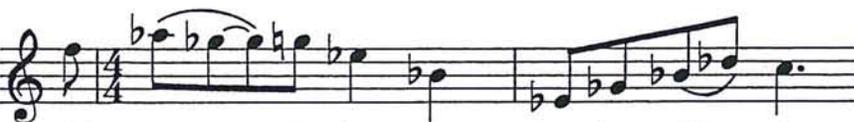
220



kol — hag - g'fa - nim

Detailed description: This block contains musical notation for measure 220. It is written on a single treble clef staff with a key signature of one flat (B-flat). The melody consists of a dotted quarter note, followed by eighth notes, and a quarter note. The lyrics 'kol — hag - g'fa - nim' are aligned with the notes.

229



nir' - u — ba 'a - rets və - hag - g'fa - nim

Detailed description: This block contains musical notation for measure 229. It is written on a single treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of a dotted quarter note, followed by eighth notes, and a quarter note. The lyrics 'nir' - u — ba 'a - rets və - hag - g'fa - nim' are aligned with the notes.





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# Simëni kachotam al libbecha

“Set me as a seal upon your heart”  
*for S.J.L*

*Joelle Wallach*  
(1987)

Flute

Flute

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"  
for S.J.L

Joelle Wallach  
(1987)

$\text{♩} = 58$

4 6

Bcl: 4  $\text{♩}$  #  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Solo

10

$\text{♩} = 88$  lively & bright  
8va (loco) poco a poco accel. al

14

(accel.)  $\text{poco f}$

deciso

18

(accel.)  $\text{f}$

$\text{♩} = 100$

22

25

$\text{mp}$  poco

28 ritardando  $\text{♩} = 92$   
Ob:

32 8va

35 poco accel. al

poco p

Wallach: Simeni

Flute

(accel.)

♩=100

poco ritard. 38

al

♩=92

3

8va

take Picc.

poco rall. al

♩=88

♩=84

41

Vint: 8va

44

♩=80

Picc:

47

3

perc:

accel. al

pp (ossia 8bo)

♩=88

50

accel. al

♩=100

mf

f

mf

54

mf

ff

58

8va

7 (♩=100)

loco

f

poco

sub. ♩=72

61

f

mf

pp

65

cl:

V.S.

Wallach: Simeni  
Flute

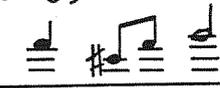
4

poco più lento

69

$\text{♩} = 69$

Vln1:

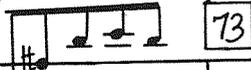


pp

poco a poco cresc. e accel. al  $\text{♩} = 76$

$\text{♩} = 66$  subito

Vln1:



73

Cl:



$\text{♩} = 72$   
caut., espr.

77

Pociss. animato  $\text{♩} = 69$   
lontano

p

81

$\text{♩} = 76$

mp

poco

poco più

mp

p

86

$\text{♩} = 72$

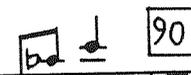
Vln2: 3

cantabile

acc. al -

$\text{♩} = 84$

Vln1:



90

Vln2: 3



mp

$\text{♩} = 96$  animato ma piano e più cresc. al - - - - - f

94

p

mp

98

(ossia  $\text{♩} = 100$ )

$\text{♩} = 92$

perc: 7

acc. al - - - - -  $\text{♩} = 96$

102

Cl:



5



mf

f

Wallach: Simeni

Flute

105

♩ = 69 sub.

accel. al - ♩ = 76  
take Flute

♩ = 96 sub.

Vln1:

poco f  
ritard.

♩ = 76

poco accel. al

♩ = 80

109

Flute:  
solo

mp

113

cresc. e poco accel. al - ♩ = 92

P dolce

116

riten. e poi poco allarg. al - ♩ = 72

take Picc.

119

Vln1:

P

♩ = 69 Picc:

dreamy

123

take Flute

P dolce

128

♩ = 69

Ob:

3

Flute:

132

2

P poco

mp

Poco rit.

136

♩ = 63

Bsn:

ppp

V.S.

Wallach: Simeni  
Flute

poco a poco accel. al 140 - - -

(accel.) - *pp* sempre -  $\text{♩} = 76$

144  $\text{♩} = 66$  rit. al  $\text{♩} = 60$  e più

148 ritard.  $\text{♩} = 60$  take Picc. 151 poco accel. al

$\text{♩} = 66$  (Ob:) Picc. 154 accel. al -

(accel.) -  $\text{♩} = 72$  Ob:  $\text{♩} = 76$  steady accel. e cresc. al  $\text{♩} = 76$  accel. al -

(accel.) -  $\text{♩} = 88$  160 sub.  $\text{♩} = 76$  3

163 accel. Bva - poco allarg. al  $\text{♩} = 84$  loco

166

Wallach: Simeni  
Flute

sub.  
♩=96

172

poco a poco decresc.

175

(♩=96)

2

178

2

p

181

accel. al

lively

very, very lively & exuberant;

Eng. hn:

(accel.)

forte e molto animato

184

♩=108

f

mf

f < ff

187

mf

f

190

f

mp

193

rit. al

(rit.)

(Solo)

♩=100

196

take Alto Flute  
(ossia flute)

Alto flute: p. 8  
ossia flute: p. 9

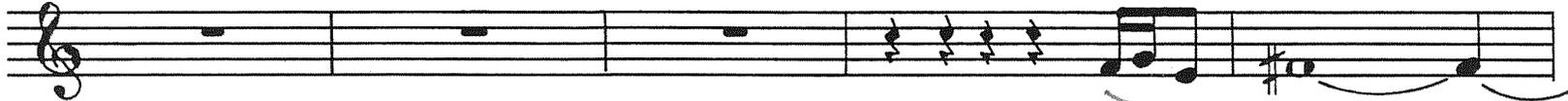
Wallach: Simeni  
Flute

8

Alto Flute if using Flute  
go to p. 9

200

*f* - - - e pociss. a pociss. dimin. *al* - - -



203

*mf*

$\text{♩} = 84$   
sub. più lento

206



*mf*

*p*

$\text{♩} = 72$  molto dolce

209

$\text{♩} = 69$   
cantabile pociss. accel.



*p*

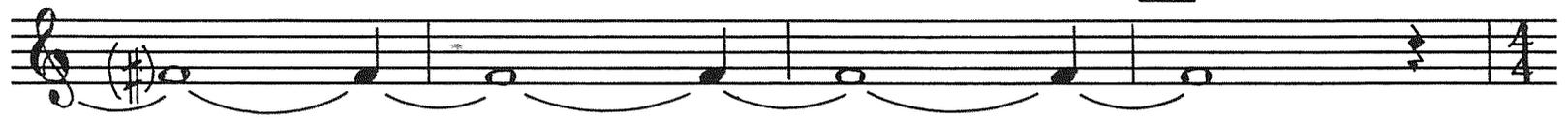
poco più lento

212



215

218

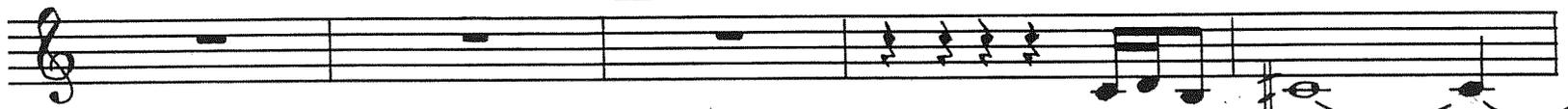


if using Alto Flute,  
turn here  
(time)

Wallach: Simëni  
Flute

Flute

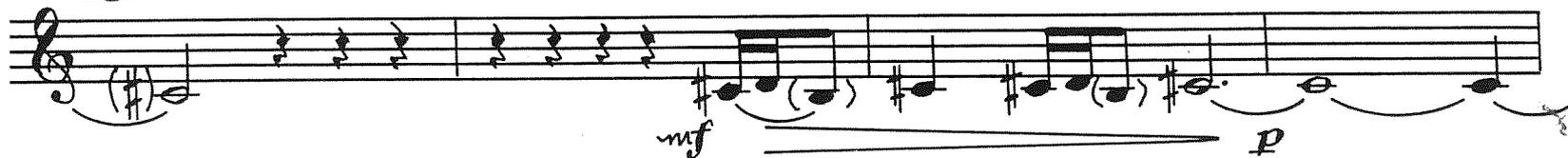
200 *f* - - - e pociss. a pociss. dimin. al - - -



203

*mf*

$\text{♩} = 84$   
sub. più lento 206



$\text{♩} = 72$  molto dolce

209

$\text{♩} = 69$   
cantabile pociss. accel.

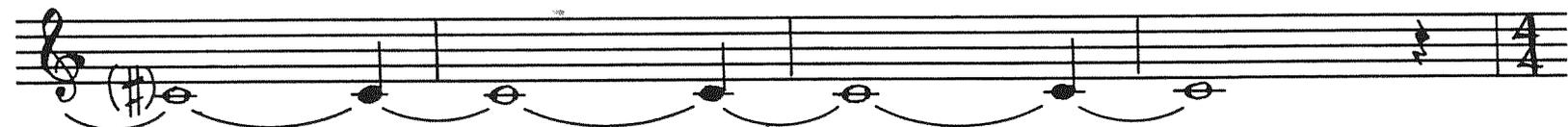


poco più lento 212



215

218



Wallach: Simeni  
Flute

take Picc. 221 Vln1: riten.  $\text{♩} = 66$

224 dolce

227  $\text{♩} = 72$  *mp*  $\text{♩} = 88$  sub. accel.  $\text{♩} = 92$

allarg. -  $\text{♩} = 84$   $\text{♩} = 80$  cant.  $\text{♩} = 76$

233  $\text{♩} = 80$  Vln1:  $\text{♩} = 84$  8va

236  $\text{♩} = 76$  rit. al  $\text{♩} = 72$  239

243 Ob:

246 249 poco accel. Db: allarg. al  $\text{♩} = 72$

sub.  $\text{♩} = 84$  ruvido e poco giocoso 255  $\text{♩} = 96$

Wallach: Simeni  
Flute

poco più dolce

Cl:  $\frac{3}{4}$

258

$\frac{11}{3}$

*p* (ossia 8ba)

Più allegro  $\text{♩} = 100$

262

$\text{♩} = 104$

*mp*

(ossia 8ba)

*mp* very exuberant  $\text{♩} = 120$

poco *f*

266

*mf* (ossia 8ba - - -)

cant.

269  $\text{♩} = 96$  sub. poco accel.

$\text{♩} = 100$  risoluto

272  $\text{♩} = 88$   $\text{♩} = 92$   $\text{♩} = 100$

*più p* *ben f*

276 *mf*

Eng. hn.  $\text{♩} = 108$  ravido

279

$\text{♩} = 100$  molto più dolce

$\text{♩} = 88$  rit. al  $\text{♩} = 84$  ritardando

Bsn. *f* *mf*

E.H.: *pp.*

285

$\text{♩} = 94$  sub.

*mp dolce*

$\text{♩} = 88$  molto rit. ancora rit al.

E.H.:

288 (rit.) - - ♩=76 - - - - - ♩=69 - - - - - ♩=63

Musical staff 1: Treble clef, 7/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes marking (EH) and dynamic *p*.

292

Musical staff 2: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes dynamic *pp*.

296

attacca subito

♩=88-92

Musical staff 3: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes marking Vln1: and dynamic *f*.

299

Musical staff 4: Treble clef, 5/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes dynamic *mf*.

*mf* ma cantabile

♩=66

302

poco più rit. e ritardando al fine

Ob: *b* *a* *b*

molto lontano

Musical staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes dynamic *pp*.

305

più lento

*pp*

Musical staff 6: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes dynamic *pp*.

*pp* dolcissimo

(ossia 86a - - - )

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"

for S.J.L

Oboe/Eng. horn\*

Joelle Wallach

(1987)

♩ = 58

*P* e *lontano*

6

10

*ppp*

*a poco accel. al*

*poco f*

*deciso*

*f*

14

18

*f*

22

♩ = 100

25

*mf* *cresc.*

*f*

*poco* 28 *ritardando al* ♩ = 92

time

\* nota bene: all cues appear in C"

Wallach: Simëni  
Oboe / Eng.hn.

2

32  $\text{♩} = 92$  35 *poco accel. al*  
Fl:

(*accel.*)

$\text{♩} = 100$

*poco*

*poco*

38

*ritard. al*

$\text{♩} = 92$

*poco rall. al*  $\text{♩} = 88$

$\text{♩} = 84$

41

Vc:

44

$\text{♩} = 80$

2

47

2

*perc:*

*accel. al*

$\text{♩} = 88$

*accel. al*

Picc:

$\text{♩} = 100$

*mp*

54 *mf*

*ff*

58

( $\text{♩} = 100$ )

61

Waltach: Simeni  
Oboe

♩ = 72 subito

65

Musical staff 1: Treble clef, starting with a dynamic marking *p*. The first measure contains a triplet of eighth notes with a sharp sign. A slur covers the first two measures. A box containing the number 65 is positioned above the staff.

