אלה 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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אלה תולדות is the third in a set of four works based on Masoretic Torah cantillation melodies (Shabbat morning). The other pieces in the series are: בראשית *(B'rey'sheet) (In the beginning...) (Cantillation Study #1)* for voice and computer (1986); ולמשל *(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 I 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 my 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

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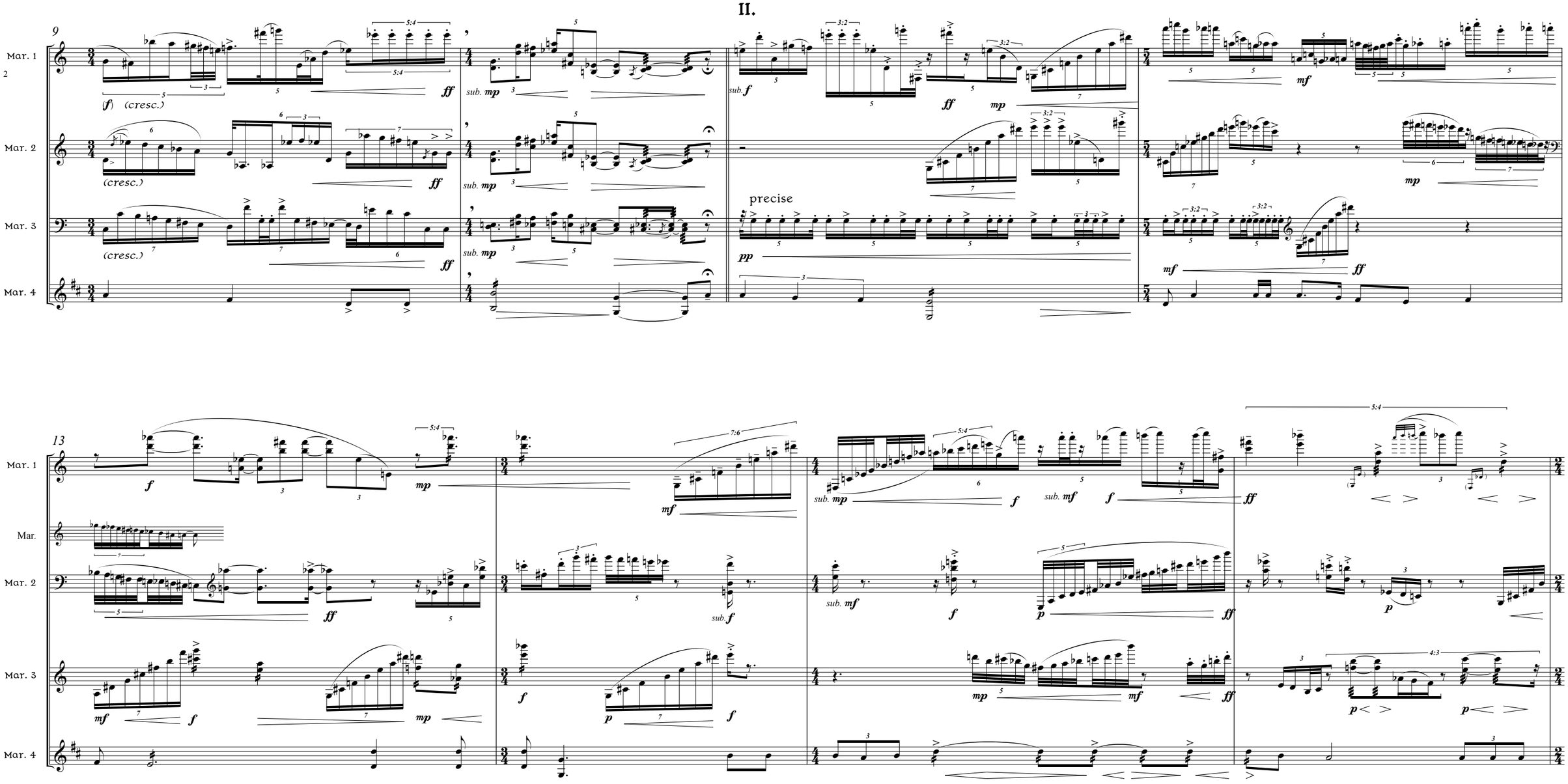
Polansky

I.

