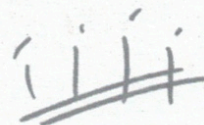


Eric Whitacre



Five Hebrew Love Songs

Hila Plitmann

SATB Chorus, Piano and Violin



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In the spring of 1996, my great friend and brilliant violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. We had all met that year as students at the Juilliard School, and were inseparable.

Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer.

In 2001, the University of Miami commissioned me to adapt the songs for SATB chorus and string quartet, and the Efroni Choir in Israel commissioned me to adapt them for SA, violin and piano, leaving me now with five (!) different versions of the same work: SATB and string quartet; SATB, violin, and piano; SA and string quartet; SA violin, and piano; and the original soprano, violin, and piano. The choral parts are exactly the same for the different accompaniments, so that if the choir wants to perform the version with string quartet, the chorus can sing from the piano/violin score and the conductor can lead from the quartet version.

Each of the songs captures a moment that Hila and I shared together. "Kala Kalla" (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of "Eyze Shelleg" are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.

These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.

~ Eric Whitacre

FIVE HEBREW LOVE SONGS

I.

*A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.*

II.

*Light bride
She is all mine,
And lightly
She will kiss me!*

III.

*"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
and only one centimeter was left between us."*

IV.

*What snow!
Like little dreams
Falling from the sky.*

V.

*He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
in the softest, softest place.*

~ Hila Plitmann

FIVE HEBREW LOVE SONGS

for SATB chorus, violin solo, and piano

לְעִבְרוֹתַי שְׁלִי

I. Temuná

A picture

HILA PLITMANN

ERIC WHITACRE

$\text{♩} = 96$; *Dolce con rubato*

The musical score is written for piano and SATB chorus. It begins with a piano introduction in 2/4 time, marked *p* and *Dolce con rubato*. The tempo is indicated as $\text{♩} = 96$. The piano part features flowing arpeggiated figures in the right hand and sustained chords in the left hand, with various fingerings (2, 3) and slurs. The SATB chorus enters at measure 9. The Soprano and Alto parts have lyrics in Hebrew and English. The lyrics are: "Te - mu - ná be - li - bí cha - ru -" for Soprano and "Te - mu - ná cha - - ru -" for Alto. The piano accompaniment continues with the SATB parts, featuring a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.

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12 *mf ten. ten.*

tá; No - dé - det beyn ór u-veyn ó - fel: Min dma -

tá; , beyn u - veyn ó - fel:

15 *mp*

má she - ka - zó et gu - féch kach o - tá, U - sa -

mf dma - - má ka - zó *mp* al pa -

17

réch al pa - ná' - ich kach nó - fel. —

ná' - ich kach — nó - fel. —

II. Kalá kallá

Light bride

5

Teneramente
♩ = 96

SOPRANO

ALTO

TENOR
mp
Ka - lá kal - lá Ku - lá she - lí, Ka -

BASS
mp
Ka - lá kal - lá Ku - lá she - lí, Ka -

Teneramente
♩ = 96

mp

* * *

3 TENOR
lá kul - la she - lí, Ká - la kal - la Ku -

BASS
lá kul - la she - lí, Ká - la kal - la Ku -

esp.

* * *

6 rit.

la

la

lá she - lí, Ká - la kul - lá she - lí,

lá she - lí, Ká - la kul - lá she - lí,

rit.

* * *

♩. = 86-92; Leggero

SOPR.

9 mp

la la la la la la la la la la la la la la la la

ALTO

mp

la la la la la la la la la la la la la la la la

TAMBOURINE

mp

pizz.