Cl: 9#

poco più lento

69

♩ = 69

Musical staff 2: Treble clef, starting with a dynamic marking *p*. The first measure contains a quarter rest. A slur covers the first two measures. A box containing the number 73 is positioned above the staff.

*p*

73

poco a poco cresc. e accel. al ♩ = 76

Musical staff 3: Treble clef, starting with a dynamic marking *ppp*. The first measure contains a quarter note. A slur covers the first two measures.

*ppp*

♩ = 66 sub.

77

Pociss. animato ♩ = 69

Musical staff 4: Treble clef, starting with a dynamic marking *pp*. The first measure contains a quarter rest. A slur covers the first two measures.

Cl:

*pp*

♩ = 72

take Eng. hn.

♩ = 76

Picc:

Musical staff 5: Treble clef, starting with a dynamic marking *pp*. The first measure contains a quarter note. A slur covers the first two measures.

English horn:

♩ = 72

86

take Oboe

Musical staff 6: Treble clef, starting with a dynamic marking *pp*. The first measure contains a quarter note. A slur covers the first two measures.

*pp*

accel. al

90

♩ = 84

Musical staff 7: Treble clef, starting with a dynamic marking *p*. The first measure contains a quarter rest. A slur covers the first two measures. A box containing the number 94 is positioned above the staff.

2

Cl:

Picc:

Vln1:

♩ = 96 animato ma piano e più cresc. al

Oboe:

94

Musical staff 8: Treble clef, starting with a dynamic marking *p*. The first measure contains a quarter note. A slur covers the first two measures.

*p*

*f*

Musical staff 9: Treble clef, starting with a dynamic marking *f*. The first measure contains a quarter note. A slur covers the first two measures.

*f*

98

Wallach: Simeni

Oboe  
♩ = 92

4 poco scherzando  
(ossia ♩ = 100)

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: mp. Performance instruction: (like an aside, flirting, a stage whisper). Measure 102 boxed.

accel. al -

mp (like an aside, flirting, a stage whisper)

♩ = 96

105

♩ = 69 sub.

accel. al - - - ♩ = 76

Musical staff 2: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: f. Performance instruction: poco f. Measure 109 boxed.

f

poco f

♩ = 96 subito

109

ritard. - - ♩ = 76

Musical staff 3: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: p dolce. Performance instruction: poco accel. al - - -

poco accel. al - - - ♩ = 80

113

p dolce

cresc. e poco accel. al - -

Musical staff 4: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: p dolce. Performance instruction: (accel.) - - -

p dolce

(accel.) - - - ♩ = 92

116

riten. - -

Musical staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: p. Performance instruction: e poi poco allarg. al - - -

119

e poi poco allarg. al - - - ♩ = 72

♩ = 69

Musical staff 6: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: p. Performance instruction: Picc: 8va - - -

Picc:

8va - - -

123

128 (♩ = 69)

Musical staff 7: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: pp. Performance instruction: Poco rit.

4

132

2

pp

Poco rit.

136

♩ = 63

Musical staff 8: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: ppp sempre. Performance instruction: Fl: 4

Fl: 4

ppp sempre

Wallach: Simeni

poco a poco accel. al - - - - - 141 - - - - - ♩ = 76

Oboe

take Eng. hn. Fl:

144 Eng. hn:

subito ♩ = 66 rit. al - - - - - ♩ = 60

poco misterioso

sub. f declarative e più 148 ritard.

take Oboe sub. ♩ = 60

151 poco accel. al ♩ = 66

Oboe

Bcl:

mp cresc.

f

accel. al - - - - - ♩ = 72

steady accel. take Eng. hn.

p

157 e cresc. al ♩ = 76 accel. al - - - - - ♩ = 88

Eng. hn:

mf

160 ♩ = 76 sub. ♩ = 80

Bcl: (in C) Vln1:

163 ruvido

accel. - - poco allarg. - ♩ = 84

Picc:

166 dolce 169

P

Wallach: Simeni  
Obœ

6

♩ = 96 sub.

172

musical staff with notes, rests, and a triplet of eighth notes. *poco f*

*poco a poco decresc.*

175

(♩ = 96)

musical staff with notes and rests.

178

181

*mp*

*accel. al*

musical staff with notes, rests, and a triplet of eighth notes. *poco f*

(*accel.*)

*very, very lively & exuberant;*

*forte e molto animato*

♩ = 108

musical staff with notes and rests. *mf*

*mf*

*f*

*f*

185

187

musical staff with notes and rests. *ff*

musical staff with notes and rests. *f*

190 (♩ = 108)

musical staff with notes and rests. *mf*

193

musical staff with notes and rests. *mf*

*mf*

*rit. al*

196

*Solo*

♩ = 100

musical staff with notes and rests.

Wallach: Simeni  
Oboe

200 *f* - - - - - e pociss. e pociss. dimin. - - -

203 - - - - - *mf* Solo, haunting  $\text{♩} = 84$  subito più lento 206

$\text{♩} = 72$  molto dolce *mp* 209 *p* rit. molto  $\text{♩} = 69$  espr. poco pociss. accel.

poco più lento 212 1.

215 2. 3. 4. 218 2

221  $\text{♩} = 66$  Picc: etc. 224 2

Picc:  $\text{♩} = 72$  227  $\text{♩} = 88$  subito accel. - - -  $\text{♩} = 92$

allarg. -  $\text{♩} = 84$  230  $\text{♩} = 80$   $\text{♩} = 76$

time

Wallach: Simeni  
Oboe

8

233 take Oboe

Vln1:  $\text{♩} = 80$  *8va*  $\text{♩} = 84$  236  $\text{♩} = 76$  rit. al

239

2

Bcl:  $\text{♩} = 80$

243

Oboe: *pp, cant.*

Vln1:

246

2

249 poco accel.

Vc:

allarg. al  $\text{♩} = 72$  252 *8va*

*mp e cresc. col voce*

sub.  $\text{♩} = 84$  *ruvido e poco giocoso* 255  $\text{♩} = 96$  *poco più dolce*

(loco)

*f* *mp*

258

Picc: *Più allegro*  $\text{♩} = 100$

262  $\text{♩} = 104$

*mp* *very exuberant*  $\text{♩} = 120$

*poco f*

266 *ruvido*

*f*

Wallach: Simeni  
Oboe

269 sub.  $\text{♩} = 96$   $\text{♩} = 100$  risoluto 272  $\text{♩} = 88$  9

*mf*

276  $\text{♩} = 92$  take Eng. hn.  $\text{♩} = 100$  Eng. hn.: Picc:

*poco f* 279  $\text{♩} = 108$  ruvido

282  $\text{♩} = 100$  molto più dolce  $\text{♩} = 88$  rit.al -  $\text{♩} = 84$  ritardando -

(ritard.) - 285 *mf* sub.  $\text{♩} = 94$  *poco* molto rit.  $\text{♩} = 88$  ancora rit.al - mournful

288 *f* ruvido *p* più dolce *mf*

$\text{♩} = 76$  - -  $\text{♩} = 69$  - -  $\text{♩} = 63$  - -

292 *p* take Oboe 2 *mp* 296 attacca sub.  $\text{♩} = 88 \sim 92$  Picc:

Oboe: 299  $\text{♩} = 66$

*mf* ma cantabile 302 *poco più rit. e ritardando al fine* 305 *pp*

Wallach: Simëni  
Oboe

9a

A single musical staff in treble clef. It contains seven notes, each with a slur above it. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), and F5 (quarter). The staff ends with a double bar line.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines, slightly shorter than the one above.

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"  
for S.J.L

B $\flat$  Clarinet/ Bass Clarinet

Joelle Wallach  
(1987)

$\text{♩} = 58$   
Bass Cl.  
*P e lontano*

6  
*P cantabile*

10  
*poco a poco accel. al*  
 $\text{♩} = 88$  lively and bright 14  
Bsn:  
(accel.) - - - - - *mf*

(accel.) - - - - - *f*

18  
take Cl. 22  
ob:

$\text{♩} = 100$   
Clarinet 25  
*mp* *poco f*

*poco* 28 *ritardando al* - - -  $\text{♩} = 92$

Wallach: Simeni  
Clarinet

2

(♩=92)

32

3

35 poco accel. al  $\text{♩} = 100$  poco ritard. al

38

Ob:

Ob:  $\text{♩} = 92$

41 poco rall. al  $\text{♩} = 88$   $\text{♩} = 84$

(ossia) *p*

44  $\text{♩} = 88$

Picc:  $\text{♩} = 84$

perc: *mf*

47

acc. al - - - 50  $\text{♩} = 88$  acc. al - -

Vln1: *mp*

$\text{♩} = 100$

54 *f* *mf* *ff*

58

(♩=100)

61

Wallach: Simèni  
Clarinet

$\text{♩} = 72$  sub.  
white sound *mp* 65 modo ord.

cantabile *P*  
e lontano

poco più lento 69

$\text{♩} = 69$   
*P*  
Vln1: *Bva*

poco a poco cresc. e accel al  $\text{♩} = 76$

Vln1: 73 (Vln1:)

$\text{♩} = 66$  sub. 77 *Pociss. animato*  $\text{♩} = 69$   $\text{♩} = 72$   
*P* *Picc:*

(Picc:) *bd* 81  $\text{♩} = 76$   
*Picc:* *pp*

86  $\text{♩} = 72$  accel. al

*perc:* *Bsn:* *mp*

(accel.) - - -  $\text{♩} = 84$   $\text{♩} = 96$  animato ma piano e più cresc. al -

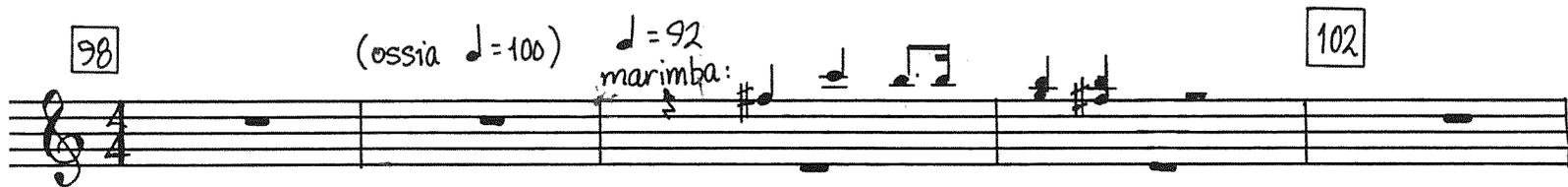
90 Vln2:

(cresc.)- - - *f* 2

Wallach: Simeni  
Clarinet

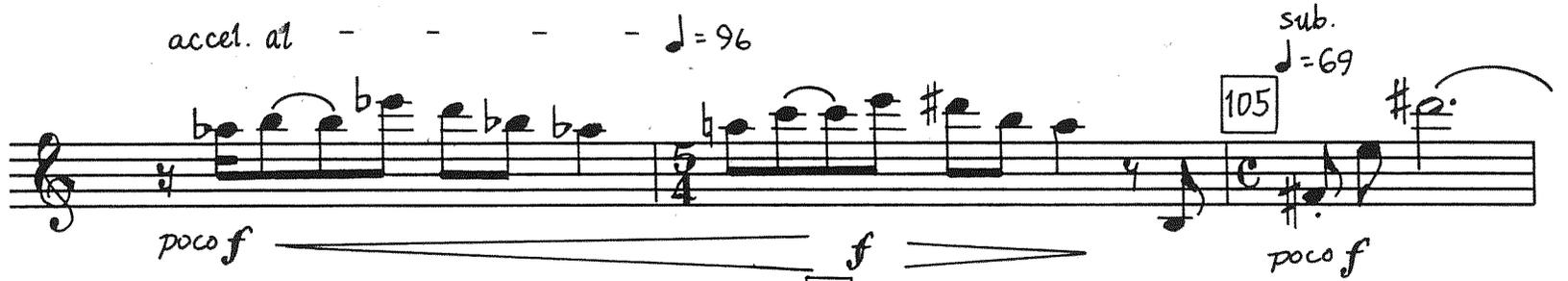
4

98 (ossia  $\text{♩} = 100$ )  $\text{♩} = 92$  marimba: 102



accel. al  $\text{♩} = 96$  sub.  $\text{♩} = 69$  105

poco f f poco f



accel. al  $\text{♩} = 76$   $\text{♩} = 96$  sub 109 ritard  $\text{♩} = 76$  poco accel.

