



For Mixed Choir and
3 Percussion Players

Instrumentation

Mixed Choir of at least 16 vocalists, divided into 8 groups

8 Tibetan Singing Bowls, 1 for each group in the choir

Large **Tam-Tam**

Medium **Tam-Tam**

11 Gongs, originally composed for a traditional set of Sound Creation Gongs by Paiste:

1. Sun
2. Fire
3. Earth
4. Water
5. Peace
6. Moon
7. Fight
8. Head (an extra Head gong is numbered 11)
9. Chest
10. Abdomen

8 Tibetan Singing Bowls in the percussion section

4 Small Flat Gongs

Vibraphone

3 Crotales in C7, F7 and B7

Triangle

Slap stick

Snare Drum

Temple Blocks

Tambourine

Sand Blocks

3 Timpani in Eb, B and D

Bass Drum

טבור Tabur

Percussion notation and performance notes

Per. I

Gongs (Gg)
Bowls (Bw.)

1, 5, 7, 8, 9

Gongs

14, 4, 3, 21, 22

Tbt. Bowls +
Flat Gongs

Temple Blocks (T.B)

Tambourine
(Tamb.)

Sand Blocks
(S.B.)

Crotale in B
(Crot.)

Per. II

Gongs (Gg)
Bowls (Bw.)

4, 6, 2, 10, 11

Gongs

8, 15, 5, 19, 20

Tbt. Bowls +
Flat Gongs

Snare Drum (S.D.)
Slap Stick (Slap.)
Triangle (Tri.)

S.D Slap. Tri.

Crotale in F
(Crot.)

Per. II

Gongs (Gg) + Bowls (Bw.)

Lg. Md. Earth Gg Tbt. Bowl Tbt. Bowl
Tam-Tam Tam-Tam (3) (12) (7)

Bass Drum (B.D)

3 Timpani in Eb, B & D (Tim.)
Bass Drum (B.D)

(B.D)

Crotale in C
(Crot.)

Vibraphone (Vib.)

Gongs and Tibetan Singing Bowls

For the sake of simplicity, all tam-tam's and sound creation gongs are referred to as "Gongs".

The small flat gongs goes under "Bowls" and are notated similarly.

Specific performance notes and symbols:

Single strokes should be generally played with a soft mallet, on the center of the gong. Until *mf* no 'crash' should be sounded.

Damp the sound in a circular motion. Refers always to the entire gongs set, even when appears in other instruments.

Scratch the gong in a fast circular motion with the opposite side of the mallet.

Rolls should be played with medium or hard mallets, on the middle area of the gong.

Use a **friction mallet** to produce a gliss. sound of high harmonics.

Use a **Contrabass bow** to produce a prolonged sound of high harmonics.

Wooden Stick strokes should be played on the rim area of the gong.

Single strokes

Damp

Scratch

Rolls

Use a friction mallet to produce a gliss. sound of high harmonics.

Use a Contrabass bow to produce a prolonged sound of high harmonics.

Wooden Stick strokes should be played on the rim area of the gong.

Single strokes on the bowls should be played with a tbt. bowl stick or a hard mallet.

A circular motion on the bowl's edge, played with the bowl's designated stick, will produce a long, deep crescendo.

Sand Blocks

Use **circular motion** to produce a long, 'white noise' sound.

