

SCORE



Yotam Haber

From the Book (2016)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

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Based on the litany *Avinu Malkenu*
from a Jewish liturgical melody of the
Piedmont region of Italy
Transcribed by Elio Piattelli,
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From the Book

YOTAM HABER

$\text{♪}=96$ extremely free,
ghost-like

Violin I III $\frac{9}{8}$
 pppp

Violin II IV $\frac{9}{8}$
 pppp

Viola $\frac{3}{4}$ II $\frac{9}{8}$
 mp pppp (sounding)

Violoncello $\frac{3}{4}$ III $\frac{9}{8}$
 pppp ppp viola echo

5

Vln. I $\frac{9}{8}$ III $\frac{3}{4}$ II
Vln. II $\frac{9}{8}$ mp $\frac{3}{4}$ pp
Vla. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{3}{4}$
Vc. $\frac{9}{8}$ III II III V $\frac{3}{4}$ $\frac{3}{4}$
 p pppp

9

Vln. I

Vln. II

Vla.

Vc.

espressivo IV

pizz. let ring

p

mf

pp

pp

=

15

Vln. I

Vln. II

Vla.

Vc.

II

espressivo IV

p

mp

ppp

pppp

arco

ppp

pppp

20

Vln. I

Vln. II

Vla.

Vc.

Pizz. (slowly)

arco I

(sounding)

III

sfp

pp

f



26

Vln. I

Vln. II

Vla.

Vc.

pp

espressivo

p

(b)

subito pp

II

subito pp

31

Vln. I

Vln. II

Vla.

Vc.

ppp

IV

(sounding)

espressivo

mp *mf*

pizz.

arco

mf

pp

ppp

36

Vln. I

espressivo

p *mp*

f

Vln. II

3

4

9

8

Vla.

3

4

9

8

Vc.

> pp

mp

mp

9

8

39

Vln. I

p

I

8va

f

Vln. II

f

Vla.

Vc.

=

43

Vln. I

f

Vln. II

p

f

II

8va

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 52-55.

Vln. I: Measures 52-55. Dynamics: *p*, *f*. Measure 55 includes a tremolo instruction.

Vln. II: Measures 52-55. Dynamics: *p*, *f*. Measure 55 includes a tremolo instruction.

Vla. (Measure 52): Measures 52-55. Fingerings: 3, 3, 3. Articulation: *sva*. Measure 55 includes a dynamic *fff*.

Vla. (Measure 53): Measures 52-55. Fingerings: 3, 3, 3. Articulation: *sva*. Measure 55 includes a dynamic *fff*.

Vla. (Measure 54): Measures 52-55. Fingerings: I, II, III, IV. Articulation: *sim.* Measure 55 includes a dynamic *fff*.

Vla. (Measure 55): Measures 52-55. Fingerings: 3, 3, 3. Articulation: *sva*. Measure 55 includes a dynamic *fff*.

Vc.: Measures 52-55. Dynamics: *p*, *f*.



Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 3/4 time, key signature of one sharp (F#). The score consists of two measures separated by a vertical bar line.

- Vln. I:** Starts with a melodic line in the upper half of the staff. Measure 59 ends with a fermata over the note G. Measure 60 begins with a fermata over the note A.
- Vln. II:** Playing eighth-note patterns throughout both measures.
- Vla. (Bassoon):** Measure 59: Upward slurs from B to C and from D to E. Measure 60: Measures begin with quarter notes followed by eighth-note pairs.
- Vc. (Cello):** Measure 59: Measures begin with quarter notes followed by eighth-note pairs. Measure 60: Measures begin with quarter notes followed by eighth-note pairs.

Dynamic markings: **ff** (fortissimo) at the end of measure 59 and at the beginning of measure 60; **sim.** (similar) above the Vla. staff in measure 59; **ff** (fortissimo) at the end of measure 60.

61

Vln. I *mf* *pp* *fp*

Vln. II *mf* *pp* *fp* *(roll down)*

Vla. *lamento, molto espressivo*
arco *f* *pp* *sfp*

Vc. *mf* *pp* *fp*



63

Vln. I *f* *ghostlike*
 ppp

Vln. II *f* *molto espressivo, in dialogue with viola*

Vla. *ad lib.* *f* *ghostlike*
 ppp

Vc. *Pizz. (slowly)* *p*

10

65

Vln. I

Vln. II

Vla.

Vc.

ad lib.

II 8va

pp sfp

pp non cresc.

arco

pp non cresc.

≡

intense, molto espressivo

67

Vln. I

Vln. II

Vla.

