

Omri Kochavi

# Kishtatos | קישתתוס

for 18 voices

(2022)



# Kishtatos | קישתתוס

*Commissioned by Britten-Pears Arts for the 2022 Aldeburgh Festival*

*First performance: The BBC Singers, 14 June 2022, Snape Maltings Concert Hall*

*Duration: c. 13 minutes*

## Ensemble

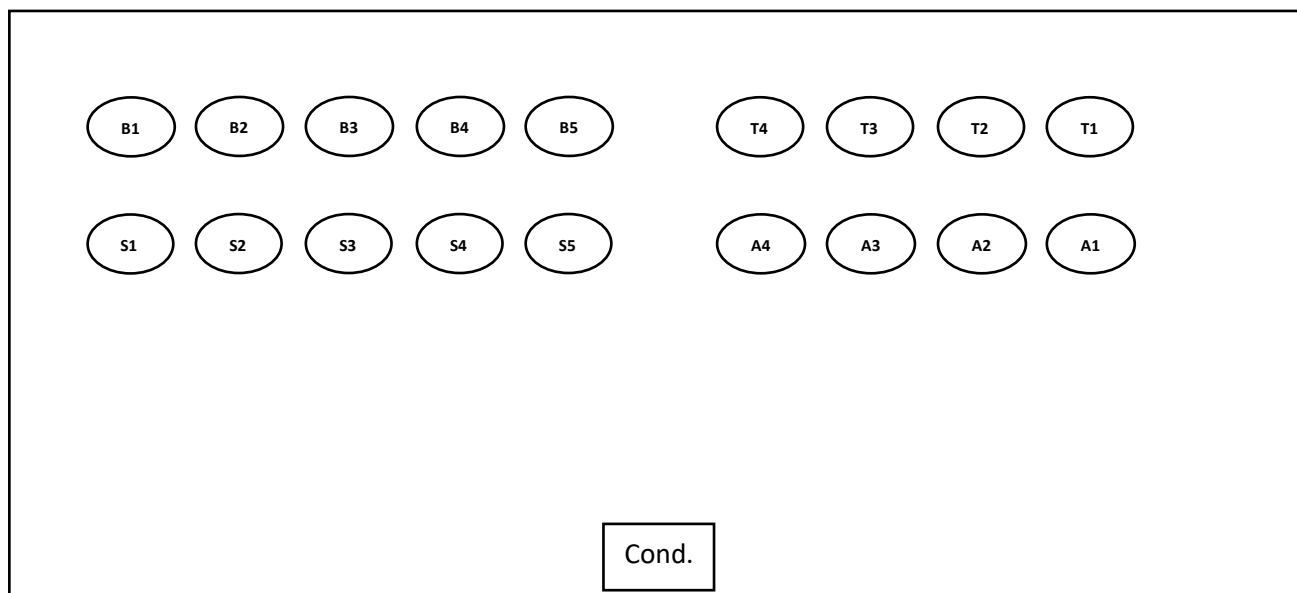
5 Sopranos

4 Altos

4 Tenors

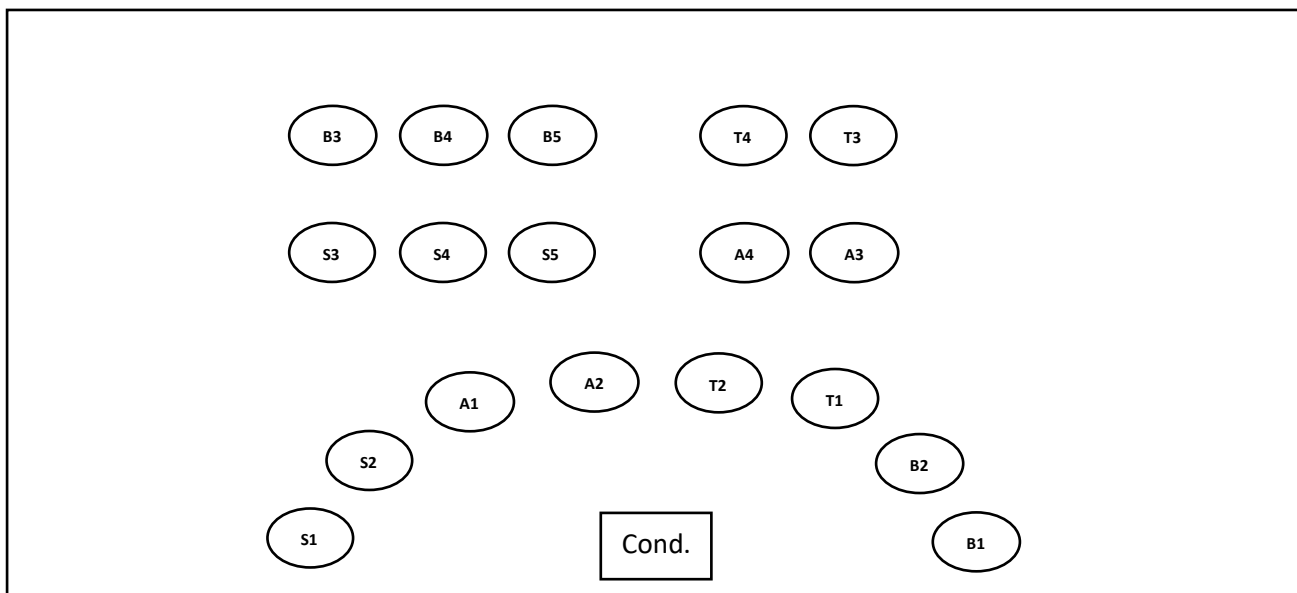
5 Basses

## Stage placement: beginning of the piece



## Stage placement: Letter I – end of the piece

In Letter I, singers 1 and 2 from each section move to the front of the stage to form a solo octet (like a vocal consort). The choir is then placed as follows, until the end of the piece:



# Texts

This piece uses several textual sources in different languages.

**Uppercase letters** are used for:

- English, such as *TO WASH*
- Generic vowel sounds, such as *O* or *I*

These should be pronounced normally.

**Lowercase letters** are used for:

- Hebrew, such as *leyabesh* or *shedonim*
- Jewish-Babylonian Aramaic (JBA), such as *asirin* or *shikufyata*

Hebrew and JBA are the two languages that are used for the vast majority of the piece. Any text in JBA is to be pronounced as if it is spoken by a speaker of modern Hebrew.

Links to recordings of these texts are supplied below, and they are the best source for correct pronunciation. Yet, listed below is the basic pronunciation guide for the vowels and consonants that differ from English, or can be ambivalent:

**a** = father

**e** = let

**i** = green

**o** = door

**u** = boot

**y** = yes

**ei** = in between let and fate

**yi** = yiddish

**r** = rien (French), but a bit less throaty

**tz** = tsunami

**ch** = loch (Scottish)

The following pages detail the different textual sources, specifying usage in the piece, original text, transliteration, and recording. Note that:

- Translation of sources #1 and #2 is omitted, for different reasons. Supplied instead are these reasons, alongside an explanation of what the text is relaying.
- The different texts are all used in an interwoven and sometimes simultaneous way. They are also treated flexibly, often fragmented, manipulated, or transformed.

**Two recordings of Amira Hess reading Text #2 are to be played alongside the music in two places in the score (Letters I and P). Find the links to these recordings here:**

[Part 1](#)



[Part 2](#)



## Source #1 – fragments from Babylonian incantation bowls (Babylonian-Jewish Aramaic)

### Context:

These text fragments are all taken from archaeological incantation bowls from ancient Babylon. As can be seen in the picture below, these bowls usually contained a drawing of a demon in the centre, surrounded by an inscription in spiral form. The bowl would then be buried under the house door, believed to protect its owners from evil demons. Many of the bowls from the region have been made by the Jewish population of the Babylon exile, hence many of the inscriptions are in Babylonian-Jewish Aramaic – a dialect of Aramaic common in the Jewish community.



Photo: courtesy of the Bible Lands Museum Jerusalem, photo: James N. Ford

The texts used in this piece are different bits taken from an array of incantation bowls, all hosted by the Bible Lands Museum Jerusalem. The fragments were chosen primarily by their sonic content rather than their meaning, to emphasise the unique sounds of this forgotten language. Thus, an English translation of the fragments would not be very sensible and is omitted.

The usage of the bowls was made possible thanks to the Bible Lands Museum Jerusalem for their permission and support to use the materials, and to Dr. Ohad Abudraham for his immaculate help with the pronunciation.

Detailed below are the different fragments used. Fragments 1-3 are used throughout the piece, while fragments 4-6 are used exclusively in letter J (“The Demons Madrigal”).

