

Milot le oelamin (Eternal Words)

Hardy Mertens

In honour of their participation in the concert division of the concert competitions of the World Music Contest 2005 in Kerkrade (The Netherlands), this composition was commissioned by symphonic wind band St. Caecilia Simpelveld (The Netherlands).

Sixty years ago

Sixty years ago, the Netherlands were liberated from their German oppressors and thus World War II ended. One of the most famous stories in the Netherlands from World War II is the story of Anne Frank. She wrote a diary, which has been translated into many languages and has been told repeatedly in many countries all over the world.

Anne Frank (June 12, 1929 -March 12, 1945)

In World War II Anne Frank went into hiding in Amsterdam in the secret annex to prevent being deported by the Nazis. She kept a diary, writing down her experiences and feelings. However, in August 1944 she and her family were arrested and deported to Auschwitz. Later they were transferred to Bergen-Belsen, separating her and her sister Margot from her parents. She died in March 1945 from typhus, some weeks before the liberation of the concentration camp by the British Army.

Her father published her diary two years after her death with unequivocal acclaim and success. Up till now, thirty million copies were sold. By her diary, Anne Frank became the symbol for the genocide on the Jews in World War II.

Anne Frank's eternal words

The story of Anne Frank has seldom been put to music. In Hardy Mertens' *Milot le oelamin*, her words resound. Above all, *Milot le oelamin* is a piece for solo horn, soprano voice and an extended symphonic wind band, but there are certain references to Anne Frank. The Hebrew words *Milot le oelamin* mean "eternal words", translated freely. Hardy Mertens thus links his music to Anne Frank.

"I want to live beyond my death", she wrote, as if she could feel her terrible fate. The soprano voice in *Milot le oelamin* repeats three sentences from the diary in cycles. "Who has inflicted this upon us? Who has made us Jews different from all other people? It is God who had made us who we are, but it will be God, too, who will raise us up again." These three sequential sentences are from a passage in which Anne rejects the way Jews were treated. She asks herself why the Jewish people have to suffer and who causes such grief. Is it a coincidence or is their fate predestined by God? Anne is determined that God is the cause of the terrible fate of the Jews, however, she is hopeful for future events. "If we bear all this suffering and if there are still Jews left, when it is over, then Jews, instead of being doomed, will be held up as an example". The symbolism of the recitation of these sentences is the eternal continuation of Anne Frank's words in *Milot le oelamin*.

Relevant words to our times

Anne Frank's words are not a random sample, they are *Milot le oelamin*. Eternal words which are still topical matters. About every time reading the diary, most people are filled with unbearable resentment. Anger on the aimlessness and uselessness of the perfect destruction of a valuable and full human being is ever present. Hundreds of thousands of innocent human beings were tortured and murdered in a similar way, and not only in World War II. The lions of Roman emperor Caligula devoured thousands of Christians. Furthermore, in present times similar genocide is present: in former-Yugoslavian republic Kosovo ethnical cleaning and racial hatred are omnipresent.

Historical perspective

Hardy Mertens started from the same point of view when composing *Milot le oelamin*. The sentences the soprano voice recitates are in biblical Hebrew, the language in which God presented His Faith to the Israelites, the language in which God spoke to them. The literal meaning of Hebrew is 'to come from the other side' (meaning the side of God).

The solo instrument in *Milot le oelamin* is no coincidence either. The horn is a reference to a Jewish instrument, the shofar, which is made of the horn of a ram, a clear reminder for Jews of Abraham sacrificing a ram instead of his son Isaac. The horn (shofar) is the symbol of the presence of God.

Awake!

The shofar has been used in the Middle East as an announcement of important events for example in threat of war or in prospect of peace. The shofar sounded during the proclamation of the Ten Commandments. The shofar incites to action, also in *Milot le oelamin*. The words of the soprano become intermingled with the shofar (horn solo). The cry for action against racial hatred becomes louder and louder. The rolling thunder, as announced by the shofar, explodes in the voices of millions of people. The aggressive and fast ending is not only a clear statement against racial hatred but also a believe in progress and hope for the future.

Eternal Words

The musical 'no' against racial hatred is probably best summarised by the words of Mr Koffi Annan, the secretary-general of the United Nations:

"Anne Frank's eternal words have inspired people of all ages, religions and nationalities, but they resound most powerfully among the young. If Anne Frank, in her living hell, could summon the will to imagine a better, more peaceful world, a future free of suffering and persecution, then surely we can summon the will to make that day come to pass."