Marimba I
Marimba II
Marimba III
Marimba IV

ossia
ossia sim.
loud, wild
sub. f
precise
cresc - - - - - - - -
cresc - - - - - -

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


II.
9
Mar. 1
Mar. 2
Mar. 3
Mar. 4
(f) (cresc.)
(cresc.)
(cresc.)
ff
sub. mp
sub. f
ff
mp
precise
pp
mf
mp
mf
ff
13
Mar. 1
Mar.
Mar. 2
Mar. 3
Mar. 4
f
mp
mf
sub. mp
f
sub. mf
f
ff
ff
sub. f
sub. mf
f
p
ff
p
mf
f
mp
f
p
f
mp
mf
ff
p
p

17

Mar. 1

Mar. 2

Mar. 3

Mar. 4

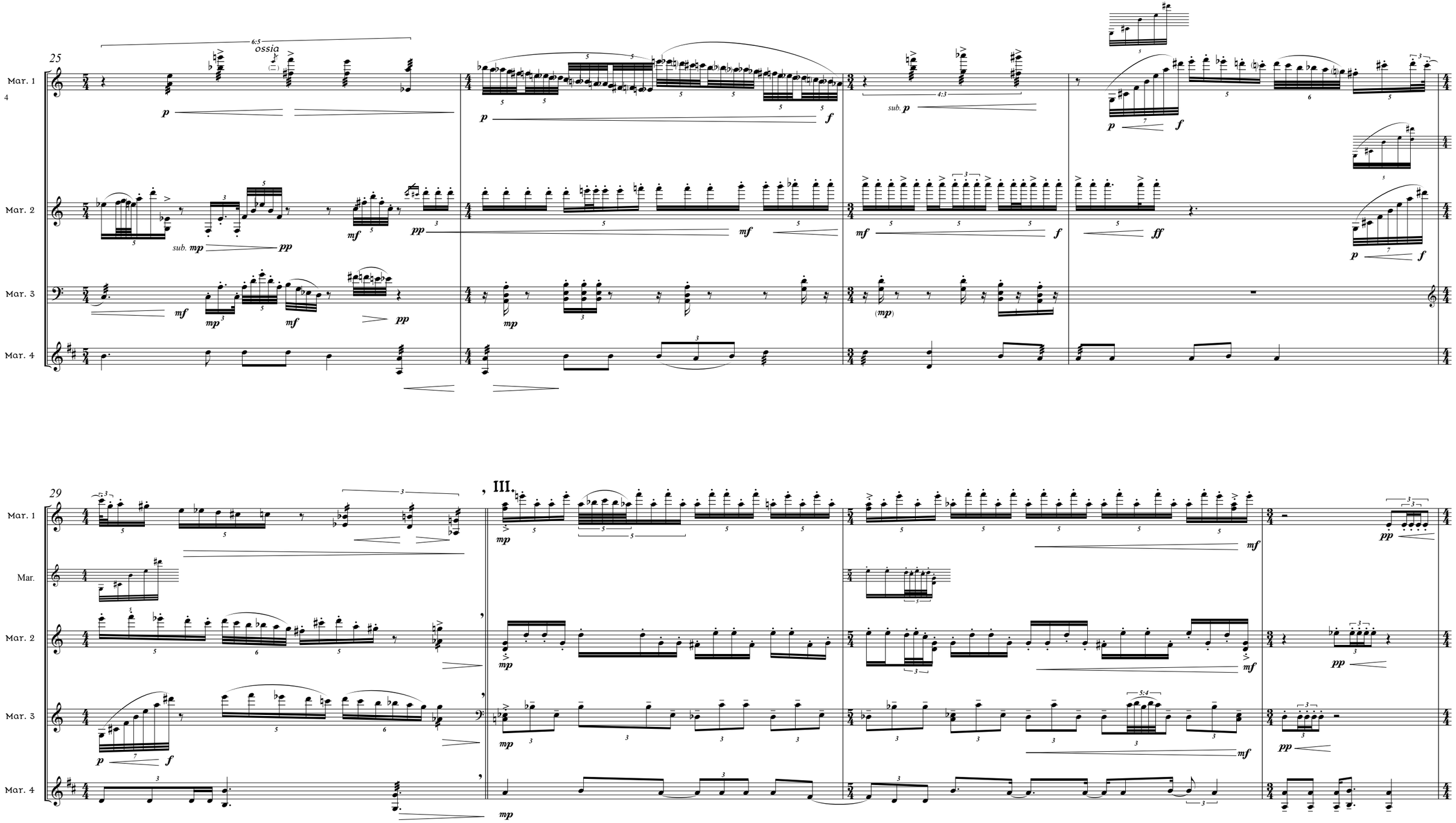
21

Mar. 1

Mar. 2

Mar. 3

Mar. 4


25
ossia
Mar. 1
Mar. 2
