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Title

Eikhah

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אֵיכָה

EIKHAH

(*‘Êykhôh*)

for two singers
playing ukuleles
with spoken chorus
and quintet
(2019)

Eikhah

(2019)

Instrumentation

Percussion

Harp

Piano

Spoken Choir

Soprano 1 (playing soprano ukulele 1)

Soprano 2 (playing soprano ukulele 2)

Cello

Double bass

Percussion Key and Instrumentation:



Performance Notes:

- Percussion: All percussion drums should be muted.
- Spoken Choir: The spoken choir should be made up of no less than six male voices, who represent the corrupt politicians and priests of ancient Jerusalem. They should be placed antiphonally around the stage.
- Singers: The singers should be mic'ed. The singers perform as one voice since they represent the biblical God - the idea being that the voice of God is so tremendous that it takes two voices to come close to matching it. The character of God in this piece is powerful, wrathful, but also coquettishly indifferent, with a certain tongue-in-cheek throughout.
- Ukuleles: If possible, the ukuleles should be electric soprano ukuleles, and balanced with the mic'ed singers by a mixer. If electric ukuleles are not available, acoustic will make do. Ukuleles must be played by the singers.

Duration: c. 11 min.

To the Juror/Panelist,

If time is limited, please listen to the following excerpt:

Three Minute Excerpt
mm. 56-146; [1:40-4:40]

Thank you for your consideration.

Eikhah

Text in Hebrew and Yiddish

Based on *Book of Lamentations* and Yiddish proverbs

Transliteration:

Eikhah!

Der oylem iz a goylem.

Der oylem iz nit keyn goylem.

Der oylem iz a goylem.

Eikhah!

Translation:

How!

People are idiots.

People are not idiots.

People are idiots.

How!

Program Note:

In Hebrew, the biblical *Book of Lamentations* begins with the exclamation "*Eikhah!*" Frequently translated into English as "alas," the word's true meaning is closer to "how," or "why." Regardless, the word represents an existential question which is posed to God during the destruction of ancient Jerusalem and the banishment of the Hebrew people from their homeland. In this piece, the word "*Eikhah*" is exclaimed by a chorus of male voices representing the corrupt priests and politicians of ancient Jerusalem, in the hopes that God will provide an answer to their misery. In the *Book of Lamentations*, God never answers the people's cries, despite their suffering, but here, God - represented by two female voices - does respond. However, God's response is a sardonic and blithe Yiddish proverb, and he jeers at the chorus in an almost playful way. Unsatisfied with God's answer, the chorus persists, but God continues to answer with his biting words. Ultimately, God stops his song with a tongue-in-cheek impatience, leaving the chorus crying out to no avail, but somehow eternally chained to their question, "*Eikhah.*"

~ Aaron Israel Levin

To the Juror/Panelist,

If time is limited, please listen to the following excerpt:

Three Minute Excerpt

mm. 56-146; [1:40-4:40]

Thank you for your consideration.

EIKHAH • ('Êykhôh) • אֵיכָה

Aaron Israel Levin
(2019)

Andante ♩ = 100
(3+2+2)

Percussion: Triangle (3+2+2), Snare Drum (snares on) Lowest pitch (1/5) (2+2+1), A (2+3+2)

Harp: *ppp* secco, damp throughout, unless otherwise noted, *ppp*

Voice: *p* stage whisper
 Ei - khah ei Ei - khah Ei - khah
 Ei - khah Ei - khah ei Ei - khah

Piano: *pp* secco, *pp*

Spoken Choir: *p* stage whisper
 Ei-khah ei Ei-khah Ei-khah
 Ei-khah Ei-khah ei Ei-khah

Soprano 1

Ukulele 1

Soprano 2

Ukulele 2

Violoncello: *f* secco, *f*

Contrabass: *f* secco, *f*

8 (3+2) Slightly higher (2/5) (2+2+1) **B**

Perc. *ppp* *f*

Hp. *pp*

V. *mp* slowly getting louder & more anxious
Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah ei

Pno. *p*

Choir *mp* slowly getting louder & more anxious
Ei-khah ei Ei-khah Ei-khah Ei-khah Ei-khah ei

Vc. (3+2) (2+2+1) **B** *f*

Cb. *f*

16 (2+2+3) Middle pitch (3/5) C (2+3+2) (2+3+2)

Perc. *pp* *f*

Hp. *pp*

V. *mp*
Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah

Pno. *p*

Choir *mp*
Ei-khah Ei-khah Ei-khah ei Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah ei Ei-khah Ei-khah Ei-khah

