

SAMARITANS OPERA BY YUVAL AVITAL FOR SOLOISTS ENSEMBLE, SAMARITAN CHOIR, ELECTRONICS & VIDEO.

Score

1st violin
2nd violin
viola
violoncello
double bass
percussions
flute / bass flute / ottavino (piccolo)
piano
guitar
accordions
zampogna (italian bagpipes)
torupill (Estonian bagpipes)



Samaritans score reference / Yuval Avital

microtonal notation :

- 1/4 tone up

- 3/4 tone up

p - 1/4 tone down

p - 3/4 tone down

Flute notation :

Fl. - flute.

Ott - ottavino.

Fl.B - bass flute.

Flz - Flatterzunge.

Vento - imitate wind sounds.

Suono colico ◇◆ - half wind - half sound.

Molto soffato □ - a lot of wind inside the sound.

Piano notation :

Campagnelli - play with very light touch.

Pizz. - play notes on the strings inside the piano.

Sul ponte △ - play notes on the bridge inside the piano indicative hight.

~ - inside the piano produce a continuous sound, scratching softly lowerst strings with a metal object (coin).

◆ - inside the piano produce a fragmented sound, scratching softly lowerst strings with a metal object (coin).

§ - inside the piano produce a stormy sound, scratching softly lowerst strings with a metal object (coin).

▽ - inside the piano glissando using the nail.

■ - inside the piano glissando using the finger tip.

≡ inside the piano use percussive vibrating elements on the strings and the body of the piano.

In the piano score there is a third pentagram for the elements that should be played inside the piano. Its regular use is percussive, and should be played with both palms on the area of the lowest strings with sustain pedal. In the section of the score titled "Moshe", the percussive elements should be played on the body of the piano.

Special indicative notations (All instruments):



use freely notes in l.v. arpeggio till next indication (Ad. lib.).

ad lib.



recitative line, unmeasured, imitating a syllabic- textual pattern.



recitative line, referring to an inner division or "fill" of a group of notes - syllabic, textual.



(strings only) fast jeté inside the sections that use syllabic - textual patterns.

Accordion notation:

- using left hand buttons to create cluster involving basses & chords.

- using left hand buttons to create cluster involving only chords.

- using left hand buttons to create cluster involving only basses.

- mixed chords indication for left hand buttons :

Prag + Grag7

jete

(A)maj (A) major chord.

(A)- (A) minor chord.

(A)maj7 (A) major seventh (minor seventh) chord.

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Percussions notation :



Set:

- 1 - gong with hand, play at the center with thumb (low strong beat).
- 2 - gong with hand, play at the border with fingers (higher weaker beat).
- 3 - Wagner bass drum.
- 4 - tam tam low.
- 5 - tam tam higher.
- 6 - tom tom low.
- 7 - tom tom mid-low.
- 8 - frame drum (or kurdish dola drum).
- 9 - low cymbal.
- 10 - mid. cymbal.
- 11 - high cymbal.
- 12 - plastic shell / bells (according indications).

Strings notation :

vib. / 2, 3, 5, 6 - specific inner division of the vibrato.

vib. / veloce - very fast vibrato.

sul ponte - play next to the bridge (metallic sound).

sul tasto - play on the neck (mild sound).

susti flautati - play with almost no pressure of the bow and very fast.

+ - left hand pizzicato.

fast unmeasured tremolo.

in the syllabic - textual sections create a gradual portamento in the following way: 1) 1st part of line indicates a slow portamento till an indicative point; 2) second part of the line indicates a fast portamento in *sfz* that blocks immediately at its end.
 in the textual sections create fast portamento in *sfz* that blocks immediately at its end.

Special technique for the viola : on the same string, 1st note is played with a pencil with right hand; 2nd note with left hand hammering, 3rd note with left hand pizzicato. indicative heights

in the syllabic - textual sections create intonated modulations.
 in the syllabic - textual sections play notes with one bowing.