Koffi Annan (secretary-general of the United Nations), London, January 14, 1999.

Text: Richard Spierts

Translation: Rob Rouhl & Joyce Akse

Milot le oelamin (Eternal Words) Hardy Mertens

Milot le oelamin werd gecomponeerd in opdracht van Harmonie St. Caecilia Simpelveld (Nederland), ter gelegenheid van hun deelname aan de concertwedstrijden Concertafdeling tijdens het Wereld Muziek Concours 2005.

Zestig jaar geleden

Dit jaar is het 60 jaar geleden dat Nederland werd bevrijd van de Duitse bezetter. Met de bevrijding kwam er een einde aan de Tweede Wereldoorlog. Eén van de bekendste verhalen uit de oorlog is het verhaal van Anne Frank. Een verhaal dat al vele malen verteld is, natuurlijk in de eerste plaats door haarzelf in haar wereldberoemde dagboek.

Anne Frank (12 juni 1929 - 12 maart 1945)

Anne Frank zat tijdens de Tweede Wereldoorlog ondergedoken in Amsterdam in de hoop uit handen van de nazi's te blijven. In de tijd dat ze met haar familie ondergedoken zat, heeft ze over alles wat ze meemaakte een dagboek bijgehouden. In augustus 1944 werd ze echter samen met haar familie opgepakt en vervolgens gedeporteerd naar Auschwitz. Eind oktober 1944 werd Anne Frank van Auschwitz naar Bergen-Belsen getransporteerd en raakte ze -samen met haar zus Margot- gescheiden van haar vader en moeder. In maart 1945 stierf ze op vijftienjarige leeftijd aan tyfus, slechts enkele weken voor de bevrijding. Ruim twee jaar later verscheen haar dagboek. Haar dagboek werd in meer dan vijftig talen uitgegeven en verscheen daardoor in ruim veertig landen. Er werden tot nu toe niet minder dan dertig miljoen exemplaren verkocht. Het succes van haar dagboek nam ongekende afmetingen aan en zo werd Anne Frank door haar dagboek voor ontelbaar velen hét symbool voor de joden die in de Tweede Wereldoorlog vermoord werden.

Annes eeuwige woorden

Zeldzaam is het dat het verhaal van Anne Frank in muziekvorm werd weergegeven. In Hardy Mertens' *Milot le oelamin* speelt Anne Frank een zekere rol van betekenis. *Milot le oelamin* is bovenal een compositie voor solohoorn, sopraan en groot harmonieorkest, maar het muziekwerk verwijst ook duidelijk naar Anne Frank. Het Hebreeuwse *Milot le oelamin* betekent vrij vertaald in het Nederlands namelijk "eeuwige woorden" en daarmee legt componist Hardy Mertens een verband tussen zijn nieuwste compositie en Anne Frank.

"Ik wil nog voortleven, ook na mijn dood", schreef ze, alsof ze haar verschrikkelijke lot toen al kon voorzien. In de compositie *Milot le oelamin* herhaalt de sopraanstem -als in een cyclus- steeds opnieuw drie zinnen uit het dagboek. "Wie heeft ons dit opgelegd?". "Wie heeft ons joden tot een uitzondering onder alle volkeren gemaakt?". "Het is God geweest die ons zo heeft gemaakt, maar het zal ook God zijn die ons opheft". Deze drie zinnen zijn afkomstig uit een passage waarin Anne afschuw spreekt over de behandeling van de joden. Ze vraagt zich af waarom juist het joodse volk het moet ontgelden en wie achter hun leed zit. Is het simpelweg toeval of is hun lot door God voorbestemd? Anne is er van overtuigd dat God de 'beweger' is achter de verschrikkelijke lotsbestemming van de joden, maar blijft ondanks alles hoopvol gestemd voor de toekomst. De volgende zin in de passage luidt namelijk: "Als wij al dit leed dragen en er toch nog steeds joden overblijven dan zullen de joden eenmaal van gedoemden tot voorbeelden worden". De symboliek die achter de recitatie van de zinnen schuilgaat, is dat de woorden van Anne daadwerkelijk voor altijd voortleven.

Actuele woorden

Annes woorden zijn niet zomaar een verzameling woorden; ze zijn *Milot le oelamin*.