Vc.

f

p pp

mf

p

f

70

Vln. I

Vln. II

Vla.

Vc.



73

col legno battuto

Vln. I

Vln. II

Vla.

Vc.

*molto espressivo,
in dialogue with viola*

arco normale

ppp

pp

pp

p

f

3/4

3/4

3/4

3/4

molto espressivo,
in dialogue with viola

p

78

Vln. I

Vln. II

Vla.

Vc.

f

l.h. pizz.

p

pp



82

Vln. I

col legno battuto

ppp

Vln. II

Vla.

f

I

Vc.

pp

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

85

Vln. I

Vln. II

Vla.

Vc.

≡

88

Vln. I

Vln. II

Vla.

Vc.

≡

92

repeat 3x

Vln. I

Vln. II

Vla.

Vc.

VIOLIN I



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Violin I

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YOTAM HABER

extremely free,
ghost-like

$\text{BPM} = 96$

$3/4$ $9/8$ $3/4$

$pppp$ mp pp

9 $5/8$ $2/4$ $3/4$ $2/4$ $3/4$ $4/4$ $5/8$ $3/4$

p *espressivo*

19 $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$

mf

26 $4/4$ $3/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$ $2/4$ $3/4$

pp

31 $3/4$ $3/8$ $3/4$ $3/4$ $9/8$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$ $3/4$

ppp

IV

p mp

espressivo

Violin I

2

38

I

8va

f *p* *9* *8* *3* *4* *p* *f*

44

p

51

accel.

pp *p* *f*

56 A tempo

2/4

Violin I

3

III
ad lib.
57

VIOLIN II



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Violin II

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YOTAM HABER

The musical score consists of five staves of violin music:

- Staff 1:** Key signature of one flat, time signature 3/4. Dynamics: *pppp*. Performance instruction: **extremely free, ghost-like**. Measure numbers: 1-6.
- Staff 2:** Key signature of one flat, time signature 3/4. Dynamics: *mp*, *pp*. Measure number: 7.
- Staff 3:** Key signature of one flat, time signature 3/4. Dynamics: *p*, *mp*. Performance instruction: **espressivo**. Measure number: 12.
- Staff 4:** Key signature of one flat, time signature 3/4. Dynamics: *ppp*, *f*. Measure number: 19.
- Staff 5:** Key signature of one flat, time signature 3/4. Dynamics: *p*. Performance instruction: **espressivo**. Measure number: 26.

Violin II

2

32

ppp

38

f

43

p

II
8^{va}

Violin II

48

53

59

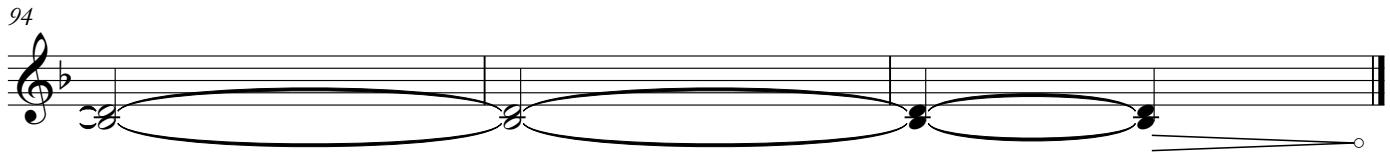
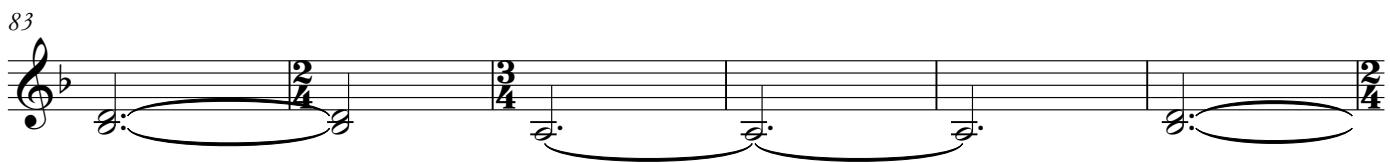
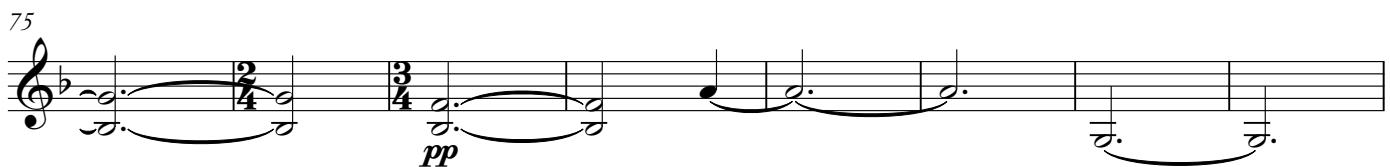
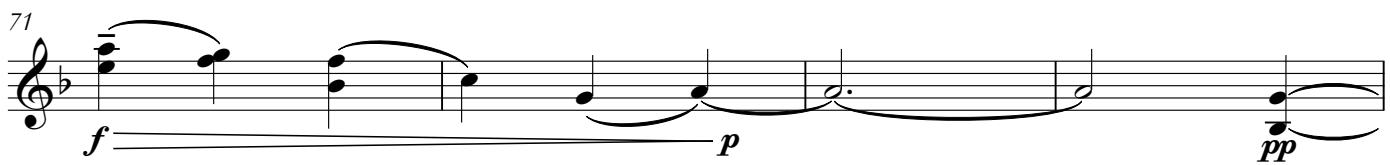
61