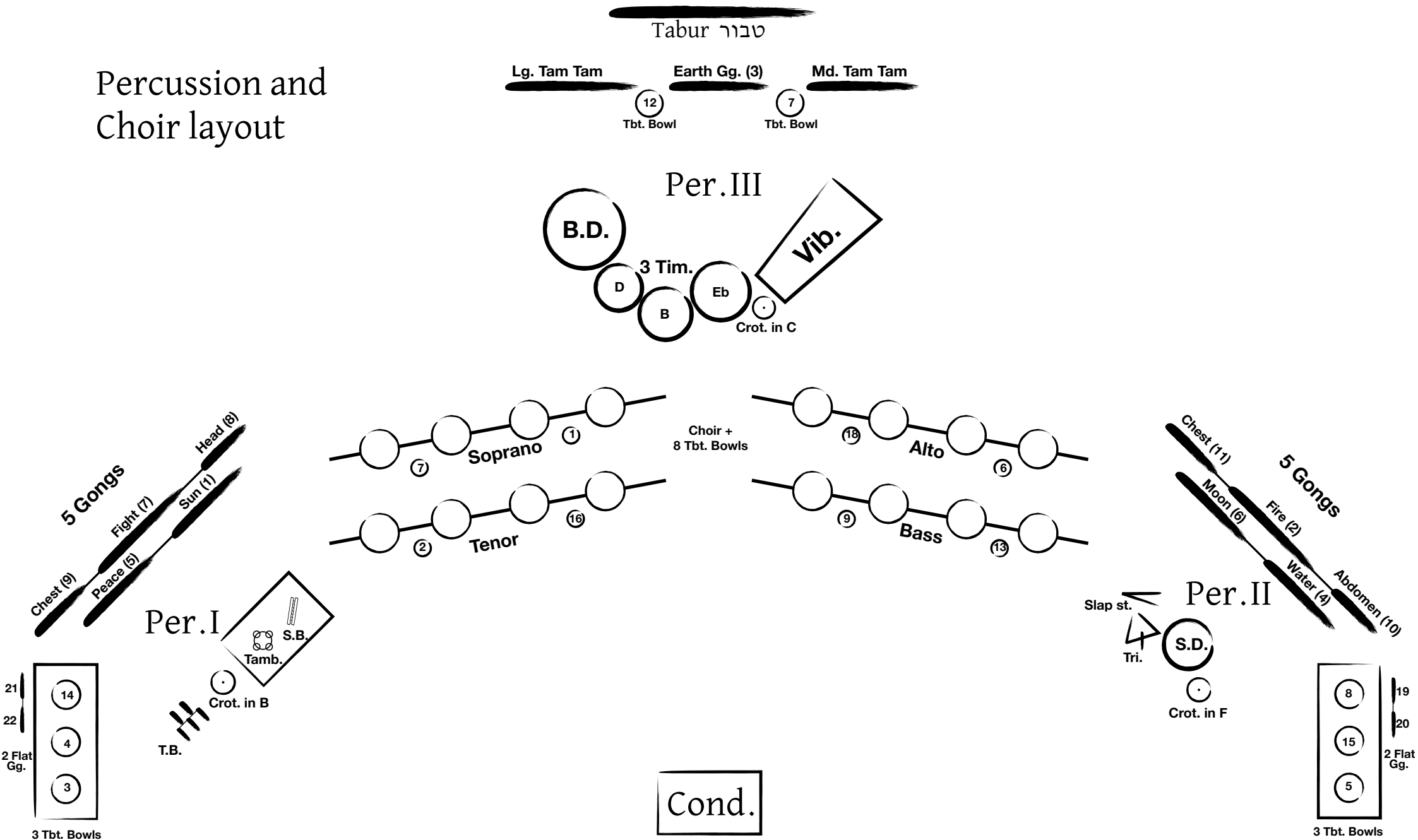
Single strokes on the bowls

A circular motion on the bowl's edge

Sand Blocks

★ When no time is available to switch between mallets and sticks, prefer harder mallets over soft ones.

Percussion and
Choir layout



Choir Notation and performance notes

Tibetan Singing Bowls

8 Tibetan Singing Bowls are distributed in the choir, in the following order (mentioned is the lowest note the bowl produces):

- 1st Soprano - Bowl no. 1 in C \sharp
- 2nd Soprano - Bowl no. 7 in A
- 1st Alto - Bowl no. 18 in F (+28 cents)
- 2nd Alto - Bowl no. 6 in D \sharp (-17 cents)
- 1st Tenor - Bowl no. 16 in B \sharp
- 2nd Tenor - Bowl no. 2 in G (+18 cents)
- 1st Bass - Bowl no. 9 in D $\sharp\sharp$
- 2nd Bass - Bowl No. 13 in B

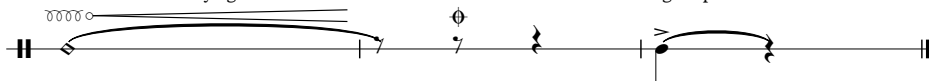
When instructed to sing in the bowl's pitch or relative to them, remember they are not well-tempered and focus on your pitch alone. Same applies to imitating the Gongs - choose one harmonic pitch and stick to it.

Specific performance notes:

A circular motion on the bowl's edge will produce a long, deep crescendo. if doesn't work, make subtle strokes on the bottom side of the bowl and try again.

