

אלה תולדות

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

Marimba I

Polansky

1.

ossia

ff

ossia

3

6 3 7 7 3

ossia sim.

4

9 9 3 3 5 3

f *mp*

5

5 7

loud, wild

2

6

6

5

5:4

ossia

3:2

3

5:4

ff

f

Detailed description: This musical staff begins at measure 6. It features a complex melodic line with various ornaments and slurs. Fingerings are indicated with numbers 5, 6, and 3. Rhythmic groupings are marked with 5:4, 3:2, and 3. The staff concludes with a dynamic marking of *f*.

8

6

6

7

6

7

7

3

Detailed description: This musical staff begins at measure 8. It continues the melodic development with slurs and ornaments. Fingerings 6, 7, and 3 are used. The staff ends with a dynamic marking of *f*.

9

5

3

5

5:4

5:4

5

ff sub. *mp* ³

f (cresc.)

Detailed description: This musical staff begins at measure 9. It features a melodic line with slurs and ornaments. Fingerings 5, 3, and 5 are indicated. Rhythmic groupings of 5:4 and 5 are present. The staff concludes with a dynamic marking of *ff* sub. *mp* ³.

II.

11

sub. *f*

5

3:2

5

3:2

7

ff

mp

Detailed description: This musical staff begins at measure 11. It features a melodic line with slurs and ornaments. Fingerings 5 and 3 are indicated. Rhythmic groupings of 3:2 and 7 are present. The staff concludes with a dynamic marking of *mp*.

12

5

5

5

5

mf

Detailed description: This musical staff begins at measure 12. It features a melodic line with slurs and ornaments. Fingerings 5 and 3 are indicated. The staff concludes with a dynamic marking of *mf*.

13

f

3

3

5:4

mp

7:6

mf

Detailed description: This musical staff begins at measure 13. It features a melodic line with slurs and ornaments. Fingerings 3 and 3 are indicated. Rhythmic groupings of 5:4 and 7:6 are present. The staff concludes with a dynamic marking of *mf*.

3

15 *sub. mp* *f* *sub. mf* *f*

16 *<ff* *ff* (*f*)

19 (*f*) *mf* *f* *ff* *sub. pp*

21 *f*

23 *static*

24 (*f*) *sub. pp* *p*

4

26

p *f*

27

sub. p *p* *f*

29

p *f*

III.

30

mp *f*

31

mf *pp*

IV.

33

mf *f*

not very staccato, slight ring

p *mf*

5

35 *f* 5 6 5 6

36 *f* 5 3 6 6 *mf*

39 *(mf)* 5 6 5 6

41 5 3 3 *p* *mf* *f* *ff*

43 *f* 5 5 5 7:4

44 5 *cut off!*

sub. mf

V.

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

6

48 *p* *mf* *p* *always poco* *+ (damped)*

51

VI.

53 *f*

55 *mf* *ff*

57 *f*

60

61 *sub. mf*

7

63

mf *ff*

VII.

64

f

65

66

67

mp *f*

VIII.

69

mf *ff*

(damp)

f

71

8

72 *(f)* 7 5 5

73 5 5 5

74 *(f)* 5 5 5 5

75 IX. *f* 5 6 5 5 6 3

77 *(f)* 5 6 5 7

78 6 6 5 5

79 X. *f* 6 6
(cresc - decresc ad lib)

80 7 7 7

9

81 *8va*

9

82 *(8va)*

7

83 *(8va)*

7 7 3

XI.

loc.

84 *f*

5 5 5 5 6

85

5 5 5 7 (*f*)

87

6 5 6 5

88

5 6 5 5

XII.

89

5 5 3

fff

sub. mp, legato but not overlapping

10

91

3 3 6:5 4:3

(mp) (p) (mp)

XIII.

95

4:3 5:4 5:4 6:4

mf low notes ossia

97

5 7:4

(mf)

98

5 6

(p)

99

7 6 6

(p)

XIV.

100

6 5

p

101

5 6 6

p slightly articulated

11

102

7 3 4:3 4:3 (p) louder

XV. Chorale

105

3 3 mp - mf (ad lib) 3

a little louder (mp)

108

3 3 3

XVI. Chorale

110

3 3 4:3 3 3 quieter

112

3 3 3 3 steady, quiet

114

3 3 even still quiet

116

3 3 p bring out

119

p (<) (>) 3 (\times) 3 *p* 3

(roll if necessary)

XVII. a bit slower

122

3 3 quiet and gentle 5 soft low notes ossia (light) 3

legato to end 3 *mp - mf* static

128

mp - mf 3 static, *mp - mf* 129 3 quiet (all parts) slight rit.