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Title

The Book of Dybbuk

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The Book of Dybbuk



For accordion trio and electronics

Description of the notation:

S B

Standard bass

B B

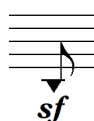
Baritone bass (converter bass)



Selected trills in no particular order - duration ca 40''



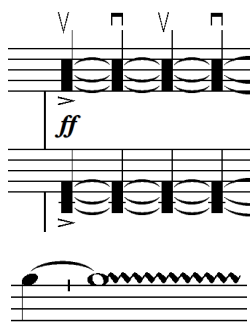
Hitting the right part of the instruments body



Hitting the bellow

Click Track
(additional 2 bars)

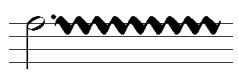
Click track that is coming in with additional 2 bars before the instrument part begins



Rhythmical bellow shake



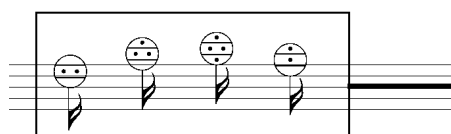
Light vibrato



Intense vibrato



Pitch bend

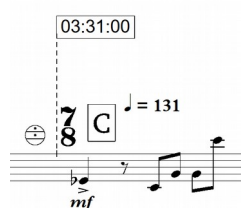


Hitting the register buttons in no particular order

03:31:00

7/8 C ♩ = 131

mf



Timecode of the electronic part

duration:
ca 14'00"

The Book of Dybbuk

JaKub Pawlak

Score for The Book of Dybbuk, featuring I Accordion, II Accordion, III Accordion, and Electronics.

I Accordion: $\text{♩} = 100$, ca 40". *tr*, *f*, *f*, *f*, *f*, *ff*.

II Accordion: *p*, *sf*, *sf*, *ff*.

III Accordion: L.H. $\text{♩} = 100$ / R.H. $\text{♩} = 100$, ca 40". *f*, *ff*.

Electronics: Breath, Meszulah: Dybbuk! (scratching), Mumbling, M.: Dybbuk! (scratching), Chains, Leah: Dybbuk? (scratching), Leah screams, Piano phase, Click Track (additional 2 bars).

1'08"

Score for The Book of Dybbuk, featuring I Accord., II Accord., III Accord., and Electronics.

I Accord.: $\text{♩} = 100$ Imitating "Male Chant #1". *f*. **A** $\text{♩} = 100$. *B B*.

II Accord.: *ff*. *B B*. *8^{va}*.

III Accord.: *f*. **A** $\text{♩} = 100$. *S B*.

Electronics: Violin /w FX, Male Chant #1, Scratching, C.T. (add. 2 bars).

02:10:00

$\text{♩} = 131$

I Accord.

ff

B B

II Accord.

ff

S B

III Accord.

ff

$\text{♩} = 131$

S B

Electronics

Male Chant #1

Male Chant #1
(1 Octave lower)

C.T.
(add. 2 bars)

02:35:30

B

I Accord.

mf

B B

II Accord.

mf

B B

III Accord.

mf

B B

Electronics

Synagogue singing

Thunder

Atmospheric cloud w/ FX

C.T.
(add. 2 bars)

I Accord.

II Accord.

III Accord.

Electronics

f

f

f

(B B)

3



I Accord.

II Accord.

III Accord.

Electronics

ff

mf

ff

ff

B B

8th
(if it's possible)

Synagogue singing

Thunder

Atmospheric cloud w/ FX

I Accord.

II Accord.

III Accord.

Electronics

S B

B B

03:31:00

I Accord.

II Accord.

III Accord.

Electronics

mf

B B

mf

B B

mf

B B

Soft scratching /w reverb

C.T.
(add. 2 bars)

I Accord.

II Accord.

III Accord.

Electronics

Hard scratches

$\frac{1}{4}$ $\frac{7}{8}$

$\frac{1}{4}$ $\frac{7}{8}$



I Accord.