Bsn: (#)  $\text{♩} = 76$  Bsn:  $\text{♩} = 96$  sub 109  $\text{♩} = 76$  p dolce



al  $\text{♩} = 80$  113 cresc. e poco accel. al  $\text{♩} = 92$  116

Bsn:  $\text{♩} = 80$   $\text{♩} = 92$

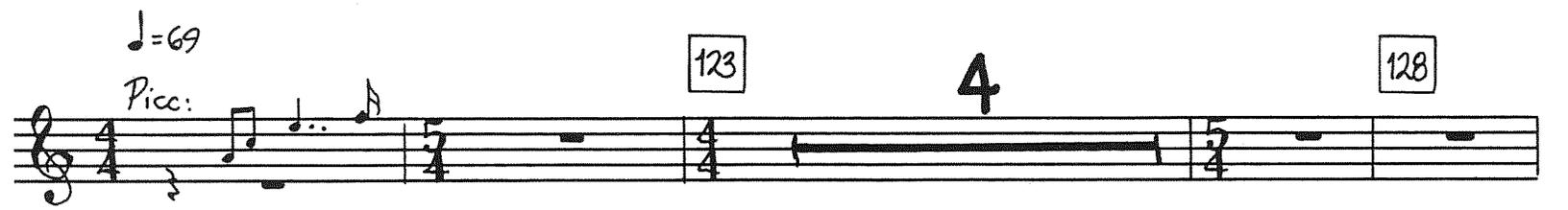


riten. e poi poco allarg. al  $\text{♩} = 72$  119 Vln1:

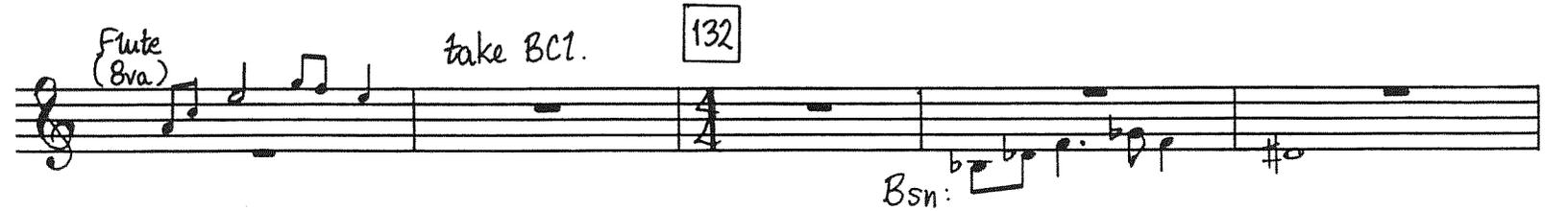
mp



$\text{♩} = 69$  Picc: 123 4 128



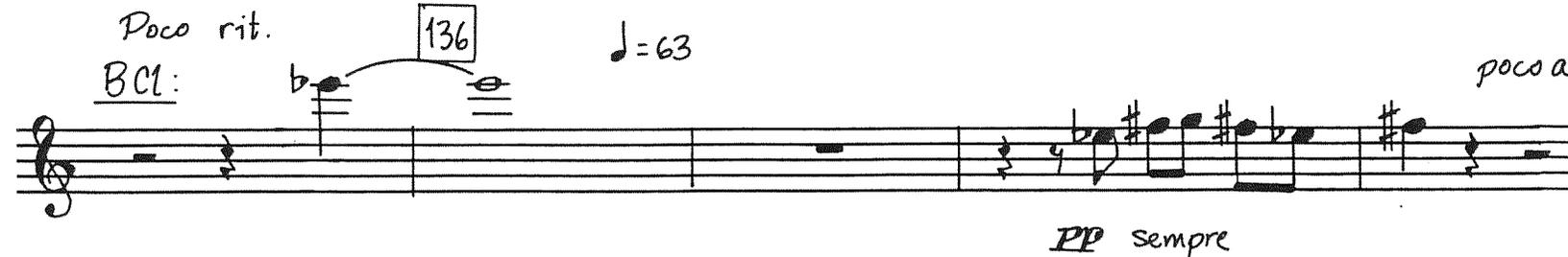
Flute (Bva) take BCl. 132 Bsn:



Poco rit. 136  $\text{♩} = 63$  poco a

BCl:  $\text{♩} = 63$  poco a

pp sempre



Wallach: Simeni  
Clarinet

140 poco accel. al - - -  $\text{♩} = 76$

Clarinet: *sub. f declarative*

Take Cl.

Bsn: *sub.  $\text{♩} = 66$*

rit. al - - -  $\text{♩} = 60$

poco misterioso

*3*

*e più*

148 ritard.  $\text{♩} = 60$  sub.

Clarinet: *mp* *mf* *f*

Take BCl. Vln2:

BCl: *p* *cresc.*

poco accel. al -

154  $\text{♩} = 66$  accel. al -  $\text{♩} = 72$

Bsn:

157 steady accel. al  $\text{♩} = 76$

*e cresc.*

accel. al -

Bsn: *mf*

160  $\text{♩} = 88$  loco  $\text{♩} = 76$  sub.  $\text{♩} = 80$

Clarinet: *mp*

Vln1: *Take Clarinet*

accel. - - poco allarg. al - -  $\text{♩} = 84$

163 Clarinet: *ff*

Wallach: Simeni  
Clarinet

6.

166 Picc:  $\text{P}$

$\text{♩} = 96 \text{ sub.}$  172 *poco a*

*poco f* *poco decresc.* 175 ( $\text{♩} = 96$ ) Eng. hn:

178 *lively* 181 *accel. at*

*mp* Eng. hn: *very, very lively & exuberant; forte e molto animato*  $\text{♩} = 108$

(*accel.*) 184 *f* *poco* *f*

187 *ff* *mf*

190 ( $\text{♩} = 108$ ) *f*

*mp*

Wallach: Simeni  
Clarinet

193

rit. al - - - - - 196 - - - - - ♩ = 100

200 *f* - - - - -

e pociss. e pociss. dimin. *P* - - - - - 203 *f*

(dimin.) - - - - - *mf* *f*

♩ = 84 sub. più lento 206 ♩ = 72 molto dolce

*mp* - - - - - *P*

209 rit. molto *espr.* ♩ = 69 pociss. accel. poco più lento

*mp* cantabile

212

1. 215 2. 3.

4. 218 2 221

Wallach: Simeni  
Clarinet

8

$\text{♩} = 66$  take BCl. 224  $\text{♩} = 72$  Picc:

227 BCl:  $\text{♩} = 88$  sub. accel. al - -  $\text{♩} = 92$  allarg. -  $\text{♩} = 84$  230  $\text{♩} = 80$

$\text{♩} = 76$  233 *p subito*

$\text{♩} = 80$  236  $\text{♩} = 84$   $\text{♩} = 76$  rit.

al - - -  $\text{♩} = 72$  239 (strings)

**2** 243 take Cl. 246

Clar. 249 poco accel. *mp e cresc. col voce*

Bsn:  $\text{♩} = 84$  sub.  $\text{♩} = 72$  252 **2** *ruvido e poco giocoso* *f*

Wallach: Simeni  
Clarinet

255  $\text{♩} = 96$  poco più dolce

perc:

258 Più allegro  $\text{♩} = 100$

262  $\text{♩} = 104$  take BCl. Picc.  $\text{♩} = 120$  266 very exuberant  $\text{♩} = 120$  Vln2:

BCl.:  $\text{♩} = 96$  sub. poco accel. 269

take Clarinet  $\text{♩} = 100$  risoluto 272 Cl.:  $\text{♩} = 88$   $\text{♩} = 92$

276  $\text{♩} = 100$  f

Bsn:  $\text{♩} = 108$  ruvido 279  $\text{♩} = 100$  molto più dolce

dolce 282  $\text{♩} = 88$  rit. al  $\text{♩} = 84$  ritardando

Wallach: Simeni  
Clarinet

(rit.) - - - - - 285  $\text{♩} = 94 \text{ sub.}$  molto rit.  $\text{♩} = 88$

*poco f* 288 *f ruvido*

ancora rit. al  $\text{♩} = 76$  - - -  $\text{♩} = 69$  - - -  $\text{♩} = 63$

Eng. hn.  $\text{mp}$

292 *pp*

296 *attacca subito*  $\text{♩} = 88-92$

Picc: *Vla:*  $\text{♩} = 66$

299 *mf ma cantabile* *Vc:*

302 *poco più ritard. e rit. al fine* 305 *molto lontano*

*pp*

Bassoon

# Simëni kachotam al libbecha

“Set me as a seal upon your heart”  
for S.J.L

Joelle Wallach  
(1987)

♩ = 58

2

Vc: (B)

6

lontano *p*

*lively and bright*

♩ = 88/20

*poco*

10

Ob:

*poco f*

14

*a poco accel. al*

Bcl:

18

(*accel.*)

*f*

(*accel.*)

♩ = 100

22

Vln:

28

*mf*

*cresc.*

*poco ritardando al*

♩ = 92

Bcl:

25

time

Wallach: Simeni  
Bassoon

32

Vla: (ossia B bassa)

35

poco accel. al - - - - -  $\text{♩} = 100$  poco

poco *p*

38

ritard. al - - - - -  $\text{♩} = 92$  poco rall. al

41

$\text{♩} = 88$   $\text{♩} = 84$

Vc:

44

$\text{♩} = 80$  D.B.: 2

47

Vc:

50

accel. al - - - - -  $\text{♩} = 88$  accel. al - -

*mp*

$\text{♩} = 100$  54

*mf*

3

58

*ff* ( $\text{♩} = 100$ )

Wallach: Simeni  
Bassoon

3

61  $\text{♩} = 72$  subito  
Cl:  $\text{♩} = 72$  subito

65 *espr.*

*poco più lento*  $\text{♩} = 69$  *poco a poco cresc.*

69

Detailed description: This system contains measures 61 through 69. Measure 61 is the start of a melodic line in bass clef, C major, common time. Measures 62-65 continue this line with various ornaments and dynamics. Measure 65 is marked 'espr.' and features a dynamic change to piano (P). Measure 69 is marked 'poco più lento' and features a tempo change to 69 bpm. The system concludes with a 'poco a poco cresc.' marking and a change to 5/4 time.

73 *e accel. al*  $\text{♩} = 76$

Vc:  $\text{♩} = 66$  sub.

D.B.:  $\text{♩} = 66$  sub.

Detailed description: This system contains measures 73 and 74. Measure 73 is marked 'e accel. al' with a tempo change to 76 bpm. It features a violin (Vc) part and a double bass (D.B.) part. Measure 74 continues the D.B. part with a tempo change to 66 bpm 'subito'.

77 *Pociss. animato*  $\text{♩} = 69$

Vc:  $\text{♩} = 72$

Detailed description: This system contains measures 77 through 80. Measure 77 is marked 'Pociss. animato' with a tempo change to 69 bpm. It features a violin (Vc) part. Measure 80 has a tempo change to 72 bpm.

81  $\text{♩} = 76$

Vc:  $\text{♩} = 76$

*pp*

Detailed description: This system contains measures 81 through 85. Measure 81 is marked with a tempo change to 76 bpm. It features a violin (Vc) part. The system concludes with a piano (pp) dynamic marking.

86  $\text{♩} = 72$  *accel. al -*

Detailed description: This system contains measures 86 through 89. Measure 86 is marked with a tempo change to 72 bpm. The system concludes with an 'accel. al -' marking.

90 (*accel.*)  $\text{♩} = 84$   $\text{♩} = 96$  animato ma piano

perc:  $\text{♩} = 84$

Vln2:  $\text{♩} = 96$  animato ma piano

*p*

Detailed description: This system contains measures 90 through 93. Measure 90 is marked '(accel.)' with a tempo change to 84 bpm. It features a percussion (perc) part and a second violin (Vln2) part. Measure 93 has a tempo change to 96 bpm, marked 'animato ma piano'. The system concludes with a piano (p) dynamic marking.

94 *e più cresc. al - - -*

Detailed description: This system contains measures 94 through 97. Measure 94 is marked 'e più cresc. al - - -'. The system concludes with a change to 5/4 time.

V.S.

Wallach: Simèni  
Bassoon

4

al - - f

98

(ossia  $\downarrow = 100$ )

$\downarrow = 92$

102

accet. al - - - -

perc: 4

$\downarrow = 96$

105

$\downarrow = 69$

$\downarrow = 96$  sub.

109

*f* rit. al - - - -  $\downarrow = 76$

poco accel. al - - - -  
cantabile

D.B.: 3

*p*

(accel.) - -  $\downarrow = 80$

113

cresc. e poco accel. al - -  $\downarrow = 92$

116

*f*  
riten.

*p*

119

e poi poco allarg al  $\downarrow = 72$   $\downarrow = 69$

lirico ma semplice

Vc:

*mp*

123

*pp*

128

$\downarrow = 69$

*mp*

Wallach: Simeni  
Bassoon

132

Poco rit. 136  $\text{♩} = 63$

semplice, dolce

poco a poco accel. al

(accel.) -  $\text{♩} = 76$

declarative

*P* sub.  $\text{♩} = 66$  poco misterioso

sub. *f* e più 148 ritard.

poco  $\text{♩} = 60$  sub.

poco *f*

poco accel. al

$\text{♩} = 66$

accel. al

$\text{♩} = 72$

steady accel. e cresc. al

$\text{♩} = 76$  accel. al  $\text{♩} = 88$

*ff* molto

Wallach: Simeni  
Bassoon

5a

$\text{♩} = 80$

160  $\text{♩} = 76$  sub.