Damp the sound with the palm of your hand, in a slow motion.

A single stroke on the bottom side of the bowl will produce the lowest note. A stroke on the edge will produce higher pitches.



Other Choir notation and performance notes:

Rhythmic notation appears when no designated pitch is given, either as a non-pitched passage or 'imitations' of the gongs.

Non-pitched reciting passages. you can choose the speed of reciting and if to brake the sentence or repeat certain words. can appear under the staff with rhythmic notation

Reciting in the bowl's pitch is a combination of singing with the bowl and reciting. following pitches are relative to the bowl's pitch and not other pitches that can be heard in the background

recite ad-lib, no pitch
rak mechaberet et ha'avir
רק מחברת את האוויר
(repeat as needed)

recite ad-lib in the bowl's pitch
chalon mechaber chahal meruba
חלון מחבר חלל מרובע
(repeat as needed)

Text

The texts being used in the piece are taken from different Hebrew translations of the same text ascribed to Lao-Tze:

Thirty spokes share the wheel's hub;
It is the center hole that makes it useful.
Shape the clay into a vessel;
It is the space within that makes it useful.
Cut doors and windows for a room;
It is the holes that make it useful.

Therefore profit comes from what is there;
Usefulness from what is not there.

Translation by Gia-Fu Feng and Jane English, 1972. The Hebrew text are from translations by Dan Daor, Yoav Ariel and Nissim Amon.

שלושים חישורים חוברים לטבור הגלגל
בהתאמת האין שבו - כוחו של הגלגל.
לוש חומר כדי ליצור כד,
בהתאמת האין שבו - כוחו של הכד.
קרע חלון ודלת כדי לעשות חדר,
בהתאמת האין שבו - כוחו של החדר.
לכן:
ביש של הדברים - עוקצם. באין - כוחם.

תרגום: דן דאור ויואב אריאלי, 1981. הטקסטים המושרים ביצירה נשענים גם על תרגומו של ניסים אמון, 2001

Original text can be found in '**Tao Te Ching**' (ascribed to Lao-Tze), text no. 11.

[REDACTED]

[REDACTED]

This musical score is for the film 'The Great Wall of China' by John Williams. It features a large ensemble of vocal soloists and a percussion ensemble. The vocal soloists include Soprano I (S. I), Soprano II (S. II), Alto I (A. I), Alto II (A. II), Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II). The percussion ensemble includes 12 Gongs, Bowls, Sand Blocks, Crotales, Snare Drum, and Vibraphone. The score is written for a full orchestra, with the vocal soloists and percussion ensemble parts highlighted. The vocal soloists enter with the lyrics 'oh' and 'Shh' at various points in the score. The percussion ensemble provides a rhythmic and atmospheric accompaniment, with the 12 Gongs, Bowls playing a prominent role. The score is written in 4/4 time and features a variety of musical notations, including dynamics (ppp, pp, mp, mf, f, ff), articulation (accents, slurs), and performance instructions (e.g., 'no pitch', 'Fff', 'Sss').

Tempo primo $\text{♩} = 43$

29 Sand Blocks

Per. I *p* Gongs *f*

Per. II *mp* *spp* *p*

Per. III Timpani *pp* *mf* *pp* *mf*

Crotales

(Timpani)

Tempo primo $\text{♩} = 43$

S. *no pitch* *pp* *f* shh

S. recite ad-lib, no pitch *f*
rak mechaberet et ha'avir
רק מחברת את האוויר
(repeat as needed)

A. recite ad-lib, no pitch *mp* *f*
delet ben shne chadarim
דלת בין שני חדורים
(repeat as needed)

A. *no pitch* *pp* *f* shh

T. recite ad-lib, no pitch *f*
delet ben shne chadarim
דלת בין שני חדורים
(repeat as needed)

T. recite ad-lib, no pitch *f*
chalon mechaber chahal meruba
חלון מחבר חלל מרובע
(repeat as needed)

B. *f* *no pitch* *pp* *f* shh

B. recite ad-lib, no pitch *f* *f*
chalon mechaber chahal meruba
חלון מחבר חלל מרובע
(repeat as needed)

33

Per. I

Gongs w/ bow

ord.

Per. II

Snare Drum, Triangle

(Snare Drum, Triangle)

Per. III

(Timpani)

Vibraphone

Gongs

S.