II Accord.

III Accord.

Electronics

$\frac{1}{4}$ $\frac{7}{8}$

$\frac{1}{4}$ $\frac{7}{8}$

I Accord.

II Accord.

III Accord.

Electronics



I Accord.

II Accord.

III Accord.

Electronics

05:14:72

 $\frac{4}{4}$ ♩ = 100

I Accord.

II Accord.

III Accord.

Electronics

The Dance of the Wealthy /w FX

The Dance of the Wealthy /w other FX

C.T.
(add. 2 bars)

mf

$\frac{4}{4}$ ♩ = 100



05:24:32

I Accord.

II Accord.

III Accord.

Electronics

ff

f

f

B B

S B

S B

3

3

3

3

9

I Accord.

II Accord.

III Accord.

Electronics



rit.

I Accord.

II Accord.

III Accord.

Electronics

The Dance of the Wealthy /w other FX

4/2

I Accord.

II Accord.

III Accord.

Electronics



4/4

I Accord.

II Accord.

III Accord.

Electronics

I Accord.

II Accord.

III Accord.

Electronics



07:00:08

5
4

I Accord.

II Accord.

III Accord.

Electronics

The Dance
of the Beggars

5
4C.T.
(add. 2 bars)

E ♩ = 110

I Accord. *fff*

II Accord. *fff*

III Accord. *fff*

Electronics The Dance of the Beggars (110 bmp)/w FX

I Accord.

II Accord.

III Accord.

Electronics

I Accord. *f*

II Accord. *f*

III Accord. *f*

Electronics The Tap Dance (110 bmp)

C.T. (add. 2 bars)

07:20:10

This musical score is for a piece titled 'The Dance of the Beggars' and 'The Tap Dance'. It is written for three accordions (I, II, III) and electronics. The tempo is 110 bpm. The key signature is E major. The score is divided into two main sections. The first section, 'The Dance of the Beggars', is in 5/4 time and features a fast, rhythmic melody in the treble clef of the first three accordions, with a bass line in the bass clef. The second section, 'The Tap Dance', is in 4/4 time and features a more complex, syncopated melody in the treble clef of the first three accordions, with a bass line in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings (fff, f). A time signature change from 5/4 to 4/4 occurs at the beginning of the second section. A time stamp of 07:20:10 is present in the middle of the score.

5/4

I Accord.

II Accord.

III Accord.

Electronics



07:35:34

5/4

I Accord.

II Accord.

III Accord.

Electronics

The Dance of the Beggars (110 bmp)/w FX

The musical score for 'The Great Wall' by John Williams is presented for three Accordions (I, II, and III) and Electronics. The score is written in a key signature of one flat (B-flat) and features a complex rhythmic structure with frequent changes between 3/8 and 3/4 time signatures. The music is characterized by dense, rapid sixteenth-note passages, often marked with a '5' indicating a quintuplet. The dynamics range from *f* (forte) to *pp* (pianissimo). The Electronics part consists of a series of empty staves, suggesting a silent or non-performing role in this specific arrangement.

08:25:00

15

I Accord.

II Accord.

III Accord.

Electronics

Synagogue singing

Thunder

Atmospheric cloud w/ FX

(continously)

3

5

8va

3

5

3



08:54:65

G ♩ = 75

4/4

I Accord.

II Accord.

III Accord.

Electronics

C.T. (add. 2 bars)

mp

B B

4/4

G ♩ = 75

S B

⊕

I Accord.

mf

II Accord.

III Accord.

Electronics



I Accord.

f

II Accord.

f

III Accord.

f

Electronics

The musical score is arranged in four staves. The first three staves are for the vocal parts, and the fourth is for the electronics.