Special technique for the viola & cello : on the same string, use the empty string as an *ostinato* and play melodic pattern, alternating *ostinato* & melody. when the melody is lower than the empty string, two strings can be used.
 Glissando of harmonics on the same strings.

use harmonics to create a choral texture interacting with other members of the string section.

- when 3 notes are written simultaneously, create a swift passage between them.



- Play with hand.



Perc. - when 3 notes are written simultaneously, create a swift passage between them.

create with other strings a harmonics choral

Poetry of the Libretto by Yuval Avital :

I - Overture

A)

Benedetto lui
che soffia vento,
e cura la siccità
quella stanca bestia bollente.

che fa crescere
un mare verde di oliva
e due monti-
quello benedetto
e quello maledetto,
nel cuore di quella terra di
rocce
confini
silenzio.

Benedetto lui

che mette velo scuro
sui cieli d'estate,
coprendo il sole
e la luna.

che mi nasconde in
tuoni lampi fiamme ombre voci
mentre
l'estate
si è dimenticata di se stessa.

B)

venerdì, 7 maggio, ore 9:26; Milano, caffè numero due e un diluvio universale,
forse dovuto alla nuvola di cenere islandese che attraversa il vecchio continente.

Vecchio, come un modo di dire.

Benyamin Tsedaka, figlio di Razon Tsedaka, prima di lui centoventiquattro generazioni che pregavano sugli altari e le pietre del monte Grezim,

detto monte della benedizione, che sta di fronte al monte Eival, detto monte della maledizione.

In mezzo ai due monti - La città di Nablus.

Negli accordi di Oslo la città è definita zona A - controllo civile e militare palestinese - dove io personalmente non posso più entrare; per legge.
Invece il Monte Grezim è definito come zona B - controllo civile palestinese e militare israeliano - dove devo solo stare attento.

C)

Benyamin, il più giovane figlio di Ya'akov
fratello di Yefet, il più giovane figlio di Noah

Il primo ha visto la discesa in Egitto, per la fame
l'altro un mondo intero coperto di grandi acque

tutti e due ora in pensione, vivono nella città di Holon in Israele
e seguono attraverso strade diverse il lavoro di Razon, amico di -

Avigdor: dalle ceneri di Budapest della seconda guerra
a un regno di nastri e trascrizioni nella fortezza di cemento armato
della Biblioteca Nazionale di Gerusalemme
- si autodefinisce samaritano a metà
in una casa di riposo nelle colline di Giudea riflette sul fatto -

che il significato del nome Razon è volontà,
il canto di Razon -

ha guidato anche il sommo sacerdote,
Aharon Ben Av Haseda ha cohen
centotrentaduesimo nelle generazioni dei sommi sacerdoti
fino al primo, fratello del più amato di ogni uomo
e suo portavoce verso il basso -

Come nel caso del grande canto del Natanel Ben-Avraham Ha Cohen,
il suo corpo è stanco, tossisce, ma la sua voce mi fa tremare;
Avraham invece, che dopo l'ictus
non misura più terreni in Samaria
ha qualche difficoltà a parlare
ma racconta tempi di fame e salvezza.
Labyrinth Samaritano.

Qui, a Milano, il freddo porta una boccata insolita di aria pulitissima.
Nella mia testa risuona il loro canto di mare.

Un mare che devo attraversare per arrivare da loro,
ma senza la preghiera che lo fa separare in due.

II - Samaria

Samaria respira mari di oliva
le sue pietre mappano dolori dimenticati.
I dolori che ancora graffiano l'aria
creano ferite di vuoto negli sguardi -
anche loro verranno poi seppelliti
di giallo ocre secco e giardini chiusi
dentro recinti di silenzio e ferro.

E, nel passaggio dalla Samaria all' altro mondo,
ci fermiamo un attimo
non per riflettere
ma per un controllo di sicurezza.