Vc. *f*

Cb. *f*

24 (2+2+3) (2+2+3) Second highest (4/5) D

Perc. *ppp* *p* *f*

Harp. *ppp* *p*

V. *p* *mp*
Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah ei

Pho. *ppp* *p*

Choir *p* *mp*
Ei-khah Ei-khah Ei-khah ei Ei-khah Ei-khah Ei-khah ei Ei-khah Ei-khah Ei-khah Ei-khah ei

Vc. *f*

Cb. *f*

(2+2+3) (2+2+3) D

31

Highest (5/5) (2+3)

Perc. *pp* *f*

Hp. *lv.* *f*

V. *f*

Pno. *f*

Choir *f*

Vc. *f*

Cb. *f*

E 37 Ordinarily (3+2+2) (3+2) (3+2+2)

Perc. *f* *mf* *mp* *p* *mp* *mf* *mp* *p* *pp* *ppp* *pp* *p*

Hp. *sfz* *p cresc. poco a poco*

V. *mp cresc. poco a poco*
 Ei - khah ei Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah

Pno. *sfz* *p cresc. poco a poco*

Choir *mp cresc. poco a poco*
 Ei - khah ei Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah

E (3+2+2) (3+2) (3+2+2)

Vc. *f cresc. poco a poco*

Cb. *f cresc. poco a poco*

42

Perc. mp mf ppp f ppp

Hp. sfz p

V. *Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah*

Pno. sfz p

Choir *Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah*

Vc. pp *goosey* (3+2) ord.; gliss. (3+2+2)

Cb. sfz f

47 (3+2) (3+2)

Perc. *f ppp*

Hp. *sfz p*

V. *f*
Ei - khah ei Ei - khah Ei - khah ei Ei - khah ei Ei - khah

Pno. *sfz*

Choir *f*
Ei - khah ei Ei - khah Ei - khah ei Ei - khah ei Ei - khah

Vc. (3+2) (3+2) *col legno sfz f*

Cb. *sfz f*

52 Slightly faster ♩ = 108

Perc.
pp p

Hp.
f p f p f p f p

V.
pp f mp f
Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah ei ei ei ei ei Ei - khah

Pho.
p f p

Choir
pp f mp f mpp f
Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah ei ei ei ei ei Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah

Vc.
Slightly faster ♩ = 108
sffz pizz. f mf f f

Cb.
ord. f p f p f p f p

F Violent $\text{♩} = 88$
Four Toms

Perc. $\text{♩} = 88$
Four Toms
f *f p secco* *f p* *f*

Hp.
f p *f* *ff* *f secco*
prés de la table

Pno.
f p *f* *ff* *f secco*
5 6 8^{sb}

Choir
ppp *ff*
N.B.
Ei-khah!
stop!

S. 1
ff powerful
Der oy-lem iz a goy-lem iz a

Uke. 1
T A B
ff

S. 2
ff powerful
Der oy-lem iz a goy-lem iz a

Uke. 2
T A B
ff

Vc.
arco; gliss.
sfpp goeey *f* *ff*
F Violent $\text{♩} = 88$

Cb.
f p *f* *ff* *f secco*
pizz.

N.B. The spoken choir should speak out of sync with each other, gradually speeding up and growing louder over the duration of the arrow, so that they give the effect of getting progressively crazier.

61

Perc. *p f p f f* G (2+2+3)

Hp. *f ff f* P.N.

Pno. *ff f ff f* *8* *8^{ob}* *8^{ob}*

S. 1 *rolled "y" ad. lib.* *ff voice crack*
 goy-lem, iz a goy-lem *rr* Der oy-lem iz a goylem, iz a goy-lem, iz a goy-lem, Der oy lem iz a goy-lem, a

Uke. 1 *F* *Am*

S. 2 *rolled "y" ad. lib.* *ff* *ff* *voice crack*
 goy-lem, iz a goy-lem *rr* Der oy-lem iz a goylem, iz a goy-lem, iz a goy-lem, Der oy lem iz a goy-lem, a

Uke. 2 *F* *Am* *ff*

Vc. G (2+2+3) *ff* *f secco*
pizz. *arco* *pizz.*

Cb. *ff* *f secco* *ff* *f secco*

67 H (3+2)

Perc. *p* *pp* *f*

Hp. *p* *f*

Pno. *ff* *f*

S. 1
goy-lem, iz a goy-lem Der oylem iz a g goy-lem, goy-lem, iz a goy-lem, iz a oylem iz a goy-lem, iz a

Uke. 1 *mf* *ff*

S. 2
goy-lem, iz a goy-lem oylem iz a g goy-lem, goy-lem, iz a goy-lem, iz Der oylem iz a goy-lem, iz a

Uke. 2 *mf* *ff*

Vc. *arco* *ff* *f* *secco* jeté

Cb. *p* *ff* *f* *secco* pizz.