Fragment #1 original:

אַסירין, ניקיטין, צמידין, כבישין

Fragment #1 transliteration:

asirin, nikitin, tzemidin, kevishin

Fragment #1 recording:

[Link to recording](#)



Fragment #2 original:

שיקופיַתָּא, איסְתְּרַתָּא, זיגורְיַתָּא, מללַתָּא, זידְנַיַתָּא

Fragment #2 transliteration:

shikufyata, isterata, ziguryata, malalata, zidanyata

Fragment #2 recording:

[Link to recording](#)



Fragment #3 original:

ימן בְּתִיְהוֹן, מְדוֹרְתֵהוֹן, לִמְזוֹנֵהוֹן

Fragment #3 transliteration:

vemin batehon, medoratehon, lemazonheon

Fragment #3 recording:

[Link to recording](#)



Fragment #4 original:

לליתא

Fragment #4 transliteration:

lilyata

Fragment #4 recording:

[Link to recording](#)



Fragment #5 original:

גבריאל, נוריאל, יה

Fragment #5 transliteration:

gavri'el, nuri'el, ya

Fragment #5 recording:

[Link to recording](#)



Fragment #6 original:

שִׁדָּא דֵינָא

Fragment #6 transliteration:

sheda deva

Fragment #6 recording:

[Link to recording](#)





## Source #2 – newly commissioned text by Amira Hess (Hebrew)

### Context:

Amira Hess (b. 1943) is an Iraq-born Israeli poet. Born in Baghdad, she emigrated to Israel at the age of 8, as part of the large Jewish-Iraqi emigration of 1951. Hess is a descendant of a long lineage of Jewish-Baghdadi poets and intellectuals, probably dating back to the very days in ancient Babylon when the above incantation bowls were made.

I asked Amira to write a text in response to the incantation bowls – loosely around the question “*what would you write on a bowl that is meant to keep demons away?*”. While the text is generally in modern Hebrew, it also includes a large number of made-up words by the poet, weaving in the influence of the rich language of the bowls. Using this newly formed idiom, Hess constructed a fascinating image of her own idea of ghostbusting, which manages to be both highly personal and a striking reflection of her culture and environment.

Because of the frequent use of made-up words, as well as a high focus on the sonic aspects of the words on the poet’s behalf, trying to translate the text to English did not seem like a logical choice in this case either.

Parts of the text is used throughout the piece in multiple contexts. The whole text is heard in a recorded reading of the poet, which is played back during the performance in two parts.

### Original:

רעה לא תאפפנו.  
הוא מוגן מוגן. מוגן לו.  
מגרש רע ורעות והיטלרוסים.  
הנה זה בא  
נטרול איכמניזוסים,  
איבנוס אימוס  
סמרטוטוסים עלובים סחוטים.  
ימגר ולא יחיה רע שדוני אפל.  
סנטו סנטי  
פלסטו דנטי  
ארטי ארטי  
פלנטי ברכות על השאנטי.  
קישתתוס אימפריאליזמוס נשמתי  
לע שטנה בהמתי  
כדור עופרת מומס עבור אזור הדס  
באזור דיוניסוס.  
זריתי אמץ ממיס.

Transliteration:

Ra'a lo te'efefenu.

Hu mugan mugan. Mugan lo.

Megrash ra ve-ra'ot ve-hitlerosim.

Hine ze ba,

nitru' l'achmanizosim,

Ivanos ayumos

smartutosim aluvim sechutim.

Yemugar ve-lo yichie ro'a shedoney ofel.

Santo santi

plasto danti

arti arti

plenty brachotes al ha shanti.

Kishtatos imperyalizmos nishmati

lo'a sitna behemti

kadur oferet mumas avur ezor hades

be'ezor dionises.

Zariti ometz memis.

Recording (this is not the recording to use in performance):

[Link to recording](#)



## Source #3 – archaeological excavation instructions (Hebrew and English)

### Context:

This text is only three words and is meant to describe the actions taken by archaeologists when discovering a new artefact in order to clean it and reveal any written or drawn content.

It is used in the first half of the piece by an expanding group of singers, as the background texture that is based on the bowl fragments is gradually made clearer.

It is sung in both Hebrew and English, as it should be clearly understandable to any audience.

### Original:

לְשִׁטּוֹף, לְהַבְרִישׁ, לְיַבֵּשׁ

### Transliteration:

lishtof, lehavrish, leyabesh

### Recording:

[Link to recording](#)




### Translation:

TO WASH, TO BRUSH, TO DRY

# Performance Notes

## Accidentals


Microtonal accidentals are used in Letters H, M and N. They are always used to express the 7<sup>th</sup>, 11<sup>th</sup>, or 13<sup>th</sup> partials of the harmonic series (approximated to the nearest quarter-tone or sixth-tone). The following symbols are used:


 - a sixth-tone flat (= -33.3 cents), to express the 7<sup>th</sup> partial


 - a quarter-tone flat/sharp (= +/-50 cents), to express the 11<sup>th</sup> and 13<sup>th</sup> partial

All accidentals are valid throughout the bar.

## Special noteheads

 speech/prolonged consonant/unvoiced

 very high pitch (indefinite)

 very low pitch (indefinite)

## Special pronunciation instructions

gan(n)\_\_\_ prolong the consonant sound, rather than the vowel (in case of a long note)

E → A gradual transition from one vowel to another

## Staff types

The score uses 2 types of staves, as follows:

- Regular 5-line staff: used for all sung passages
- 1-line staff: used for speech/unvoiced sounds/prolonged consonants (such as *sh* or *s*)

## Miscellaneous

All glissandi start from the beginning of note value they are attached to.





# Kishtatos | קישתתוס

for the memory of my grandparents: Aziza the Babylonian and Moshe the Archaeologist