♩. = 86-92; Leggero

8va

mp

13

la la la la la la la la la la la la la la la la

(8va)

17

la la la la la la la la la la la la la la la la

(8va)

21

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

arco

(8va)

25

Tempo I

mp Ka - lá kal - lá Ku - lá she - lí, Ka -

mp Ka - lá kal - lá Ku - lá she - lí, Ka -

arco

(8va)

mp

Tempo I

28 TEN.

lá — Ku - lá — she - lí, — Ka - lá — kal - la —

BASS

lá — Ku - lá — she - lí, — Ka - lá — kal - la — Ku -

The musical score for measures 28-30 features a Tenor and Bass vocal line with lyrics, and a piano accompaniment on a grand staff. The key signature has one sharp (F#). The Tenor part starts with a half note 'lá', followed by eighth notes 'Ku - lá', a quarter note 'she', and a half note 'lí,'. The Bass part follows a similar pattern. The piano accompaniment consists of eighth and sixteenth notes in both hands, with a steady eighth-note bass line.

31

rit.

la

la

Ka - lá — kal - lá — Ku - lá — shel - lí,

lá — she - lí, Ka - lá — Ku - lá — she - lí, —

rit.

The musical score for measures 31-33 includes a Tenor and Bass vocal line with lyrics, and a piano accompaniment on a grand staff. Measure 31 begins with a 'rit.' (ritardando) marking. The Tenor part has a half note 'la' and a quarter note 'la'. The Bass part has a half note 'la' and a quarter note 'la'. The piano accompaniment continues with eighth and sixteenth notes. Measures 32 and 33 continue the vocal and piano parts, with the piano accompaniment featuring a mix of eighth and sixteenth notes.

Tempo II

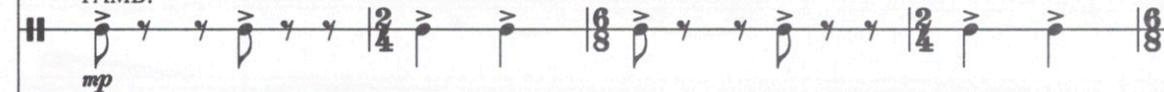
34 SOPR.



ALTO



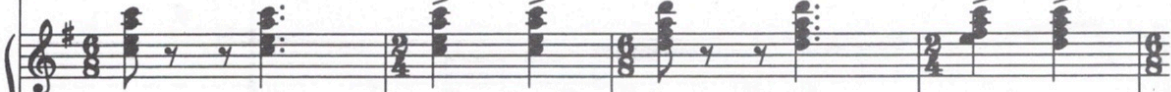
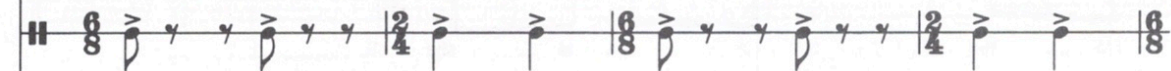
TAMB.



pizz.

**Tempo II**

38



[illegible]

46

la la la la la la la la la la la la la la la

la la la la la la la la la la la

arco

Adagio, espressivo

♩ = 80

50 *pp*

U' - ve - - ka - lút - Ti - shák - hí - lí! Ka -

U' - ve - - ka - lút - Ti - shák - hí - lí! Ka -

Adagio, espressivo

♩ = 80

pp

53 *mp*

lá - Ku - lá - shel - lí, Ka - lá - kal - lá - U' -

lá - Ku - lá - shel - lí, Ka - lá - kal - lá U' -

mp

U - - ve - ka -

mp

U' - - ve - ka -

arco

rit.

Tempo II, Con fuoco

13

56

ve - ka - lút Ti - shák ti - shák ti - shák hí lí! la

ve - ka - lút la la hí lí! la

lút la la hí lí! la

lút la la hí lí! la

rit.

Tempo II, Con fuoco

8va

60

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

64

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

(8va)

68

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

(8va)

[illegible]

III. LároV

Mostly

$\text{♩} = 108; \text{con rubato}$
 mf

SOPRANO
 "La - rón," a - már gag la' - sha - ma' - im, _____ "Ha-mer-

ALTO

TENOR

BASS

mf

$\text{♩} = 108; \text{con rubato}$
 mf

³ SOPRANO

cháK she - bey - néy - nu hu ad; _____ Ach líf -

5

néy zman a - lu le - chán shna'-im, ——— U-vey-néy - nu nish - ár sen - ti -

U-vey-néy - nu nish - ár sen-ti -

U - - - vey - néy - nu

U - - - vey - néy - nu

8 rit.

mé - ter e - - chad."

mé - ter e - - chad."

e - - - chad."

e - - - chad."

rit.