Eeuwige woorden die ook nu heel actueel zijn. Elke keer als we in Annes dagboek lezen, raken de meeste mensen onder ons van een ondraaglijke wrok vervuld. We maken ons boos over de zinloosheid waarmee een zo volwaardig én waardevol menselijk wezen in die technisch zo onfeilbare destructiemachine is vernietigd. Honderdduizenden zijn er zo gestorven. Niet alleen tijdens de holocaust, maar ook ver daarvoor. Romeins keizer Caligula gooide duizenden christenen voor de leeuwen. Vandaag de dag is het niet anders. Recente televisiebeelden uit bijvoorbeeld Kosovo in het voormalig Joegoslavië en Rwanda vormen het bewijs dat etnische zuiveringen en rassenhaat ook in de tegenwoordige tijd helaas nog steeds niet tot het verleden behoren.

Historisch perspectief

Vanuit hetzelfde historische perspectief heeft Hardy Mertens geredeneerd toen hij *Milot le oelamin* componeerde. De zinnen die de sopraanstem herhaalt worden niet in het Nederlands gezongen, maar in het Bijbels Hebreeuws. De reden hiervoor is dat het Bijbels Hebreeuws onbetwist een bijzondere taal is geweest. Het Bijbels Hebreeuws was namelijk de taal waarin God de bewoners van Israël Zijn geloof openbaarde. Het was de taal waarin God Zijn gezaghebbende woorden sprak. Het waren woorden die van goddelijke zijde kwamen. 'Hebreeuws' betekent daarom ook letterlijk 'van de andere kant komen'. En dat is nog niet alles: de keuze van de hoorn als solo-instrument is geen toevallige keuze. Deze hoorn verwijst namelijk naar een 'shofar'. De shofar is een joods instrument dat gemaakt is van de hoorns van een ram en herinnert de joden aan de ram die Abraham offerde in plaats van zijn zoon Isaak. De hoorn (lees: shofar) staat in Mertens' compositie voor goddelijke aanwezigheid, maar heeft daarnaast een nog veel belangrijker symbolische rol.

Ontwaak!

In het Bijbelse Midden-Oosten werd de shofar gebruikt om belangrijke gebeurtenissen aan te kondigen. Men blies bijvoorbeeld op de shofar als er een oorlog naderde of als er vrede op komst was. Volgens de overlevering zette de shofar de proclamatie van de Tien Geboden met het nodige volume luister bij. In het Oude Testament komt de shofar vaak voor. Bijvoorbeeld in Leviticus (23:24) spreekt God tot Mozes: "Zeg aan de Israëlieten: In de zevende maand, op de eerste der maand, zult ge een rustdag hebben, aangekondigd door shofargeschal (...)" . Maimonides, een middeleeuwse Griekse rabbijn, vertelde over het eigenlijke hoofddoel van de shofar het volgende: "Het blazen van de Shofarim beduidt: Ontwaakt, gij slapende uit de slaap, en waak op gij, die met een diepe slaapzucht bevangen zijt". De shofar roept op tot actie en in die zin heeft Mertens de shofar gehanteerd als uitgangspunt voor de hoornsolo. De herhaling van woorden van de sopraan raakt in *Milot le oelamin* langzaam verweven met de hoornsolo. Naarmate het einde van het muziekwerk nadert, wordt Mertens' muzikale roep om actie tegen rassenhaat steeds sterker. De hoorn luidt als het ware de denkbeeldig aanrollende donder in van de miljoenen mensen die zich willen uitspreken tegen rassenhaat. Miljoenen mensen vinden het ten hemel schreiend schandelijk dat er nog steeds mensen om de meest zinloze redenen vermoord worden. Het agressieve en snelle einde van de compositie laat een eenduidig nee horen tegen rassenhaat. De snelheid waarmee het stuk eindigt staat symbool voor de vooruitgang in en de hoop voor de toekomst.

Eternal Words

Het muzikale nee tegen rassenhaat van Mertens is misschien nog wel het best verwoord en samengevat door VN-secretaris-generaal Koffi Annan:

"Anne Frank's **eternal words** have inspired people of all ages, religions and nationalities, but they resound most powerfully among the young. If Anne Frank, in her living hell, could summon the will to imagine a better, more peaceful world, a future free of suffering and persecution, then surely we can summon the will to make that day come to pass."