Amira Hess  
Bible Lands Museum Jerusalem

Omri Kochavi

**A** fleeting, as dust brushed off a bowl ♩ = 72

**Soprano 1**

**Soprano 2**  
a - si - rin\_\_ rin rin rin\_\_ ni tze - mi - din\_\_ din

**Soprano 3**  
ni ki - tin tin\_\_ tin\_\_ tin tze

**Soprano 4**  
shi - kuf - ya - ta is - te - ra - ta zi - gur - ya - ta ma - la - la - ta zi - dan - ya - ta

**Soprano 5**  
ve-min ba - te-hon me-do-ra - te-hon le-ma-zo - ne-hon ve-min ba - te-hon me-do-ra - te-hon le-ma - zo -

**Alto 1**  
ta

**Alto 2**  
kish

**Alto 3**  
tos

**Alto 4**  
kish ta

**Tenor 1**  
lish

**Bass 1**  
ni

**Bass 2**  
ni

**AS IF COMMANDING**  
*fp*

4

S.1

S.2 *p* *pp*  
din din ke

S.3 *pp*  
ni ki tin tin tin tin

S.4 *pp*  
shi - kuf - ya - ta is - te - ra - ta zi - gur -

S.5 *pp* *p*  
ne - hon ve - min ba - te - hon me - do - ra - te - hon le - ma -

A.1 *pp* *p*  
tos

A.2 *p* *pp*

A.3 *pp* *pp*  
kish

A.4 *p* *pp* *pp*  
ta

T.1 *fp* *ff*  
- tof lish - tof

T.2 *ff* *p*  
lish - tof tof tof tof tof

T.3 *ff* *p*  
lish - tof tof tof tof tof tof tof tof

T.4 *ff* *p*  
lish - tof tof tof tof tof tof tof tof tof tof tof

B.1 *p*  
ni

B.2 *p*  
ni

B.3

B.4

B.5



SOLO, CRYSTAL-LIKE

6

S. 1 *sfz* ra' - - - - a

S. 2 *p* a - - si - rin rin *sfz sub.* rin rin ra

S. 3 *p* a *sfz* ra

S. 4 ya - ta ma - la - la - ta *sfz* ra

S. 5 zo - ne - hon *pp* ve - min ba - te - hon *sfz* ra

A. 1 *pp* *f* *sfz* ra

A. 2 *pp* *f* *sfz* ra

A. 3 *p* *f* *sfz* ra

A. 4 *p* *f* *sfz* ra

T. 1 *fp* TO *ff* WASH *sfz* ra (a) *pp* breath only (unvoiced)

T. 2 *ff* WASH *sfz* ra (a) *pp* breath only (unvoiced)

T. 3 *ff* WASH *sfz* ra (a) *pp* breath only (unvoiced)

T. 4 *ff* WASH *sfz* ra (a) *pp* breath only (unvoiced)

B. 1 *sfz* ra *pp* breath only (unvoiced)

B. 2 *sfz* ra (a) *pp* breath only (unvoiced)

B. 3 *sfz* ra (a) *pp* breath only (unvoiced)

B. 4 *sfz* ra (a) *pp* breath only (unvoiced)

B. 5 *sfz* ra (a) *pp* breath only (unvoiced)

**B**

S. 1 *mp* *p* *mp* *p*  
lo te' - e' - - fe - fe - nu

S. 2 *pp*

S. 3 *pp* *p*  
a - si - rin

S. 4 *(p)* *pp*

S. 5 *pp*

A. 1 *pp*

A. 2 *pp*

A. 3 *(p)* *pp*

A. 4 *pp* *p* *mp*  
kish

T. 1 *f sub.* accented breath sound

T. 2 *f sub.* accented breath sound

T. 3 *f sub.* accented breath sound

T. 4 *f sub.* accented breath sound

B. 1

B. 2 *f sub.* accented breath sound

B. 3 *f sub.* accented breath sound *pp*  
a - si - rin

B. 4 *f sub.* accented breath sound

B. 5 *f sub.* accented breath sound *mp* *p*  
lo te nu

13 **C**

S. 1 *p* ve-min ba - te - hon *pp* me-do - ra - te-hon *p* le - ma - zo - ne-hon ve-min ba - te-hon *pp* me-

S. 2 *pp* shi-kuf - ya - ta *p* is - te - ra - ta *pp* zi - gur - ya - ta *p* ma - la - la - ta zi - dan - ya - ta

S. 3 *pp* rin rin rin ni *p* tze - mi - din din din din ke

S. 4 *pp* ni - ki - tin tin tin tin tze *p* ke -

S. 5 *pp* ni - ki - tin tin tin tin tze *p* ke -

A. 1 tze - mi - din din din din ke

A. 2 *p* is - te - ra - ta *pp* zi - gur - ya - ta *p* ma - la - la - ta zi - dan - ya - ta

A. 3 *pp* me-do - ra - te-hon *p* le - ma - zo - ne-hon ve-min ba - te-hon *pp* me-

A. 4 *p* *p* *mp* tos.

T. 1 *p* ta *mp* ta *p* ta

T. 2 *p* me-do - ra - te-hon *pp* le - ma - zo - ne-hon ve-min ba - te-hon *p* me-

T. 3 *pp* is - te - ra - ta *p* zi - gur - ya - ta *pp* ma - la - la - ta zi - dan - ya - ta

T. 4 *pp* tze - mi - din din din din ke *p*

B. 1 *p* ni - ki - tin tin tin tin tze *pp* ke -

B. 2 *p* ni - ki - tin tin tin tin tze *pp* ke -

B. 3 *p* rin rin rin ni *pp* tze - mi - din din din din ke *p*

B. 4 *p* shi-kuf - ya - ta *pp* is - te - ra - ta *p* zi - gur - ya - ta *pp* ma - la - la - ta zi - dan - ya - ta

B. 5 *pp* ve-min ba - te - hon *p* me-do - ra - te-hon *pp* le - ma - zo - ne-hon ve-min ba - te-hon *p* me-

rit. . . . [D] warm ♩ = 60

16

S. 1 do-ra-te-hon mu - gan(n) mu - gan

S. 2 shi - kuf-ya-ta gan gan mu

S. 3 mu - gan(n) mu - gan

S. 4 - vi - shin kish- ta - tos

S. 5 - vi - shin kish- ta - tos

A. 1 mu - gan(n) mu - gan

A. 2 shi - kuf-ya-ta

A. 3 do-ra-te-hon mu - gan(n) mu - gan

A. 4 tos

T. 1 mu - gan(n) mu - gan

T. 2 do-ra-te-hon tos

T. 3 shi - kuf-ya-ta mu - gan(n) mu - gan

T. 4

B. 1 - vi - shin kish- ta - tos mu - gan(n) mu - gan mu

B. 2 - vi - shin kish- ta - tos gan mu

B. 3 mu - gan(n) mu - gan mu

B. 4 shi - kuf-ya-ta mu

B. 5 do-ra-te-hon mu

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

accel. . . . . ♩ = 72 (Tempo I)

23

S. 1 gan

S. 2 gan

S. 3 gan a - si - rin

S. 4 gan

S. 5 gan

A. 1 gan a - si - rin

A. 2 gan

A. 3 gan

A. 4 gan

T. 1 gan TO

T. 2 gan le - hav - rish TO

T. 3 gan le - hav - rish TO

T. 4 gan le - hav - rish TO

B. 1 gan

B. 2 gan

B. 3 gan

B. 4 gan

B. 5 gan

Dynamic markings: *f*, *mp*, *p*, *fp*, *ff*

Tempo marking: *accel.*, *Tempo I*

Lyrics: gan, a - si - rin, le - hav - rish, TO

28 **E**

S. 1 *mp* *mp* *mp*  
 ve-min ba - te hon me do-ra - te hon le - ma-zo-ne-hon ve-min ba - te hon

S. 2 *p* *mp* *p* *mp*  
 shi - kuf - ya - ta is - te - ra - ta zi - gur - ya - ta ma - la - la - ta zi - dan - ya -

S. 3 *p* *mp*  
 — rin rin rin\_ ni\_ tze - mi - din\_ ke\_

S. 4 *p* *mp* *mp*  
 ni - ki - tin tin\_ tin\_ tin\_ tze ke - vi - shin\_

S. 5 *p* *mp* *mp*  
 ni - ki - tin tin\_ tin\_ tin\_ tze ke - vi - shin\_

A. 1 *p* *mp*  
 — rin rin rin\_ ni\_ tze - mi - din\_ ke\_

A. 2 *p* *mp* *p* *mp*  
 shi - kuf - ya - ta is - te - ra - ta zi - gur - ya - ta ma - la - la - ta zi - dan - ya -

A. 3 *mp* *mp* *mp*  
 ve-min ba - te hon me do-ra - te hon le - ma-zo-ne-hon ve-min ba - te hon

A. 4

T. 1 *p*  
 BRUSH BRUSH BRUSH BRUSH BRUSH BRUSH

T. 2 *p* *mp* *p*  
 BRUSH BRUSH BRUSH BRUSH BRUSH le - ma-zo-ne-hon ve-min ba - te hon

T. 3 *p* *p* *mp* *p*  
 BRUSH BRUSH BRUSH is - te - ra - ta zi - gur - ya - ta ma - la - la - ta zi - dan - ya -

T. 4 *p*  
 BRUSH tze - mi - din\_ ke\_

B. 1 *mp* *p* *p*  
 ni - ki - tin tin\_ tin\_ tin\_ tze ke - vi - shin\_

B. 2 *mp* *p* *p*  
 ni - ki - tin tin\_ tin\_ tin\_ tze ke - vi - shin\_

B. 3 *p*  
 tze - mi - din\_ ke\_

B. 4 *p* *mp* *p*  
 is - te - ra - ta zi - gur - ya - ta ma - la - la - ta zi - dan - ya -

B. 5 *mp* *p*  
 le - ma-zo-ne-hon ve-min ba - te hon

31

S. 1 *mp* me-do-ra-te-hon le-ma-zo-ne-hon *p* ve-min ba-te-hon *mp* me-do-ra-te-hon *p* le-ma-

S. 2 *mp* ta shi-kuf-ya-ta is-te-ra-ta *p* zi-gur-ya-ta *mp* ma-la-la-ta

S. 3 *p* a-si rin rin rin rin ni tin

S. 4 *p* shin shin shin a ni ki tin tin

S. 5 *p* shin shin shin a ni ki tin tin

A. 1 *p* a-si rin rin rin rin ni tin

A. 2 *mp* ta shi-kuf-ya-ta is-te-ra-ta *p* zi-gur-ya-ta *mp* ma-la-la-ta

A. 3 *mp* me-do-ra-te-hon le-ma-zo-ne-hon *p* ve-min ba-te-hon *mp* me-do-ra-te-hon *p* le-ma-

A. 4 *f* TO *ff* DRY DRY DRY DRY *p*

T. 1 *f* TO *ff* DRY DRY DRY *p*

T. 2 *f* TO *ff* DRY

T. 3 *p* ta shi-kuf-ya-ta is-te-ra-ta *mp* zi-gur-ya-ta *p* ma-la-la-ta

T. 4 *mp* a-si rin rin rin rin ni tin *mp*

B. 1 *mp* shin shin shin a *p* ni ki tin tin *mp*

B. 2 *mp* shin shin shin a *p* ni ki tin tin *mp*

B. 3 *mp* a-si rin rin rin rin ni tin *p*

B. 4 *p* ta shi-kuf-ya-ta is-te-ra-ta *mp* zi-gur-ya-ta *p* ma-la-la-ta

B. 5 *p* me-do-ra-te-hon le-ma-zo-ne-hon *mp* ve-min ba-te-hon *p* me-do-ra-te-hon *mp* le-ma-

34

S. 1 *mp* zo-ne-hon ve-min ba-te- hon me-do-ra-te-hon *p* le - ma-zo-ne-hon *mp* ve - min ba - te - hon me - do - ra - te - hon