73

I

Perc. *mf* *pp* *f*

Hp. exchange gliss. *ff* *f* P.N. PDLT

Pho. *ff* *f* *ff* *f*

S. 1
goy-lem, iz a goy-lem mr. Der oy-lem iz a goy-lem, iz a goy-lem, Der oy-lem iz a goy-lem, iz a

Uke. 1 *ff*

S. 2
goy-lem, iz a goy-lem mr. Der oy-lem iz a goy-lem, iz a goy-lem, Der oy-lem iz a goy-lem, iz a

Uke. 2 *ff*

Vc. *ff* *f* arco pizz.

Cb. *ff* arco

79 (2+3) J (3+2)

Perc. *p* *f* *p* *sf*

Hp. *sfz* *mf* *sf* P.N.

Pno. *p* *sf* *sf*

S. 1
iz a goy-lem, a goy-lem Der oy - lem iz a goy-lem, iz a g g goy-lem

Uke. 1 *sfz* *mf* *sf*

S. 2
iz a goy-lem, a goy-lem oy - lem iz a goy-lem, iz a g g goy-lem

Uke. 2 *sfz* *mf* *sf*

Vc. (2+3) J (3+2) *mf* *sf* arco

Cb. pizz. *mf* *sf* arco

85

(3+2+2)

K

Perc. *p* *f*

Hp. PDLT *ff* *mf* P.N. *sff* bisbigliando *pp*
lv. throughout, unless otherwise noted

Pno. *sff* *sff* *pp*
Red.

S. 1 *ff* *mf* *p*
 Der oy - lem iz nit keyn goy - lem lem iz a goy - lem, iz a

Uke. 1 Dm Em/A muted; no pitch
ff *mf* *sff* *sff*

S. 2 *ff* *mf* *p*
 Der oy - lem iz nit keyn goy - lem lem iz a goy - lem, iz a

Uke. 2 Dm Em/A muted; no pitch
ff *mf* *sff* *sff*

Vc. pizz. *ff* *mf* *sff* *sff* *sff* *f* arco *col legno*

Cb. *mf* *sff* *sff* *p*

88

Perc.  Snare Drum (snares on)
Lowest pitch (1/2)
ppp sempre

Hp. 

Pno. 

S. 1
goy-lem, iz a goy-lem Der oy-lem iz nit keyn goy-lem, der oy-lem iz a goy-lem *mr*

Uke. 1 

S. 2
goy-lem, iz a goy-lem Der oy-lem iz nit keyn goy-lem, der oy-lem iz a goy-lem *mr*

Uke. 2 

Vc. 

Cb. 

93 L (3+2) Higher (2/2) M

Perc. *ppp* sempre

Hp. *bisbigliando* *pp* *bisbigliando; as discussed* *p* *pp*

Pno. *pp* *pp*

S. 1 *p*
Der oy-lem iz a goy-lem, iz a g g g g goy-lem Der oy-lem iz nit keyn Der

Uke. 1

S. 2 *p*
Der oy-lem iz a goy-lem, iz a g g g g goy-lem oy-lem iz nit keyn Der

Uke. 2

Vc. L *pizz.* (3+2) M *pizz.* *p*

Cb. *p*

99 (3+2+2) Toms

Perc. *ppp*

Hp.

Pno. *sub*

S. 1
oy - lem iz a goy - lem, iz a goy - lem, iz a goy - lem, g goy - lem Der oy - lem iz nit keyn goy - lem, der

Uke. 1

S. 2
oy - lem iz a goy - lem, iz a goy - lem, iz a goy - lem, g goy - lem Der oy - lem iz nit keyn goy - lem, der

Uke. 2

Vc. *col legno* *f* (3+2+2)

Cb.

105

N Intense ♩ = 96

Perc. *ff secco* *f*

Hp. *ff secco*
 dampen throughout, unless otherwise noted

Pno. *p* *ff secco*
 8^{bb}...1

S. 1 *ff* spoken, no pitch
 oy - lem iz a goy - lem g goy - lem iz nit keyn goy - lem iz nit keyn goy - lem iz nit keyn

Uke. 1 *ff*

S. 2 *ff* spoken, no pitch
 oy - lem iz a goy - lem g goy - lem iz nit keyn goy - lem iz nit keyn goy - lem iz nit keyn

Uke. 2 *ff*

Vc. *pp* *ff secco* *jeté*

Cb. *ff secco*
 (pizz.) *pizz.*

111 O (2+3)

Perc.

Hp.

Pno.

S. 1

Uke. 1

S. 2

Uke. 2

Vc.