III - Grezim

Ascolto.
le onde bianche in mezzo alla notte che brilla,
tagliano il silenzio arido
730 paia di passi che seguono
127 generazioni
di piedi che salgono scale di pietra
vecchie, asciutte, piegate come in un inchino
di fronte alle rocce in alto, agli altari sacri
Adam, Noah, Avraham, Izhak, Yehoshuà,
Il monte fiorisce di cime sacre

e questo passagio estremo tra reale e astrale
per un attimo mi sussurra timore e mi sento smarrito
come una colomba che si sveglia in fondo al mare
ma senza il ricordo della preghiera
che lo fa separare in due.

Il monte Grezim.

01 - Prelude : Prof. Soen Video & Tape



Samaritans

1 - Overture

Starts 1st monologue

notes

Adagio $\text{♩} = 40$
Fl.B. ♩ Flz.

Flute

Guitar

Violin 1

Violin 2

Viola

Cello

Bass

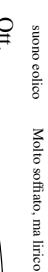
Piano

Timpani

Percussion

Crotolas

Accordion

suo no colico Moltissimo sofferto, ma lirico


Ott.



Fl. notes

Fl. >*p*

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Pno.

Tim.

Perc.

crt.

notes

32

notes

32

Fl.



Gtr.



Vln. 1



Vln. 2



Vla.



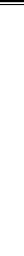
Vcl.



Cb.



Flz.



Fl.



Vcl.



Vln. 1



Vln. 2



Vla.



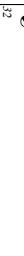
Vcl.



Cb.



Flz.



Fl.



Vcl.



Vln. 1



Vln. 2



Vla.



Vcl.



Cb.



Flz.



Fl.



Flz.



Fl.



Vcl.



Vln. 1



Vln. 2



Vla.



Vcl.



Cb.



Flz.



Fl.



Vcl.



Vln. 1



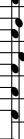
Vln. 2



Vla.



Vcl.



Cb.



Flz.



Fl.



Vcl.



Vln. 1



Vln. 2



Vla.



Vcl.



Cb.



Flz.



Fl.



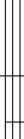
Vcl.



Vln. 1



Vln. 2



Vla.



Vcl.



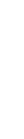
Cb.



Flz.



Fl.



Ott.



Perc.



Timp.



Perc.



finish 2nd monologue ; starts 3rd monologue

hold if needed to end monologue

Samaritans

notes

1

E

1

11

8

Part

d_{uu}

duu

notes

Fl.
63

63

2

n. 1

n. 2

Vla.

6

6

63

63

1

63

1

1

7

A detailed musical score page featuring ten staves of music. The instruments are: Flute (Fl.), Guitar (Gr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cb.), Double Bass (Bass), Trombone (Trom.), Tuba (Tuba), Timpani (Timp.), and Percussion (Perc.). The score is in common time. Various dynamics are indicated, including forte (f), piano (p), and accents. The music consists of several measures of complex, rhythmic patterns.

notes
|||

z₃

Fl.



Gtr.

accel.

Vln. 1

z₃

accel.

Vln. 2

z₃

accel.

Vla.

z₃

accel.

Vcl.

z₃

accel.

Cb.

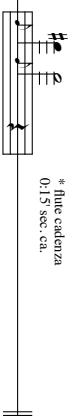
z₃

accel.

|||

* flute cadenza
0:15 sec. ca.

finish 3rd monologue



z₃

Timp.

z₃

accel.

f

f

Pno.

z₃

accel.

f

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

Timp.

f

f

f

f

f

f

Perc.

f

notes

Fl.

(M.M. $\frac{1}{2}$ = c. 80)

Gtr.

$\overline{\text{D}}$

mf

Vln. 1

(M.M. $\frac{1}{2}$ = c. 80)

Vln. 2

(M.M. $\frac{1}{2}$ = c. 80)

Vla.

Vlc.

