

# Beri'ah

*For soprano, mezzo-soprano, alto I, alto II, vielle, & percussion*

## Text and Translation

Vechakochaveem Balailah  
Vechakochaveem Balailah  
Balailah Balailah

Mimini Michael  
Umis moli Gavriel  
Umil fanai Oriel  
Umeachorai Refael  
Veal Roshi ShekhinatEl

And as the stars of night  
And as the stars of night  
At night, at night

On your right, Michael  
On your left, Gabriel  
Before you, Uriel  
Behind you, Rafael  
Above your head, Shekhina

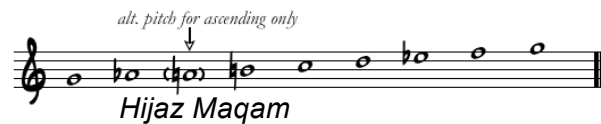
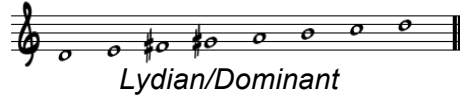
# Beri'ah

*For soprano, mezzo-soprano, alto I, alto II, vielle, & percussion*

## Notes and Preparations

### Pitch Materials

- The piece weighs heavily on the juxtaposition of 2 central modes:



- Familiarity with the sound of these modes, especially for vielle, will greatly enhance performance.

### Voices

- The voices are characterized in the following way:
  - Soprano = Angel Raphael
  - Mezzo = Angel Gabriel
  - Alto I = Angel Michael
  - Alto II = Angel Uriel
- Bells are needed by all voices. These can be any type of bells though for practicality ought to be small and easy to manage since their ringing will take place while walking and singing. Good possibilities would be Indian Elephant bells or small hand bells, such as might be used in a church hand bell choir.
- The bells need to be pitched, generally speaking, as follows:
  - Soprano/Alto II = C
  - Mezzo/Alto I = G#

### Percussion

- Percussion instruments used need to be skin oriented only - no chimes, bells, cymbals, etc. These types of timbres need to come from the bells held by the voices.
- Drum possibilities for Events I/II/III/V/VI/VII could be large frame drums or riq. Events IV and VIII should be dumbek or darabukka.

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*For soprano, mezzo-soprano, alto I, alto II, vielle, & percussion*

## Event Details

The events that make up *Beri'ah* need to take place seamlessly, as if in one continuous flow of thought. Much of this will depend on the vielle moving between the events assuredly - the vielle acts as conduit, holding all the pieces together.

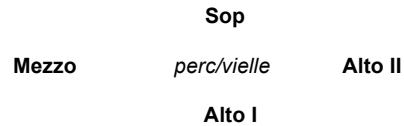
### Event I

- Stage is empty except for percussion instruments.
- All offstage: behind stage, in audience, whatever space allows and suggests.
- Voices begin droning on D, ringing respective bells.
- Percussionist and vielle enter and take places at center of stage.
- Vielle begins improvisation (takasim) on first pitch collection. This is not in any tempo, set against the D drone coming from the voices.
  - ❖ The improvisation here should be prelude-like in fashion. I'm imagining here the sort of Takasim an Arabic player would do in setting the resonance of the maqam before a piece begins.
- Percussion can accompany lightly here – nothing in time.
- Voices begin to move onto stage, still droning D and periodically ringing bells.
- Voices begin to move in a circular motion around vielle and percussion. There should be one continuous motion. A model for this would be the Whirling Dervish ceremony though in this case singers are not spinning on their own axis but on the central axis of percussion/vielle.
- Eventually vielle and percussion work into rhythmic pattern.
- Once vielle and percussion settle into pattern, all proceed into Event II

### Event II

- Voices continue to circle only now leaving drone and singing given cells. Each can draw from collection as they want – cells can be in any order, repeated, and alternated with reciting tone (G# for Mezzo/Alto I, C for Soprano/Alto II)
  - ❖ The bells can be an aid in finding starting pitch of cells. They should be rung as needed, or more.
- Percussion & vielle continue rhythmic figure, adding ornamentation, improvising, etc.
- After sufficient time, Soprano makes visual cue to draw event to close.