A.

A.

T.

T.

B.

B.

Bowl no 6

Sing the bowl's lowest pitch

Bowl no 9

Sing the bowl's lowest pitch

Bowl no 13

Sing the bowl's lowest pitch

mf

mp

p

f

mf

pp

sp

gliss.

oh.

oo.

②

41 (Gongs) Tambourine

Per. I

Per. II (Snare Drum, Triangle) *mf* *pp* *p* Gongs *mp* (Gongs) *mp* Gongs *p*

Per. III Bass Drum *pp* Gongs

② choose a higher pitch from the gong harmonics

S. *p* *f* (no pitch) *p* *f* Shh Sho! Shh

choose a higher pitch from the gong harmonics

S. *p* *f* (no pitch) *p* *f* Shh Sho! Shh

A. (no pitch) *p* *f* choose a higher pitch from the gong harmonics *p* *f* Shh (sh)ai

A. (no pitch) *p* *f* choose a higher pitch from the gong harmonics *p* *f* Shh (sh)ai

T. choose a lower pitch from the gong harmonics *p* *f* (no pitch) *p* *f* Shh Sho! Shh

T. choose a lower pitch from the gong harmonics *p* *f* (no pitch) *p* *f* Shh Sho! Shh

B. (no pitch) *p* *f* (no pitch) choose a lower pitch from the gong harmonics *p* *f* Shh ha

B. (no pitch) *p* *f* (no pitch) choose a lower pitch from the gong harmonics *p* *f* Shh ha

③ Più mosso ♩=100

Per. II

Per. III

Timpani & Bass drum

Molto riten. accel. A tempo ♩=100

③ Più mosso ♩=100

S.

A.

T.

B.

Shh shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal lush cho - mer ke - dey li - tzor



Per. III

S.

A.

T.

B.

kad. kad. kra! kra! ke - dey li - tzor tzor

kad. kad. kra cha - lon va - de - let ke - dey li - tzor. tzor

kad. kad. kra! kra! ke - dey li - tzor. tzor che - der

kad. kad. kra cha - lon va - de - let ke - dey li - tzor tzor che shlo -

64

Triangle

Per. II

Per. III

ff

S.

f

shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal

fp

gal lush cho - mer

A.

f

shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal

fp

gal lush cho - mer ke - dey li - tzor

T.

f

shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal

fp

gal lush cho - mer ke - dey li - tzor

B.

fp

shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal

f

gal lush cho - mer ke - dey li - tzor

fp

kad

71

Per. II

Per. III

ff

S.

fp

ke - dey li - tzor kad

f

kra li - - -

A.

fp

kad

f

kra cha - lon va - de - let ke - dey li -

T.

fp

kad

p

kra

f

li -

B.

f

kra cha - lon va - de - let ke - dey li - - -

77 Gongs. Temple Blocks

Per. I

Per. II Bows

Per. III Bass Drum

Snare Drum

Timpani, Bass Drum

pp *f* *pp* *p* *pp* *rall.*

S. tzor

A. tzor

T. tzor

B. tzor

f



87 ④ **Meno mosso** ♩=80

Per. I

Per. II

Per. III

Tambourine

Bowls

(Timpani, Bass Drum)

(B.D.)

p *f* *pp* *f*



95 Temple Blocks

Per. I

Per. II w/ bow Gongs, Bows

Per. III

Gongs w/ bow

Bowls

Slap

Snare drum, Triangle

Snare Drum & Triangle

(Timpani, Bass Drum)

mf *p* *pp* *f* *mf* *f* *pp* *f*

accel.

Piu mosso $\text{♩} = 100$

(Gongs)
w/ bow

103

Per. I *mf*

Crotales

Gongs w/ bow *mf*

Per. II *mf*

Gongs

Per. III *pp* *f* *mf* *mp*

Vibraphone

Piu mosso $\text{♩} = 100$

S.

Bowl no. 7

S.

Bowl no. 18

A.

A.

T.

Bowl no. 16

T.

B.

B.