Cb.

pizz.

mf

(M.M. $\frac{1}{2}$ = c. 80)

Vcl.

(M.M. $\frac{1}{2}$ = c. 80)

Pno.

f

Timp.

mf

(M.M. $\frac{1}{2}$ = c. 80)

Perc.

f

crt.

sonic tape

notes

Fl.*Gtr.*

flute, guitar & percussions
improvisation

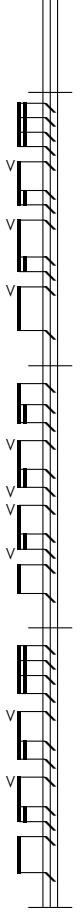
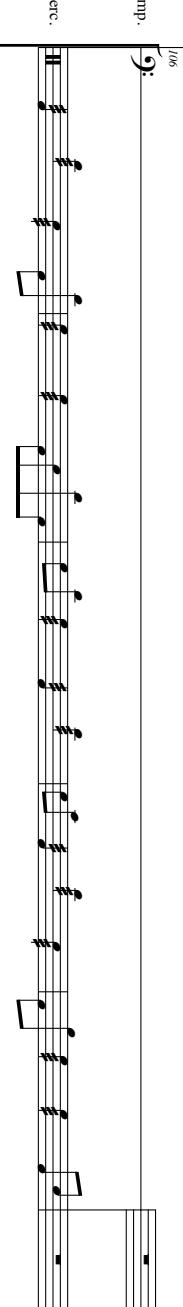
flute, guitar & percussions
improvisation

(M.M. $\frac{1}{16}$ = c. 100)

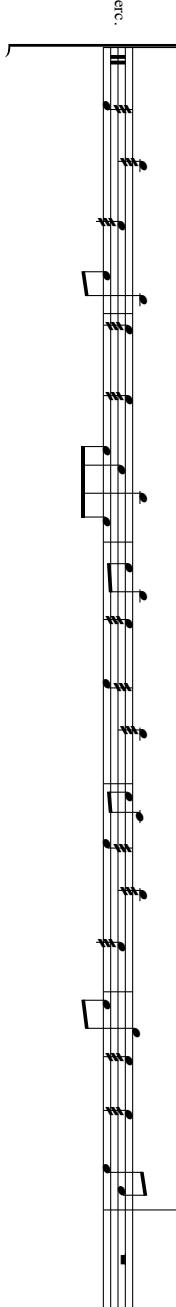
pizz.

(M.M. $\frac{1}{16}$ = c. 100)
pizz.
un po' stonato, metallico(M.M. $\frac{1}{16}$ = c. 100)
pizz.
un po' stonato, metallico(M.M. $\frac{1}{16}$ = c. 100)
pizz.
un po' stonato, meditico(M.M. $\frac{1}{16}$ = c. 100)
pizz.
un po' stonato, meditico(M.M. $\frac{1}{16}$ = c. 100)
pizz.
using pizzicato & slaps, create rhythm patterns on notes above*Cb.*(M.M. $\frac{1}{16}$ = c. 100)

pizz.

*Pno.**Timp.*

flute, guitar & percussions
improvisation

Perc.

notes

Fl. *notes*

Gtr. *notes*

flute, guitar & percussions improvisation

Vln. 1 *j15*

Vln. 2 *j15*

Vla. *j15*

Vlc. *j15*

Cb. *j15*

con sordino, sull'astro, un po' stonato

Timp. *j15*

Pno. *j15*

Timp. *j15*

Perc. *j15*

flute, guitar & percussions improvisation

pì presto possibile: non misurato

sffz

notes

122

Fl. flute, guitar & percussions
improvisation

Gtr. flute, guitar & percussions
improvisation

122

Violin 1

Violin 2

Vla.

Vcl.

Cb.

Pno.

Timp.

Perc.

flute, guitar & percussions
improvisation

flute, guitar & percussions
improvisation

notes

Fl.