Vc: *b.d.*

163 *ruvido*

*accel. - poco allarg. - -*

*ff*

$\text{♩} = 84$

166

Vc:

*subito*  
 $\text{♩} = 96$

*P*

*poco f*

172

*poco a poco decresc. - - -*

175

$\text{♩} = 96$

178

2

*P*

Wallach: Simeni

Bassoon

very, very lively & exuberant;

Lively

181 accel. al

Musical staff 1: Bassoon part, measures 181-183. Includes dynamic markings and tempo instructions.

(accel.) forte e molto animato

Eng. hn.:

♩ = 108

f poco

184

Musical staff 2: Bassoon part, measures 184-186. Includes dynamic markings and tempo instructions.

mf f mf f

Musical staff 3: Bassoon part, measures 187-189. Includes dynamic markings.

ff

187

Musical staff 4: Bassoon part, measures 190-192. Includes dynamic markings and tempo instructions.

190 (♩ = 108)

Musical staff 5: Bassoon part, measures 193-195. Includes dynamic markings.

193

Musical staff 6: Bassoon part, measures 196-198. Includes dynamic markings.

rit. al

Musical staff 7: Bassoon part, measures 199-201. Includes dynamic markings.

196

♩ = 100

Eng. hn.:

Musical staff 8: Bassoon part, measures 202-204. Includes dynamic markings.

200

f

e pociss. a pociss. dimin.

Musical staff 9: Bassoon part, measures 205-207. Includes dynamic markings.

Wallach: Simeni  
Bassoon

(dimin.) 203 *mf* 7

*mf* 206  $\text{♩} = 84$  subito più lento  $\text{♩} = 72$  molto dolce 209 *mf* rit. molto

*p* *espr.*  $\text{♩} = 69$  *C1:* pociss. accel. poco più lento 212 2

215 3 218 Solo Vlnl: *cant., espr.*

221 ritenuto  $\text{♩} = 66$  224

*Vc:*  $\text{♩} = 72$  227  $\text{♩} = 88$  subito cantabile accel. -

$\text{♩} = 92$  allarg. - -  $\text{♩} = 84$  cantabile 230 *mp*  $\text{♩} = 80$  cantabile

*p* 233  $\text{♩} = 76$   $\text{♩} = 80$  *mp*

*p* subito 236  $\text{♩} = 84$   $\text{♩} = 76$  rit. al - -  $\text{♩} = 72$

time

Wallach: Simeni  
Bassoon

8

239 (strings)

3

243

Ob:  $b$   $b$   $b$   $b$

246

249 poco accel.

Vc:

allarg. al  $\text{♩} = 72$

252

Picc:  
(Eva)

sub.  $\text{♩} = 84$  ruvido e poco giocoso

pp

f

255

$\text{♩} = 96$  poco più dolce

258

Più allegro  $\text{♩} = 100$

262

$\text{♩} = 104$

very exuberant  
 $\text{♩} = 120$

266

più p sub.

269

cantabile

$\text{♩} = 96$  subito

f

$\text{♩} = 100$  risoluto

272

$\text{♩} = 88$

f

Wallach: Simeni

Bassoon

276

9

♩ = 92

♩ = 100

♩ = 108 ruvido

279

♩ = 100 molto più dolce

f

sub. *p*  
poco dolce

282

♩ = 88

Solo, cant.

rit. al

mf  
♩ = 84

poco

ritardando

(rit.)

285

sub.  
♩ = 94

molto rit. ♩ = 88

poco f

288

poco p

ancora rit. al

♩ = 76

♩ = 69

Solo

(rit.) - - - ♩ = 63

292

mp

p

296

attacca subito

♩ = 88-92

299

Vla:

302

poco più rit.  
e ritardando

305

al fine

♩ = 66

3

Cl. & Picc:

# Simeni kachotam al libbecha

"Set me as a seal upon your heart"

Joelle Wallach

The score is divided into two systems. The first system includes CUES, Percussion, and Timpani. The CUES staff is in treble clef with a common time signature (C) and a tempo marking of quarter note = 58. It contains a whole note rest followed by a quarter note with a slur. The Percussion staff is in alto clef with a common time signature (C). It features a 'Very large tam-tam' with a note marked 'n' (piano) and a slur leading to a note marked 'pp' (pianissimo). 'Finger Cymbals' are indicated with a note marked 'p'. The Timpani staff is in bass clef with a common time signature (C) and a note marked 'n' with a slur leading to a note marked 'pp'. The second system includes Bassoon and Flute. The Bassoon staff is in treble clef with a 5/4 time signature and a note marked '5'. The Flute staff is in treble clef with a common time signature (C). The Percussion and Timpani staves continue with notes marked 'pp'.

10 Oboe  $\text{♩} = 120$  *lively and bright*

Perc.  $\text{♩} = 120$  *lively and bright*  
 Crotales *pp* Cowbell *mf*  
 Rototoms or Tom-toms

Timp. *poco f* \*

\* *poco f* is always quieter than *mf*

*poco a poco accel. al m. 23*  
 Violins (with other strings)

14 *poco a poco accel. al m. 23* Xylophone *mf*  
 Bongos Tom-Toms *mf*

17 Oboe & Flute cello Flute

Xyl. *poco f* \*

Tom-t. *mp* Crotales *f*

\* *poco f* is always quieter than *mf*

21

Oboe

Flute =132

Clarinet 5

Xyl.

Crot.

Tom-toms (soft sticks)

*p*

24

Flute

Bassoon

Low strings

Violins

Xyl.

Snare Drum (with fingers)

*f*

Timpani

Tom-toms (soft sticks)

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

27

Flute

Contrabass Viol

S. D.

Tom-t.

*mp* *p* *pp*

poco rit..

poco rit..

6

Quasi a Tempo  $\text{♩} = 116$

30 Low strings

Quasi a Tempo  $\text{♩} = 116$

S. D.

Tom-t.

34

poco a poco accel.  
Violins

poco a poco accel.

Xylophone

S. D.

Bongos

Tom-toms

Tom-t.

poco ritard

37

Flute

Low strings

Xylophone

poco ritard

Xyl.

Bongo

Cans

1

2

Tom-t.

41

cello

Crot.

Crotales

*mp*

Tom-t.

Tambourine (fingers)

*mp*  $\rightrightarrows$  *pp*

1 2

46

Piccolo (sounding 8va)

clarinet

Piccolo

Crot.

*mf*

T.

3 4

Triangle

Tom-toms

*mp* *mp*

50

accel. . . . . ♩=120

accel. . . . . ♩=120

Crot.

Tom-t.

Timpani

*mp*  $\rightrightarrows$  *mf*

54 (Piccolo (*sounding 8va*))

Xyl. *mf* To W.B.

Timp. Snare Drum *mf*

57 (Piccolo)

Xyl. Wood Blocks Triangle *mf*

Tom-t. *mf* (*fingers*) *mf*

60 (♩=120) (Piccolo)

W.B. Cowbell Crotales Triangle *mf* To T.-t.

Tom-t. *mf* *pp* *pp*

63 *♩=58 Subito*

Clarinet

Tam-tam (large)

*ppp* *♩=58 Subito*

Tom-t.

To Crot.

67 *poco piu lento* *poco piu lento*

Oboe

Violin solo

Violins

T-t.

*poco piu lento* *poco piu lento*

*n* *poco* *n* l.v. *n*

Tom-t.

To Crot. (place Eb,Bb, F# and G crotales on 26 inch Timp.)

72 *poco a poco accel.* *Subito meno mosso*

Violin solo

clarinet

T-t.

*poco a poco accel.*

*p* *p*

Tom-t.

Tam-tam (smaller, very soft beaters)

*Subito meno mosso*

Crot.

**Crotales on 26" Timp.**

*mp*

*Ped.*

76

Poch. animato  
(Piccolo (sounding 8va))

poco accel. . .

T.-t.

*ppp* *n*

Crot.

1 To Timp. 2

80

(Piccolo (sounding 8va))

Poch. piu animato

English Horn

T.-t.

Poch. piu animato

Timpani 3 4

Timp.

*pp*

84

Piccolo

Violin

$\text{♩} = 72-76$

T.-t.

$\text{♩} = 72-76$

Timp.

*pp*

88 *accel.* 11

T-t.

Timp. *pp* *poco a poco*

92 *Clarinet* *112 animato* *Piccolo*

T-t. *112 animato* Wood Blocks

Timp. *f* *n* To Timp. To Tom-t. 1 2 To Tom-toms & Bongos

95 *Oboe* *Bassoon*

W.B. Woodblocks *mf*

Tom-t. 3 Bongos Bongos & Tom-toms *mf*

98

(Bassoon)

Oboe (ossia  $\text{♩}=100$ )

Bassoon

Crot. (ossia  $\text{♩}=100$ )

*pp*

similare  $\text{♩}=100$

To Xyl.

To Snare Drum

102

Clarinet

accel.  $\text{♩}=80$  Subito

Xylophone

*mf*

To Snare Drum

Snare Drum (*fingers*) *mf*

To Timp.

105

Piccolo

Oboe

Bassoon

Violin

accel.

Xyl. poch. piu mosso

accel.

Timp. *fp*

rit. . . . . poco accel. . . . . al m.116

109

Oboe Bassoon

rit. . . . . poco accel. . . . . al m.116

Xyl.

f [3]

Timp.

p pp

114

(Bassoon)  $\text{♩} = 120$

Clarinet & woodwinds

Xyl.  $\text{♩} = 120$  (with woodwinds) mp

Timp. mp f

rit. e poco allargando  $\text{♩} = 56$

118

Oboe Violin Piccolo

Xyl. 1.v. 3

Timp. Ped.  $\text{♩} = 56$  1 To Xyl. mf pp

122 *Poco più mosso*  
 Bassoon

Crot. *Poco più mosso*

2 3 4 5 6 7 8

Timp.

129 *Poco più mosso*  
 Voice

Crot.

9 10 11 12 13 14

Timp.

135 *poco rit.*  
 Flute

Flute

Woodwinds

Voice

Crot. *poco rit.*  
 Finger Cymbals *pp* 1 2 *pp*  
 Crotales (normale)

Timp. to Xylophone & Triangle

Poco più mosso

139

Flute & Oboe

Flute

Bassoon

Poco più mosso

Crot.

*p*

1

Xyl.

Xylophone

Triangle *p*

To Timp.

144

*rit.*

*rit.*

Crot.

2

Timp.

*pp*

*pp*

148

Poco più mosso

Poco a poco accel al m. 57

Crot.

Poco più mosso

Poco a poco accel al m. 57

1

2

3

4

Timp.

*n*

153

Crot.

5 6 7

Timp.

*mp*

157

Bass Clarinet & low strings

$\text{♩} = 120$

T.-t.

Tam-tam (large)

*pp*

Timp.

*ff*

161

Bassoon

Bassoon & Eng. Hn

Xyl.

*mf*

*p*

Timp.

164 **accel.** *Piccolo* **poco allargando al** ♩=76

Eng. Hn

Xyl.

Timp.

1 2

i.v.

167 *Piccolo* **Violin II**

Xyl.

Timp.

3 4 5 6

To Brake Drums

171 **Più mosso subito** ♩=112 **Violin I** **Picc. & Vln II** **Violins**

Xyl.

Timp.

Brake Drums **1 2 3 4** To Large Suspended Cym.

*mp*

L'Istesso tempo ma dolce (♩=112)

176 Vln II & Vla Eng.Hn Clarinet

L'Istesso tempo ma dolce (♩=112)

Crot. To Crotales

5 6

Timp. Cymbals (large, suspended, with brushes)

*pp* *poch.*

accel.

180 Violins Piccolo & Eng Hn Clarinet & Bassoon

accel.

Crot. Crotales *mf* *f* To Large Tam-t.

Cym. Wood Blocks *mf*

♩=120)

183 Eng.Hn, Bassoon & low strings Picc., Eng.Hn., Violins Woodwinds

T.t. Large Tam-tam (brushes) *mp* *mp*

♩=120)

W.B. Tom-toms *mp*

High woodwinds

186

Eng.Hn

T.-t.

*poco a poco*

Tom-t.

To S. D.

Snare Drum (*fingers*)

*fp*

*mp*

To Tom-t.

189

Bassoon

Eng.Hn

Tamb.

*mf*

*molto*

To T.-t.

Tom-T.

1

2

192

Clarinet & Piccolo

T.-t.

Large Tam-tam (*extremely soft beaters*)

*n*

*mp*

Tom-T.

3

194 **Poch. meno mosso**

Bassoon

T-t.

Tom-t.

*p*

196 **Vivo ♩=120**

Piccolo

Clarinet & Eng. Hn.

Eng. Hn.

T-t.

Triangle

*mp*

Crotales arco

*mp*

Tom-t.

*p*

199 **Clarinet**

Clarinet

Crot.

*l.v.*

To W.B.

Tom-Toms

Bongos

*f*

202

Clarinet

Flute & Bassoon

Bassoon

W.B. Wood Blocks

Large Tam-tam

Tom-Toms (fingers)

To Timp.

*mf*

*pp*

*mf*

205

Subito piu lento

♩=60

♩=56

Voice

Eng. Hn.

Subito piu lento

♩=60

♩=56

Crotales on timp

*p*

Tom-t.

Tom-t.

209

Molto rit.