Mar. 3
Mar. 4
sub. p
sub. mp
29
III.
Mar.

IV.

33

Mar. 1

Mar. 2

Mar. 3

Mar. 4

not very staccato, slight ring

not very staccato, slight ring

not very staccato, slight ring

damped

37

Mar. 1

Mar. 2

Mar. 3

Mar. 4

41

Mar. 1

Mar. 2

Mar. 3

Mar. 4

(out of sync. with III)

(mf)

cut off!

V.

45

(very fast trill)

(don't get softer)

(damped)

poco

always poco

49

Mar. 1

Mar. 2

Mar. 3

Mar. 4

+(damped)

VI.

53

Mar. 1

Mar. 2

Mar. 3

Mar. 4

57

Mar. 1

Mar. 2

Mar. 3

Mar. 4

61

Mar. 1

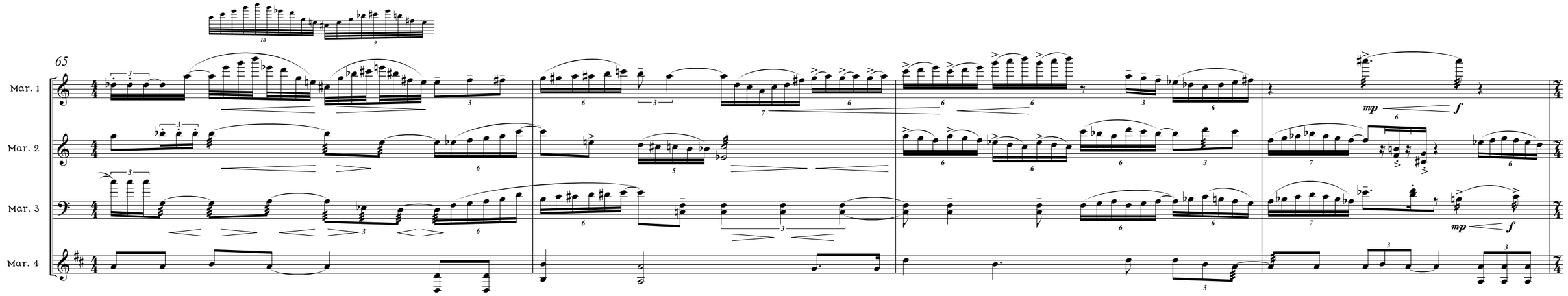
Mar.