Flute, guitar & percussions improvisation

Gtr.

flute, guitar & percussions improvisation

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

play as written

Timp.

Pno.

flute, guitar & percussions improvisation

Perc.

flute, guitar & percussions improvisation

notes

I.36

Fl. flute, guitar & percussions
I.36 improvisation

Gtr. flute, guitar & percussions
improvisation

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Pno.

Timp.

Perc.

*flute, guitar & percussions
improvisation*

Fade out sonic tape

notes

Fl.

2

VIII.

✓
In. 2

Vla.

Vlc.

Pno.

Imp.

notes

Fl.

Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Pno.

Timp.

Flute part: Measures 153-154. Notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, 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03 - Voci:

Samaritan traditional chant



Samaritans

(6) take from viola

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(5) take from violin

Perc.

Vln. 1

Fl.

Gtr.

Vln. 2

Vla.

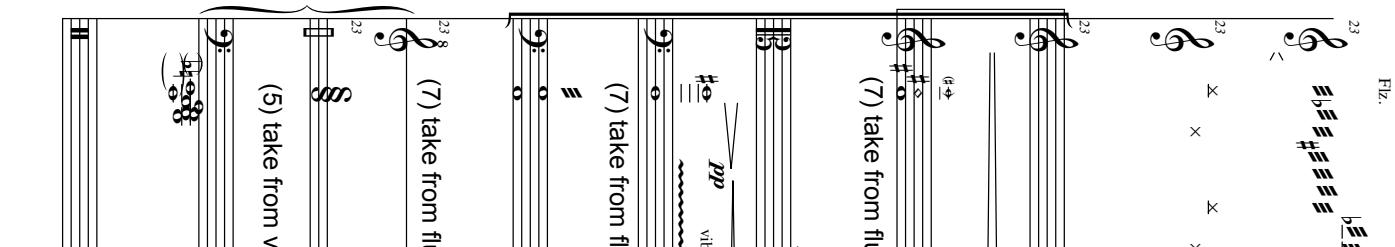
Vlc.

Ch.

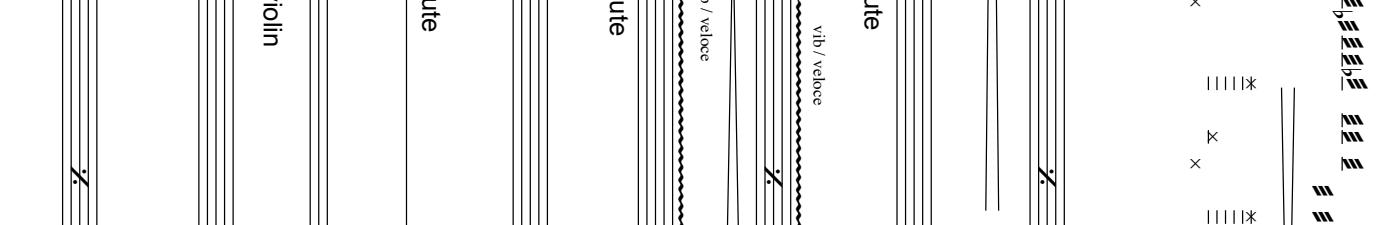
Pno.

(6) take from viola

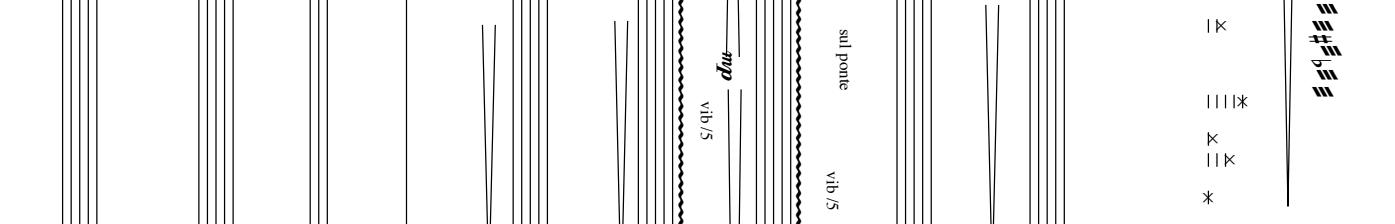
Fl.