S. 2 *p* zi-dan-ya - ta *mp* shi-kuf - ya ta is-te-ra - ta *p* zi - gur - ya - ta *mp* ma - la -

S. 3 *mp* tin tin tze\_ *mp* ke - vi - shin\_ shin shin shin\_ a\_

S. 4 *mp* tze - mi - din ke *p* a - si - rin rin\_

S. 5 *mp* tze - mi - din ke *p* a - si - rin rin\_

A. 1 *mp* tin tin tze\_ *mp* ke - vi - shin\_ shin shin shin\_ a\_

A. 2 *p* zi-dan-ya - ta *mp* shi-kuf - ya ta is-te-ra - ta *p* zi - gur - ya - ta *mp* ma - la -

A. 3 *fp* zo-ne-hon *fp* le - - ya *ff senza dim.* besh besh besh besh besh besh besh besh besh besh besh besh besh besh

A. 4 *fp* le - - ya *ff senza dim.* besh besh besh besh besh besh besh besh besh besh besh besh besh besh

T. 1 *fp* le - - ya *ff senza dim.* besh besh besh besh besh besh besh besh besh besh besh besh besh besh

T. 2 *fp* le - - ya *ff senza dim.* besh besh besh besh besh besh besh besh besh besh besh besh besh besh

T. 3 *mp* zi-dan-ya - ta *p* shi-kuf - ya ta is-te-ra - ta *mp* zi - gur - ya - ta *p* ma - la -

T. 4 *p* tin tin tze\_ *p* ke - vi - shin\_ shin shin shin\_ a\_

B. 1 *p* tze - mi - din ke *mp* a - si - rin rin\_

B. 2 *p* tze - mi - din ke *mp* a - si - rin rin\_

B. 3 *p* tin tin tze\_ *p* ke - vi - shin\_ shin shin shin\_ a\_

B. 4 *mp* zi-dan-ya - ta *p* shi-kuf - ya ta is-te-ra - ta *mp* zi - gur - ya - ta *p* ma - la -

B. 5 *f* zo-ne-hon *ff* le - - ya besh besh besh besh besh besh besh besh besh besh besh besh besh besh



37 11

S. 1 *p* ve - min ba - te - hon *f* lish - - - tof *ff* TO

S. 2 *p* la - ta zi - dan - ya - ta *mp* shi - kuf - ya - ta *mp* is - te - ra - ta *mp* zi - gur - ya - ta

S. 3 *mp* ni - ki - tin tin tin tin *p* tze

S. 4 *mp* rin rin ni *p* tze - mi - din din din

S. 5 *mp* rin rin ni *p* tze - mi - din din din

A. 1 *mp* ni - ki - tin tin tin tin *p* tze

A. 2 *p* la - ta zi - dan - ya - ta *mp* shi - kuf - ya - ta *mp* is - te - ra - ta *mp* zi - gur - ya - ta

A. 3 *f* lish - - - tof *ff* TO

A. 4 *f* lish - - - tof *ff* TO

T. 1 *f* lish - - - tof *ff* TO

T. 2 *f* lish - - - tof *ff* TO

T. 3 *mp* la - ta zi - dan - ya - ta *f* shi - kuf - ya - ta *ff* lish - - - tof TO

T. 4 *p* ni - ki - tin tin tin tin *mp* tze

B. 1 *p* rin rin ni *mp* tze - mi - din din din

B. 2 *p* rin rin ni *mp* tze - mi - din din din

B. 3 *p* ni - ki - tin tin tin tin *mp* tze

B. 4 *mp* la - ta zi - dan - ya - ta *p* shi - kuf - ya - ta *p* is - te - ra - ta *p* zi - gur - ya - ta

B. 5 *f* lish - - - tof *ff* TO

40

S. 1 WASH TO BRUSH le-hav- *f* *ff*

S. 2 *mp* *p* *mp* *p* *mp*  
 ma - la - la - ta zi - dan - ya - ta shi - kuf - ya - ta is - te - ra - ta zi - gur - ya - ta ma - la - la -

S. 3 *mp* *p* *mp*  
 ke - vi - shin\_ a\_ ni - ki - tin tin tin\_ tin\_ tze\_

S. 4 *mp* *p* *mp*  
 \_ din ke\_ a - si - rin\_ rin\_ rin rin ni\_ tze -

S. 5 *mp* *p* *mp*  
 \_ din ke\_ a - si - rin\_ rin\_ rin rin ni\_ tze -

A. 1 *mp* *p* *mp*  
 ke - vi - shin\_ a\_ ni - ki - tin tin tin\_ tin\_ tze\_

A. 2 *mp* *p* *f* *ff*  
 ma - la - la - ta zi - dan - ya - ta TO BRUSH le-hav-

A. 3 WASH *f* *ff*  
 TO BRUSH le-hav-

A. 4 WASH *f* *ff*  
 TO BRUSH le-hav-

T. 1 WASH *f* *ff*  
 TO BRUSH le-hav-

T. 2 WASH *f* *ff*  
 TO BRUSH le-hav-

T. 3 WASH *f* *ff*  
 TO BRUSH le-hav-

T. 4 *p* *mp* *p*  
 ke - vi - shin\_ a\_ ni - ki - tin tin tin\_ tin\_ tze\_

B. 1 *p* *mp* *p*  
 \_ din ke\_ a - si - rin\_ rin\_ rin rin ni\_ tze -

B. 2 *p* *mp* *p*  
 \_ din ke\_ a - si - rin\_ rin\_ rin rin ni\_ tze -

B. 3 *p* *mp* *p*  
 ke - vi - shin\_ a\_ ni - ki - tin tin tin\_ tin\_ tze\_

B. 4 *mp* *p* *f* *ff*  
 ma - la - la - ta zi - dan - ya - ta shi - kuf - ya - ta is - te - ra - ta TO BRUSH le-hav-

B. 5 WASH *f* *ff*  
 TO BRUSH le-hav-

44

S. 1 *p* rish rish rish rish rish rish rish *ff* le - ya - besh le - ya - besh le - ya -

S. 2 *ff* ta le - ya - besh le - ya - besh le - ya -

S. 3 *mp* ke vi - shin shin\_ shin\_ shin *p* a *mp* ni -

S. 4 *p* mi - din\_ ke\_ *mp* a - si - rin\_ rin rin rin\_ ni\_

S. 5 *p* mi - din\_ ke\_ *mp* a - si - rin\_ rin rin rin\_ ni\_

A. 1 *mp* ke vi - shin shin\_ shin\_ shin *p* a *mp* ni -

A. 2 *p* rish rish rish rish rish rish *ff* le - ya - besh le - ya - besh le - ya -

A. 3 *p* rish rish rish rish rish rish *ff* le - ya - besh le - ya - besh le - ya -

A. 4 *p* rish rish rish rish *ff* le - ya - besh le - ya - besh le - ya -

T. 1 *p* rish rish rish rish *ff* le - ya - besh le - ya - besh le - ya -

T. 2 *p* rish rish *ff* le - ya - besh le - ya - besh le - ya -

T. 3 *p* rish rish *ff* le - ya - besh le - ya - besh le - ya -

T. 4 *p* ke - vi - shin shin\_ shin\_ shin *mp* a *p* ni -

B. 1 *p* mi - din\_ ke\_ *mp* a - si - rin\_ rin rin rin\_ ni\_ *p*

B. 2 *p* mi - din\_ ke\_ *mp* a - si - rin\_ rin rin rin\_ ni\_ *p*

B. 3 *p* ke vi - shin shin\_ shin\_ shin *mp* a *p* ni -

B. 4 *ff* rish le - ya - besh le - ya - besh le - ya -

B. 5 *ff* rish le - ya - besh le - ya - besh le - ya -

48

spoken, very rhythmic

*p*

S. 1 besh TO WASH WASH TO DRY le - hav - rish rish rish rish rish rish TO BRUSH le - ya -

spoken, very rhythmic

*p*

S. 2 besh TO WASH WASH TO DRY le - hav - rish rish rish rish rish rish TO BRUSH le - ya -

S. 3 - ki - tin tin tze - - mi - din ke

*p* *mp* *mp*

S. 4 tin ttin tin tze ke - -

*p* *mp* *mp*

S. 5 tin ttin tin tze ke - -

A. 1 - ki - tin tin tze - - mi - din ke

spoken, very rhythmic

*p*

A. 2 besh TO WASH WASH TO DRY le - hav - rish rish rish rish rish rish TO BRUSH le - ya -

spoken, very rhythmic

*p*

A. 3 besh TO WASH WASH TO DRY le - hav - rish rish rish rish rish rish TO BRUSH le - ya -

spoken, very rhythmic

*p*

A. 4 besh TO WASH WASH TO DRY le - hav - rish rish rish rish rish rish TO BRUSH le - ya -

spoken, very rhythmic

*p sub.*

T. 1 besh besh besh besh besh TO WASH DRY DRY DRY le - hav - rish TO BRUSH le - ya -

spoken, very rhythmic

*p sub.*

T. 2 besh besh besh besh besh TO WASH DRY DRY DRY le - hav - rish TO BRUSH le - ya -

spoken, very rhythmic

*p sub.*

T. 3 besh besh besh besh besh TO WASH DRY DRY DRY le - hav - rish TO BRUSH le - ya -

*mp* *p*

T. 4 - ki - tin tin tze - - mi - din ke

*mp* *p* *p*

B. 1 tin ttin tin tze ke - -

*mp* *p* *p*

B. 2 tin ttin tin tze ke - -

*mp* *p*

B. 3 - ki - tin tin tze - - mi - din ke

spoken, very rhythmic

*p sub.*

B. 4 besh besh besh besh besh TO WASH DRY DRY DRY le - hav - rish TO BRUSH le - ya -

spoken, very rhythmic

*p sub.*

B. 5 besh besh besh besh besh TO WASH DRY DRY DRY le - hav - rish TO BRUSH le - ya -

51

S. 1 besh besh besh TO WASH kish - ta kish - ta

S. 2 besh besh besh TO WASH kish - ta kish - ta

S. 3 a - si - rin

S. 4 - vi - - shin\_\_ shin\_\_ shin shin shin\_\_ shin\_\_ shin a

S. 5 - vi - - shin\_\_ shin\_\_ shin shin shin\_\_ shin\_\_ shin a

A. 1 a - si - rin

A. 2 besh besh besh TO WASH lish - tos kish - ta kish - ta

A. 3 besh besh besh TO WASH kish - tof lish - tos kish - ta kish - ta

A. 4 besh besh besh TO WASH lish - tof kish - tof - lish - tos - kish ta kish - ta

T. 1 besh TO WASH WASH WASH lish - tof kish - tof - lish - tos - kish ta kish - ta

T. 2 besh TO WASH WASH WASH kish - tof lish - tos kish - ta kish - ta

T. 3 besh TO WASH WASH WASH lish - tos kish - ta kish - ta

T. 4 a - si - rin

B. 1 - vi - - shin\_\_ shin\_\_ shin shin shin\_\_ shin\_\_ shin a

B. 2 - vi - - shin\_\_ shin\_\_ shin shin shin\_\_ shin\_\_ shin a

B. 3 a - si - rin

B. 4 besh TO WASH WASH WASH kish - ta kish - ta

B. 5 besh TO WASH WASH WASH kish - ta kish - ta

53

The musical score is arranged in 16 staves, grouped into four sections of four staves each. The lyrics are written below the notes, and dynamic markings are placed above the staves.