- I Accord.:** The first staff contains the vocal melody for the first voice. It starts with a treble clef and a key signature of one sharp (F#). The melody is written in a 3/4 time signature. The first measure is a half note G4, followed by a quarter note A4, and then a half note B4. The second measure is a half note C5, followed by a quarter note D5, and then a half note E5. The third measure is a half note F#5, followed by a quarter note G5, and then a half note A5. The fourth measure is a half note B5, followed by a quarter note C6, and then a half note D6. The fifth measure is a half note E6, followed by a quarter note F#6, and then a half note G6. The sixth measure is a half note A6, followed by a quarter note B6, and then a half note C7. The seventh measure is a half note D7, followed by a quarter note E7, and then a half note F#7. The eighth measure is a half note G7, followed by a quarter note A7, and then a half note B7. The ninth measure is a half note C8, followed by a quarter note D8, and then a half note E8. The tenth measure is a half note F#8, followed by a quarter note G8, and then a half note A8. The eleventh measure is a half note B8, followed by a quarter note C9, and then a half note D9. The twelfth measure is a half note E9, followed by a quarter note F#9, and then a half note G9. The thirteenth measure is a half note A9, followed by a quarter note B9, and then a half note C10. The fourteenth measure is a half note D10, followed by a quarter note E10, and then a half note F#10. The fifteenth measure is a half note G10, followed by a quarter note A10, and then a half note B10. The sixteenth measure is a half note C11, followed by a quarter note D11, and then a half note E11. The seventeenth measure is a half note F#11, followed by a quarter note G11, and then a half note A11. The eighteenth measure is a half note B11, followed by a quarter note C12, and then a half note D12. The nineteenth measure is a half note E12, followed by a quarter note F#12, and then a half note G12. The twentieth measure is a half note A12, followed by a quarter note B12, and then a half note C13. The twenty-first measure is a half note D13, followed by a quarter note E13, and then a half note F#13. The twenty-second measure is a half note G13, followed by a quarter note A13, and then a half note B13. The twenty-third measure is a half note C14, followed by a quarter note D14, and then a half note E14. The twenty-fourth measure is a half note F#14, followed by a quarter note G14, and then a half note A14. The twenty-fifth measure is a half note B14, followed by a quarter note C15, and then a half note D15. The twenty-sixth measure is a half note E15, followed by a quarter note F#15, and then a half note G15. The twenty-seventh measure is a half note A15, followed by a quarter note B15, and then a half note C16. The twenty-eighth measure is a half note D16, followed by a quarter note E16, and then a half note F#16. The twenty-ninth measure is a half note G16, followed by a quarter note A16, and then a half note B16. The thirtieth measure is a half note C17, followed by a quarter note D17, and then a half note E17. The thirty-first measure is a half note F#17, followed by a quarter note G17, and then a half note A17. The thirty-second measure is a half note B17, followed by a quarter note C18, and then a half note D18. The thirty-third measure is a half note E18, followed by a quarter note F#18, and then a half note G18. The thirty-fourth measure is a half note A18, followed by a quarter note B18, and then a half note C19. The thirty-fifth measure is a half note D19, followed by a quarter note E19, and then a half note F#19. The thirty-sixth measure is a half note G19, followed by a quarter note A19, and then a half note B19. The thirty-seventh measure is a half note C20, followed by a quarter note D20, and then a half note E20. The thirty-eighth measure is a half note F#20, followed by a quarter note G20, and then a half note A20. The thirty-ninth measure is a half note B20, followed by a quarter note C21, and then a half note D21. The fortieth measure is a half note E21, followed by a quarter note F#21, and then a half note G21. The forty-first measure is a half note A21, followed by a quarter note B21, and then a half note C22. The forty-second measure is a half note D22, followed by a quarter note E22, and then a half note F#22. The forty-third measure is a half note G22, followed by a quarter note A22, and then a half note