Violins

Molto rit.

Ped. *l.v.*

Timpani

1 2 3

*ppp*

213 Bassoon Violin

Violin solo

Crot. finger cymbals Crotales (normale)

Timp.

*pp* *poco* *p*

217 Violin 2

Crot. Crotales on timp l.v.

Timp.

*pp* *mf* *Ped.* *n* *p*

221 Violins Ritenuto Piccolo Bass clarinet

Crot. Ritenuto Large Tam-tam To Crot.

Timp.

*ppp* *poco* *ppp*

Poch. rit. Subito ♩ = 80 ma con rubato

Poch. con moto

225 Piccolo

T. t.

Timp. *pp*

Violin & Eng.Hn.

Violin & Viola

229

Crotales *mf*

Timp. *poco mp*

Viola & Bass Clarinet

Violins

233

Crotales

Timp. *ppp*

1 2

236 *Poco rit* Violin & Eng. Hn. Violin solo.

Crot.

Timp. 3 *Poco rit* 4 5 6

240 Oboe

Crot.

Timp. 7 8 9 *ppp*

244 Violins

Crot.

Timp. *poco* *p*

248 Viola&Clarinet **Poco accel.** 'Celli Bassoon **allargando.**

Crot. **Poco accel.** **allargando.**

Timp. *p* *poco a poco*

252 Oboe Piccolo Vln.&Bassoon **Subito** ♩=116 Vln.&Clarinet

Crot. **Subito** ♩=116 *f*

Timp. **Snare Drum** **To Tamb.** *f*

255 Oboe ♩=120 Vln.&Clarinet

Tom-t. **Tom-toms** ♩=120 (*fingers*) **To Crot.**

S. D. **Tambourine** **1** **2** **To Tri.**

259 **Più allegro** **Ancora più mosso**

Piccolo 3 Oboe

Tom-t. **Più allegro** **Ancora più mosso**

Crotales **To Xyl.**

Tamb. **3** Triangle **To Susp.Cym.** (brushes)

*mp* *pp*

263 **Piccolo** ♩=132

Crot. **Xylophone** ♩=132

Cym.. **To S. D.** **Snare Drum**

*p* *n* *mf*

266 **Poco meno mosso** ♩=108 **Piccolo**

Oboe

Xyl. **Poco meno mosso** ♩=108

S. D. **To Tom-toms (fingers)**

*mf*

269

Oboe *Poco accel.* Piccolo

Xyl. *Poco accel.* *mf*

Tom-t. *mp* (sticks) *mf*

272

Piccolo *Poco più mosso*

Xyl. *Poco più mosso* *f*

Tom-t. Triangle *mp* 1 2

276

Eng. Hn.  $\text{♩} = 120$

Xyl. Cowbells  $\text{♩} = 120$  *mp*

Tom-t. 3 Wood Blocks *mp* Snare Drum *mf*

tutti woodwinds & strings

279 **Poco meno mosso**

Bassoon

**Poco meno mosso**

Xyl.

1 2 Brake Drums To Timp.

W.B.

*mf*

rit. . . . . Subito ♩=112

282 Bassoon Clarinet Piccolo Eng. Hn.

rit. . . . . Subito ♩=112

Xyl. Triangle

*f*

1 2 3 Timpani (3 drums)

Timp.

*mp*

286 **Meno mosso** Bassoon rit.

*n*

**Meno mosso** rit. . . . .

Cym. To Susp. Cym.

*n*

To Tom-t. Tom-toms To Very Large Tam-t.

Timp.

*p*

289

Piccolo

Musical staff for Piccolo, showing a melodic line in G major with a key signature of one flat and a 4/4 time signature.

Cym.

Musical staff for Cym. (Cymbal), featuring a melodic line starting at measure 289 with a dynamic marking of *mp* and a first ending bracket labeled "l.v.".

Xylophone

T.-t.

Very Large Tam-tam  
(extremely soft beaters)

Musical staff for T.-t. (Very Large Tam-tam), showing a melodic line starting at measure 289 with a dynamic marking of *ppp* and a first ending bracket labeled "l.v.".

1

2

♩=58

293

Musical staff for Violins and Viola, showing a melodic line in 4/4 time. The key signature changes to two flats at measure 293. The section ends with an **Attaca subito** marking and a tempo change to  $\text{♩} = 112-120$ .

Attaca subito  
♩=112-120

Viola

Violins

Low Strings

Xyl.

Musical staff for Xyl. (Xylophone), showing a melodic line in 4/4 time. The section ends with an **Attaca subito** marking and a tempo change to  $\text{♩} = 112-120$ .

Attaca subito  
♩=112-120

♩=58

Xylophone

T.-t.

Musical staff for T.-t. (Triangle), showing a melodic line in 4/4 time. The section ends with an **Attaca subito** marking and a tempo change to  $\text{♩} = 112-120$ .

3

4

5

Triangle

*ff*

tutti high strings & woodwinds

297

Musical staff for tutti high strings & woodwinds, showing a melodic line in 5/4 time.

Violins

Crot.

Musical staff for Crot. (Crotales), showing a melodic line in 5/4 time with a dynamic marking of *mf*.

Crotales

To Large Tam.-t.

S. D.

Musical staff for S. D. (Snare Drum), showing a rhythmic pattern in 5/4 time with dynamic markings of *mf*, *p*, and *mf* (fingers).

Snare Drum

(fingers)

**Subito lento** ♩=56 **poco piu rit. e ritardando al fine**

300 **Low Strings**

**Crot.** **Large Tam-tam**

**Timp.** **Timpani (very soft beaters)**

303 **Violins** **Piccolo&Clar.** **Bassoon**

**T.-t.** **To Crot.**

306 **Piu lento**

**Piccolo**

**T.-t.** **l.v.** **n**

**Crot.** **just a touch** **very lightly**

Violin 1

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"  
for S.J.L

Joelle Wallach  
(1987)

♩ = 58

2 (sord.)

6 Vc:

Vln2: sord. *pp espr.*

3 lively & bright ♩ = 88 senza sord. poco a poco accel. al - - -

Ob: poco *f* poco *f*

14

18

22 Vln: sul pont. *f*

25

mp più *f* *mf*

28 poco ritardando - - - al - - -

Cl:

♩ = 92

(dance-like) *Eya*

*mf*

(time)

Wallach: Simeni  
Violin 1

2

(accel.) - - - - - (♩=92) [35] poco accel. al - - -

Cl: 3

*mp*

*f*

♩=92 sul tasto poco rall. al

Ob: *p*

*dolce*

♩=88

*mf*

Vc: etc.

[44] ♩=80 (ord.) [47] 2

perc: *mp*

accel. al - - - [50] ♩=88

accel. al ♩=100

*f*

[54]

*mf* *f* *mf* *f*

*ff*

[58] (♩=100) Sul tasto

*mf*

Wallach: Simeni  
Violin 1

61 *sul pont.*  $\text{♩} = 72$  subito 2. *P* Cl: 4#p

65 3. 4. 5. *poco più lento* Cl: *ord. Sord. Solo* *cantabile* *P*

$\text{♩} = 69$  *poco a poco cresc. e accel. al -*  $\text{♩} = 76$  *Solo* *P* *mp*

*tutti*  $\text{♩} = 66$  subito **77** *Pociss. animato*  $\text{♩} = 69$  1. *Vc: 4* *(Vc:) etc.*

2. 3.  $\text{♩} = 72$  *Vln2: etc.* **81**

$\text{♩} = 76$  *cantabile* *espr.*

**86**  $\text{♩} = 72$  *senza sord.* *acc. al - -*

**90** *pp (accel.)*  $\text{♩} = 84$

**94**  $\text{♩} = 96$  *animato ma piano e più cresc. al -* *sul pont.* *ben f* *mp*

Wallach: Simeni  
Violin 1

4

*f* ord. *cresc.*

Musical staff with notes and dynamics. Starts with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The notes are in a 4/4 time signature.

98 (ossia  $\text{♩} = 100$ )  $\text{♩} = 92$

1 2 3

*ff* subito *mp* perc:  $\text{♩} = 69$  sub.

Musical staff with notes and dynamics. Includes a box with the number 98. Tempo markings: (ossia  $\text{♩} = 100$ ) and  $\text{♩} = 92$ . Performance markings: *ff*, subito *mp*, perc:  $\text{♩} = 69$  sub. Measure numbers 1, 2, and 3 are indicated.

102  $\text{♩} = 96$  105  $\text{♩} = 69$  sub.

4 5

acc. al - - *f* *mf* *f*

*mf*  $\text{♩} = 96$  sub.

Musical staff with notes and dynamics. Includes a box with the number 102. Tempo markings:  $\text{♩} = 96$  and  $\text{♩} = 69$  sub. Performance markings: acc. al - - *f*, *mf*, *f*,  $\text{♩} = 96$  sub. Measure numbers 4 and 5 are indicated.

109 ritard. - -  $\text{♩} = 76$  *più p* *f*

ord. & legno poco accel. al - -  $\text{♩} = 80$

Musical staff with notes and dynamics. Includes a box with the number 109. Performance markings: ritard. - -  $\text{♩} = 76$ , *più p*, *f*, poco accel. al - -  $\text{♩} = 80$ . The marking "ord. & legno" is written below the staff.

113 more ord.  $\text{♩} = 92$  116 ord.

cresc. e poco accel. al  $\text{♩} = 92$

Musical staff with notes and dynamics. Includes a box with the number 113. Performance markings: more ord.,  $\text{♩} = 92$ , 116 ord., cresc. e poco accel. al  $\text{♩} = 92$ .

119 *espr. mf* *f* *riten.* - - e poi poco allarg. al - -

*mp* *espr.* Solo *espr. ma semplice*

Musical staff with notes and dynamics. Includes a box with the number 119. Performance markings: *espr. mf*, *f*, *riten.* - - e poi poco allarg. al - -, *mp*, *espr.*, Solo *espr. ma semplice*.

$\text{♩} = 72$   $\text{♩} = 69$

*f* *p*

Musical staff with notes and dynamics. Tempo markings:  $\text{♩} = 72$ ,  $\text{♩} = 69$ . Dynamics: *f*, *p*.

123 (Solo) molto *espr. ma p*

Musical staff with notes and dynamics. Includes a box with the number 123. Performance marking: (Solo) molto *espr. ma p*.

*p*

Musical staff with notes and dynamics. Dynamics: *p*.

Wallach: Simeni  
Violin 1

128  $\text{♩} = 69$

*mp* *espr.*

2 132 3

*Poco rit.*  
Vla:  $\text{♩} \text{ ♩} \text{ ♩}$

$\text{♩} = 63$  2

*fl.* *poco a poco accel. al*

Vln2: (accel)  $\text{♩} = 76$  140

*Bra* *p*

144 (loco) *mp* *espr.* *molto*  $\text{♩} = 66$  sub. rit. al - - -  $\text{♩} = 60$  sul pont.

*Vla:* a più 148 ritard. *mp*  $\text{♩} = 60$  sub.

*mf* *f* *poco accel. al*  $\text{♩} = 66$  *P* *P*

ord., solo

151

154 *acc. al*  $\text{♩} = 72$  *steady accel. e*

157 *cresc. al*  $\text{♩} = 76$  *acc. al* - - -  $\text{♩} = 88$  *mf* *ff* *mp*

Wallach: Simeni  
Violin 1

6

\* If sectional strings are used, half trill on one string, half use bowed trem.

160

$\text{♩} = 76$  sub.

$\text{♩} = 80$

*f* *p e cresc.*

163

accel. - poco allarg. -  $\text{♩} = 84$

166

169

Eng. hn.:

(Eng. hn)

*mp*

subito

$\text{♩} = 96$

172

sul pont.

poco a poco

decresc. - - - -

Eng. hn.:

175

ord. b

( $\text{♩} = 96$ )

*mf*

178

cresc. poco a poco

*mp*

181

accel. al -

very, very lively & exuberant;

*mf*

forte e molto animato

$\text{♩} = 108$

Eng. hn.:

184

*f*

*mf*

2

187

190

( $\text{♩} = 108$ )

1.

2.

Wallach: Simeni  
Violin 1

7

193  $\overset{3}{\text{trill}}$  rit. *al* - - - 196 Picc:  $\text{♩} = 100$

perc:  $\text{♩} \text{♩} \text{♩} \text{♩}$  200 *f* - -

*mp*  
- - e pociss. e pociss. dimin. *al*

203 *f*

(dim.) *mf*  $\text{♩} = 84$  subito *più lento*  $\text{♩} = 72$  molto dolce col legno, *tasto*

209 *mp* *rit. molto*  $\text{♩} = 69$  *espr.* *pociss. accel.* *poco più lento*  
*p* *ord. tasto* *più p*

212 *ord.* 215 *time*

Waltach: Simeni  
Violin 1

8

2

218 Solo

*mp* *espr.*  $\text{♩} = 66$

221 *ritenuto*

224 *mp* *P*  $\text{♩} = 72$

227 *mf* *sub.*  $\text{♩} = 88$  *accel.*  $\text{♩} = 92$  *molto* *allarg.*  $\text{♩} = 84$  *mp*

230  $\text{♩} = 80$   $\text{♩} = 76$

233 *poco*  $\text{♩} = 80$   $\text{♩} = 84$

236  $\text{♩} = 76$  *rit. al*  $\text{♩} = 72$  *Solo dolce*

239 *Vln2:* *espr., cant.*

243 *Vc:* *p*

V.S.