**S. 1** kish - ta kish - ta kish - ta - - -

**S. 2** kish - ta kish - ta kish - ta - - -

**S. 3** rin rin rin rin rin rin tze ke - vi - shin shin shin shin

**S. 4** tze - mi - din ke

**S. 5** tze - mi - din ke

**A. 1** rin rin rin rin rin rin tze ke - - - vi - - - shin

**A. 2** lish - tos kish - ta kish - ta kish - ta - - -

**A. 3** kish - tof lish - tos kish - ta kish - ta kish - ta - - -

**A. 4** lish - tof kish - tof lish - tos kish - ta kish - ta kish - ta - - -

**T. 1** lish - tof kish - tof lish - tos kish - ta kish - ta kish - ta - - -

**T. 2** kish - tof lish - tos kish - ta kish - ta kish - ta - - -

**T. 3** lish - tos kish - ta kish - ta kish - ta - - -

**T. 4** rin rin rin rin rin rin tze ke - vi - shin shin shin shin

**B. 1** tze - mi - din ke

**B. 2** tze - mi - din ke

**B. 3** rin rin rin rin rin rin tze ke - - - vi - shin shin shin

**B. 4** kish - ta kish - ta kish - ta - - -

**B. 5** kish - ta kish - ta kish - ta - - -

57

S. 1  
- tos (s)

S. 2  
- tos (s)

S. 3  
shin shin a ni - ki - tin tze

S. 4  
a - si - rin rin rin rin rin rin rin ni tze - mi - din

S. 5  
a - si - rin rin rin rin rin rin ni tze - mi - din

A. 1  
shin shin a ni - ki - tin tze

A. 2  
- tos (s)

A. 3  
- tos (s)

A. 4  
- tos (s)

T. 1  
- tos (s)

T. 2  
- tos (s)

T. 3  
- tos (s)

T. 4  
shin shin a ni - ki - tin tze

B. 1  
a - si - rin rin rin rin rin rin rin ni tze - mi - din

B. 2  
a - si - rin rin rin rin rin rin rin ni tze - mi - din

B. 3  
shin shin a ni - ki - tin tze

B. 4  
- tos (s)

B. 5  
- tos (s)

Detailed description: This is a musical score for 17 parts, labeled S. 1-5, A. 1-4, T. 1-4, and B. 1-5. The score is written in 2/4 time and includes lyrics and dynamic markings. The lyrics are: S. 1-2: - tos; S. 3: shin shin a ni - ki - tin tze; S. 4: a - si - rin rin rin rin rin rin rin ni tze - mi - din; S. 5: a - si - rin rin rin rin rin rin ni tze - mi - din; A. 1: shin shin a ni - ki - tin tze; A. 2-4: - tos; T. 1-3: - tos; T. 4: shin shin a ni - ki - tin tze; B. 1-2: a - si - rin rin rin rin rin rin rin ni tze - mi - din; B. 3: shin shin a ni - ki - tin tze; B. 4-5: - tos. Dynamics include ff, p, and mp. The score is divided into two systems, with the first system ending at measure 57 and the second system starting at measure 58.

61 **F**

*mf sempre*

S. 1  
din din din din din din din din din

S. 2

S. 3  
*mf sempre*  
ke - vi - shin\_ a\_\_\_\_\_ ni - ki - tin tze\_ din din din ke - vi - shin\_ a\_\_\_\_\_ ni -

S. 4  
*mf sempre*  
ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_ tze - mi - din ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_

S. 5  
*mf sempre*  
ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_ tze - mi - din ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_

A. 1  
*mf sempre*  
ke - vi - shin\_ a\_\_\_\_\_ ni - ki - tin tze\_ din din din ke - vi - shin\_ a\_\_\_\_\_ ni -

A. 2

A. 3

A. 4

T. 1

T. 2  
*mf sempre*  
din din din din din din din din din

T. 3

T. 4  
*mf sempre*  
ke - vi - shin\_ a\_\_\_\_\_ ni - ki - tin tze\_ din din din ke - vi - shin\_ a\_\_\_\_\_ ni -

B. 1  
*mf sempre*  
ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_ tze - mi - din ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_

B. 2  
*mf sempre*  
ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_ tze - mi - din ke\_\_\_\_\_ a - si - rin\_ ni\_\_\_\_\_

B. 3  
*mf sempre*  
ke - vi - shin\_ a\_\_\_\_\_ ni - ki - tin tze\_ din din din ke - vi - shin\_ a\_\_\_\_\_ ni -

B. 4

B. 5



66

S. 1 a - si - rin\_\_ ni\_\_ din din din din din din din

*mf sempre*

S. 2 din din din din din din ke - vi - shin\_\_ a\_\_ din din din

S. 3 - ki - tin tze\_\_ din din din ke - vi - shin\_\_ a\_\_ ni -

S. 4 tze - mi - din ke\_\_ a - si - rin\_\_ ni\_\_

S. 5 tze - mi - din ke\_\_ a - si - rin\_\_ ni\_\_

A. 1 - ki - tin tze\_\_ din din din ke - vi - shin\_\_ a\_\_ ni -

*mf sempre*

A. 2 din din din din din din ke - vi - shin\_\_ a\_\_ din din din

A. 3 *mf sempre* din din din din din din din

A. 4

T. 1

T. 2 a - si - rin\_\_ ni\_\_ din din din din din din din

*mf sempre*

T. 3 din din din din din din ke - vi - shin\_\_ a\_\_ din din din

T. 4 - ki - tin tze\_\_ din din din ke - vi - shin\_\_ a\_\_ ni -

B. 1 tze - mi - din ke\_\_ a - si - rin\_\_ ni\_\_

B. 2 tze - mi - din ke\_\_ a - si - rin\_\_ ni\_\_

B. 3 - ki - tin tze\_\_ din din din ke - vi - shin\_\_ a\_\_ ni -

B. 4 din din din din din din ke - vi - shin\_\_ a\_\_ din din din

B. 5 *mf sempre* din din din din din din din

69

S. 1  
din din din din din din din din din din din din din din din din din

S. 2  
din din din din din din din din din din din din din din

S. 3  
- ki - tin tze\_ din din din ke - vi - shin\_ a\_ din din din din

S. 4  
tze - mi - din ke\_ a - si - rin\_ ni\_ din din din

S. 5  
tze - mi - din ke\_ a - si - rin\_ ni\_ din din din

A. 1  
- ki - tin tze\_ din din din ke - vi - shin\_ a\_ din din din din

A. 2  
din din din din din din din din din din din din din din

A. 3  
din din din din din din din din din din din din din din

A. 4

T. 1

T. 2  
din din din din din din din din din din din din din din

T. 3  
din din din din din din din din din din din din din din

T. 4  
- ki - tin tze\_ din din din ke - vi - shin\_ a\_ din din din din

B. 1  
tze - mi - din ke\_ a - si - rin\_ ni\_ din din din

B. 2  
tze - mi - din ke\_ a - si - rin\_ ni\_ din din din

B. 3  
- ki - tin tze\_ din din din ke - vi - shin\_ a\_ din din din din

B. 4  
din din din din din din din din din din din din din din

B. 5  
din din din din din din din din din din din din din din

72 **G** ruthlessly mechanic

The musical score is arranged in a grand staff format with 21 staves. The notation is as follows:

- S. 1:** Treble clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- S. 2:** Treble clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- S. 3:** Treble clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- S. 4:** Treble clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din din din din (etc.)".
- S. 5:** Treble clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din din din din (etc.)".
- A. 1:** Treble clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- A. 2:** Treble clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- A. 3:** Treble clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- A. 4:** Treble clef, contains a whole rest.
- T. 1:** Treble clef, contains a whole rest.
- T. 2:** Treble clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- T. 3:** Treble clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- T. 4:** Treble clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- B. 1:** Bass clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din din din din (etc.)".
- B. 2:** Bass clef, starts with a triplet of eighth notes (G, A, B) with the lyrics "din din din din din din (etc.)".
- B. 3:** Bass clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- B. 4:** Bass clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".
- B. 5:** Bass clef, starts with a whole rest, then a triplet of eighth notes (G, A, B) with the lyrics "din din din (etc.)".

75

*f* *ff*

S.1 S.2 S.3 S.4 S.5

A.1 A.2 A.3 A.4

*pp* *p*

kish

T.1 T.2 T.3 T.4

*pp* *f* *ff*

ta

B.1 B.2 B.3 B.4 B.5

*f* *ff*

Detailed description: This is a page of a musical score for 20 parts, labeled S.1 through S.5, A.1 through A.4, T.1 through T.4, and B.1 through B.5. The score is divided into three measures. The first measure is in 2/4 time, the second in 2/4, and the third in 3/4. The key signature has one sharp (F#). The score features various dynamic markings: *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). Many parts contain triplets of eighth notes. Part A.4 includes the lyrics 'kish' and 'ta'. The notation includes stems, beams, and slurs for the triplets.