- Voices continue circling until this formation is reached:



- Percussion and vielle finish last statement of pattern and vielle begins again to improvise on pitch collection.
- Percussion should cease.
- Voices finish final statements of cell material and cease, leaving only vielle.
- Proceed to Event III

### Event III

- Vielle improvises transition from mode I to mode II using the G#/Ab as pivotal note ( $\sharp 4$  changing to  $\flat 2$ ).
- Once second mode is settled, proceed to Event IV

### Event IV

- As notated

### Event V

- Voices hold D drone from last pitches of Event IV. Start circular walking again.
- Vielle improvises, eventually establishing rhythmic pattern with percussion
- Once vielle and percussion settle into pattern, all proceed into Event VI
- This Event should not take as long to settle into as Event I

### Event VI

- Same as Event II above
- Proceed to Event VII

### Event VII

- Same as Event III
- Proceed to Event VIII
- This Event should not take as long to settle into as Event I

### Event VIII

- As notated

# EVENT I

All voices walking in circles  
around vielle and percussion and  
droning on D

Percussion adding light colors

Vielle improvisation using given mode



Eventually establishing pattern in time with percussion

MOLTO AD LIB  $\text{♩} = \text{c. } 96$



THE RHYTHM IS MAHMUDI SAHR



Once vielle and percussion establish  
pattern, proceed to event II

# EVENT II

Ve - cha - ko - cha - vim

Ve cha ko - cha - vim

reciting tone

Vechakochavim

Very Intensely

Ve - cha ko - cha - vim

Ve - cha - ko - cha - vim

Ve - cha - ko - cha - vim Ve - cha - ko - cha - vim

Ve - cha - ko cha - vim

Ve cha ko - cha - vim

Ve - cha - ko - cha - vim

Ve - cha - ko - cha - vim

Ve - cha - ko - cha - vim

soprano/alto II  
mezzo/alto I

Ba - lai - lah

MOLTO AD LIB ♩ = c. 96

VIELLE

PERCUSSION

THE RHYTHM IS MASMUDI SAQHIR

D D T D T D D T D T D D T D T D D T D T

soprano/alto II  
mezzo/alto I

Ba - lai - lah

*f* accented & intense *p* calm & mournful

Ba - lai - lah Ba - lai - lah

Ba lai lah

Ba - lai - lah Ba - lai - lah

Ba - lai - lah

Ba - lai - lah

Ba lai lah

reciting tone

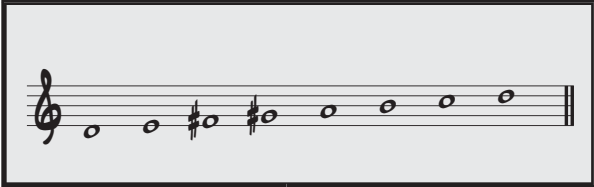
Balailah

Ba - lai - lah

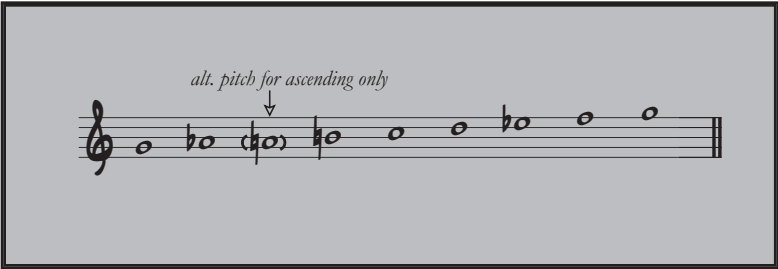
Ba - lai - lah Ba - lai - lah Ba - lai - lah Ba - lai - lah

EVENT III

All voices and percussion cease



Vielle improvises transition between two modes



Once new mode is established, proceed to Event IV



# Event IV

Very Accented and With Abandon

♪ = 248 always

Soprano (Rafael)

Mezzo Soprano (Gabriel)

Alto I (Michael)

Alto II (Uriel)

Vielle

Percussion

*f*

*sub mf*

*f*

*sub mf*

Mi - mi - ni Mikh - a' - el,

*Dumbek* - figures only accent patterns,  
player should improvise within given structure.