Cb.

ff *p* *ff* *ff*

iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn

O (2+3)

116

Perc. **P**

Hp. **ff**

Pno. **ff** **f** **ff** **p** **ff**

S. 1 **ff**
iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn nit keyn iz nit keyn goy-lem iz

Uke. 1 **ff**

S. 2 **ff**
iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn nit keyn iz nit keyn goy-lem iz

Uke. 2 **ff**

Vc. **P**
f **ff** **ppp** **ff** sub.

Cb. arco **f** **ff** pizz. **ff**

121 Q

Perc. *f*

Hp.

Pho. *f* *ff* *p* *ff*

S. 1
nit keyn goy-lem iz nit keyn iz nit
iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn *sung*

Uke. 1

S. 2
nit keyn goy-lem iz nit keyn iz nit
iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn *sung*

Uke. 2

Vc. *f* *ff* *ppp sub.* *ff sub.*

Cb. *f* *ff* *arco* *pizz.*

126

R

Perc. *pp* *ff* *p*

Hp. *fp* *ff*

Pno. *f* *ff* *p* *ff*

S. 1 *ff* *espr.*
iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn

Uke. 1 Am C Em7 *p* *f*

S. 2 *ff* *espr.*
iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn

Uke. 2 Am C Em7 *p* *f*

Vc. *f* *ff* *ppp* *sub.* *ff* *sub.*

Cb. arco *f* *ff* *ppp* *sub.* *ff* *sub.* pizz.

131 **S** A bit faster ♩ = 100

Perc. *ff p f p f p ff f p ff p ff*

Hp.

Pno.

S. 1
ff spoken, no pitch *fp* *ff*
 iz nit keyn goy - lem iz nit keyn goy - lem iz nit Der oy - lem iz a goy - lem iz nit

Uke. 1
 Am Gmaj7

S. 2
ff spoken, no pitch *p* *ff*
 iz nit keyn goy - lem iz nit keyn goy - lem iz nit keyn oy - lem iz a goy - lem iz nit

Uke. 2
 Am Gmaj7

Vc. **S** A bit faster ♩ = 100

Cb.

135

The score is for a multi-instrumental and vocal piece. It features the following parts:

- Perc.**: Percussion part with dynamic markings *f*, *pp*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. Includes a 'T' time signature change.
- Hp.**: Harp part with dynamic markings *f* and *ff*.
- Pno.**: Piano part with dynamic markings *f* and *ff*.
- S. 1** and **S. 2**: Vocal parts with lyrics: "iz nit keyn", "iz nit keyn", "iz nit".
- Uke. 1** and **Uke. 2**: Ukulele parts with a 'T' time signature change.
- Vc.**: Violoncello part with dynamic markings *f* and *ff*. Includes a 'T' time signature change.
- Cb.**: Contrabass part with dynamic markings *f* and *ff*. Includes the instruction "arco".

The score is written in 3/4 time and includes various musical notations such as accents, slurs, and dynamic markings.

140 (2+3)

Perc. *p f p pp* *f p f p f p f p* *mf pp*

Hp. *ff* *p* l.v.

Pno. *pp* white key gliss.

S. 1

Uke. 1 F 0 1 0 2 0 1 0 2 *ppp*

S. 2

Uke. 2 F 0 1 0 2 0 1 0 2 *ppp*

Vc. *ff* *pp* <

Cb. *ff* *pp* <

145 **U** Even faster ♩ = 104

Perc. *ff* *f* *ppp* *ff* *ff* *f*

Hp. *ff*

Pno. *ff* *ff*

S. 1 *ff* *ff*

Uke. 1 *ff*

S. 2 *ff* *ff*

Uke. 2 *ff*

Vc. *ff* *ff*

Cb. *ff*

iz nit keyn goy-lem iz nit keyn goy - lem iz nit keyn iz nit keyn goy-lem iz

Am

jeté

pizz.

149

Perc. *ff* *f* *ff* *f*

Hp. *lv.*

Pno. *ff* *ff*

S. 1
 nit keyn goy-lem iz nit keyn iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn iz nit keyn goy-lem iz

Uke. 1 G Am

S. 2
 nit keyn goy-lem iz nit keyn iz nit keyn goy-lem iz nit keyn goy-lem iz nit keyn iz nit keyn goy-lem iz

Uke. 2

Vc. *jeté*

Cb. *arco* *ff* *pizz.*

153

Perc. *ff* *f* *ff*

Hp. *f* *ff*

Pno. *f* *ff*

Choir

S. 1
nit keyn goy - lem iz nit keyn iz nit

Uke. 1 *ff*

S. 2
nit keyn goy - lem iz nit keyn iz nit

Uke. 2 *ff*

Vc. *f* *ff*

Cb. *f* *ff* arco

157

V Laid Back; tongue-in-cheek ♩ = 96

Perc.