SOLO, CRYSTAL-LIKE

S. 1 ra' - a lo\_ ta' - a - fe - fe - nu

S. 2 a a

S. 3

S. 4

S. 5

A. 1 kish tos ta

A. 2 tos ta kish (sh) tos

A. 3 tos tos ta

A. 4 ta kish(sh) kish

T. 1 kish ta tos

T. 3

T. 4

B. 1

B. 2

B. 3

B. 4

B. 5



# PLAY PART #1 OF SPOKEN RECORDING OF AMIRA (c. 30') - TURN LIGHTS OFF

I

103 GO TO FRONT OF STAGE AS SOLO OCTET

S. 1

S. 2 GO TO FRONT OF STAGE AS SOLO OCTET

S. 3

S. 4 *p* lil -

S. 5 *p* lil -

A. 1 GO TO FRONT OF STAGE AS SOLO OCTET

A. 2 GO TO FRONT OF STAGE AS SOLO OCTET

A. 3 *p* lil -

A. 4 *p* lil -

T. 1 GO TO FRONT OF STAGE AS SOLO OCTET

T. 2 GO TO FRONT OF STAGE AS SOLO OCTET

T. 3 *p* she-do-ney o - fel *mf p* le - ga-resh\_ (sh) *fp* she - do-ney o-fel

T. 4 *p* she-do-ney o - fel *mf p* le - ga-resh\_ (sh) *fp* she - do-ney o-fel

B. 1 GO TO FRONT OF STAGE AS SOLO OCTET  
resh

B. 2 GO TO FRONT OF STAGE AS SOLO OCTET  
resh

B. 3 *p sub.* resh esh esh *mf p sub.* esh le - ga - resh resh resh *mf* smar - tu - to - sim *p sub.* resh resh resh *mf p sub.* resh le - ga - resh resh resh smar - tu -

B. 4 *p sub.* resh esh esh *mf p sub.* esh le - ga - resh resh resh *mf* le - ga - resh *p sub.* resh resh resh *mf p sub.* resh le - ga - resh resh resh

B. 5 *p sub.* resh esh esh *mf p sub.* esh le - ga - resh resh resh(sh) *mf* resh *p sub.* resh resh resh *mf p sub.* resh le - ga - resh resh resh(sh)

as if vocalising along to an 80's synthesizer  
(syllables are suggestions, feel free to choose other ones)

110

S. 3  
TU RU TU RU TU TU TU RU RU

S. 4  
ya - - - ta she - - - da

S. 5  
ya - - - ta she - - - da

A. 3  
ya - - - ta she - - - da

A. 4  
ya - - - ta she - - - da

CHOIR

T. 3  
le - ga - resh le - ma - ger kish - ta o - fel le - ga - resh le - ma -

T. 4  
le - ga - resh le - ma - ger she - do - ney o - fel le - ga - resh le - ma -

B. 3  
to - sim resh resh resh resh le - ga - resh resh resh smar - tu -

B. 4  
le - ga - resh resh resh resh le - ga - resh resh resh

B. 5  
resh resh resh resh le - ga - resh resh resh(sh)

S. 1

S. 2

A. 1

A. 2

SOLO OCTET

T. 1

T. 2

B. 1

B. 2



# RECORDING ENDS - TURN LIGHTS ON

(...al ha shanti)

114

S. 3  
TU TU TU RU RU

S. 4  
TU TU TU RU RU

S. 5  
TU TU TU RU RU

A. 3  
TU TU TU RU RU

A. 4  
TU TU TU RU RU

CHOIR

T. 3  
ger kish - ta o - fel

T. 4  
ger kish - ta o - fel

B. 3  
to - sim resh

B. 4  
le - ga - resh

B. 5  
resh

S. 1

S. 2

A. 1

A. 2

SOLO OCTET

T. 1  
she - do - ney o - fel(l) she - do - ney o - fel(l) she - do - ney o - fel

T. 2

B. 1  
she - do - ney o - fel(l) she - do - ney o - fel(l) she - do - ney o - fel

B. 2

# "The Demons Madrigal"

118  $\text{♩} = 60$

SOLO  
OCTET

lil - ya - ta lil - ya - ta  
 lil - ya - ta lil - ya - ta  
 lil - ya - ta lil - ya - ta  
 lil - ya - ta lil - ya - ta she - do - nim  
 she-do-ney o - fel(l) she lil - ya - ta she - do - nim  
 dim(m) she-do-ney o - fel(l) ta  
 she-do-ney o - fel(l) she she - do - nim  
 dim(m) she-do-ney o - fel(l) ta



129  $\text{♩} = 120$

molto rit.

SOLO  
OCTET

she - da de - va she - da she-da de-va she  
 she - da she - da she - da she-da de-va she - da she - da she - da she-da de-va she - da de - va shed  
 she - da she - da she - da she-da de-va she - da she - da she - da she-da de-va she - da de - va shed  
 she - da de - va she - da she-da de-va she  
 she - da she - da she - da she-da de-va she - da she - da she - da she-da de-va she - da de - va shed  
 she - da de - va she - da she-da de-va she - da

♩ = 76

134 - *fp* < *f sempre* *f* *ff* 29

S. 1  
gav - ri' el nu - ri' el gav - ri' el nur - ri' el gav - ri' el nur - ri' el ya ya gav - ri' - el

S. 2  
ya ya el el

A. 1  
*p* - da ya *p sub.* gav - ri' el nur - ri' el gav - ri' el nur - ri' el ya el

A. 2  
ya *p sub.* gav - ri' el nur - ri' el gav - ri' el nur - ri' el ya el

T. 1  
ya *p sub.* gav - ri' el nur - ri' el gav - ri' el nur - ri' el ya el

T. 2  
*p* - da ya *p sub.* gav - ri' el nur - ri' el gav - ri' el nur - ri' el ya el

B. 1  
*fp* < *f sempre* *f* *ff*  
gav - ri' el nu - ri' el gav - ri' el nur - ri' el gav - ri' el nur - ri' el ya ya gav - ri' - el

B. 2  
ya ya el

SOLO OCTET



rit. . . . ♩ = 60

142

S. 1  
ya lil - ya - - - ta

S. 2  
lil - - ya ta lil - ya - - - ta

A. 1  
*p sub.* nu - ri' - el(l) lil - - ya ta lil - ya - - - ta

A. 2  
*p sub.* nu - ri' - el(l) lil - - ya ta lil - ya - - - ta

T. 1  
*p sub.* nu - ri' - el(l) ta she - do - ney o - fel(l) - she

T. 2  
*p sub.* nu - ri' - el(l) she - do - ney o - fel(l) she she

B. 1  
ya she - do - ney o - fel(l) she she

B. 2  
lil - - ya ta she - do - ney o - fel(l) - she

SOLO OCTET

SOLO OCTET

151

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

she-do-nim she-do-nim she-do-nim, she-do-ney of - fel

- do-ney she-do-ney o - fel(l) she-do-ney o - fel o - fel she - - do - nim

- do-ney she-do-ney o - fel(l) she-do-ney o - fel o - fel she - - do - nim

ha - des ha - des ha - des ha - des

*p*

*mf > mp*

*p*

*mf > mp*

SOLO



SOLO OCTET

155

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

she - do - ney o - fel she - - do - nim

she - do - ney o - fel(l) she - - do - nim

she - do - ney o - fel(l) she - - do - nim

she - do - ney o - fel she - - do - nim

she - do - ney o - fel she - - do - nim

she - do - ney o - fel(l) she - - do - nim

she - do - ney o - fel(l) she - - do - nim

*mf*

*f*

*p sub.*

*p*

*p*

*p*

*p*

*p*

*mf*

*f*

*p sub.*

*p*

*p*

*p*

*p*

← ♩ = ♩ →

SOLO OCTET

S. 1

S. 2

A. 1 *f* *p sub.* *f* *p sub.* *f* *p*  
 she - da she - da she - da she-da de-va she - da she - da she - da she-da de-va she - da de - va shed

A. 2 *p*  
 she - da she - da she - da she - da

T. 1 *f* *p sub.* *f* *p sub.* *f* *p*  
 she - da she - da she - da she-da de-va she - da she - da she - da she-da de-va she - da de - va shed

T. 2 *p*  
 she - da she - da she - da she - da

B. 1 *f* *p sub.* *f* *p sub.* *f* *p*  
 she - da she - da she - da she-da de-va she - da she - da she - da she-da de-va she - da de - va shed

B. 2 *p*  
 she - da she - da she - da she - da



SOLO OCTET

162

S. 1

S. 2

A. 1 *p* *f*  
 she - da she - da she-da de-va shed

A. 2 *f* *p sub.* *f* *p* *f*  
 she - da she - da she - da she-da de-va she - da she-da de-va shed she-da de-va she - da she - da she - da she - da she-da de-va

T. 1 *p* *f*  
 she - da she - da she-da de-va shed

T. 2 *f* *p sub.* *f* *p* *f*  
 she - da she - da she - da she-da de-va she - da she-da de-va shed she-da de-va she - da she - da she - da she - da she-da de-va

B. 1 *p* *f*  
 she - da she - da she-da de-va shed

B. 2 *f* *p sub.* *f* *p* *f*  
 she - da she - da she - da she-da de-va she - da she-da de-va shed she-da de-va she - da she - da she - da she - da she-da de-va

SOLO OCTET

167

S.1

S.2

A.1  
she-da de-va she - da she - da she-da de-va she - da she - da she-da de-va shed