"Anne Franks **eeuwige woorden** zijn een inspiratiebron voor mensen van alle leeftijden, godsdiensten en nationaliteiten, maar zijn het meest krachtig voor jonge mensen. Als Anne Frank in helse omstandigheden de wil kon opbrengen om zich een betere, vreedzamere wereld en een toekomst zonder lijden en vervolging voor te stellen, dan kunnen wij zeker de wil opbrengen om ervoor te zorgen dat die dag komt."

Koffi Annan (secretaris-generaal van de Verenigde Naties)

Londen, 14 januari 1999

Tekst: Richard Spierts

Milot le oelamin

Hardy Mertens

FAST

1st Flute
2nd Flute
3rd Flute
1st Oboe
2nd Oboe
English Horn
1st Bassoon
2nd Bassoon
3rd Bassoon
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet
1st Alto Saxophone
2nd Alto Saxophone
3rd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Soprano
Solo Horn in F
Trumpet in E \flat
Trumpet in B \flat 1
Trumpets in B \flat 2 + 3
Horns in F 1 + 2
Horns in F 3 + 4
Trombones 1 + 2
Trombones 3 + 4
Euphonium in B \flat
Tuba
Cello
Double Bass
Harp
Timpani 1 + 2
Timpani 3 + 4
Snare drum - field drum
Tam-Tam

The score is written for a full orchestra and a vocal soloist. The tempo is marked **FAST**. The key signature is one flat (B \flat). The time signature is 4/4. The woodwind section includes three flutes, two oboes, an English horn, three bassoons, three clarinets in B \flat , a bass clarinet, and three alto saxophones, a tenor saxophone, and a baritone saxophone. The brass section includes a solo horn in F, trumpets in E \flat and B \flat , and trombones in F and B \flat . The string section includes violins, violas, cellos, and double basses. The percussion section includes timpani, snare drum, and tam-tam. The vocal soloist part is for Soprano. The score features dynamic markings such as *ff* (fortissimo) and *p* (piano) throughout.

1 SLOW

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1-3):** Rests throughout the page.
- Oboes (Ob. 1-2):** Rests throughout the page.
- English Horn (Eng. Hn.):** Rests throughout the page.
- Bassoons (Bsn. 1-3):** Rests throughout the page.
- Clarinets (Cl. 1-3):** Rests throughout the page.
- Bass Clarinet (B. Cl.):** Rests throughout the page.
- Alto Saxophones (A. Sax. 1-3):** Rests throughout the page.
- Tenor Saxophone (T. Sax.):** Rests throughout the page.
- Bass Saxophone (B. Sax.):** Rests throughout the page.
- Soprano:** Rests throughout the page.
- Solo Horn (Solo Hn.):** Rests throughout the page.
- Trumpets (Trp. in Eb, Tpt. 1, 2+3):** Play a melodic line starting at measure 9. Dynamics: *mf* (measures 9-10), *pp* (measures 11-12).
- Horns (Hn. 1+2, 3+4):** Play a melodic line starting at measure 9. Dynamics: *mf* (measures 9-10), *pp* (measures 11-12).
- Tubas (Tbn. 1+2, 3+4):** Play a melodic line starting at measure 9. Dynamics: *mf* (measures 9-10), *pp* (measures 11-12).
- Euphonium (Euph.):** Play a melodic line starting at measure 9. Dynamics: *mf* (measures 9-10), *pp* (measures 11-12).
- Tuba:** Play a melodic line starting at measure 9. Dynamics: *mf* (measures 9-10), *pp* (measures 11-12).
- Violins (Vc.):** Rests throughout the page.
- Double Basses (Db.):** Rests throughout the page.
- Harp:** Rests throughout the page.
- Timpani (Timp. 1+2, 3+4):** Play a melodic line starting at measure 9. Dynamics: *pp* (measures 9-10), *pp* (measures 11-12). Marking: "soft mallets (2 pl.)".
- Snare Drum and Field Drum (S.D. + F.D.):** Play a rhythmic pattern starting at measure 9. Dynamics: *mf* (measures 9-10), *p* (measures 11-12), *pp* (measures 13-14).
- T-toms (T-t.):** Rests throughout the page.



FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

The image shows a page of a musical score for a large orchestra. The score is arranged in a vertical column of staves. The instruments listed on the left are: Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Bassoons (Bsn. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1, 2, 3), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Soprano, Solo Horn (Solo Hn.), Trumpets in E-flat (Trp. in Eb), Trumpets (Tpt. 1, 2 + 3), Horns (Hn. 1 + 2, 3 + 4), Trombones (Tbn. 1 + 2, 3 + 4), Euphonium (Euph.), Tuba, Violoncello (Vc.), Double Bass (Db.), Harp, Timpani (Timp. 1 + 2, 3 + 4), Snare Drum and Field Drum (S.D. + F.D.), and Tom-toms (T-t.). The score is mostly blank, with some musical notation visible in the lower staves, including dynamics like *p* and *ff*, and a fermata over a note in the Vc. staff.

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.



21

2

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

B. Cl.

A. Sax. 1 *ppp*

A. Sax. 2

A. Sax. 3

T. Sax

B. Sax.

Soprano

Solo Hn. *off stage* *p* *ff* *p* *ff* *p*

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

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

Db. *ppp* *pp*

Harp *Sva bassa* *p*

Timp. 1 + 2 *ppp*

Timp. 3 + 4 *ppp*

S.D. + F.D.

T-t.

This page of a musical score, numbered 7, contains 30 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Bsn. 3, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax., B. Sax., Soprano, Solo Hn., Trp. in Eb, Tpt. 1, Tpt. 2 + 3, Hn. 1 + 2, Hn. 3 + 4, Tbn. 1 + 2, Tbn. 3 + 4, Euph., Tuba, Vc., Db., Harp, Timp. 1 + 2, Timp. 3 + 4, S.D. + F.D., and T-t.

The score shows musical notation for several instruments. The English Horn (Eng. Hn.) and Bassoon 1 (Bsn. 1) have a melodic line starting in the first measure with a dynamic marking of *f*, moving to *ff* in the second measure, then *p* in the third, and *f* in the fourth. The Solo Horn (Solo Hn.) has a melodic line starting in the second measure with a dynamic marking of *p*, moving to *ff* in the third measure. The A. Sax. 1 staff has a long note with a slur and a dynamic marking of *ff*. The Harp staff has a long note with a slur and a dynamic marking of *ff*. The Tuba staff has a long note with a slur and a dynamic marking of *ff*. The Timp. 1 + 2 and Timp. 3 + 4 staves have a long note with a slur and a dynamic marking of *ff*.



3

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1

Ob. 2

Eng. Hn. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Bsn. 3 *p*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl.

A. Sax. 1 *ff*

A. Sax. 2

A. Sax. 3

T. Sax

B. Sax.

Soprano a - lé - é - noe *mf* mih

Solo Hn. *p* *ff* *p* *ff*

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc. *ff*

Db. *ff*

Harp *ff*

Timp. 1 + 2 (1 pl.) *p*

Timp. 3 + 4 (1 pl.) *p*

S.D. + F.D.

T-t. *p*

33

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

chán na - - - flá tsa - rá zoe a - lé - é - noe

p *f* *mf*

loco

4

This page of a musical score includes the following parts and markings:

- Flutes:** Fl. 1, Fl. 2, Fl. 3 (all silent).
- Oboes:** Ob. 1 and Ob. 2 play a melodic line with dynamics *mf*, *p*, and *mf*.
- English Horn:** Eng. Hn. plays a melodic line with dynamics *mf*, *p*, and *mf*.
- Woodwinds:** Bsn. 1, 2, 3, Cl. 1, 2, 3, B. Cl., A. Sax. 1, 2, 3, T. Sax., and B. Sax. are all silent.
- Vocal:** Soprano part with the lyrics "zoe a -" and a dynamic marking *p*.
- Brass:** Solo Hn., Trp. in Eb, Tpt. 1, Tpt. 2 + 3, Hn. 1 + 2, Hn. 3 + 4, Tbn. 1 + 2, Tbn. 3 + 4, Euph., and Tuba are all silent.
- String Section:** Vc. and Db. play a rhythmic accompaniment with dynamics *mf*, *p*, and *mf*. The instruction "arco (div.)" is present for both.
- Percussion:** Harp (15ma and 8va), Timp. 1 + 2, Timp. 3 + 4, S.D. + F.D., and T-t. are all silent.



45

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax.