Hp. *près de la table*
p secco *f* *p*

Pno.

Choir *f stage whisper N.B.*
Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah

S. 1 *p*
iz nit keyn
just chillin'
Am F Dm G C F

Uke. 1 *f*
swing uke to your left

S. 2 *p*
iz nit keyn
just chillin'
F Dm G C Am F

Uke. 2 *f*

Vc. *col legno*
f sempre

Cb. *col legno*
f sempre

N.B. Spoken choir speaks antiphonally in conjunction with whichever uke. is playing.

162

Perc.

Hp.

Pno.

Choir

S. 1

Uke. 1

S. 2

Uke. 2

Vc.

Cb.

f

pp

p tongue-in-cheek

iz nit keyn

swing uke to your left

Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah

Dm G C Am F Dm

Dm G C F Dm G

166

W

Perc.

Hp.

Pho.

Choir

S. 1

Uke. 1

S. 2

Uke. 2

Vc.

Cb.

170

X (2+3+2)

Perc.

Hp.

Pno.

Choir *mp*
 Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah

S. 1
 iz nit keyn goy - lem iz nit keyn

Uke. 1
 Am F Dm G C
 swing uke to your left

S. 2
 iz nit keyn goy - lem iz nit keyn

Uke. 2
 F Dm G C

Vc. *f* *ff*

Cb. *f* *ff*

174

Perc.

Hp.

Pno.

Choir *pp stage whisper*
 Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah Ei-khah

S. 1 *f*
 goy oy oy oy oy oy oy oy oy
 oy oy oy oy oy oy oy oy

Uke. 1 *f*
 Am F Dm G C F
 swing uke to your left

S. 2 *f*
 goy oy oy oy oy oy oy oy oy
 oy oy oy oy oy oy oy oy

Uke. 2 *f*
 F Dm G C Am F

Vc. *f*

Cb. *f*

178 **Y**

The musical score is arranged in a multi-staff format. At the top, the percussion part (Perc.) is shown with a drum set icon and rests. Below it, the harp (Hp.) and piano (Pno.) parts are written in grand staff notation. The piano part includes dynamic markings *p* and *mf*. The choir part features the vocal line with the lyrics "Ei-khah" repeated across the measures, and a *pp* dynamic marking. Below the choir are the staves for Soloist 1 (S. 1) and Soloist 2 (S. 2). The ukulele parts (Uke. 1 and Uke. 2) are written in treble clef with guitar-style chord diagrams and fret numbers. The double bass (Vc.) and cello (Cb.) parts are written in bass clef. The score is divided into three measures, with a time signature change from 4/4 to 3/4 in the second measure and back to 4/4 in the third. A box with the letter 'Y' is placed above the double bass and cello staves in the first measure.

Z Mysterious; slow ♩ = 80

181

Perc. *Toms*
p *l.v.* *p*

Hp. (PDLT)
f *p*
l.v. throughout, unless otherwise noted

Pno. *pp* *sempre*
8th
Red.

Choir
f *p* N.B. *f* *p*
 Ei - khah Ei - khah Ei-khah Ei - khah Ei - khah

S. 1

Uke. 1 muted; no pitch
f *sempre*

S. 2

Uke. 2 muted; no pitch
f *sempre*

Vc. ord. *p* *sfz*
Z Mysterious; slow ♩ = 80

Cb. ord. *p* *sf* *poco sul pont.* *ppp* *sempre; a drone*

N.B. Spoken choir speaks together now. Calling out in despair.

185

Perc. *p*

Hp.

Pno.

Choir *f* *p*
Ei - khah Ei - khah Ei-khah Ei - khah

Uke. 1

Uke. 2

Vc. *pizz.; solo*
f *espr.*

Cb.

189

AA

Perc. *p* *p* l.v.

Hp. *f* *p*

Pno. *pp*

Choir *f* *p* *f*
Ei - khah Ei-khah Ei - khah

Uke. 1

Uke. 2

Vc. *p* *arco*

Cb. *f* *ppp*

193

Perc. *sfp* *ppp* *p*

Hp. *f* *p*

Pno. *p*

Choir
mf *p* mp *p*
Ei - khah Ei-khah Ei - khah Ei-khah Ei - khah

Uke. 1

Uke. 2

Vc. *sf* *ppp* *p* *mf* *p*

Cb.

197

Perc. *p* *f* *p* BB

Hp. *p* *mf* *ppp* P.N.; bisbigliando *f*

V. *f* Ei - khah!

Pno. *mf* *p* *mf* *pp secco*

Choir *f* Ei *f* Ei - khah!