A.2  
shed she-da de-va she - da she-da de-va she - da she-da de-va she-da de-va

T.1  
she-da de-va she - da she - da she-da de-va she - da she - da she-da de-va shed

T.2  
shed she-da de-va she - da she-da de-va she - da she-da de-va she-da de-va

B.1  
she-da de-va she - da she - da she-da de-va she - da she - da she-da de-va shed

B.2  
shed she-da de-va she - da she-da de-va she - da she-da de-va she-da de-va



SOLO OCTET

171

S.1

S.2

A.1  
she - da she - da she - da she - da she - da she - da she - da she - da she - da

A.2  
she - da she - da she - da she - da she - da she - da shed she - da de - va

T.1  
she - da she - da she - da she - da she - da she - da she - da she - da she - da

T.2  
she - da she - da she - da she - da she - da she - da shed she - da de - va

B.1  
she - da she - da she - da she - da she - da she - da she - da she - da she - da

B.2  
she - da she - da she - da she - da she - da she - da shed she - da de - va

174

SOLO OCTET

S. 1

S. 2

A. 1 *f* shed she - da de - va she - da de - - va *pp* *mp*

A. 2 *f* she - da she - da she - da de - va *pp* shed *pp* *mp*

T. 1 *f* shed she - da de - va she - da de - - va *pp* *mp*

T. 2 *f* she - da she - da she - da de - va *pp* shed *pp* *mp*

B. 1 shed she - da de - va she - da de - - va *f* *pp* *mp*

B. 2 *f* she - da she - da she - da de - va shed *pp*



178

SOLO OCTET

S. 1 *p* she - da de - va she - da she - da de - va she - da de - va she - da de - va

S. 2 *p* she - da de - va she - da she - da de - va she - da de - va she - da de - va

A. 1 *p* shed she - da de - va she - da she - da she - da de - va she - da she - da de - va she - da de - va she - da de - va

A. 2 *p* she - da she - da she - da she - da de - va she - da she - da she - da de - va she - da she - da de - va she - da de - va she - da de - va

T. 1 *p* shed she - da de - va she - da she - da she - da de - va she - da she - da de - va she - da de - va she - da de - va

T. 2 *p* she - da she - da she - da she - da de - va she - da she - da she - da de - va she - da she - da de - va she - da de - va she - da de - va

B. 1 *p* she - da she - da she - da she - da de - va she - da she - da she - da de - va she - da she - da de - va she - da de - va she - da de - va

B. 2 *p* shed she - da de - va she - da she - da she - da de - va she - da she - da de - va she - da de - va she - da de - va





CHOIR

S. 3

S. 4 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

S. 5 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

A. 3 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

A. 4 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

T. 3 *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp*

T. 4 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

B. 3 *fp* *fp* *p sub.*

B. 4 *mf*

B. 5 *mf* *mp*

she - do - nim(m)

she

she E -

SOLO OCTET

S. 1 *mf < f* *mf > mp*

S. 2

A. 1 *mp < mf* *mp > p* *mp* *p* *mf > mp* *p* *mf < f* *mf*

ha - des ha - des ha - des dio - ni - ses ha - des ha - des ha - des ha - des

A. 2

T. 1 *mf < f* *mf > mp*

ha - des ha - des

T. 2

B. 1 *mp < mf* *mp > p* *mp* *p* *mf > mp* *p* *mf < f* *mf > mp* *mf*

ha - des ha - des ha - des dio - ni - ses ha - des ha - des ha - des ha - des des

B. 2

recite repeatedly - in slow motion speed *mf sempre*

santo santi, plasto plasti, arto arti

recite repeatedly as fast as possible, with brief pauses between the phrases *mf sempre*