Detailed description: The score is for a piece titled 'Event IV' with the tempo 'Very Accented and With Abandon' and a tempo marking of a quarter note equal to 248. It features five staves. The vocal parts (Soprano, Mezzo Soprano, and two Altos) are in treble clef with a 10/8 time signature. The instrumental parts (Vielle and Percussion) are in a 10/8 time signature. The key signature has one flat. The piece is divided into two sections by a double bar line. The first section is in 10/8 time, and the second section is in 6/8 time. The vocal parts have rests in the first section and enter in the second section. The Alto I part has lyrics 'Mi - mi - ni Mikh - a' - el,'. The Vielle and Percussion parts have dynamic markings of *f* and *sub mf*. A box contains the instruction: '*Dumbek* - figures only accent patterns, player should improvise within given structure.'



4

Sop. *f*  
U - me - a - kho - rai Ra - fa - el.

M.Sop *f*  
U - mis mo - li Gavr - i - el,

Alto I

Alto II *f*  
U - mil fa - nai U - ri - el,

Vielle

Perc.

Detailed description: This is a page of a musical score, page 2, featuring six staves. The top staff is for Soprano (Sop.), the second for Mezzo-Soprano (M.Sop.), the third for Alto I, the fourth for Alto II, the fifth for Violin (Vielle), and the sixth for Percussion (Perc.). The music is in 7/8 time. The Soprano part begins at measure 4 with a rest, followed by a melodic line starting in measure 6 with a forte (*f*) dynamic and accents. The Mezzo-Soprano part starts in measure 4 with a melodic line, also marked *f* and accented. The Alto I part has rests throughout. The Alto II part has rests until measure 6, then enters with a melodic line marked *f* and accented. The Violin part plays a rhythmic accompaniment with accents. The Percussion part plays a rhythmic accompaniment with accents. The score concludes with a double bar line and repeat signs at the end of each staff.

7 **A**

Sop.  U - me - a - kho - rai Ra - fa - el.

M.Sop. *f*  Mi - mi - ni U - mis mo - li Gavr - i - el, U - me - a - kho - rai

Alto I *f*  Mi - mi - ni Mikh - a' - el, U - mis mo - li U - mil fa - nai U - me - a - kho - rai

Alto II  U - mil fa - nai U - ri - el, U - me - a - kho - rai

Vielle *f*  U - mil fa - nai U - ri - el, U - me - a - kho - rai

Perc. *f*  U - mil fa - nai U - ri - el, U - me - a - kho - rai

**B**

*ff*

Sop. U - me - a - kho - rai Ra - fa - el.

M.Sop. *f* Mi - mi - ni U - mis mo - li Gav - ri - el, U - mil fa - nai U - me - a - kho - rai

Alto I *f* Mi - mi - ni Mikh - a' - el, U - mis mo - li U - mil fa - nai U - me - a - kho - rai

Alto II *f* Mi - mi - ni U - mis mo - li U - mil fa - nai U - ri - el, U - me - a - kho - rai

Vielle

Perc.

C

15 *f*

Sop. Mi - mi - ni U - mis mo - li U - mil fa - nai U - me - a - kho - rai Ra - fa - el.

M.Sop. *f* Mi - mi - ni U - mis mo - li Gavr - i - el, U - mil fa - nai U - me - a - kho - rai

Alto I *f* Mi - mi - ni Mikh - a' - el, U - mis mo - li U - mil fa - nai U - me - a - kho - rai

Alto II *f* Mi - mi - ni U - mis mo - li U - mil fa - nai U - ri - el, U - me - a - kho - rai

Vielle

Perc.