23 Flz. 

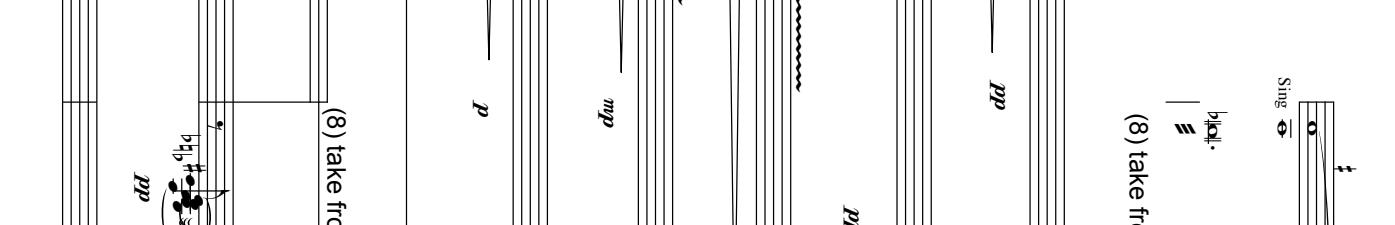
Gr.

23 

Vln. 1

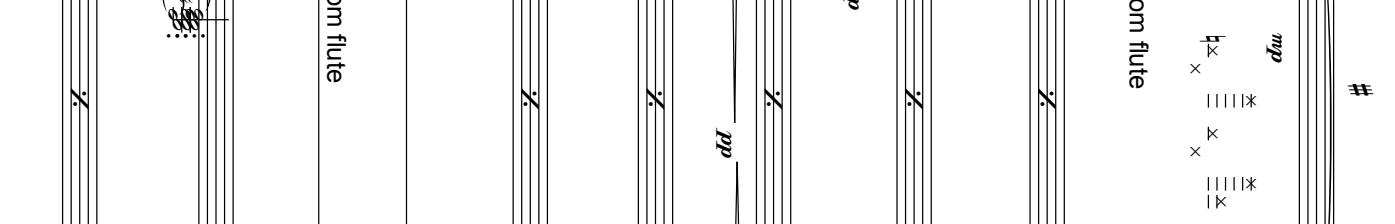
23 

Vln. 2

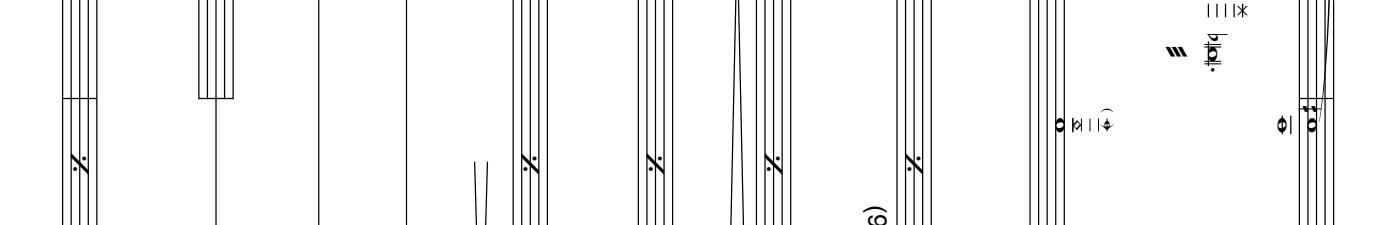
23 Sing 

(8) take from flute

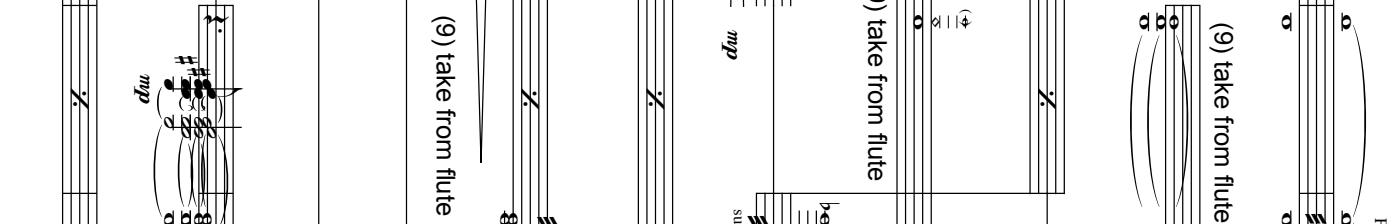
Vla.

23 

(7) take from flute