santo santi, plasto plasti, arto arti

CHOIR

S. 3

S. 4 *pp* *p* *pp* *pp* *p* *pp*  
A → E → A

S. 5 *pp* *p* *pp* *pp* *p* *pp*  
E → A → E

A. 3 *pp* *pp* *p* *pp* *p*  
A → A → E → A → E

A. 4 *pp* *p* *pp* *pp* *p* *pp*  
E → A → E

T. 3 *p* *pp* *pp* *p* *pp* *pp*  
E → A → A → E → A → A

T. 4 *pp* *pp* *p* *pp* *p* *pp*  
E → E → A → E → E → A → E

B. 3 *ff* *fp* *fp* *p sub.* *ff*  
she - do - nim(m)

B. 4 *mp* *mf* *mp* *mp* *mf*  
A → E → A → A → E

B. 5 *mf* *mp* *pp* *p* *pp* *p* *pp*  
A → E → E → A → E → E → A → E

SOLO OCTET

S. 1 *f* *mf* *p*  
ha - des ha - des ha - des ha - des

S. 2

A. 1 *f* *mf* *p*  
ha - des ha - des ha - des ha - des

A. 2

T. 1 *f* *mf* *p*  
ha - des ha - des ha - des ha - des

T. 2

B. 1 *f* *mf* *p*  
ha - des ha - des ha - des ha - des

B. 2

CHOIR

S. 3  
des - - - ha - - -

S. 4  
ha - - -

S. 5  
ha - - -

A. 3  
ha - - -

A. 4  
ha - - -

T. 3  
ha - - -

T. 4  
ha - - -

B. 3  
she - - - do - - - nim - - - ha - - -

B. 4  
ha - - -

B. 5  
ha - - -

SOLO OCTET

S. 1  
ha - des ha - des (s)

S. 2

A. 1  
dio - ni - ses ha - des ha - des ha - des ha - des (s)

A. 2

T. 1  
ha - - - - - des (s)

T. 2

B. 1  
dio - ni - ses ha - des ha - des ha - des ha - des (s)

B. 2

209 **L**

S. 3 *(p)*  
- - des

S. 4 *(p)*  
- - des

S. 5 *(p)*  
- - des

A. 3 *(p)*  
- - des

A. 4 *(p)*  
- - des

T. 3 *(p)*  
- - des

T. 4 *(p)*  
- - des

B. 3 *(p)*  
- - des

B. 4 *(p)*  
- - des

B. 5 *(p)*  
- - des

CHOIR

**L**

S. 1 *p sempre*  
(s)

S. 2 *p* **santo santi** *p sempre*  
(s)

A. 1 *p sempre*  
(s)

A. 2 *p* **santo santi** *p sempre*  
(s)

T. 1 *p sempre*  
(s)

T. 2 *p* **santo santi** *p sempre*  
(s)

B. 1 *p sempre*  
(s)

B. 2 *p* **santo santi** *p sempre*  
(s)

keep reciting as before, but whispering

SOLO OCTET

M 216

**CHOIR**

S. 3 san - to san - to N O

S. 4 san - to san - to N O

S. 5 san - ti (l) O N O

A. 3 san - ti (l) O N O

A. 4 san - ti (l) O N O

T. 3 plas - ti

T. 4 plas - ti

B. 3 plas - to

B. 4 plas - to

B. 5 plas - ti

M

**SOLO OCTET**

S. 1 (s) *p sempre* (s) me -

S. 2 (s) (s)

A. 1 (s) (s) me -

A. 2 (s) (s)

T. 1 (s) (s)

T. 2 (s) (s)

B. 1 (s) *p* *mp* *p* ve min ba-te-hon N O (s)

B. 2 (s) *ppp* *p* *ppp* N

CHOIR

S. 3 ar - ti (1) *p*

S. 4 kish - ta kish-ta *f* *fp* *<f*

S. 5 lish-tos kish - ta kish-ta *mf* *fp* *<f*

A. 3 kish-tof lish-tos kish - ta kish-ta *mp* *fp* *<f*

A. 4 ar - ti (1) *p*

T. 3 (1) → O N O lish-tof kish-tof-lish-tos-kish ta kish-ta *p* *f* *f*

T. 4 (1) → O N O ar - ti (1) *p*

B. 3 plas - to (1) → O N O ar - ti (1) *p*

B. 4 plas - to (1) → O N O ar - ti (1) *p*

B. 5 (1) → O N O ar - ti (1) *p*

SOLO OCTET

S. 1 - do-ra-te-hon le N ve ve-min ba-te-hon *mp* *p* *ppp* *p* *ppp* *f* *p*

S. 2 le-ma - zo-ne-hon N O ve *p* *mp* *p* *f*

A. 1 - do-ra-te-hon le N ve ve-min ba-te-hon *mp* *p* *ppp* *p* *ppp* *f* *p*

A. 2 le-ma - zo-ne-hon N O N ve *p* *mp* *p* *ppp* *f*

T. 1 (s) ve ve-min ba-te-hon *f* *p*

T. 2 (s) ve *f*

B. 1 (s) ve ve-min ba-te-hon *f* *p*

B. 2 (s) ve *f*

CHOIR

S. 3 O N O kish - ta - -

S. 4 kish - ta - - tos lish-tos kish - ta - -

S. 5 lish-tos kish - ta - - tos lish-tos kish - ta - -

A. 3 kish-tof lish-tos kish - ta - - tos lish-tos kish - ta - -

A. 4 O N O lish-tof kish-tof-lish-tos-kish ta kish-tof lish-tos kish - ta

T. 3 lish-tof kish-tof-lish-tos-kish ta kish-tof lish-tos kish - ta

T. 4 O N O kish-tof lish-tos kish - ta - - tos lish-tos kish - ta - -

B. 3 O N O kish - ta - - tos kish - ta - -

B. 4 O N O kish - ta - -

B. 5 O N O kish - ta - -

SOLO OCTET

S. 1 me - do-ra-te hon - le ve -

S. 2 N me le-ma-zo-ne-hon ve

A. 1 me - do-ra-te hon - le ve -

A. 2 N me le-ma-zo-ne-hon ve

T. 1 me - do-ra-te hon - le ve -

T. 2 N me le-ma-zo-ne-hon ve

B. 1 me - do-ra-te hon - le ve -

B. 2 N me le-ma-zo-ne-hon ve

238

S. 3  
tos kish - ta - tos im - per -

S. 4  
tos kish-tof lish-tos kish - ta - tos im - per -

S. 5  
tos kish-tos kish-tof lish-tos kish - ta - tos im - per -

A. 3  
tos lish-tos kish-tos kish-tof lish-tos kish - ta - tos im - per -

A. 4  
kish-tof lish-tos kish-tos kish-tof lish-tos kish - ta - tos im - per -

T. 3  
kish-tof lish-tos kish-tos kish-tof lish-tos kish - ta - tos im - per -

T. 4  
tos lish-tos kish-tos kish-tof lish-tos kish - ta - tos im - per -

B. 3  
tos kish - ta - tos im - per -

B. 4  
kish - ta - tos im - per -

B. 5  
tos

CHOIR

S. 1  
- min-ba-te-hon me ve kish - ta im - per -

S. 2  
me-do - ra-te-hon le-ma-zo-ne - hon ve kish - ta im - per -

A. 1  
- min-ba-te-hon me ve kish - ta im - per -

A. 2  
me-do - ra-te-hon le-ma-zo-ne - hon ve kish - ta im - per -

T. 1  
- min-ba-te-hon me ve kish - ta im - per -

T. 2  
me-do - ra-te-hon le-ma-zo-ne - hon ve kish - ta im - per -

B. 1  
- min-ba-te-hon me ve kish - ta im - per -

B. 2  
me-do - ra-te-hon le-ma-zo-ne - hon ve kish - ta tos

SOLO OCTET



**N** explosive

245 43

S. 3  
ya im-per - ya im-per-ya

S. 4  
ya im-per-ya

S. 5  
ya im-per-ya

A. 3  
ya im-per - ya im-per-ya

A. 4  
ya im-per-ya

T. 3  
ya im-per-ya

T. 4  
ya im-per - ya im-per-ya

B. 3  
ya im-per - ya im-per-ya

B. 4  
ya im-per - ya im-per-ya

B. 5  
ya im-per - ya im-per-ya

CHOIR

**N** explosive

S. 1  
ya im-per-ya im-per-ya

S. 2  
ya im-per-ya

A. 1  
ya im-per-ya

A. 2  
ya im-per-ya

T. 1  
ya im-per-ya

T. 2  
ya im-per-ya

B. 1  
ya im-per-ya im-per-ya

B. 2  
ya im-per-ya im-per-ya

SOLO  
OCTET

**rit. poco a poco**

253 *ffff* *f*

S. 3 *lizz*

S. 4

S. 5 *lizz*

A. 3 *lizz*

A. 4

**CHOIR**

T. 3 *lizz*

T. 4

B. 3

B. 4 *lizz*

B. 5 *lizz*

**rit. poco a poco**

*ffff* *p*

S. 1 kish - - - ta - - - tos im - - - per - - - ya

S. 2 ya *f*

A. 1 *mf* per - - - ya

A. 2 *mp* tos im - - - per - - - ya

T. 1 *mp* im - - - per - - - ya

T. 2 *p* kish - - - ta - - - tos im - - - per - - - ya

B. 1 *p* kish - - - ta - - - tos im - - - per - - - ya

B. 2 *p* ta - - - tos im - - - per - - - ya

**SOLO OCTET**

PLAY PART #2 OF SPOKEN RECORDING OF AMIRA (c. 20') - TURN LIGHTS OFF

**P** ♩ = 60

CHOIR

260

S. 3 *fp* *mp* *p* *mp* *mp*  
 liz(z) liz(z) mos mos mos liz liz liz

S. 4 *fp* *mp* *p* *mp* *mp*  
 liz(z) liz(z) mos mos mos liz liz liz

S. 5 *fp* *p* *mp*  
 liz(z) mos liz liz liz

A. 3 *fp* *(p)* *mp* *p* *mp* *p*  
 liz liz liz liz(z) liz im-per-ya - li - z mos mos mos liz(z)

A. 4 *fp* *(p)* *mp* *p* *mp* *mp*  
 liz liz liz liz(z) liz im-per-ya - li - z mos mos mos liz liz liz

T. 3 *fp* *(p)* *mp* *p* *mp* *p*  
 liz liz liz liz(z) liz im-per-ya - li - z mos mos mos liz(z)

T. 4 *fp* *(p)* *mp* *p* *mp* *mp*  
 liz liz liz liz(z) liz im-per-ya - li - z mos mos mos liz liz liz

B. 3 *fp* *p* *mp* *mp*  
 liz(z) mos liz liz liz

B. 4 *fp* *mp* *p* *mp* *p*  
 liz(z) liz(z) mos mos mos liz(z)

B. 5 *fp* *mp* *p* *mp* *mp*  
 liz(z) liz(z) mos mos mos liz liz liz

**P** ♩ = 60

SOLO OCTET

S. 1 *ff*  
 liz

S. 2 *ff*  
 liz

A. 1 *ff*  
 liz

A. 2 *ff*  
 liz

T. 1 *ff*  
 liz

T. 2 *ff*  
 liz

B. 1 *ff*  
 liz

B. 2 *ff*  
 liz

# RECORDING ENDS - TURN LIGHTS ON

(...ometz memis)

266

S. 3  
liz(z) — mos mos mos liz liz liz im-per-ya-liz-mos im-per-ya-liz - mos

S. 4  
liz(z) — mos mos mos liz liz liz im-per-ya-liz-mos im-per-ya-liz - mos

S. 5  
im-per-ya - li - z — mos mos mos liz liz liz im-per-ya-liz-mos im-per-ya-liz - mos

A. 3  
mos — liz liz liz im-per-ya-liz-mos im-per-ya-liz - mos

A. 4  
im-per-ya li - z — mos mos mos liz(z) — im-per-ya-liz-mos im-per-ya-liz - mos

T. 3  
mos mos mos liz(z) — mos im-per-ya-liz-mos im-per-ya-liz - mos

T. 4  
z — mos mos mos liz liz liz im-per-ya-liz-mos im-per-ya-liz - mos

B. 3  
im-per-ya li - z — mos mos mos liz liz liz im-per-ya-liz-mos im-per-ya-liz - mos im - per - ya

B. 4  
mos — liz(z) — kish - ta - tos im - per - ya

B. 5  
im-per-ya li - z — mos mos mos liz liz liz kish - ta - tos im - per - ya

**CHOIR**

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1  
kish - ta - tos im - per - ya -

B. 2  
kish - ta - tos im - per - ya

**SOLO OCTET**

274 *ff possible* **DISTANT** *pp*

S. 3 *liz-mos*

S. 4 *liz-mos*

S. 5 *liz-mos*

A. 3 *liz-mos*

A. 4 *liz-mos*

T. 3 *liz-mos*

T. 4 *liz-mos*

B. 3 *sfp* *f* *p* *f* *mp* *p*  
*liz(z)*

B. 4 *sfp* *f* *p* *f* *p*  
*liz(z)*

B. 5 *sfp* *f* *p* *f* *p* *f* *p*  
*liz(z)*

CHOIR

*ff possible* **SOLO, CRYSTAL-LIKE** *ppp* *p* *mp* **DRY** *p sostenuto*

S. 1 *liz-mos* z a ri ti

S. 2 *liz-mos* i ti

A. 1 *sfp* *z* ti

A. 2 *ff possible* *p* *mp* *p sostenuto* **DRY** *p sostenuto* ti

T. 1 *sfp* *z* ti

T. 2 *ff* *p* *mp* *p sostenuto* **DRY** *p sostenuto* ti

B. 1 *ff* *p sostenuto* **DRY** *p sostenuto* ti

B. 2 *ff* *p sostenuto* **DRY** *p sostenuto* ti

SOLO OCTET

283 S

S.3  
S.4  
S.5  
A.3  
A.4  
T.3  
T.4  
B.3  
B.4  
B.5

CHOIR

AS IF SINGING A MOTET S  
*mp sempre*

S.1  
za - ri - ti o - - - - -

AS IF SINGING A MOTET *mp sempre*  
S.2  
za - - - - - di - o.

AS IF SINGING A MOTET *mp sempre*  
A.1  
za - ri - ti O - - - - - O - - - - -

AS IF SINGING A MOTET *mp sempre*  
A.2  
ti - - - - - O - - - - - O - - - - - O - - - - -

AS IF SINGING A MOTET *p sempre*  
T.1  
O - - - - - O - - - - -

T.2  
B.1  
B.2

SOLO OCTET

poco rall.

289

CHOIR

S.3  
S.4  
S.5  
A.3  
A.4  
T.3  
T.4  
B.3  
B.4  
B.5

poco rall.

SOLO OCTET

S.1  
S.2  
A.1  
A.2  
T.1  
T.2  
B.1  
B.2