



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.)

Temple Blocks (T.B.)

Tambourine (Tamb.)

Sand Blocks (S.B.)

Crotale in B (Crot.)

1, 5, 7, 8, 9 14, 4, 3, 21, 22

Gongs
Tbt. Bowls +
Flat Gongs

Per. II

Gongs (Gg)
Bowls (Bw.)

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

Crotale in F (Crot.)

4, 6, 2, 10, 11 8, 15, 5, 19, 20

Gongs
Tbt. Bowls +
Flat Gongs

Per. II

Gongs (Gg) + Bowls (Bw.)

Bass Drum (B.D.)

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

Crotale in C (Crot.)

Vibraphone (Vib.)

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

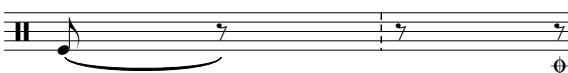
Gongs and Tibetan Singing Bowls

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.

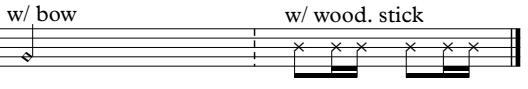


Rolls should be played with medium or hard mallets, on the middle area of the gong.

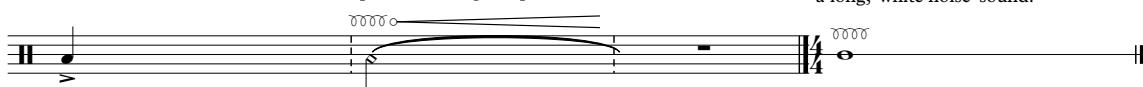
Use a **friction mallet** to produce a gliss. sound of high harmonics.

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



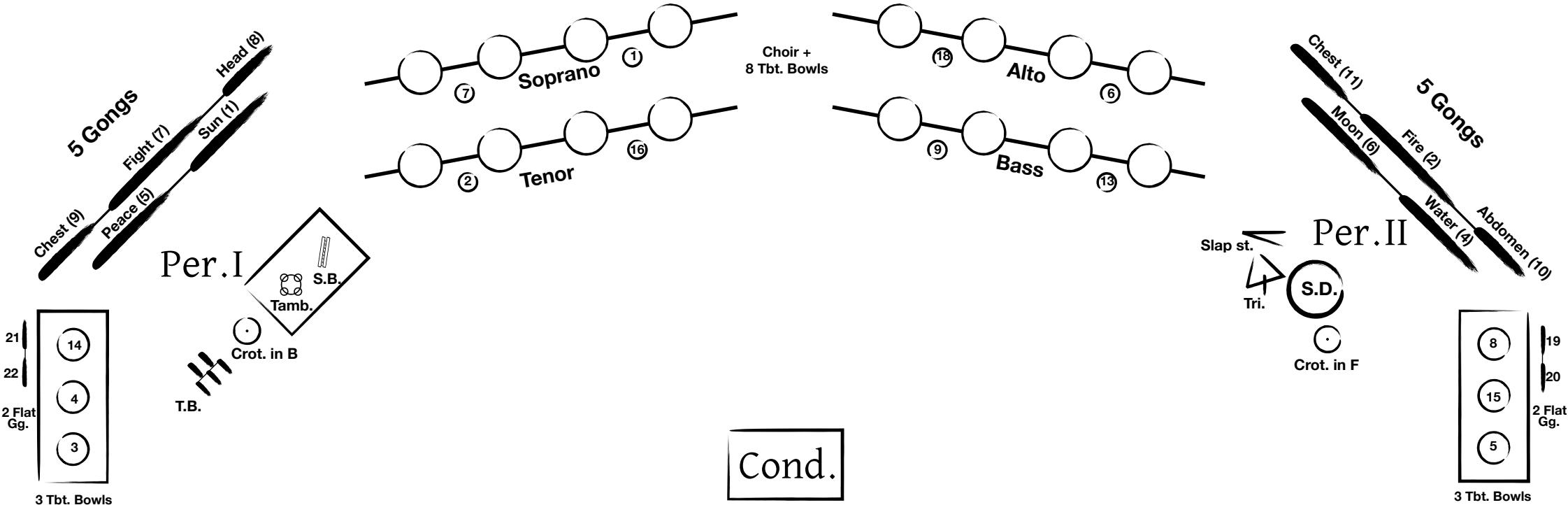
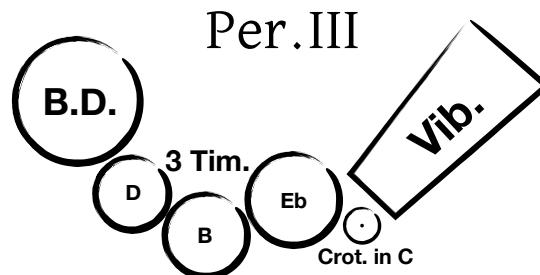
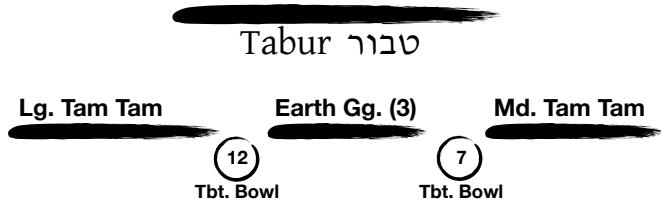
A circular motion on the bowl's edge, played with the bowl's designated stick, will produce a long, deep crescendo.