A Tempo ♩=100

Per. I *mf* *f* (Tamb.) *mf*

Per. II (Gongs) *p* *f* *sp* *f* *sp* *f* *mp*

Per. III Timpani, Bass Drum *pp* *f*

Tambourine

A Tempo ♩=100

S. *ff* *gliss.* *pp* *ff*
me cha ber

S. *ff* *gliss.* *pp* *ff*
me cha ber

A. imitate the 1st gong gliss *ff* *p* *f* *gliss.* *gliss.* *pp* *ff*
me cha ber

A. imitate the 1st gong gliss *ff* *p* *f* *gliss.* *gliss.* *pp* *ff*
me cha ber

T. imitate the 2nd gong gliss *ff* *pp* *ff*
me cha ber

T. imitate the 2nd gong gliss *ff* *gliss.* *pp* *ff*
me cha me cha ber

B. *ff* *pp* *ff*
me cha ber

B. *ff* *pp* *ff*
me cha ber

5 Tempo primo ♩=43

Crotales

Per. I 118

Per. II

Per. III

Gongs

Sand Blocks

rit. (A tempo)

mp *p* *mf* *p* *f* *mp* *p* *f*

Crotales

Gongs, Bowls

(Gongs)

(Bowls)

(Bowls, Gongs)

Bass Drum

(B.D.)

Tempo primo ♩=43

recite ad-lib, no pitch

p *f*

delet ben shne chadarim
דלת בין שני חדירים
(repeat as needed)

rak me-cha-be-ret et ha

recite ad-lib, no pitch

p *f*

delet ben shne chadarim
דלת בין שני חדירים
(repeat as needed)

rak me-cha-be-ret et ha

Bowl 18 in F

recite ad-lib in the bowl's pitch

mf *f*

kad hacheres ikar shimushohu bechalalo
כד החרס, עיקר שימוש הוא בחללו
(repeat as needed)

Bowl 2 in D#

recite ad-lib in the bowl's pitch

p *f*

chalon mechaber chahal meruba
חלון מחבר חלל מרובע
(repeat as needed)

choose a higher pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

al ken ha'-en yesh lo taf kid ha

choose a higher pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

ha rik ba-'al tsu-ra al ken ha

choose a lower pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

al ken ha'-en yesh lo taf kid ha

choose a lower pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

yesh lo taf-kid ha-rik ba-'al tsu

choose a higher pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

ha rik ba-'al tsu-ra al ken ha

choose a higher pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

al ken ha'-en yesh lo taf kid ha

choose a lower pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

yesh lo taf kid ha rik ba-'al tsu

choose a lower pitch from the gong harmonics, recite ad lib

ff *mp*

al ken ha'ein yesh lo tafkid harik ba'al tsura
על כן האין יש לו תפקיד, הריק בעל צורה

ha rik ba-'al tsu-ra al ken ha

recite ad-lib, no pitch

p *f*

kad hacheres ikar shimushohu bechalalo
כד החרס, עיקר שימוש הוא בחללו
(repeat as needed)

be-cha-la - lo be

recite ad-lib, no pitch

p *f*

chalon mechaber chahal meruba
חלון מחבר חלל מרובע
(repeat as needed)

cha-lon me-cha-ber

141 (Gong.)

Per. I

Per. II

Per. III

Snare Drum

Bass Drum

Gongs

Sand Blocks

Timpani

tempered pitch

mf

shlo - shim chi - shu - rim kad lush cho - mer che - - der ba - 'ein ko - cham

simile *pp* *tempered pitch* *mp*

kad hacheres ikar shimushohu bechalalo (repeat as needed) al ken ha'ein yesh lo tafkid harik ba'al tsura (repeat as needed)

simile *pp* *tempered pitch* *mp*

kad hacheres ikar shimushohu bechalalo (repeat as needed) al ken ha'ein yesh lo tafkid harik ba'al tsura (repeat as needed)

simile *pp* *f* *p* *f*

al ken ha'ein yesh lo tafkid harik ba'al tsura (repeat as needed) al ken ha'ein yesh lo tafkid harik ba'al tsura (repeat as needed)

simile *pp* *p* *recite ad-lib (no pitch)* *ff*

al ken ha'ein yesh lo tafkid harik ba'al tsura (repeat as needed) al ken ha'ein yesh lo tafkid harik ba'al tsura (repeat as needed)

simile *p* *f* *mf* *p* *mf*

chalon mechaber chahal meruba chalon mechaber chahal meruba ah

simile *pp* *p* *recite ad-lib (no pitch)* *ff*

chalon mechaber chahal meruba (repeat as needed) chalon mechaber chahal meruba (repeat as needed)

simile *pp* *p* *recite ad-lib (no pitch)* *ff*

bait hu ribu'im shel avir, delet ben shne chadarim rak mechaberet et ha'avir (repeat as needed) delet ben shne chadarim (repeat as needed)

simile *pp* *f* *mf* *p* *f*

bait hu ribu'im shel avir, delet ben shne chadarim rak mechaberet et ha'avir (repeat as needed) ah