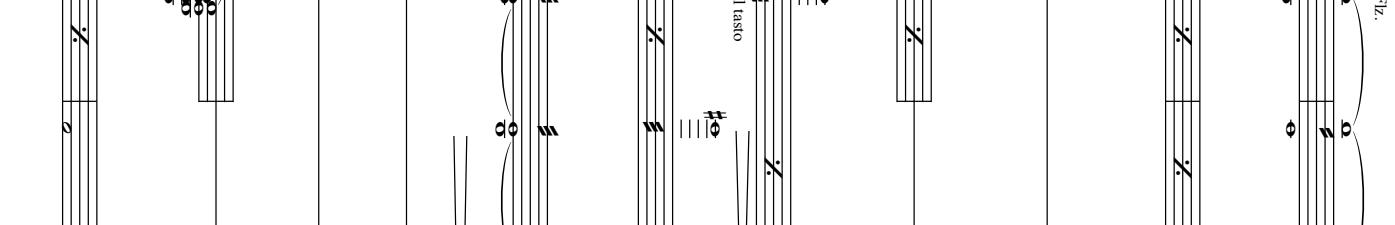
vib / veloce 

Vlc.

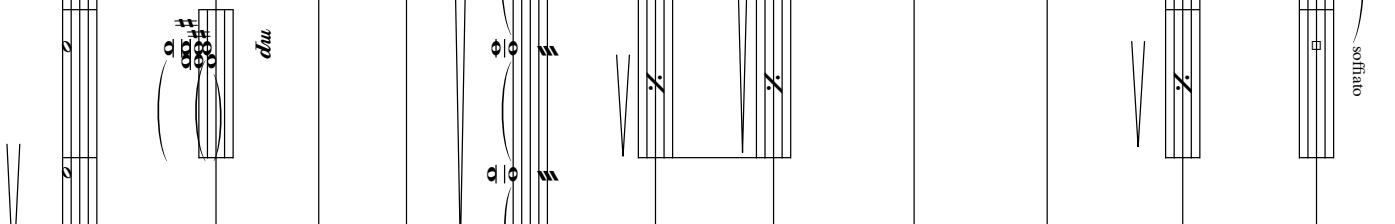
23 

(9) take from flute

Cl.

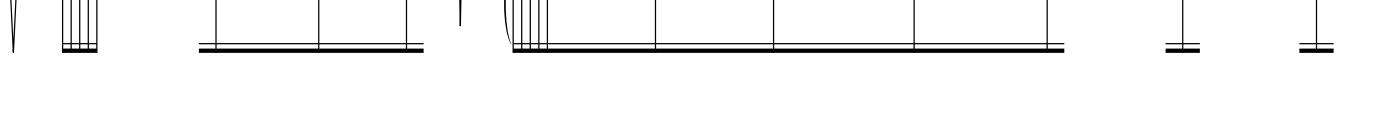
23 

(7) take from flute



(8) take from flute

Pno.

23 

(5) take from violin

Perc.