S. 1

Uke. 1

S. 2

Uke. 2

Vc. *sf* *p* *f* BB

Cb. *sf* *pp* *sf*

201

Perc. *mf* *p* *mp* *pp* *p* *pp* *accel.*

Hp. *pp* l.v.

V. *f* Ei - khah! *f* Ei - khah! *f* Ei - khah!

Pno. *f* *pp* *pp* *pp*

Choir *f* Ei - khah! *f* Ei - khah! *f* Ei - khah!

S. 1

Uke. 1

S. 2

Uke. 2

Vc. *w/ portamento; espr.* *accel.*

Cb. *ppp*

206

Perc. *mf* *pp*

Hp. *cresc. poco a poco*

V. *f* Ei - khah! *f* Ei - khah! *f* Ei - khah! *f* Ei - khah!

Pno. *f* *Red.*

Choir *f* Ei - khah! *f* Ei - khah! *f* Ei - khah! *f* Ei - khah!

S. 1 *p* Der oy - lem iz a goy - lem Der oy - lem iz a goy - lem

S. 2 *p* Der oy - lem iz a goy - lem Der oy - lem iz a goy - lem

Vc. *f*

Cb. *col legno* *f*

CC Getting faster ♩ = 96
accel.

210

Perc.

Hp.

V. *f* Ei- khah!
Pno. *legato*

Choir *f* Ei- khah!

S. 1 *mp* Der oy-lem iz a goy - lem Der oy-lem

S. 2 *mp* Der oy-lem iz a goy - lem Der oy-lem

CC Getting faster ♩ = 96
accel.

Vc.

Cb.

DD (♩ = 104)
accel.

(3+2)

214

Perc. *p < mf ppp*

Hp. *f*

V. *f*
Ei - khah! Ei - khah! Ei - khah! Ei - khah!

Pno. *f*

Choir *f*
Ei - khah! Ei - khah! Ei - khah! Ei - khah!

S. 1 *mp* *mf* *mf* *f*
iz a goy-lem Der oy - lem iz a goy-lem Der oy-lem iz a goy-lem,

S. 2 *mp* *mf* *mf* *f*
iz a goy-lem Der oy - lem iz a goy-lem Der oy-lem iz a goy-lem

DD (♩ = 104)
accel.

(3+2)

Vc. *ppp* *slow gliss.* *gooey*

Cb. *sfz* *f*

219 EE Building up ♩ = 112

Perc. 

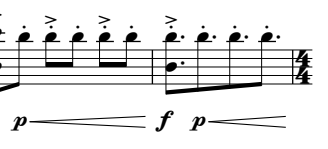
Hp. 


Pno. 

S. 1
iz a goy-lem

S. 2
iz a goy-lem

EE Building up ♩ = 112

Vc. 

Cb. 

225

Perc. 

Hp. 
f p *f p* *f p* *fp* *bisbigliano*

Pho. 
f p *f p* *f p* *f p* *f p*

Vc. 
f p *f p* *f p* *f p*

Cb. 
f p *f p* *f p* *f p*

Detailed description: This page of a musical score for 'Eikhah' by Aaron Israel Levin, page 225, features five staves. The Percussion staff (Perc.) is at the top and contains rests. The Harp (Hp.) staff is the second staff, with a treble clef and 4/4 time signature. It contains a melodic line with dynamics *f* and *p*, and a section marked *fp* and *bisbigliano*. The Piano (Pho.) staff is the third staff, with a grand staff (treble and bass clefs) and 4/4 time signature. It contains a complex accompaniment with dynamics *f* and *p*. The Violoncello (Vc.) staff is the fourth staff, with a bass clef and 4/4 time signature. It contains a melodic line with dynamics *f* and *p*. The Contrabasso (Cb.) staff is the fifth staff, with a bass clef and 4/4 time signature. It contains a melodic line with dynamics *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

229

FF Climactic ♩ = 84
Snare Drum

Perc. *ff* Kick Drum

Hp. *ff* LOTS OF ASCEND. GLISS.S

Pho. *f p ff ff*

S. 1 *ff* tongue-in-cheek wrathful
Der oy - lem iz a goy - lem, iz a goy - lem, iz a goy - lem, Der

Uke. 1 *ff* secco

S. 2 *ff* tongue-in-cheek wrathful
Der oy - lem iz a goy - lem, iz a goy - lem, iz a goy - lem, Der

Uke. 2 *ff* secco

Vc. *f p ff ff*

Cb. *f p ff*

233

(2+2+1) GG

Perc.

Hp.

Pno.

S. 1

Uke. 1

S. 2

Uke. 2

Vc.