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

lé - - - é - - - noe zoe

pp

pp

pp

pp

5

This page of a musical score, numbered 13, features a vocal line and a large orchestral ensemble. The vocal line, for Soprano, begins with the lyrics "sjé e-lo - him e-lo - him e-lo" and is marked with a mezzo-forte (*mf*) dynamic. The orchestral ensemble includes woodwinds (Flutes 1-3, Oboes 1-2, English Horn, Bassoons 1-3, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-3, Tenor Saxophone, Bass Saxophone), brass (Trumpets in E-flat, Trombones 1-2 and 3-4, Euphonium, Tuba), strings (Violins, Violas, Cellos, Double Basses), and percussion (Timpani 1-2 and 3-4, Snare Drum, and Tom-toms). The woodwinds and brass sections are marked with *pp* (pianissimo) and include instructions for "cup mute" and "mute". The timpani parts are marked with *pp* and include the instruction "(2 pl.)". The score is written in a common time signature and features a variety of rhythmic patterns and dynamics.



58

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

hím sjé ba - ra - té - noe ha je - hoe-diém mih hee - chán na - flá

p *ff* *p* *f*

ff *p* *ff* *p*

ff *ff* *ff*



61

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

pizz.
f
pizz.
f
8va bassa
(damp)

fff
p
fff
fff
p
fff

7

This page of a musical score, numbered 17, features a variety of instruments. The woodwind section includes Flutes 1, 2, and 3; Oboes 1 and 2; English Horn; Bassoons 1, 2, and 3; Clarinets 1, 2, and 3; Bass Clarinet; Alto Saxophones 1, 2, and 3; Tenor Saxophone; and Baritone Saxophone. The brass section consists of Solo Horn; Trumpets in E-flat (1); Trumpets 2 and 3; Horns 1 and 2; Horns 3 and 4; Trombones 1 and 2; Trombones 3 and 4; Euphonium; and Tuba. The string section includes Violoncello (Cello) and Double Bass (Cb). The harp part is marked *loco*. The percussion section includes Timpani 1 and 2; Timpani 3 and 4; Snare Drum and Field Drum (S.D. + F.D.); and Tom-tom (T-t.).

The score is divided into four measures. The first measure shows the beginning of the piece with a *ppp* dynamic. The second measure continues the woodwind and brass parts. The third measure features a dynamic shift to *pp* and the start of a melodic line in the English Horn and Euphonium. The fourth measure concludes the section with a *pp* dynamic and a *loco* marking for the harp.



FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

p
ff
p
f
ff

mie a - - sa

78

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax.

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

o - tá - noe been chol ha a - miém ha je hoe - diém je hoe - dí -

ff *p* *ff* *p* *ff*

ff *p* *ff* *p* *ff*

ff *p* *ff* *p* *ff*



8

Fl. 1 *ppp* *mf*

Fl. 2 *ppp* *mf*

Fl. 3 *ppp* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *ppp* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Cl. 1 *ppp* *mf*

Cl. 2 *ppp* *mf*

Cl. 3 *ppp* *mf*

B. Cl. *ppp*

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax

B. Sax.

Soprano *p* *f* ém ha jots' - - - iém

Solo Hn. *f*

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph. *pp*

Tuba

Vc. *ppp* *mf* arco

Db. *ppp* *mf* arco

Harp loco *mf*

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

min ha klal ha jots' - iém min ha klal

p *ff* *p* *ff* *mf* *ff*

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

tsa - - - - rá zoe

pp

pp

pp

105

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

ja' - áá-lee

ja' - áá-lee



FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

109

mf

f *p* *f* *mf*

ja' - aa-lee

ff ja' - aa-lee

mf

12

FL 1
FL 2
FL 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

arco
arco
loco
8va bassa

ff



FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax.

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

The image displays a page of a musical score for a large orchestra. The score is arranged in a vertical column of staves, each labeled with an instrument or voice part. The instruments listed from top to bottom are: Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Bassoon 3, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Alto Saxophone 3, Tenor Saxophone, Baritone Saxophone, Soprano, Solo Horn, Trumpet in E-flat, Trumpet 1, Trumpets 2 and 3, Horns 1 and 2, Horns 3 and 4, Trombones 1 and 2, Trombones 3 and 4, Euphonium, Tuba, Violoncello, Double Bass, Harp, Timpani 1 and 2, Timpani 3 and 4, Snare Drum and Field Drum, and Tom-tom. The score consists of four measures of music. The flute and clarinet parts feature complex, rhythmic patterns with many slurs and accents. The woodwind and brass parts are mostly sustained notes or simple rhythmic figures. The percussion parts are mostly rests, with some activity in the tuba and harp. The key signature has one sharp (F#) and the time signature is 4/4.