Wallach: Simëni  
Violin 1

10

246 *mp espr.*

249 *poco accel.* (b) *allarg. al*  $\text{♩} = 72$  *Vln2:* 252

*col legno* *pp* *ord.*  $\text{♩} = 84$  *ruvido e poco giocoso* *ff* 255  $\text{♩} = 96$  *Vla:*

*poco più dolce* 258

*Più allegro*  $\text{♩} = 100$  *mp*  $\text{♩} = 104$  262

*ben f* *Vln2:* *very exuberant*  $\text{♩} = 120$  266 *f*

*f*  $\text{♩} = 96$  *sub.* *Vln2:*

*più dolce*  $\text{♩} = 100$  *risoluto* 272 *f*

$\text{♩} = 92$  *Vc:* (8ba)  $\text{♩} = 100$  *f* *Vln2:*

Wallach: Simeni  
Violin 1

276  $\text{♩} = 108$  *ruvido* 279

*ben f*

$\text{♩} = 100$  *molto più dolce con sord. dolce* 282  $\text{♩} = 88$  *rit. al*

perc: *mf* perc:

$\text{♩} = 84$  *ritardando* 285  $\text{♩} = 94$  *sub.*

Bsn: Cl: *mp dolce* Vla:

*molto rit.*  $\text{♩} = 88$  *ancora rit. al* 288  $\text{♩} = 76$   $\text{♩} = 69$

perc:

$\text{♩} = 63$  292

Eng. hn: *pp* *poco*

*tutti ord. e legno senza sord.* 296 *attacca subito*  $\text{♩} = 88-92$

*mp* *attacca subito*  $\text{♩} = 88-92$

299  $\text{♩} = 66$

*f ma cant.* *ben f* *molto*

302 *poco più rit. e ritardando al fine* *col legno* 305

Vln2: *pp*

305

*pp*

1

Violin 2

# Simëni kachotam al libbecha

“Set me as a seal upon your heart”  
*for S.J.L*

*Joelle Wallach*  
(1987)

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"

for S.J.L

Joelle Wallach

(1987)

Violin 2

$\text{♩} = 58$

2 (sord.)

6 sord. *pp*

10 *Lively and bright*  $\text{♩} = 88$  *poco a poco accel. al - -*  
Vla: senza sord. *poco f*

15 (accel.) 18

(accel.) *sul pont.* *f*

Vc: Ob: *f*

22  $\text{♩} = 100$  ord. *mp* *più f*

25 *poco*

28 - ritardando *mf* *al - - (dance-like)*  $\text{♩} = 92$   
*detaché* *mf*

Ci: *mf*

Wallach: Simeni  
Violin 2

3  
♩ = 92

32

Cl.

35

poco accel. al - - - - -

38

mp

♩ = 100

poco ritard. al - - - - -

Ob:

♩ = 92

sul  
tasto

f

p

41

poco rall. al - - - - -

♩ = 88

♩ = 84

Vc: (b) p

44

♩ = 80

(ord.)

47

2

perc:

accel. al - - - - -

mp

♩ = 88

accel. al - - - - -

Ob:

♩ = 100

54

(ob:)

f

mf

f

mf

f

ff

58

time

Wallach: Simeni  
Violin 2

(♩=100) *sul tasto* 61 *poco sul pont.*

*mf*  $\text{♩} = 72 \text{ sub.}$  65 *più ord.*

*poco più lento* 69 *niente*  $\text{♩} = 69$  *poco* *sord. ord.* *pp*

*poco a poco cresc. e accel. al* 73  $\text{♩} = 76$  *Vln1:*

$\text{♩} = 66 \text{ subito}$  77 *Pociss. animato*  $\text{♩} = 69$  *senza sord* *pizz.*

$\text{♩} = 72$  81

$\text{♩} = 76$  *arco*

86  $\text{♩} = 72$  *perc:* *accel. al*

90 *(accel.)*  $\text{♩} = 84$  *ben f*

Wallach: Simeni

Violin 2

animato ma piano e

più cresc. al - - - f

♩ = 96  
Cl:

94 **2**

*f*

98

cresc. *ff* *sub. mp*

(ossia ♩ = 100)

♩ = 92 2. 3. 4. **102** *accet. al - - -*

perc:

Vc:

♩ = 96 **105** ♩ = 69 sub. *accet. al - - - ♩ = 76*

*f* *mf* *f* *mf*

ritard. - - - ♩ = 76  
ord. + legno

♩ = 96 sub. *più p* *f*

*poco accel. al - - - ♩ = 80* **113** *more ord. cresc. e poco accel. al - - -*

Vc:

(accel) - 8ba (loco) ♩ = 92 **116**

(xyl)

ord. *espr. mf* *f*

**118** *riten. e poi poco allarg. al - - - ♩ = 72* *poco* ♩ = 69

*espr. mp* *f* Vc:

**123** **2**

Time

Wallach: Simeni  
Violin 2

128

6 Vln1: *sord.*  $\text{♩} = 69$   
*pp* *poco*

*senza sord.* *molto espr.* *P*  
*Poco rit.* *sord.*  $\text{♩} = 63$

*poco a poco accel. al*  $\text{♩} = 76$   
Vln1: *senza sord.* *P* *espr.*

*(b)* *sub. ♩ = 66* *poco misterioso* *rit. al -*  
144

*sul pont.*  $\text{♩} = 60$  *Vla:* *a più ritard.*  
*mp* *mf* *f* *P*

*ord., solo* *poco accel. al -*  
151 *P*

$\text{♩} = 66$  *Vla:* *accel. al - - ♩ = 72*  
154

*steady accel. e cresc. al ♩ = 76 accel. al - - mf - ♩ = 88*  
157 *ff* *mp* *f* *f*

Wallach: Simeni  
Violin 2

7

160

$\text{♩} = 76$  sub.

$\text{♩} = 80$

If sectional strings are used,  $\frac{1}{2}$  trill on one string,  $\frac{1}{2}$  use bowed trem.

Vln1: *accel. -- poco allarg. -*  $\text{♩} = 84$  *p e cresc.*

Vla:

166

169

*(zutti)*

*mp*

*subito*  
 $\text{♩} = 96$

Eng. horn:

172

*poco a poco decresc.*

2

Vln1:

175

$\text{♩} = 96$   
*dolce*

*mf*

*poco a poco*

178

*cresc. poco*

*mp*  
*a poco*

*lively*

*mf*

*mf*

*time*



Wallach: Simeni  
Violin 2

8

very, very lively and exuberant; forte e molto animato

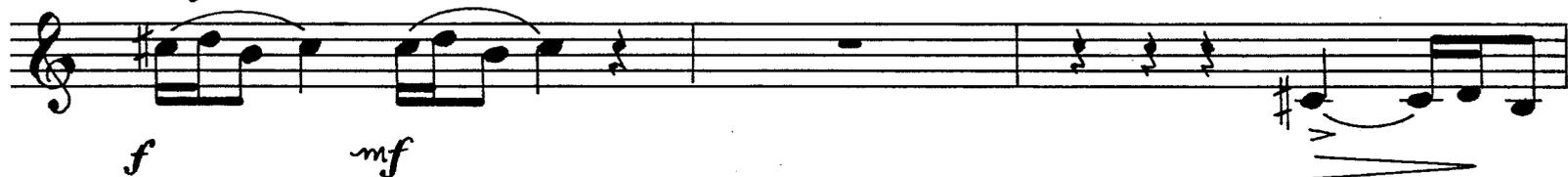
181 accel. al -

Eng.horn: Bsn: Eng.horn:



184  $\text{♩} = 108$

*f* *mf*



187



190

$\text{♩} = 108$

ord.

193



rit. al -

196

$\text{♩} = 100$

Picc: perc: *mp*



col legno

200

*f*

e pociss. apociss. ord.



dimin. al -

203

*mf*



206

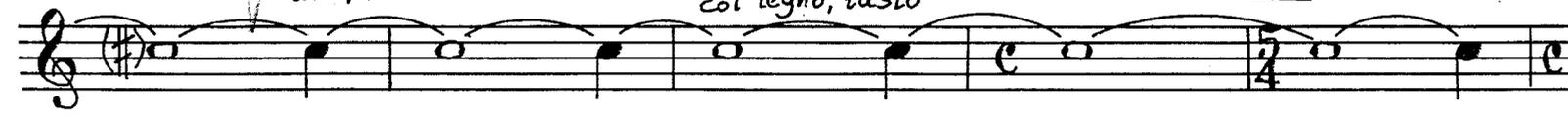
$\text{♩} = 84$   
sub. più lento

*f*

$\text{♩} = 72$  molto dolce  
col legno, tasto

209

rit. molto



*p*

*ppp*

espr.

Viol:  $\text{♩} = 84$

pociss. accel.

poco più lento  
arco ord., tasto

212



più *p*

Wallach: Simeni  
Violin 2

(Solo) ord.

215

*p* espr.

219

*mp*

Solo

221

*ritenuto*

*mp* *p*

*mp* cant.

224

Vla: *mp*

*mf*

*molto*

*acc.*

*mp*

*allarg.*

227

*mf*

*mf*

*mf*

230

*mf*

Vcl: *mf*

*mf*

Vlnl: *mf*

V.S.

Wallach: Simeni  
Violin 2

10

*sord.*  $\text{♩} = 76$  [233]  $\text{♩} = 80$

*mp*  $\text{♩} = 84$  [236]  $\text{♩} = 76$  rit. al - -  $\text{♩} = 72$

[239] *p, cant.*

[243]

[246] *mp espr.* [249] poco accel.

*sord.* *allarg. al - -*  $\text{♩} = 72$  [252] *Ob.*

*f* *sul tasto, sord.*  $\text{♩} = 84$  *rurido e poco giocoso* [255]  $\text{♩} = 96$

*pp* *f* [258] *senza sord. (ord.)*

*poco più dolce* *cl:* *mf*

*Più allegro*  $\text{♩} = 100$

*poco p*

Wallach: Simeni  
Violin 2

$\text{♩} = 120$   
very exuberant

262

$\text{♩} = 104$

Musical staff with notes, rests, and dynamics: *mp*, *benf*

266

Musical staff with notes, rests, and dynamics: *f*

269

$\text{♩} = 96$  sub.

tirico

più dolce

Musical staff with notes, rests, and dynamics: *f*, *mp*

$\text{♩} = 100$  risoluto

272

$\text{♩} = 88$

$\text{♩} = 92$

Musical staff with notes, rests, and dynamics: *f*, *mp*  
Vc: (8bo)

$\text{♩} = 100$

276

Musical staff with notes, rests, and dynamics: *f*

$\text{♩} = 108$  ruvido

Musical staff with notes, rests, and dynamics: *poco f*, *benf*

279

$\text{♩} = 100$  molto più dolce.

sord. dolce

Musical staff with notes, rests, and dynamics: *mf*  
Bsn:

282

$\text{♩} = 88$  rit. al - -

$\text{♩} = 84$

ritardando - -

poco

Musical staff with notes, rests, and dynamics: *mp dolce*  
perc: Bsn: Cl:

285

$\text{♩} = 94$  sub.

molto rit.  $\text{♩} = 88$

ancora rit. al - -

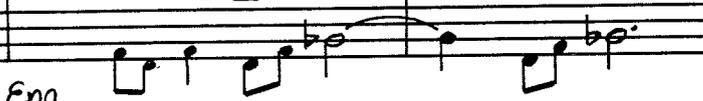
Musical staff with notes, rests, and dynamics: *va:*

time

Wallach: Simeni  
Violin 2

12

288 (rit.) - - ♩ = 76 - - ♩ = 69 - - - ♩ = 63

perc:  Eng. horn: 

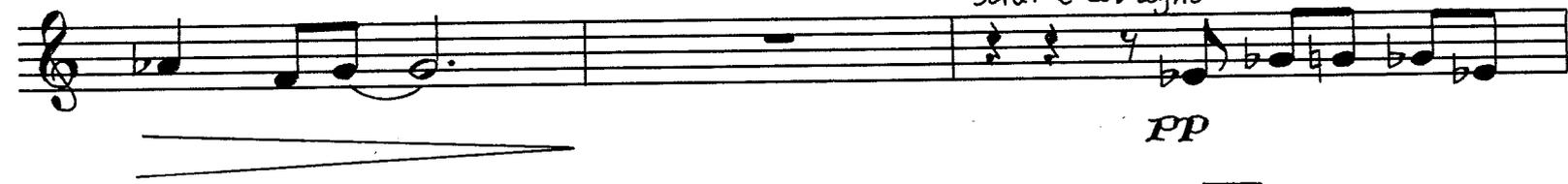
292 senza tutti ord. e legno sord. 296 attacca sub. ♩ = 88-92

*ben p*  *mp*

299

*f* ma cant.  *ben f*

♩ = 66 302 poco più rit. e ritardando al fine sord. e col legno

*pp* 

305





Viola

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"

for S.J.L

Joelle Wallach

(1987)

♩ = 58

(sord.)