B22. The forty-fourth measure is a half note C23, followed by a quarter note D23, and then a half note E23. The forty-fifth measure is a half note F#23, followed by a quarter note G23, and then a half note A23. The forty-sixth measure is a half note B23, followed by a quarter note C24, and then a half note D24. The forty-seventh measure is a half note E24, followed by a quarter note F#24, and then a half note G24. The forty-eighth measure is a half note A24, followed by a quarter note B24, and then a half note C25. The forty-ninth measure is a half note D25, followed by a quarter note E25, and then a half note F#25. The fiftieth measure is a half note G25, followed by a quarter note A25, and then a half note B25. The fifty-first measure is a half note C26, followed by a quarter note D26, and then a half note E26. The fifty-second measure is a half note F#26, followed by a quarter note G26, and then a half note A26. The fifty-third measure is a half note B26, followed by a quarter note C27, and then a half note D27. The fifty-fourth measure is a half note E27, followed by a quarter note F#27, and then a half note G27. The fifty-fifth measure is a half note A27, followed by a quarter note B27, and then a half note C28. The fifty-sixth measure is a half note D28, followed by a quarter note E28, and then a half note F#28. The fifty-seventh measure is a half note G28, followed by a quarter note A28, and then a half note B28. The fifty-eighth measure is a half note C29, followed by a quarter note D29, and then a half note E29. The fifty-ninth measure is a half note F#29, followed by a quarter note G29, and then a half note A29. The sixtieth measure is a half note B29, followed by a quarter note C30, and then a half note D30. The sixty-first measure is a half note E30, followed by a quarter note F#30, and then a half note G30. The sixty-second measure is a half note A30, followed by a quarter note B30, and then a half note C31. The sixty-third measure is a half note D31, followed by a quarter note E31, and then a half note F#31. The sixty-fourth measure is a half note G31, followed by a quarter note A31, and then a half note B31. The sixty-fifth measure is a half note C32, followed by a quarter note D32, and then a half note E32. The sixty-sixth measure is a half note F#32, followed by a quarter note G32, and then a half note A32. The sixty-seventh measure is a half note B32, followed by a quarter note C33, and then a half note D33. The sixty-eighth measure is a half note E33, followed by a quarter note F#33, and then a half note G33. The sixty-ninth measure is a half note A33, followed by a quarter note B33, and then a half note C34. The seventieth measure is a half note D34, followed by a quarter note E34, and then a half note F#34. The seventy-first measure is a half note G34, followed by a quarter note A34, and then a half note B34. The seventy-second measure is a half note C35, followed by a quarter note D35, and then a half note E35. The seventy-third measure is a half note F#35, followed by a quarter note G35, and then a half note A35. The seventy-fourth measure is a half note B35, followed by a quarter note C36, and then a half note D36. The seventy-fifth measure is a half note E36, followed by a quarter note F#36, and then a half note G36. The seventy-sixth measure is a half note A36, followed by a quarter note B36, and then a half note C37. The seventy-seventh measure is a half note D37, followed by a quarter note E37, and then a half note F#37. The seventy-eighth measure is a half note G37, followed by a quarter note A37, and then a half note B37. The seventy-ninth measure is a half note C38, followed by a quarter note D38, and then a half note E38. The eightieth measure is a half note F#38, followed by a quarter note G38, and then a half note A38. The eighty-first measure is a half note B38, followed by a quarter note C39, and then a half note D39. The eighty-second measure is a half note E39, followed by a quarter note F#39, and then a half note G39. The eighty-third measure is a half note A39, followed by a quarter note B39, and then a half note C40. The eighty-fourth measure is a half note D40, followed by a quarter note E40, and then a half note F#40. The eighty-fifth measure is a half note G40, followed by a quarter note A40, and then a half note B40. The eighty-sixth measure is a half note C41, followed by a quarter note D41, and then a half note E41. The eighty-seventh measure is a half note F#41, followed by