Sand Blocks

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

* 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

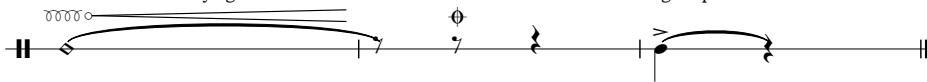
8 Tibetan Singing Bowls are distributed in the choir, in the following order (mentioned is the lowest note the bowl produces):

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

recite ad-lib, no pitch
rak mechaberet et ha'avir
רָקْ מְחַבֵּרֶת אֶת הַאוֹיִ (repeat as needed)

Riciting 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 in the bowl's pitch
chalon mechaber chalal meruba
חָלוֹן מְחַבֵּר חָלָל מְרוּבָע
(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.

שלושים חישורים חוברים לטבור הגלגל
בהתאם האין שבו - כוחו של הגלגל.
לוש חומר כדי לייצור כד,
בהתאם האין שבו - כוחו של הcad.
קרע חלון ודלת כדי לעשות חדר,
בהתאם האין שבו - כוחו של החדר.

לכן:
ביש של הדברים - עוקצם. באין - כוחם.

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

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

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

Tabur טבור

=43

Gongs

Percussion I: *pp*, *pp*

Percussion II: -

Percussion III: Bass drum *pp*

Sand Blocks

Snare drum *p*, *pp*

Gongs, Bowls *p*, *f*, *p*

Soprano I: Singing Bowl 1 in C#
sing the bowl's lowest pitch
breathe ad-lib *mf*, *f*, *pp*, *oh*

Soprano II: Singing Bowl 7 in A
sing the bowl's lowest pitch
breathe ad-lib *mf*, *f*, *pp*, *oh*

Alto I: Singing Bowl 18 in F
sing the bowl's lowest pitch
breathe ad-lib *ppp*, *f*, *ppp*, *f*, *oh*

Alto II: Singing Bowl 6 in D#
sing the bowl's lowest pitch
breathe ad-lib *ppp*, *f*, *ppp*, *f*, *oh*

Tenor I: Singing Bowl 16 in B
sing the bowl's lowest pitch
breathe ad-lib *ppp*, *f*, *ppp*, *f*, *oh*

Tenor II: Singing Bowl 2 in G
sing the bowl's lowest pitch
breathe ad-lib *mf*, *f*, *pp*, *oh*

Bass I: Singing Bowl 9 in D#
sing the bowl's lowest pitch
breathe ad-lib *ppp*, *f*, *ppp*, *f*, *oh*

Bass II: Singing Bowl 13 in B
sing the bowl's lowest pitch
breathe ad-lib *ppp*, *f*, *ppp*, *f*, *oh*

12 Gongs, Bowls

Per. I Per. I Per. III

Sand Blocks

(Gongs) mp

To Vib. Vibraphone Bass Drum To B.D.

