

אללה תולדות

(E'leh Tol'd'ot)

(These are the generations...)
(Cantillation Study #3)

for William Winant

for 4 marimbas
—and—
optional computer commentary

Larry Polansky
1985–86
rev. 2017

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אלֹה תּוֹלְדוֹת is the third in a set of four works based on Masoretic Torah cantillation melodies (Shabbat morning). The other pieces in the series are: בְּרִאָשֵׁית (B'rey'sheet) (*In the beginning...*) (Cantillation Study #1) for voice and computer (1986); וְלִמְשָׁל (V'leem'shol) (*And to rule...*) (Cantillation Study #2) for 5 flutes (1984); and *Snakey Snake* (Cantillation #4) for haegum (or any melody instrument) and computer (2017).

The optional computer commentary should be based on “listening” to Marimba 1 by computer in real-time. The details of the live computer part, and its software, are left to the programmer/performer who realizes this part, but certain important ideas should be adhered to. First, the computer commentary should be based on the pitch material of Marimba 1 only. Second, there must be some kind of “morphogenetic trajectory” over the course of the piece, via some formal algorithm, which parallels the piece itself. That trajectory should begin with a high degree of computer-generated morphological (and/or sonic, harmonic) of the marimba part, and end by following it as closely as possible (little or no transformation). This is analogous to the way the other marimba parts related to the cantillation melody.

(in Marimba 1) over the course of the piece. The work begins in maximal development, and continuously moves to minimal development.

The piece may also be played without a computer commentary, by four marimbas.

The entire work may be preceded by an unaccompanied singing of the 17 Torah verses used in this piece — B'rey'sheet II.4 thru III.20, beginning with “E'leh tol'd'ot...” and ending with the verse beginning “Va'yi'kra ha'adam...”). If possible, the singer should be female.

Thanks to Dan Steffey and Jon Myers for their assistance in preparing the new (2017) version of the score.

Larry Polansky
Oakland, CA, 12/86
revised: Santa Cruz, CA, 2017

אלֵה תּוֹלְדוֹת (E'leh Tol'd'ot) (these are the generations) (Cantillation Study #3)

Polansky

I.

Marimba I Marimba II Marimba III Marimba IV

ossia ossia sim.

Mar. 1 Mar. 2 Mar. 3 Mar. 4

loud, wild sub. f precise cresc -

precise cresc -

II.

Musical score for Maracas 1-4, page 2, section II. The score consists of four staves (Mar. 1, Mar. 2, Mar. 3, Mar. 4) with various dynamics and performance instructions:

- Mar. 1:** Measures 9-10. Dynamics: *f* (cresc.), *ff*. Measure 11: *sub. mp*, 3. Measure 12: *sub. f*, 5. Measure 13: *ff*, *mp*. Measure 14: *precise*.
- Mar. 2:** Measures 9-10. Dynamics: *cresc.*, *ff*. Measure 11: *sub. mp*, 3. Measure 12: *sub. f*, 5. Measure 13: *ff*, *mp*.
- Mar. 3:** Measures 9-10. Dynamics: *cresc.*, *ff*. Measure 11: *sub. mp*, 3. Measure 12: *pp*.
- Mar. 4:** Measures 9-10. Dynamics: *ff*. Measure 11: *mf*, *ff*.

Musical score for Maracas 1-4, page 2, section II, continuation. The score consists of four staves (Mar. 1, Mar. 2, Mar. 3, Mar. 4) with various dynamics and performance instructions:

- Mar. 1:** Measures 13-14. Dynamics: *f*, *mp*, *mf*, *ff*.
- Mar. 2:** Measures 13-14. Dynamics: *ff*, *sub. f*, *f*, *p*, *ff*.
- Mar. 3:** Measures 13-14. Dynamics: *mf*, *f*, *p*, *ff*.
- Mar. 4:** Measures 13-14. Dynamics: *ff*, *mf*, *ff*, *p*, *ff*.

17

Mar. 1

ff (f ><) (f ><) *mf* *f* *ff* *sub. pp*

Mar. 2

f (—) *ff* *mf* *p* *sub.f* *ff*

Mar. 3

ff *f* >< *pp* *ff*

Mar. 4

21

Mar. 1

f

static

Mar. 2

sub. pp *f*

f *5* static *f*

Mar. 3

sub. pp *f*

f static *f*

Mar. 4

f *3* *3*

25

Mar. 1

ossia

p

p

f

sub. p

p

f

Mar. 2

sub. mp

pp

mf

pp

mf

mf

f

ff

Mar. 3

mf

mp

pp

mp

mf

f

Mar. 4

p

pp

29

Mar. 1

mp

pp

Mar.

Mar. 2

mp

mf

pp

Mar. 3

p

f

mp

3

5:4

mf

pp

Mar. 4

mp

IV.

33

Mar. 1

mf 5 5 5 5 *f*

not very staccato, slight ring 3 3 3

Mar. 2

mf 3 3 3 3 *f*

not very staccato, slight ring *mf* *p* *p*

Mar. 3

mf 3 3 3 3 *f*

not very staccato, slight ring 3 3 3

p *p* *mp* damped *mp* *mp* *mf*

Mar. 4

3

37

Mar. 1

6 —

mf 6 6 5 6 5 6

Mar. 2

—

mf 6 5 6 5 6

Mar. 3

6 5 —

mp - *mf* 6 5 6 5 6

Mar. 4

—

41

Mar. 1

6

p *mf* *f* *ff*

Mar. 2

mp *mf* *f* (out of sync. with III)

Mar. 3

mf

Mar. 4

cut off!

sub. mf

cut off!

cut off!

cut off!