Cb.

oy - lem iz a goy - lem, iz a goy - lem, iz a goy - lem Der oy - lem iz a goy - lem, iz a

white key gliss.s

gooy

ff

ff

ff

ff

pizz.

arco

237 (2+3+2) HH

Perc.

Hp.

Pno.

S. 1
goy - lem, iz a goy - lem rr. Der oy-lem iz a goy - lem, iz a goy - lem, Der

Uke. 1
ff

S. 2
goy - lem, iz a goy - lem rr. Der oy-lem iz a goy - lem, iz a goy - lem, Der

Uke. 2
ff

Vc.

Cb.

241

Perc.

Hp.

Pno.

S. 1
oy - lem iz a goy-lem, iz a goy - lem, a goy - lem Der oy - lem

S. 2
oy - lem iz a goy-lem, iz a goy - lem, a goy - lem Der oy - lem

Uke. 1

Uke. 2

Vc.

Cb.

II (3+2)

ff molto espr.

D_b maj 7/G

C⁵/F

245

Perc.

Hp.

Pno.

S. 1 *ff* playfully reprimanding *ff* molto espr.
 iz a goy-lem, iz a g g g goy - lem Der oy - - - lem

Uke. 1

S. 2 *ff* playfully reprimanding *ff* molto espr.
 iz a goy-lem, iz a g g g goy - lem Der oy - - - lem

Uke. 2

Vc.

Cb.

249

Perc. *pp*

Harp. *ff* *ff* l.v. sempre

V. *ff* desperate throughout, almost shouting
 Ei - khah ei Ei - khah Ei - khah

Pno. *ff* *ff* desperate throughout, almost shouting
 until end

Choir *ff* desperate throughout, almost shouting
 Ei - khah ei Ei - khah Ei - khah

S. 1 *ff* playfully reprimanding
 iz a goy-lem, a g g g g g
 g g goy oy oy oy oy oy oy oy oy oy
 over it

Uke. 1 *f* sempre

S. 2 *ff* playfully reprimanding
 iz a goy-lem, a g g g g g
 g g goy oy oy oy oy oy oy oy oy oy
 over it

Uke. 2 *f* sempre

Vc. *ff*

Cb. *ff*

JJ JJ

252

(2+3+2)

(3+2)

Perc.

Hp.

v.

Pno.

Choir

Uke. 1

Uke. 2

Vc.

Cb.

The musical score for page 53 of "Eikhah" by Aaron Israel Levin includes the following elements:

- Percussion:** Features a complex rhythmic pattern with accents and dynamic markings of *ff*.
- Harpsichord (Hp.):** Plays a steady accompaniment, transitioning from *pp* to *ff*.
- Violin (v.):** Provides a melodic line with accents and dynamic markings of *ff*.
- Piano (Pno.):** Accompanies the violin with chords and dynamic markings of *ff*.
- Choir:** Sings the vocal line with lyrics: "Ei - khah Ei - khah ei Ei - khah Ei - khah ei Ei - khah".
- Ukulele 1 & 2:** Play a rhythmic accompaniment with fret numbers indicated above the strings.
- Viola (Vc.) & Cello (Cb.):** Both instruments play a slow glissando (out of tune w/ bass) that transitions into a melodic line with accents and dynamic markings of *ff sub.*

256

Perc. *pp*

Hp. *pp*

V. *pp* cresc. poco a poco *f*

Pno. *pp* cresc. poco a poco *f*

Choir *pp* cresc. poco a poco *f*

Uke. 1 *pp* cresc. poco a poco *f*

Uke. 2 *pp* cresc. poco a poco *f*

Vc. *pp* cresc. poco a poco *f*

Cb. *pp* cresc. poco a poco *f*

Ei - khah Ei - khah

Ei-khah Ei-khah

slow gliss. (out of tune w/ bass)

slow gliss. (out of tune w/ cello)

KK (2+2+3)

(2+2+3)

260

Perc.

ff

Hp.

ff

V.

ff

Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah ei Ei - khah Ei - khah Ei - khah

Pno.

ff

Choir

ff

Ei-khah Ei-khah Ei-khah ei Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah Ei - khah ei Ei-khah Ei-khah Ei-khah

Uke. 1

Uke. 2

KK (2+2+3)

(2+2+3)

Vc.

ff sub.

Cb.

ff sub.

264

Perc. *pp*

Hp. *pp*

v.

Pno.