Crotales

Snare Drum

Gongs, Bowls

Gongs, Bowls

S.

no pitch pp f

Fff

oh

S.

no pitch pp f

Fff

oh

mp (2nd bowl's pitch, in D#)

oh

A.

ppp f

oh

no pitch pp f

Fff

oh

ppp f

Shh

A.

no pitch pp f

Fff

oh

ppp f

oh

T.

ppp f

oh

no pitch pp f

Fff

oh

ppp f

oh

T.

no pitch pp f

Fff

oh

ppp f

oh

ppp f

Shh

B.

no pitch pp f

Fff

oh

ppp f

oh

ppp f

(2nd bowl's pitch, in E)

oh

f f

B.

ppp f

oh

ppp f

oh

f f

21 (Bowls)

Per. I (Gongs, Bowls)

Per. II (Bass Drum) 3 >

Per. III Crotales

① (Gongs) Snare Drum, Triangle w/ bow

Timpani p f mf Vibraphone

S. pp tempered pitch mp ah

S. pp tempered pitch mp ah pliss.

A. f tempered pitch mp ah

A. f tempered pitch mp ah Bowl no 6 mf

T. f tempered pitch mp ah gliss.

T. f tempered pitch mp ah

B. f tempered pitch mp ah Bowl no 9

B. f tempered pitch mp ah Bowl no 13

Tempo primo ♩=43

29 Sand Blocks

Per. I p f

Gongs

Per. II mp spp

Timpani

Per. III pp mf pp mf

Crotales

(Timpani)

Tempo primo ♩=43

S. no pitch pp f shh

S. recite ad-lib, no pitch rak mechaber et ha'avir רק מחברת את האור (repeat as needed)

A. recite ad-lib, no pitch mp f delet ben shne chadarim לסתין שני שיני חדרים (repeat as needed)

A. no pitch pp f shh

T. recite ad-lib, no pitch delet ben shne chadarim לסתין שני שיני חדרים (repeat as needed)

T. recite ad-lib, no pitch chalon mechaber chalal meruba חלון מחבר חלל מרווח (repeat as needed)

B. f no pitch pp f shh

B. recite ad-lib, no pitch chalon mechaber chalal meruba חלון מחבר חלל מרווח (repeat as needed)

33

Gongs w/ bow ord.

Per. I *mf* *mp* *mp*

Snare Drum, Triangle (Snare Drum, Triangle)

Per. II *p* *f* *mf* *mf* *pp* *<mf* *p*

(Timpani) Vibraphone 3

Per. III *f* *mf* *p*

Gongs

S. *mp* <> <>

S. *mp* <> <>

A. *mp* <> <>

A. *mp* <> <>

Bowl no 6 Sing the bowl's lowest pitch *p* *f*

oo

T. *mp* <> <>

T. *mp* <> <>

Bowl no 9 Sing the bowl's lowest pitch *p* *f*

oo

B. *mp* <> <>

B. *mp* <> <>

Bowl no 13 Sing the bowl's lowest pitch *p* *f*

oo

②

41

(Gongs) Tambourine Gong

Per. I

(Snare Drum, Triangle)