V.

45

Mar. 1

f *p* *poco* (very fast trill) *poco* *p* *poco* *p* *always poco*

Mar. 2

f *p* *poco* *p* *poco* *pp* *p* *poco* *f* *p* *always poco*

Mar. 3

p *poco* *p* *f* *p* *poco* *f* *poco* *damped* *poco* *p* *always poco*

Mar. 4

(don't get softer)

49

Mar. 1

Mar. 2

Mar. 3

Mar. 4

+damped

p

mf

p

f

p

VI.

53

Mar. 1

Mar. 2

Mar. 3

Mar. 4

f

5

6

mf

3

5

ff

f

(—)

5

6

ff

f

3

5

ff

57

Mar. 1

Mar. 2

Mar. 3

Mar. 4

f

mp - mf cresc.

61

Mar. 1

Mar. 2

Mar. 3

Mar. 4

VII.

sub. mf

sub. ff

ff

f

A musical score for four marimbas (Mar. 1 to Mar. 4). The score consists of seven staves, each representing a marimba. The music is in common time. Measure 65 starts with a complex sixteenth-note pattern in Mar. 1. Measures 66-71 show various patterns involving eighth and sixteenth notes, with dynamics such as *mp*, *f*, and *p*. Performance instructions like '3' and '>' are placed above certain notes. Measure 72 concludes the section.

VIII.

Musical score for four marimbas (Mar. 1 to Mar. 4) in section VIII, measure 69. The score consists of four staves. Mar. 1 starts with a dynamic *mf*, followed by *ff* and a grace note (5). The instruction "(damp)" appears below the staff. Mar. 2 follows with a similar pattern starting at *mf*. Mar. 3 starts with *mp*, followed by *f* and a grace note (6). The instruction "(damp)" appears below the staff. Mar. 4 begins with a grace note. The music features various dynamics, including *f*, *ff*, *mf*, *mp*, and *p*, along with grace notes and sustained notes. Measure numbers 5, 6, 7, and 8 are indicated above the staves.

73

Mar. 1

Mar. 2

Mar. 3

Mar. 4

IX.

f

f

f

74

75

76

77

Mar. 1

Mar. 2

Mar. 3

Mar. 4

X.

f (cresc - decresc ad lib)

f (cresc - decresc ad lib)

f (cresc - decresc ad lib)

3

77

78

79

80

5:4

Musical score for Maracas 1-4, page 85, measures 85-92. The score consists of four staves (Mar. 1, Mar. 2, Mar. 3, Mar. 4) in common time. Measure 85: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '5' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '5' below them. Measure 86: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '7' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '5' below them. Measure 87: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '5' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '6' below them. Measure 88: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '6' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '5' below them. Measure 89: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '5' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '6' below them. Measure 90: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '6' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '5' below them. Measure 91: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '5' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '6' below them. Measure 92: Mar. 1 and Mar. 2 play eighth-note patterns with grace marks and '5' below them. Mar. 3 and Mar. 4 play eighth-note patterns with grace marks and '5' below them.

XIV.

97

Mar. 1

Mar. 2

Mar. 3

Mar. 4

101

Mar. 1

p slightly articulated

Mar. 2

Mar. 3

Mar. 4

ossia

p

5:3

5:4

XV. Chorale

105
14

Mar. 1 *a little louder* (*mp*)

Mar. 2 *a little louder* (*mp*)

Mar. 3

Mar. 4

XVI. Chorale

109

Mar. 1

Mar. 2 *low Eb's ossia*

Mar. 3

Mar. 4

(4:3)

quieter

(as one arpeggio)

quieter

113

Mar. 1 steady, quiet

Mar. 2 even

Mar. 3 steady, quiet

Mar. 4

(>) (<) still quiet (<)

3 3 3 3

Marimba III: On a five octave marimba
* these two notes should be
doubled at the lower octave.

117

Mar. 1 p bring out

Mar. 2 (p) inner voice, hold back

Mar. 3 3 quiet

Mar. 4

p bring out p

(<>) (<>)

3 3 3 3

(<>)

XVII.

121 a bit slower

Mar. 1 *p* *quiet and gentle* *soft* *low notes ossia* *(light)*

Mar. 2 *p* *quiet and gentle* *soft* *low notes ossia* *(light)*

Mar. 3 *p* *(one-handed roll)* *soft* *ossia* *(light)* *l.v*

Mar. 4 *p* *(one-handed roll)* *soft* *(light)*

126 *legato to end*
mp - mf
static

Mar. 1 *mp - mf*
static

Mar. 2 *mp - mf*
static *damp*

Mar. 3 *mp - mf*
static *legato to end*
mp - mf
static

Mar. 4 *mp - mf*
static *legato to end*

129 *call parts*
slight rit.
quiet

Mar. 1 *static, mp - mf*

Mar. 2 *static, mp - mf*

Mar. 3 *static, mp - mf*
(no tr)

Mar. 4 *static, mp - mf*
(no tr)

quiet

quiet

quiet

quiet