13

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

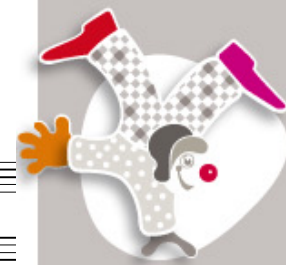
Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.



FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax.

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

ha - yá zeh e - lo - him

p

This page of a musical score, numbered 33, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play a melodic line starting at measure 129 with a *p* dynamic. Flute 3 plays a rhythmic accompaniment.
- Woodwinds:** Oboe (Ob. 1, 2), English Horn (Eng. Hn.), Bassoon (Bsn. 1, 2, 3), Clarinet (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax. 1, 2, 3), and Tenor Saxophone (T. Sax.) are all marked with a rest (-).
- Brass:** Baritone Saxophone (B. Sax.) is marked with a rest (-). Trumpet (Tpt. 1, 2+3) and Trombone (Tbn. 1+2, 3+4) parts are also marked with a rest (-).
- Strings:** Violin (Vc.) and Double Bass (Db.) play a pizzicato (*pizz.*) accompaniment with a *p* dynamic. The Harp (8va bassa) provides a harmonic accompaniment.
- Drums:** Timpani (Timp. 1+2, 3+4) play a rhythmic pattern. Snare Drum and Field Drum (S.D. + F.D.) and Tom-tom (T-t.) are marked with a rest (-).
- Vocal:** The Soprano part has the lyrics: "sjé bara - té noe kach" (measures 129-131) and "ach zeh gam hoe sjé" (measures 132-134). Dynamics are *mp* and *mf*.



FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

ad lib. additional octave down on contrabassoon

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax.

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

ja' - áá - lee o - ta - noe ja' - á - á - lee

f *ff*

p *p* *p*

15

FL. 1 *mf*

FL. 2 *mf*

FL. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax. *mf*

B. Sax. *mf*

Soprano
ja' - á - á - lee

Solo Hn. *ff*

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc. *mf*

Db. *mf*

Harp *mf*

Timp. 1 + 2 *mf*

Timp. 3 + 4 *mf*

S.D. + F.D. *mf* (no snare drum)

T-t.



FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

e - lo-him *fff*

The image shows a page of a musical score for a large orchestra and a soprano. The score is arranged in a vertical column of staves. The instruments listed on the left are: Flutes (FL. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Bassoons (Bsn. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1, 2, 3), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Soprano, Solo Horn (Solo Hn.), Trumpet in E-flat (Trp. in Eb), Trumpets (Tpt. 1, 2 + 3), Horns (Hn. 1 + 2, 3 + 4), Trombones (Tbn. 1 + 2, 3 + 4), Euphonium (Euph.), Tuba, Violins (Vc.), Double Basses (Db.), Harp, Timpani (Timp. 1 + 2, 3 + 4), Snare Drum and Field Drum (S.D. + F.D.), and Tom-toms (T-t.). The Soprano part has the lyrics "e - lo-him" and a dynamic marking of *fff*. The score is written in a standard musical notation with various clefs and time signatures.

16

Fl. 1^{4/8}
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.



FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax.

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

The image displays a page of a musical score for a large orchestra. It features 38 staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is arranged in a standard orchestral layout, with woodwinds and strings in the upper half and brass and percussion in the lower half. The page number '38' is centered at the top.

17

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Bsn. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax

B. Sax.

Soprano

Solo Hn.

Trp. in Eb

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3 + 4

Euph.

Tuba

Vc.

Db.

Harp

Timp. 1 + 2

Timp. 3 + 4

S.D. + F.D.

T-t.

e - - - lo - him

fff

bell up

bell up

arco

arco

loco

(*fff*)
8va bassa

fff



FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Bsn. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax.
B. Sax.
Soprano
Solo Hn.
Trp. in Eb
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3 + 4
Euph.
Tuba
Vc.
Db.
Harp
Timp. 1 + 2
Timp. 3 + 4
S.D. + F.D.
T-t.

(2 pl.) **fff**
fff
fff (damp)