Per. II

Bass Drum

Per. III

choose a higher pitch from the gong harmonics

S. *p* *f* (no pitch) 0
ai Shh Sho! Shh

choose a higher pitch from the gong harmonics

S. *p* *f* (no pitch) 0
ai Shh Sho! Shh

(no pitch) choose a higher pitch from the gong harmonics

A. *p* *f* (no pitch) 0
Shh Shh Sho! Shh (sh)ai

(no pitch) choose a higher pitch from the gong harmonics

A. *p* *f* (no pitch) 0
Shh Shh Sho! Shh (sh)ai

choose a lower pitch from the gong harmonics

T. *p* *f* (no pitch) 0
ha Shh Sho! Shh

choose a lower pitch from the gong harmonics

T. *p* *f* (no pitch) 0
ha Shh Sho! Shh

(no pitch) choose a lower pitch from the gong harmonics

B. *p* *f* (no pitch) 0
Shh Shh Sho! Shh ha

(no pitch) choose a lower pitch from the gong harmonics

B. *p* *f* (no pitch) 0
Shh Shh Sho! Shh ha

③ Più mosso ♩=100

49 Per. II *f* Timpani & Bass drum

Per. III *f*

Molto riten. accel. A tempo ♩=100

③ Più mosso ♩=100

S. *f* Shh shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal *fp* gal____ lush cho - mer ke - dey li - tzor

A. *f* Shh shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal *fp* gal____ lush cho - mer ke - dey li - tzor

T. *f* Shh shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal *fp* gal____ lush cho - mer ke - dey li - tzor

B. *f* Shh shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal *fp* gal____ lush cho - mer ke - dey li - tzor

=

56 Per. III *f*

S. *fp* kad____ *f* kad____ *f* kra! *f* kra! *f* ke - dey li - tzor *mf* tzor *pp*

A. *fp* kad____ *f* kra____ *f* cha - lon *f* va - de - let *f* ke - dey li - tzor. *mf* tzor *pp*

T. *fp* kad____ *f* kra! *f* kra! *f* ke - dey li - tzor. *mf* tzor *pp*

B. *fp* kad____ *f* kra____ *f* cha - lon *f* va - de - let *f* ke - dey li - tzor *mf* tzor *pp*

che - der_____ shlo -

64

Per. II

Per. III *ff*

S. *f*
shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal gal lush cho - mer

A. *f*
shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal gal lush cho - mer ke - dey li - tzor

T. *f*
shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal gal lush cho - mer ke - dey li - tzor

B. *fp*
shim chi - shu - rim chov - rim le - ta - bur ha - gal gal lush cho - mer ke - dey li - tzor kad.

Triangle

71

Per. II

Per. III *ff*

S. *fp*
ke - dey li - tzor kad gal kra gal kra li - - -

A. *fp*
kad gal kra cha - lon va - de - let ke - dey li -

T. *fp*
kad gal kra cha - lon kra *p* *f* li -

B. *fp*
kad ah kra cha - lon va - de - let ke - dey li - - -

77

Gongs.

Per. I

Bowls

Snare Drum

Temple Blocks

Per. II

Bass Drum

pp

Timpani, Bass Drum

pp

rall.

S.

tzor

A.

tzor

T.

^s tzor

B.

f

rall.

87 (4) **Meno mosso** =80

Per. I

Per. II

Per. III

(Timpani, Bass Drum)

Bowls

Tambourine

p

pp

f

(B.D.)

Musical score for Measures 95-96:

- Measure 95:**
 - Per. I:** 3/4 time, 3 sharps. Playing **Temple Blocks** (5 groups of 5 strokes).
 - Per. II:** 3/4 time, 3 sharps. Playing **w/ bow Gongs, Bowls** (mf), **Bowls** (p), and **Slap**.
 - Per. III:** 3/4 time, 3 sharps. Playing **Snare drum, Triangle** (p) and **Snare Drum & Triangle** (mf).
- Measure 96:**
 - Per. I:** 3/4 time, 3 sharps. Playing **Gongs w/ bow** (mf).
 - Per. II:** 3/4 time, 3 sharps. Playing **Snare drum, Triangle** (p) and **Snare Drum & Triangle** (mf).
 - Per. III:** 3/4 time, 3 sharps. Playing **(Timpani, Bass Drum)**.

Piu mosso $\text{♩}=100$

103 (Gongs) w/ bow

Per. I

Per. II

Per. III

Crotales

Gongs w/ bow

Gongs

Vibraphone

Piu mosso $\text{♩}=100$

S.

S.

A.

A.

T.

T.

B.

B.

Bowl no. 7

Bowl no. 18

Bowl no. 16

A Tempo ♩=100

Per. I **Tambourine** **(Gongs)** **(Tamb.)**

Per. II **(Gongs)** **(Timpani, Bass Drum)**

Per. III **Timpani, Bass Drum**

110 *mf* *f* *p* *f* *sp* *f* *sp* *f* *mp*

A Tempo ♩=100

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

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

A. **ff** **me** **cha** **gliss.** **f** **gliss.** **me** **ber** **pp** **ff**

A. **ff** **me** **cha** **gliss.** **f** **gliss.** **me** **ber** **pp** **ff**

T. **ff** **me** **cha** **ber** **pp** **ff**

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

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

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

⑤ Tempo primo ♩=43



following pitches are relative to the bowl

mf

simile

kad hacheres ikar shimushohu bechalalo (repeat as needed)

following pitches are relative to the bowl

mf

simile

kad hacheres ikar shimushohu bechalalo (repeat as needed)

mf

chalon mechaber chalal meruba (repeat as needed)

mf

simile

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

mf

chalon mechaber chalal meruba (repeat as needed)

mf

simile

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

mf

chalon mechaber chalal meruba (repeat as needed)

mf

simile

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

mf

chalon mechaber chalal meruba (repeat as needed)

f

mf

simile

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

mf

chalon mechaber chalal meruba (repeat as needed)

ff

simile

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

mf

chalon mechaber chalal meruba (repeat as needed)

mf

simile

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

mf

chalon mechaber chalal meruba (repeat as needed)

mf

simile

*bait hu ribu'im shel...
bait ha'aganah ribo'im shel...*

141 (Gong.)