Choir

Uke. 1

Uke. 2

Vc. *pp* cresc. poco a poco

Cb. *pp* cresc. poco a poco

slow gliss. (out of tune w/ bass)

slow gliss. (out of tune w/ cello)

267

LL

Perc. Triangle *f* *ppp sempre* *ff*

Hp. *ff* *pp* bisbigliando

V. *ff* Ei - khah ei Ei - khah Ei - khah

Pno. *ff* Ei - khah ei Ei - khah Ei - khah

Choir *ff* Ei - khah ei Ei - khah Ei - khah

Uke. 1 Am F Dm Am

Uke. 2 G

LL

Vc. *ff* *ppp sub.* *ff*

Cb. *ff* *ppp sub.* *ff*

270

Perc.

Hp.

V.

Pno.

Choir

Uke. 1

Uke. 2

Vc.

Cb.

mf ff

ff

pp

ff

ff

ppp

ff

ppp

ff

bisbigliando

Ei - khah Ei - khah ei Ei - khah Ei Ei - khah

Ei - khah Ei - khah ei Ei - khah Ei Ei - khah

Ei - khah Ei - khah ei Ei - khah Ei Ei - khah

C/D Am⁷

C G

MM

273

Perc.

Percussion staff with rhythmic notation. Dynamics: *f*, *mf*.

Hp.

Harp staff with chordal and melodic notation. Dynamics: *ff*, *f*.

V.

Violin staff with melodic notation. Dynamics: *ff*.

Pho.

Piano staff with complex harmonic and melodic notation. Dynamics: *f*, *mf*, *p*, *ff*.

Choir

Choir staff with lyrics: "Ei - khah Ei - khah ei Ei - khah". Dynamics: *ff*.

Uke. 1

Ukulele 1 staff with chord diagrams and dynamics: *Am*, *F*, *Dm*.

Uke. 2

Ukulele 2 staff with chord diagrams.

MM

Vc.

Violoncello staff with melodic notation. Dynamics: *f*, *mf*, *ppp*.

Cb.

Contrabass staff with melodic notation. Dynamics: *f*, *mf*, *ppp*.

276

Perc. *ff* *f* *mf* *mp* *p*

Hp. *pp* *ff* *bisbigliando*

V. *ff* Ei - khah ei Ei - khah Ei - khah ei Ei Ei - khah

Pno. *ff* *f* *mf* *mp* *p* *ff*

Choir *ff* Ei - khah ei Ei - khah Ei - khah ei Ei Ei - khah

Uke. 1 *Am*⁷

Uke. 2

Vc. *ff* *f* *mf* *mp* *p* *ppp*

Cb. *ff* *f* *mf* *mp* *p* *ppp*

279

Perc.

Harp

Violin

Piano

Choir

Uke. 1

Uke. 2

Viola

Cello

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

f *pp*

mp *p* *pp* *mp* *p*

mf *mf*

mp *p* *pp* *ppp* *mp* *p*

mp *p* *pp* *ppp* *mp* *p*

solo

bisbigliando; end solo

D5(add2add4) Am7

C Em7

NN

283

Perc. *f*

Hp. *ff f mf pp f mf pp mf*

V. *ff*
 Ei - khah ei Ei - khah Ei - khah
ff
 Ei - khah ei Ei - khah
ff
 Ei - khah

Pno. *f mf mp*

Choir *ff*
 Ei-khah ei Ei - khah Ei-khah
ff
 Ei-khah ei Ei-khah
ff
 Ei-khah

Uke. 1
 F Dm Am7 F Dm Am7

Uke. 2
 Cmaj7 Em7

NN

sul C, G; slow gliss.

Vc. *sfp*

Cb. *f p*

N.B. At each "Eikhah" from here on out, take away one voice.

OO

287

Perc.

Hp.

V.

Pno.

Choir

Uke. 1

Uke. 2

Vc.

Cb.

pp *mp* *pp* *p* *pp* *p*

ff *ff* *ff* *ff*

p *p* *p*

Ei - khah Ei - khah

Ei-khah Ei-khah

F Am⁷ Dm Am⁷ Cmaj⁷

pp swing uke to your left l.v.

pp swing uke to your left, l.v.

OO

OO

291

Perc. Hp. Phno. Choir Uke. 1 Uke. 2 Vc. Cb.

f

ppp

mp

Detailed description: This page of a musical score (page 64) is numbered 291. It features eight staves: Percussion (Perc.), Harp (Hp.), Piano (Phno.), Choir, Ukulele 1 (Uke. 1), Ukulele 2 (Uke. 2), Violoncello (Vc.), and Contrabass (Cb.). The Percussion staff shows a sequence of triangles with stems, ending with a dynamic marking of *f*. The Harp staff has a *ppp* marking and a circled ϕ symbol. The Piano staff contains dense sixteenth-note patterns in both hands. The Ukulele 1 and 2 staves are marked with 'T' and 'A/B' chord symbols. The Violoncello and Contrabass staves feature *mp* markings and circled ϕ symbols. The Choir staff is mostly empty.