2

Vc:

6

sord.

ben p

lively and bright

♩ = 88

senza sord.

poco a

10

poco f

14

poco accel. al

(accel.)

18

Ob:

f

(accel.)

sul. pont.

22

♩ = 100

ord.

f

mp

25

piu f

Time (2 beats)

Wallach: Simeni  
Viola

28

poco ritardando al - -

*poco f*

$\text{♩} = 92$

*f*

32

( $\text{♩} = 92$ )

35

poco accel. al - -

*f*

Vc:  $\text{♩} = 100$

(accel.) - - -

$\text{♩} = 100$

38

poco ritard. al - -

*f*

Vc:

41

$\text{♩} = 92$

poco rall. al  $\text{♩} = 88$

$\text{♩} = 84$

*f*

$\flat$   $\flat$  etc.

44

$\text{♩} = 80$

più espr.

*f poco*

perc:

47

accel. al - -

*f*

50

$\text{♩} = 88$

accel. al  $\text{♩} = 100$

*f* *mf*

perc:

54

*f* *ff*

*f* *mf*

*f* *ff*

Wallach: Simeni  
Viola

58

(♩ = 100)

61

sul tasto

2. Cl: ♩ = 72 subito

65 4. 5.

poco più lento  
sord.  
ord.

69 ♩ = 69

pp

poco a poco cresc. e accel al ♩ = 76

74 D.B.: ♩ = 66 subito

Vlms:

(D.B.) 77 Pociss. animato ♩ = 69 pizz. ♩ = 72

81 ♩ = 76 arco

p espr.

86 ♩ = 72 arco

perc:

senza sord. accel. al - -

Wallach: Simeni  
Viola

4 90

(accel.)

$\text{♩} = 84$

$\text{♩} = 96$  animato

mp  $\text{f}$  mf  $\text{ben f}$

94

ma piano e più cresc. al.  
sul pont.

mf  $\text{f}$

mf

f

98

cresc.  $\text{ff}$

(ossia  $\text{♩} = 100$ )  $\text{♩} = 92$

102

accel. al

sub. mp Vc:  $\text{p}$

sub. mp

Vc:  $\text{p}$

105

$\text{♩} = 69$  sub.

Vc:  $\text{cresc.}$

accel. al  $\text{♩} = 76$

$\text{♩} = 96$

f  $\text{mf}$   $\text{f}$   $\text{mf}$

$\text{♩} = 96$  sub.

109

ritard.  $\text{♩} = 76$

Solo, cantabile

Vc:  $\text{mf}$

poco accel. al

$\text{♩} = 80$

113

poco più  $\text{f}$

cresc. e poco accel. al  $\text{♩} = 92$

116

espr.  $\text{mf}$

119

riten. e poi poco allarg. al  $\text{♩} = 72$

mp  $\text{f}$

mp

f

Wallach: Simeni  
Viola

5

$\text{♩} = 69$

123

Bsn:

Solo *espr.*

*p*  $\curvearrowright$  *mp*

$\text{♩} = 69$

3

2

Vc:

132

*molto espr.* *p*

136

*Poco rit. lontano*

$\text{♩} = 63$

*ppp*

140

*poco a poco accel. al - - -*

D.B.:

$\text{♩} = 76$

144

*molto*

$\text{♩} = 66$  sub. *poco misterioso rit. al -*

*espr.*

Vc:

*a più ritard.*

*p*  $\curvearrowright$

148

3

$\text{♩} = 60$

4/4

time

6.

Wallach: Simeni  
Viola

Vln2:  $\text{♩} = 60 \text{ sub.}$  151 poco accel. al -

$\text{♩} = 66$  154 accel. al -  $\text{♩} = 72$

157 steady accel. e cresc. al  $\text{♩} = 76$  accel. al - - -  $\text{♩} = 88$

160  $\text{♩} = 76 \text{ sub.}$  Vc:  $\text{♩} = 80$  163 4 0

accel. - - poco allarg.  $\text{♩} = 84$  cant. 166

169

subito  $\text{♩} = 96$  172 poco a poco decresc. 175 3 Vc:

( $\text{♩} = 96$ ) 178 cresc.

mp poco a poco Lively 181 accel. al - - - very, very lively and exuberant;

$\text{♩} = 96$  181 accel. al - - -

Wallach: Simeni  
Viola

7

*forte e molto animato*

184

$\text{♩} = 108$

*pizz.*

Vc:

*arco*

187

190

$\text{♩} = 108$

193

*rit. al*

196

$\text{♩} = 100$

Vc:

Eng. horn:

*col legno*

203

*f*

*- - e pociss. a pociss.*

Wallach.: Simeni  
Viola

dimin. al ord. 203  $\sharp$   $\text{mf}$   $\text{f}$

$\text{mf}$   $\text{f}$   $\text{♩} = 84$  206  $\text{sub. piú lento}$   $\text{♩} = 72$  molto dolce col legno, tasto

$\text{mp}$   $\text{P}$   $\text{espr.}$  209 rit. molto  $\text{♩} = 69$   $\text{ppp}$  pociss. accel. poco piú lento ord. cantabile ma  $\text{p}$

212  $\text{P}$  215

218  $\text{P}$  **2**

221  $\text{cant., espr.}$   $\text{♩} = 66$  224

$\text{♩} = 72$  227  $\text{Vc: } \text{♩} = 88 \text{ sub.}$  accel.  $\text{♩} = 92$

allarg.  $\text{♩} = 84$  230  $\text{♩} = 80$   $\text{D.B.: (8ba)}$

$\text{♩} = 76$  233 cantabile  $\text{♩} = 80$   $\text{mf}$

Wallach: Simeni  
Viola

$\text{♩} = 84$  [236]  $\text{♩} = 76$  rit. *al* - -  $\text{♩} = 72$  arco  
*pizz.*  
*P*

[239] 1. 2. 3. [243]  
*pp cant.*

[246]  
*P*

[249] poco accel. allarg. *al*  $\text{♩} = 72$  [252]

sub.  $\text{♩} = 84$  ruvido e poco giocoso [255]  $\text{♩} = 96$  poco più dolce  
*f* *mp*

[258]

Vlnl: Più allegro  $\text{♩} = 100$  ritmico e sul tasto [262]  $\text{♩} = 104$   
*mf*

very exuberant  $\text{♩} = 120$  [266]  
*ben f*

[269]  $\text{♩} = 96$  sub. *cantabile*  
*f* *Time*

Wallach: Simeni  
Viola

$\text{♩} = 100$  risoluto 272  $\text{♩} = 88$   $\text{♩} = 92$   
 Vln2:   
 Vc.   
*mp*

$\text{♩} = 100$  276  
 Vln2:   
*poco f*

$\text{♩} = 108$  ruvido 279  $\text{♩} = 100$  molto più dolce  
 Vc:   
*ben f*

282  $\text{♩} = 88$  rit. al - -  $\text{♩} = 84$  ritardando -  
 dolce   
 Vc:   
*mf*

285  $\text{♩} = 94$  subito  $\text{♩} = 88$  molto rit.  $\text{♩} = 88$  ancora rit. al -  
 poco   
*f ruvido*

(rit.) 288  $\text{♩} = 76$  - -  $\text{♩} = 69$  Eng. horn:  $\text{♩} = 63$   
 perc:   
*pp*

292 *espr.* *cant.*  
  
*mp*

tutti ord. e legno 296 *attacca subito*  $\text{♩} = 88-92$  *pizz.*  
  
*poco* *f*

Wallach: Simeni  
Viola

11

arco

*f* ma cant.

A musical staff in 2/4 time with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the final G4. The dynamic marking is *f* ma cant. with a hairpin indicating a decrescendo.

299

*ben f*

*Vc: etc.*

A musical staff in 2/4 time with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the final G4. The dynamic marking is *ben f*. Below the staff, there is a tempo marking  $\text{♩} = 66$  and a reference to *Vc: etc.*

302

*poco più rit. e ritardando al fine*  
*sord*  
*e col legno*

A musical staff in 2/4 time with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the final G4. The dynamic marking is *poco più rit. e ritardando al fine*, *sord*, and *e col legno*.

305

A musical staff in 2/4 time with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the final G4.

Cello

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"  
for S.J.L

Joelle Wallach  
(1987)

$\text{♩} = 58$  (sord.)

Bcl: *ben p*

6 10

Ob: *Lively and bright*  $\text{♩} = 88$  *poco a poco accel. al*

senza sord. 14

*poco f* *poco f*

Vla: *(accel.)*

18 *(accel.)*

*poco f*

22  $\text{♩} = 100$

Vla: *poco f*

25 *ben f*

28 *ritardando al*

Bass: *(time)*

- 6 beats -

Wallach: Simeni  
Cello

(Bass:)  $\text{♩} = 92$

*f*

[32] *rurido*  $\text{♩} = 92$

[35] *poco accel. al*  $\text{♩} = 100$  *poco*

[38] *ritard. al*  $\text{♩} = 92$

*poco rall. al* [41]  $\text{♩} = 88$  *lirico*  $\text{♩} = 84$

[44]  $\text{♩} = 80$  *più espr.*

*cantabile espr.* [47] *pizz.* *arco*

[50] *accel. al*  $\text{♩} = 88$  *accel. al* *Bsn:*



Wallach: Simeni  
Cello

(Bsn:)  $\text{♩} = 100$  54

*f* *mf* *f* *mf*

*f* *ff*

58 (♩ = 100)

*f* *ff*

61 ♩ = 72 subito

*pizz.* *poco più lento* *sord.* *arco o. d.*

*p* *Oboe:*

69 (sord.) poco a poco cresc. e accel

$\text{♩} = 69$

*vlnl:* *Cl:*

*p*

73 *al* -  $\text{♩} = 76$  ♩ = 66 subito

*solo vlnl:* *Cl:*

*p*

77 *Pociss. animato*  $\text{♩} = 69$  ♩ = 72

*pizz.*

*p*

Wallach : Simeni  
Cello

81 Sord.  $\text{♩} = 76$  arco

86  $\text{♩} = 72$  cantabile arco  
pizz. mp

90 accel. al - - -  $\text{♩} = 84$   
Via: ben f

94  $\text{♩} = 96$  animato ma piano e più cresc. al - - - f arco  
pizz. f

(ossia  $\text{♩} = 100$ )

98 cresc. ff subito mp

$\text{♩} = 92$  pizz. arco 102  
(mp) accel. al - - -  $\text{♩} = 96$

cresc. f

105  $\text{♩} = 69$  sub. accel. al -  $\text{♩} = 76$   
mf f mf

Wallach: Simeni  
Cello

5a.

♩ = 96 sub. 109 ritard. ♩ = 76 poco accel. -  
Bass: mp poco più f

- al - ♩ = 80 113 cresc. e poco accel. al - - ♩ = 92

116 riten. 119 - - e poi poco

allarg. al ♩ = 72 ♩ = 69 dreamy  
f p dolce, lontano

123

128 ♩ = 69

132

Poco rit. lontano dolce e détaché 136 ♩ = 63 1. 2. 3. poco a poco accel. 140

ppp

V.S.  
(1 beat)

Wallach: Simeni  
Cello

6

(accel.) al - - - - ♩ = 76

*mp* *molto* *f*

♩ = 66 sub. *pizz.* *poco misterioso rit. al - - - -* ♩ = 60

148 *a più ritard.* *arco*

*mp* *poco f*

♩ = 60 sub. *pizz.*

151

*poco accel. al - - - -*

*p*

♩ = 66 *arco*

154

*accel. al - - - -*

♩ = 72 *pizz.*

*arco* *steady accel. e cresc. al - - - -* ♩ = 76 *accel. al - - - -*

*ff* ♩ = 76 sub.

♩ = 88

*deciso pizz.*

160

*mf*

*mf*

*poco* 163

♩ = 80 *f*

*arco*

*a poco cresc.*

*accel. - poco allarg. - cant.* ♩ = 84

166

*ff*

*pp poco*

*p*

Wallach: Simeni  
Cello

7

169

$\text{♩} = 96$  subito  
pizz.

172

3

arco poco a poco decresc.

*f*

175

(♩ = 96)

poco *f* meno *f* *mp*

178

cresc. poco a poco

Lively

181 accel. al - - - -

*mf*

perc: (Temple blocks) Zime



Wallack: Samièni  
Cello

206

♩ = 84 subito piu lento  
1. 2.

♩ = 72 molto dolce  
col legno, tasto

209

rit. molto

♩ = 69 pociss. accel.

poco piu lento

212

1.

215

2.

3.

217

Solo Vln1:  
(8va)

221

ritenuto

♩ = 66

224

♩ = 72

♩ = 88 sub.

accel.

♩ = 92

227

pizz.

arco

allarg. - ♩ = 84  
pizz.

230

♩ = 80  
arco

♩ = 76

233

♩ = 80  
pizz.