a quarter note G41, and then a half note A41. The eighty-eighth measure is a half note B41, followed by a quarter note C42, and then a half note D42. The eighty-ninth measure is a half note E42, followed by a quarter note F#42, and then a half note G42. The ninetyth measure is a half note A42, followed by a quarter note B42, and then a half note C43. The ninety-first measure is a half note D43, followed by a quarter note E43, and then a half note F#43. The ninety-second measure is a half note G43, followed by a quarter note A43, and then a half note B43. The ninety-third measure is a half note C44, followed by a quarter note D44, and then a half note E44. The ninety-fourth measure is a half note F#44, followed by a quarter note G44, and then a half note A44. The ninety-fifth measure is a half note B44, followed by a quarter note C45, and then a half note D45. The ninety-sixth measure is a half note E45, followed by a quarter note F#45, and then a half note G45. The ninety-seventh measure is a half note A45, followed by a quarter note B45, and then a half note C46. The ninety-eighth measure is a half note D46, followed by a quarter note E46, and then a half note F#46. The ninety-ninth measure is a half note G46, followed by a quarter note A46, and then a half note B46. The hundredth measure is a half note C47, followed by a quarter note D47, and then a half note E47. The hundred-first measure is a half note F#47, followed by a quarter note G47, and then a half note A47. The hundred-second measure is a half note B47, followed by a quarter note C48, and then a half note D48. The hundred-third measure is a half note E48, followed by a quarter note F#48, and then a half note G48. The hundred-fourth measure is a half note A48, followed by a quarter note B48, and then a half note C49. The hundred-fifth measure is a half note D49, followed by a quarter note E49, and then a half note F#49. The hundred-sixth measure is a half note G49, followed by a quarter note A49, and then a half note B49. The hundred-seventh measure is a half note C50, followed by a quarter note D50, and then a half note E50. The hundred-eighth measure is a half note F#50, followed by a quarter note G50, and then a half note A50. The hundred-ninth measure is a half note B50, followed by a quarter note C51, and then a half note D51. The hundred-tieth measure is a half note E51, followed by a quarter note F#51, and then a half note G51. The hundred-first measure is a half note A51, followed by a quarter note B51, and then a half note C52. The hundred-second measure is a half note D52, followed by a quarter note E52, and then a half note F#52. The hundred-third measure is a half note G52, followed by a quarter note A52, and then a half note B52. The hundred-fourth measure is a half note C53, followed by a quarter note D53, and then a half note E53. The hundred-fifth measure is a half note F#53, followed by a quarter note G53, and then a half note A53. The hundred-sixth measure is a half note B53, followed by a quarter note C54, and then a half note D54. The hundred-seventh measure is a half note E54, followed by a quarter note F#54, and then a half note G54. The hundred-eighth measure is a half note A54, followed by a quarter note B54, and then a half note C55. The hundred-ninth measure is a half note D55, followed by a quarter note E55, and then a half note F#55. The hundred-tieth measure is a half note G55, followed by a quarter note A55, and then a half note B55. The hundred-first measure is a half note C56, followed by a quarter note D56, and then a half note E56. The hundred-second measure is a half note F#56, followed by a quarter note G56, and then a half note A56. The hundred-third measure is a half note B56, followed by a quarter note C57, and then a half note D57. The hundred-fourth measure is a half note E57, followed by a quarter note F#57, and then a half note G57. The hundred-fifth measure is a half note A57, followed by a quarter note B57, and then a half note C58. The hundred-sixth measure is a half note D58, followed by a quarter note E58, and then a half note F#58. The hundred-seventh measure is a half note G58, followed by a quarter note A58, and then a half note B58. The hundred-eighth measure is a half note C59, followed by a quarter note D59, and then a half note E59. The hundred-ninth measure is a half note F#59, followed by a quarter note G59, and then a half note A59. The hundred-tieth measure is a half note B59, followed by a quarter