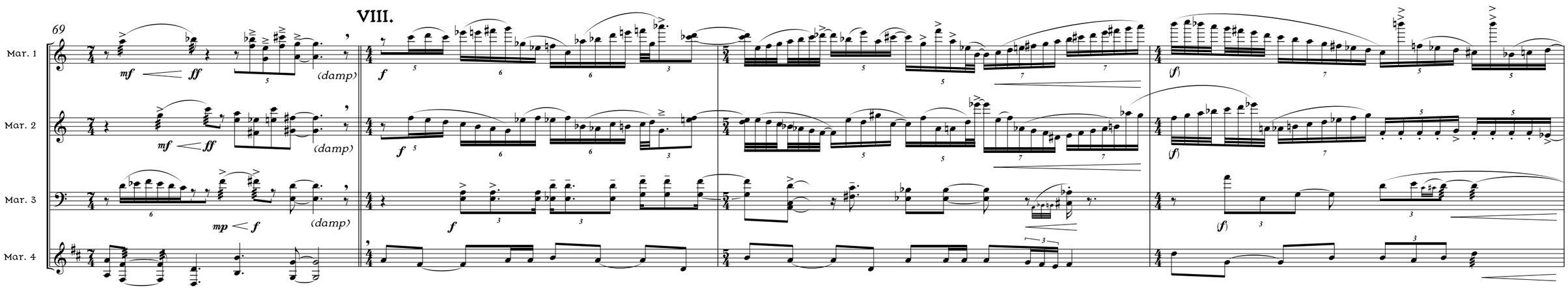
Mar. 2

Mar. 3

Mar. 4

VII.


65
Mar. 1
Mar. 2
Mar. 3
Mar. 4
mp
f
mp
f


69
VIII.
Mar. 1
Mar. 2
Mar. 3
Mar. 4
mf
ff
(damp)
f
(f)

73

IX.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

77

X.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

(cresc - decresc ad lib)

(cresc - decresc ad lib)

(cresc - decresc ad lib)

81

8va

XI. *loc.*

Mar. 1

Mar. 2

Mar. 3

Mar. 4

85

ossia (damp)

ossia (damp)

ossia (damp)

XII.

89

Mar. 1

12

Mar. 2

Mar. 3

Mar. 4

fff

fff

fff

attaca

sub. *mp*, *legato but not overlapping*

sub. *mp*, *legato but not overlapping*

sub. *mp*, *legato but not overlapping*

(*mp*)

(*mp*)

(*mp*)

XIII.

93

Mar. 1

Mar. 2

Mar. 3

Mar. 4

(*mp*)

(*mp*)

mf *low notes ossia*

mf

mf

97

XIV.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

(mf)

f

p

101

slightly articulated

louder

pp

ossia

slightly articulated

XV. Chorale

105

Mar. 1

14

Mar. 2

Mar. 3

Mar. 4

a little louder (***mp***)

mp – ***mf*** *(ad lib)*

a little louder (***mp***)

mp – ***mf*** *(ad lib)*

XVI. Chorale

109

Mar. 1

Mar. 2

Mar. 3

Mar. 4

low Eb's ossia

(as one apreggio)

quieter

quieter

quieter

113

Mar. 1

Mar. 2

Mar. 3

Mar. 4

steady, quiet

steady, quiet

steady, quiet

even

even

still quiet

still quiet

still quiet

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

117

Mar. 1

Mar. 2

Mar. 3

Mar. 4

p bring out

inner voice, hold back

(p)

quiet

p bring out

(p)

(inner voice)

p

(roll if necessary)

XVII.

a bit slower

121

Mar. 1

16

Mar. 2

Mar. 3

Mar. 4

p

quiet and gentle

soft

low notes ossia

(light)

ossia

(one-handed roll)

l.v

126

legato to end

mp ~ mf

static

damp

(legato)

static, mp ~ mf

129

(all parts)

slight rit.

quiet

(no tr)

LP, 1985–86
Oakland, CA
rev. Fairlee, VT; Santa Cruz, CA
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