⑥ **Tempo primo** ♩=43

152

Per. I

Gongs, Bwls

w/ bow

(Gongs, Bwls)

(Gong.)

Per. II

(Gongs, Bwls)

Bass Drum

Vibraphone solo, freely

(Vib.)

Per. III

Dynamics: *p*, *mp*, *mf*, *f*

Rehearsal marks: 152, 153, 154, 155, 156, 157, 158, 159, 160, 161

⑥ **Tempo primo** ♩=43

This image shows a page of a musical score for a vocal ensemble. The score is written for eight voices, arranged in four pairs of staves. The staves are labeled from top to bottom: S. (Soprano), S. (Soprano), A. (Alto), A. (Alto), T. (Tenor), T. (Tenor), B. (Bass), and B. (Bass). The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex vocal arrangement. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The music is arranged in a way that suggests a choral or ensemble setting, with different parts for each voice type. The notation is clear and legible, with a focus on the vocal lines.

⑦

Soprano Solo *fp*

gal

S. *f* tempered pitch *fp*

shlo - shim chi-shu-rim chov-rim le - ta - bur ha - gal - gal

S. *f* tempered pitch *fp*

shlo - shim chi-shu-rim chov-rim le - ta - bur ha - gal - gal

A. *f* tempered pitch

shlo - shim chi-shu-rim chov - rim le - ta - bur ha - gal - gal gal

A. *f* tempered pitch

shlo - shim chi-shu-rim chov - rim le - ta - bur ha - gal - gal gal

T. *f* tempered pitch *fp*

shlo - shim chi-shu - rim chov-rim le - ta - bur ha - gal - gal

T. *f* tempered pitch *fp*

shlo - shim chi-shu - rim chov-rim le - ta - bur ha - gal - gal

B. *f* tempered pitch

shlo - shim chi-shu-rim chov - rim le - ta - bur ha - gal - gal ha gal shlo - sha gal - gal

B. *f* tempered pitch

shlo - shim chi-shu-rim chov - rim le - ta - bur ha - gal - gal ha gal shlo - sha gal - gal

176 **Meno mosso** ⑧

Per. I **(Bowls)** *p*

Per. II **(Bowls)** *p* Snare Drum *pp*

Per. III Bass Drum *pp* *p*

S. Solo **Meno mosso** ⑧ *mf* rubato
ken ha - 'ein yesh al ken ha - 'ein al ken ha - 'ein yesh

S. Solo Soprano Solo *pp* *mf* rubato
al ken ha ein yesh ken ha ein al ken ha - 'ein

T. Solo Tenor Solo *pp* *mf*
al ken ha - 'ein yesh ken ha -

S. hit bowls ad libitum (*simile*)

A. hit bowls ad libitum (*simile*)

T.

B.

189 (Bowls)

Per. I *mp* Sand Blocks *p* Gongs, Bowls *p* *pp*

Per. II (Snare Drum) *p* (Snare Drum) *p* Gongs, Bowls *p* *pp*

Per. III (Bass Drum) *mp* *pp* Gongs *p* *mp*

S. Solo al ken ha - 'ein al ken ha - 'ein yesh al hold until you have to breathe

S. Solo yesh ken ha ein al ken ha - 'ein yesh al ken ha - 'ein yesh hold until you have to breathe

T. Solo 'ein al ken ha - 'ein yesh ken ha - 'ein al ken ha - 'ein hold until you have to breathe

S. simile with bowls breathe ad-lib. *mf* al ken hold until you have to breathe

A. simile with bowls breathe ad-lib. *mf* al ken hold until you have to breathe

T. hit bowls ad libitum (simile) simile with bowls breathe ad-lib. *mf* al ken hold until you have to breathe

B. hit bowls ad libitum simile with bowls breathe ad-lib. *mf* al ken hold until you have to breathe