The musical score is arranged in four staves. The first three staves are for the three vocal parts (I Accord., II Accord., III Accord.) and the fourth staff is for the Electronics. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf). The lyrics are written below the vocal staves, and the Electronics part includes a series of rhythmic patterns.

I Accord. *sim.* *f*

II Accord. *sim.* *f*

III Accord. *sim.* *f*

Electronics

10:48:77

I

$\text{♩} = 85$

19

4/4

I Accord.

II Accord.

III Accord.

Electronics

Leah lamenting

Breaking wood

Scratches

Scream

C.T.
(add. 1 bar)

mp

S B

S B

B B

mp

S B



I Accord.

II Accord.

III Accord.

Electronics

Synagogue singing

Echo of flz. flute

sim.

sim.

sim.

3/4 4/4

I Accord.

II Accord.

III Accord.

Electronics



11:41:70

I Accord.

II Accord.

III Accord.

Electronics

Score for I Accord., II Accord., III Accord., and Electronics.

I Accord. (Treble and Bass Clef):

- Measures 1-2: *f* (forte), trills on G#4 and A4.
- Measures 3-4: *mf* (mezzo-forte), chords on G#4 and A4.
- Measures 5-6: *mf*, triplets of chords on G#4 and A4.
- Measures 7-8: *mf*, triplets of chords on G#4 and A4.

II Accord. (Treble and Bass Clef):

- Measures 1-2: Rest.
- Measures 3-4: *f* (forte), eighth notes on G#4 and A4.
- Measures 5-6: *mf* (mezzo-forte), eighth notes on G#4 and A4.
- Measures 7-8: *mf*, eighth notes on G#4 and A4.

III Accord. (Treble and Bass Clef):

- Measures 1-2: *f* (forte), eighth notes on G#4 and A4.
- Measures 3-4: *f*, eighth notes on G#4 and A4.
- Measures 5-6: *f*, eighth notes on G#4 and A4.
- Measures 7-8: *mf* (mezzo-forte), eighth notes on G#4 and A4.

Electronics (Multiple staves):

- Measures 1-2: Rest.
- Measures 3-4: Rest.
- Measures 5-6: Rest.
- Measures 7-8: Rest.



Score for I Accord., II Accord., III Accord., and Electronics.

I Accord. (Treble and Bass Clef):

- Measures 1-2: *f* (forte), chords on D4, E4, A4, D4. *(burlesco)*.
- Measures 3-4: *p* (piano), eighth notes on G#4 and A4.
- Measures 5-6: *mp* (mezzo-piano), eighth notes on G#4 and A4. *cresc.*
- Measures 7-8: *mp*, eighth notes on G#4 and A4.

II Accord. (Treble and Bass Clef):

- Measures 1-2: *f* (forte), eighth notes on G#4 and A4.
- Measures 3-4: *f*, eighth notes on G#4 and A4.
- Measures 5-6: *f*, eighth notes on G#4 and A4.
- Measures 7-8: *f*, eighth notes on G#4 and A4.

III Accord. (Treble and Bass Clef):

- Measures 1-2: *f* (forte), eighth notes on G#4 and A4. *(burlesco)*.
- Measures 3-4: *f*, eighth notes on G#4 and A4.
- Measures 5-6: *f*, eighth notes on G#4 and A4.
- Measures 7-8: *f*, eighth notes on G#4 and A4.

Electronics (Multiple staves):

- Measures 1-2: Rest.
- Measures 3-4: Rest.
- Measures 5-6: Rest.
- Measures 7-8: Rest.

Annotations:

- 12:31:34
- 4/4 J = 110
- mp cresc.
- B B
- 4/4 J = 110
- Meszulach speech w/ FX
- Choir singing w/ FX
- C.T. (add. 2 bars)

I Accord.

II Accord.

III Accord.

Electronics

mp cresc.

B B

mp cresc.

B B



I Accord.

II Accord.

III Accord.

Electronics

fff cresc.

fff cresc.

fff cresc.

repeat with aggressive, asynchronously *accelerando*, ca 40"

repeat with aggressive, asynchronously *accelerando*, ca 40"

repeat with aggressive, asynchronously *accelerando*, ca 40"

Orchestral outro

Orchestral outro II w/ FX

Explosion w/ FX

Reversed explosion

Meszulach: Dybbuk!