65

68

Violin II

4



VIOLA



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Viola

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YOTAM HABER

extremely free,
ghost-like

II

mp

> pppp

9

espressivo IV

p

14

pppp

19

solo

p

f

26

subito pp

Viola

2

31

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part with a 12/8 time signature, a key signature of one flat, and a dynamic marking of *ppp*. The bassoon plays a sustained note with a grace note above it, followed by a fermata. The measure ends with a repeat sign and a bassoon clef.

Musical score for piano, page 34, measures 9-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. Measure 9 starts with a dynamic of $\frac{9}{8}$, followed by a measure of $\frac{3}{4}$ with a grace note. Measure 10 begins with a dynamic of $\frac{3}{4}$. The bottom staff uses a bass clef and has a key signature of one flat. Measure 9 starts with a dynamic of $\frac{9}{8}$, followed by a measure of $\frac{3}{4}$ with a grace note. Measure 10 begins with a dynamic of $\frac{3}{4}$. The score includes performance instructions: '(sounding)' above the first measure of the top staff, 'espressivo' above the first measure of the bottom staff, and dynamics 'mp', 'mf', 'pp', and 'mp' below the corresponding measures.

38

43

accel.

Musical score for orchestra and piano, page 10, measures 51-56. The score consists of two staves. The top staff is for the orchestra, featuring multiple woodwind parts (flutes, oboes, bassoon) and strings. The bottom staff is for the piano. Measure 51 starts with a forte dynamic (f). Measure 52 begins with a piano dynamic (mp). Measure 53 starts with a forte dynamic (mf). Measure 54 starts with a forte dynamic (f). Measure 55 starts with a forte dynamic (fff). Measure 56 ends with a forte dynamic (fff).

Viola

3

56 **A tempo**

56 **A tempo**

61 *lamento, molto espressivo*
arco

64 *ghostlike*

70

73

77

83

87

91 repeat 3x

CELLO



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Violoncello

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The image shows a musical score for cello and piano. The title "extremely free, ghost-like" is at the top left, and the composer's name "YOTAM HABER" is at the top right. The tempo is marked as $\text{♩} = 96$. The score includes dynamic markings such as *pppp*, *ppp* (with "viola echo" written below), *p*, and *=pppp*. There are also performance instructions like "(sounding)" above the first measure and various slurs and grace notes. The cello part has a bass clef and a 3/4 time signature, while the piano part uses a treble clef.

Musical score for page 15, measures 15-17. The score consists of three staves. The first staff (Bassoon) starts with a dynamic of *ppp*. The second staff (Double Bass) starts with a dynamic of *pppp*. The third staff (Cello) starts with a dynamic of *pppp*. Measure 15 ends with a measure repeat sign. Measure 16 begins with a dynamic of *pppp*. Measure 17 begins with a dynamic of *pppp*.

19 Pizz. (slowly) (sounding)

26 II

subito pp

The musical score consists of a single staff for a bassoon. The measure begins with a quarter note followed by a eighth note. The time signature is 4/4. The next note is a sixteenth note. The time signature changes to 3/4. The next note is a eighth note. The time signature changes to 2/4. The next note is a sixteenth note. The time signature changes to 3/8. The next note is a eighth note. The time signature changes back to 4/4. The measure ends with a sixteenth note.

Violoncello

2

38



43



51

accel.

A tempo



pizz.
pp
p

ppp
f

58

mp

ff

61

arco

mf — *pp*

fp

Pizz. (slowly)
p
pp

Violoncello

3

66 arco

pp non cresc.

70

75

*molto espressivo,
in dialogue with viola*

p **f**

79 l.h. pizz.

pp

83

89

repeat 3x

94