Wallach: Simeni  
Cello

9a

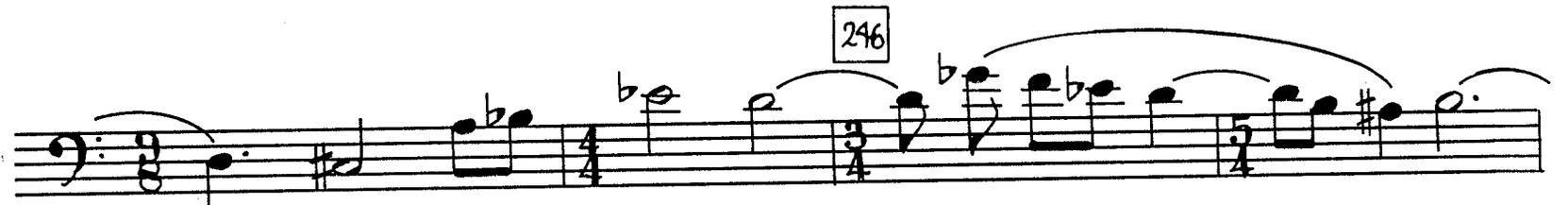
*pizz*  $\text{♩} = 84$  236 arco  $\text{♩} = 76$  rit. al  $\text{♩} = 72$  239



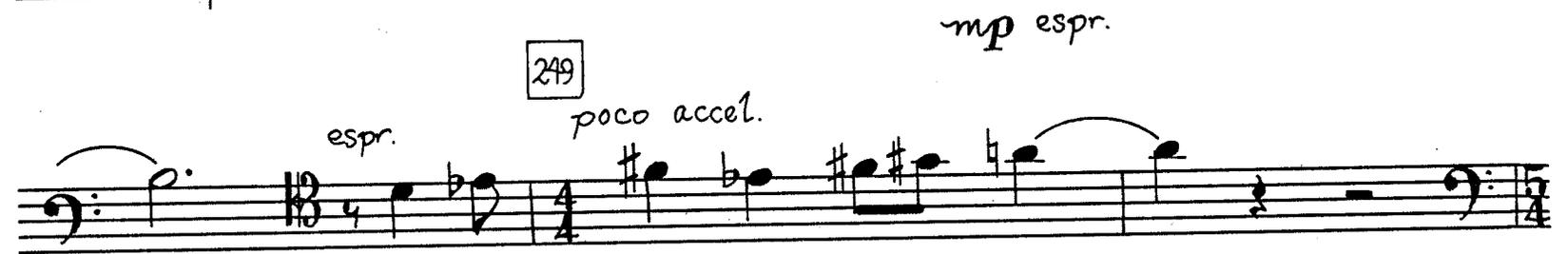
243



246



249 *mp espr.*  
*espr.* *poco accel.*



V.S.

Wallach: Simeni  
Cello

10

allarg. al  $\text{♩} = 72$

252

sub.  $\text{♩} = 84$  ruvido e poco giocoso  
(arco)

255

$\text{♩} = 96$  poco più dolce

258

Più allegro

$\text{♩} = 100$

262

$\text{♩} = 104$

D.B.:  
(pizz.)

più *p*  
very exuberant

ben *f*

$\text{♩} = 120$

266

269

$\text{♩} = 96$  sub.  
Lirico

*mp*

*mp*

$\text{♩} = 100$  risoluto

272

$\text{♩} = 88$

$\text{♩} = 92$

D.B.:

*mf*

$\text{♩} = 100$

276

Wallach: Simeni  
Cello

♩ = 108 ruvido

Musical staff 1: Bass clef, 4/4 time. Starts with a sharp sign. Dynamics: *poco f* and *ben f*.

279

♩ = 100 molto più dolce

Musical staff 2: Bass clef, 4/4 time. Dynamics: *sub. p poco dolce*.

282

♩ = 88

rit. al - -

Solo

Musical staff 3: Bass clef, 4/4 time. Dynamics: *mf* and *mf*. Includes a *poco* hairpin and a *Solo* marking.

♩ = 84

ritardando

285

♩ = 94 sub.

Musical staff 4: Bass clef, 4/4 time. Dynamics: *mp* and *f ruvido*.

molto rit. ♩ = 88

ancora rit. al - -

288

♩ = 76 -

Musical staff 5: Bass clef, 4/4 time. Dynamics: *più p*.

♩ = 69

♩ = 63

292

espr.

Musical staff 6: Bass clef, 4/4 time. Dynamics: *mp*. Includes a *perc.* (percussion) part below the staff.

attacca subito

♩ = 88-92

arco ruvido

296

Musical staff 7: Bass clef, 4/4 time. Dynamics: *f*.

299

Musical staff 8: Bass clef, 4/4 time.

Wallach: Simoni  
Cello

11a

♩ = 66

lontano, misterioso

302

poco più rit. e  
1.

A single musical staff in bass clef. It begins with a dotted quarter note, followed by a series of eighth notes. The staff ends with a half note.

*molto* **P**

ritardando al fine  
2.

A single musical staff in bass clef. It contains a sequence of notes with slurs and articulation marks. A box containing the number '305' is placed above the staff.

305

1.

2.

3.

**PPP**

4.

A single musical staff in bass clef. It contains two notes with a slur, followed by a double bar line.

Double Bass

# Simëni kachotam al libbecha

"Set me as a seal upon your heart"  
for S.J.L

Joelle Wallach  
(1987)

$\text{♩} = 58$   
con sord.

2

Wallach: Simeni...  
Double Bass

ritardando - - al - - - -  $\text{♩} = 92$   
dance-like a tempo  
28  $f$

32 Slap pizz.

( $\text{♩} = 92$ ) 35 poco accel. al. - - - - arco

$\text{♩} = 100$  38 ritard. al. - - - -

$\text{♩} = 92$  poco rall. al -

41  $\text{♩} = 88$   $\text{♩} = 84$

44  $\text{♩} = 80$  cantabile espr.

47 3

Wallach: Simeni  
Double Bass

3a.

acc. al - - - - [50] ♩ = 88

Bsn: *acc. al -*

♩ = 100

[54]

*f* ————— *mf* *f* ————— *mf*

*f* ————— *ff*

(♩ = 100)

[61] 1. 2. 3.

♩ = 72 subito

[65] 4. 5. 6. 7.

*pp*

Oboe:

V.S.  
(sord.)

Wallach: Simeni  
Double Bass

4

69 sord.  $\text{♩} = 69$  poco a poco accel. al.  
pp Vln 2:  $\frac{5}{4}$   $\frac{4}{4}$

73  $\text{♩} = 76$  Vln 1: senza sord.  $\text{♩} = 66$  subito (col clarinet)  
p

77 Pociss. animato  $\text{♩} = 69$  pizz.  $\text{♩} = 72$

81  $\text{♩} = 76$   
arco ossia Bva

pizz.

86  $\text{♩} = 72$  arco accel. al. 90  $\text{mf}$

94  $\text{♩} = 84$   $\text{♩} = 96$  animato ma piano e più cresc. al.  $\text{pizz.}$   $\text{ben. f}$

f arco (f) cresc.

Wallach: Simeni  
Double Bass

(ossia  $\text{♩} = 100$ )

$\text{♩} = 92$

102

1. 2. 3. 4.

*ff* subito *mp* *P*

Vc: accel. al - - -  $\text{♩} = 96$

cresc. *f*

105

$\text{♩} = 69$  sub.

accel. al - - -  $\text{♩} = 76$

$\text{♩} = 96$  sub.

*mf*

pizz. arco

109

ritard. - - -  $\text{♩} = 76$

poco accel. al - - -

arco Vc: *f* ruvido *mp, dolce*

$\text{♩} = 80$

113

cresc. e poco accel. al - - -  $\text{♩} = 92$

116

riten. -

ossia 8va

*mp*

119 - e poi poco allarg. al - - -  $\text{♩} = 72$

$\text{♩} = 69$

*mp* *f* *mp*

time

Wallach: Simeni  
Double Bass

6

123

4

128

$\text{♩} = 69$

Bsn:

*pp*

132

*p* *p*

Poco rit. sord.

Lontano e dolce

*ppp*

$\text{♩} = 63$

1. 2. 3.

140 poco a poco

Bsn:

*p*

accel. al - - -  $\text{♩} = 76$

144

*mf*

$\text{♩} = 66$  sub. pizz. rit. al - - -  $\text{♩} = 60$

poco misterioso

a più rit.

148 arco

*mp* *poco f*

$\text{♩} = 60$  sub.

151

poco accel. al - - -

*fp*

$\text{♩} = 66$

3

accel. al - - -

Wallach: Simeni  
Double Bass

slap pizz.  $\text{♩} = 72$  steady accel. e cresc. *arco*

157  $\text{♩} = 76$  accel. al - - -  $\text{♩} = 88$  deciso pizz. *mf*

160  $\text{♩} = 76$  sub.  $\text{♩} = 80$  arco *mf* poco a poco cresc.

163 accel. - - - poco allarg. - - -  $\text{♩} = 84$  cant. *f* *ff* *pp* poco

166 *mp*

169

$\text{♩} = 96$  pizz. 172 (pizz.) *f* poco f poco a poco

175 ( $\text{♩} = 96$ ) arco *decresc. meno f* *mp*

Wallach: Simeni  
Double Bass

7a

178

mp

181

accel. al -

mf

very, very lively and exuberant, forte

Bsn:

mf

e molto animato

pizz.

f

ossia 8ba

184

♩ = 108

187

ff

mf

mp

mf

arco

190

♩ = 108

193

rit. al - - -

(arco)

196

♩ = 100

English horn:

Wallach: Simeni  
Double Bass

8

*pizz.* 200 *(pizz.)*  
*mp* *f* - - e *pociss.* e *pociss.*

*dimin. al* 203 *f* *arco*

*mp* *p* *subito più lento* 206 *molto dolce*  
*2.* *3.*

*rit. molto*  $\text{♩} = 69$  *pociss. accel.* *poco più lento*  
*p*

212 *niente* 215 *pp*  
*ossia 8va*

218 *niente* **2**

*(ossia 8va)* 221 *Bsn:*  $\text{♩} = 66$  *Vc:* 224

$\text{♩} = 72$   $\text{♩} = 98$  *subito accel* 227 *Vc:*

*p dolce*

Wallach: Simeni  
Double Bass

$\text{♩} = 92$

allarg. -  $\text{♩} = 84$

$\text{♩} = 80$

230

*pizz.*

*P* poco a poco cresc.

$\text{♩} = 76$

233

*arco*

$\text{♩} = 80$

*arco*

$\text{♩} = 84$

236

$\text{♩} = 76$

*rit. al*

$\text{♩} = 72$

*arco*

Vc:

*pizz.*

*pp*

239

1. 2.

3.

243

3.

ossia  
8ba.

246

249

poco accel.

poco accel.

V12:

(8va)

allarg. al -  $\text{♩} = 72$

252

*pizz.*

sub.  $\text{♩} = 84$

rurido e poco giocoso

*pizz.*

255

$\text{♩} = 96$  poco più dolce

*f*

Wallach : Simeni  
Double Bass

10

slap pizz. 258

Più allegro  $\text{♩} = 100$   
pizz. ord. 262  $\text{♩} = 104$

arco 266  $\text{♩} = 120$  very exuberant  
pizz. *più p*

*ben f* 269  $\text{♩} = 96$  sub. arco

*più dolce*  $\text{♩} = 100$  risoluto 272  $\text{♩} = 88$   
*mp* *f*

$\text{♩} = 92$   $\text{♩} = 100$   
*mf*

276  $\text{♩} = 108$  ruvido  
snap pizz. *f*

279  $\text{♩} = 100$  molto più dolce  
pizz. ord. arco  
ossia Bra *mp* *mf* poco

Wallach: Simeni  
Double Bass

282

♩ = 88 rit. al - - - ♩ = 84 ritardando - - - - - 285 ♩ = 94 sub.

Staff 1: Bass clef, 4/4 time. Measures 282-285. Includes notes and rests.

perc: mf mp perc: f ruidoso

molto rit. ♩ = 88 ancora rit. al - 288 - - ♩ = 76 -

Staff 2: Bass clef, 4/4 time. Measures 286-288. Includes notes, rests, and a pizzicato marking.

molto dolce pp

♩ = 69 - - - ♩ = 63 Vc: 292 2

Staff 3: Bass clef, 4/4 time. Measures 289-292. Includes notes and rests.

perc:

attacca subito  
♩ = 88-92  
snap pizz.

Staff 4: Bass clef, 4/4 time. Measures 293-298. Includes notes and rests.

Vla:

f

arco

299

♩ = 66  
lontano, misterioso

Staff 5: Bass clef, 4/4 time. Measures 299-302. Includes notes and rests.

pp

302 poco più rit. e ritardando al fine  
col legno

Staff 6: Bass clef, 4/4 time. Measures 303-305. Includes notes and rests.

305

Staff 7: Bass clef, 4/4 time. Measures 306-308. Includes notes and rests.

Staff 8: Bass clef, 4/4 time. Measures 309-312. Includes notes and rests.