Per. I

(Bowls)

Per. II

Snare Drum

Bass Drum

Per. III

Sand Blocks

Gongs

Timpani

tempered pitch *mf*

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

simile *pp* *mp* tempered pitch

S. kad hacheres ikar shismushohu bechalaloo [repeat as needed] *כד חזרה, עירק שימושו הוא בחללו* al ken ha

simile *pp* *mp* tempered pitch

S. kad hacheres ikar shismushohu bechalaloo [repeat as needed] *כד חזרה, עירק שימושו הוא בחללו* al ken ha

simile *pp* *p* *f*

A. al ken ha'ein yesh lo tafkid harik ba'al tsura [repeat as needed] *על כן החין יש לו תפקידי, הריק בעל צורה* al ken ha'ein yesh lo tafkid harik ba'al tsura [repeat as needed] *על כן החין יש לו תפקידי, הריק בעל צורה*

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

A. al ken ha'ein yesh lo tafkid harik ba'al tsura [repeat as needed] *על כן החין יש לו תפקידי, הריק בעל צורה* al ken ha'ein yesh lo tafkid harik ba'al tsura [repeat as needed] *על כן החין יש לו תפקידי, הריק בעל צורה*

T. chalon mechaber chalal meruba *חלון מחבר חלל מרווח* *p* *f* *p* *mf* *p* *mf* ah

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

T. chalon mechaber chalal meruba [repeat as needed] *חלון מחבר חלל מרווח* chalon mechaber chalal meruba [repeat as needed] *חלון מחבר חלל מרווח*

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

B. bait hu ribu'im shel avir, delet ben shne chdarim rak mechaberet et ha'avir [repeat as needed] *באי ריבועים של אורי, דלט בן שני צדרים רק מחברת את האורי, דלה בון שני צדרים רק מחברת את האורי, דלה בון שני צדי* delet ben shne chadarim *דלאט בן שני צדרים*

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

bait hu ribu'im shel avir, delet ben shne chdarim rak mechaberet et ha'avir [repeat as needed] *באי ריבועים של אורי, דלט בן שני צדי צדרים רק מחברת את האורי, דלה בון שני צדי צדרים רק מחברת את האורי, דלה בון שני צדי*

⑥ Tempo primo ♩=43

152

Per. I

Per. II

Per. III

Gongs, Bowls w/ bow (Gongs, Bowls)

Bass Drum

Vibraphone solo, freely (Vib.)

(Gong.)

(Gongs)

p mp w/ bow 3 mp f

mf * 3 f mf *

⑥ Tempo primo ♩=43

S.

S.

A.

A.

T.

T.

B.

B.

3000

3000:

3000

3000:

3000

3000:

164

(7)

Più mosso $\text{♩}=100$

Per. I

Per. II

Per. III *mf* *

(Bowls) *p* (Bowls) *p* Bowls *p*

(7)

Più mosso $\text{♩}=100$

S. Solo *f* gal

S. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
tempered pitch

S. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
tempered pitch

A. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
gal

A. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
gal

T. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
gal

T. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
gal

B. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
ha gal shlo - sha gal gal

B. *f* shlo - shim chi - shu - rim chov - rim le - ta - bur ha - gal - gal
ha gal shlo - sha gal gal

(8)
176 **Meno mosso**

Per. I

Per. II

Per. III

(Bowls) *p*
(Bowls) *p*
Bass Drum *pp*
Snare Drum *pp*
p

Meno mosso
(8)

S. Solo *mf* rubato
ken ha - 'ein_____ yesh_____ al_____ ken ha - 'ein_____ al_____ ken ha - 'ein_____ yesh_____

S. Solo *pp* *mf* rubato
al_____ ken ha ein_____ yesh_____ ken ha ein_____ al ken ha 'ein_____

T. 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 (Snare Drum) Sand Blocks (Snare Drum)

Per. II (Bass Drum)

Per. III (Bowls) Gongs, Bowls (Gongs)

S. Solo

T. Solo

S.

A.

T.

B.

This musical score page contains eight staves. The top section (measures 189-190) includes three percussive staves: 'Per. I' (Snare Drum), 'Per. II' (Bass Drum), and 'Per. III' (Bowls). The middle section features four vocal staves: 'S. Solo', 'T. Solo', 'S.', and 'A.'. The bottom section features two vocal staves: 'T.' and 'B.'. The vocal parts include lyrics such as 'al ken ha - 'ein', 'yesh', and 'hold until you have to breathe'. Various dynamics like *mp*, *p*, *pp*, and *mf* are indicated. Special instructions like 'simile with bowls breathe ad-lib.' and 'hit bowls ad libitum (*simile*)' are present. Measure 190 continues the vocal parts with similar instructions and dynamics.