8va

IV. Éyze shéleg!

What snow!

Senza misura 5"

SOPRANO *mp* *ppp*
Bong, bong bong bong bong

ALTO *mp* *ppp*
Bong, bong bong bong bong

Piano *mp* *ppp* *mp* *ppp*

And. →

SOLO *whispered* 
Éyze shéleg!
Kmo chalomót ktaním
Noflím mehashamá'im;

Piano *mp* *ppp* *mp* *ppp*

SOLO *whispered* 
Éyze shéleg!
Kmo chalomót ktaním
Noflím mehashamá'im;

Piano *mp* *ppp* *mp* *ppp*

* gradually, randomly melt into the aleatoric section

** play pitches in random order

$\text{♩} = 64$
SOLO, dolce *mp*

Ooh _____ Ooh _____

$\text{♩} = 64$
sim.

Ooh _____ Ooh _____

dim. al niente *dim. al niente* *dim. al niente* *dim. al niente*

TUTTI *p*

Ooh _____ *mp*

Ooh _____

dim. al niente *dim. al niente* *dim. al niente* *dim. al niente*

mp

9 Poco più mosso

p *pp* *cresc. poco a poco* *Ooh*

Poco più mosso

13 *cresc.* *mf*

cresc. *mf* *Ooh* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *Ooh* *cresc.* *mf* *esp.* *mf* *mf* *cresc.* *mf*

16

p

slowly close to "m" (mmm)

p

Bong, bong bong bong

p

Bong, bong bong bong

p

slowly close to "m" (mmm)

p

8va

p

8va - 1

p

19

rit.

Oh(m)

oh(m)

Oh(m)

oh(m)

8va

8va

8va

8va - 1

8va - 1

8va - 1

rit.

ATTACCA

V. Rakút

Tenderness

Simplice; ♩ = 76

SOPRANO *mp* Hu ha - yá - ma -

ALTO *p* tum* tum tum

TENOR *p* tum* tum tum tum tum tum tum tum tum

BASS *p* tum* tum tum tum tum tum tum tum tum
* pronounced "tuhm"

Simplice; ♩ = 76

p *sim.*
* pronounced "tuhm"

4

lé - ra - kút; tum tum *mp*

tum tum Hi hay-tá ka -

tum tum tum tum tum tum tum tum tum tum tum tum

tum tum tum tum tum tum tum tum tum tum tum tum

8

tum Ve - chól

shá.

tum tum tu(m)

tum tum tu(m)

Solo, esp.

esp.

11

ká - ma she-nis - tá le - hi - sha - ér kach,

tum tum tum tum tum tum tum tum

tum tum tum tum tum tum tum tum

tum tum tum tum tum tum tum tum

esp.

R.H.

R.H.

sim

sim

14

Ve - chól ká - ma she - nis - tá le - hi - sha - ér kach,

tum tum tum tum tum tum tum tum

tum tum tum tum tum tum tum tum

tum tum tum tum tum tum tum tum

17

rit. A tempo

mf

Pa - shút, uv - lí si -

tum tum tum Pa - - - shút, uv - lí si -

tum tum tum Pa - - - shút, uv - lí si -

tum tum tum Pa - - - shút, uv - -

rit. A tempo

mf

Pa - - - shút, uv - lí si -

Pa - - - shút, uv - lí si -

Pa - - - shút, uv - lí si -

Pa - - - shút, uv - -

20

bá to - vá, La - kách o - tá el

bá to - vá, La - kách o - tá el

bá to - vá, La - kách o -

lí to - vá, Ve-he -

p *sub. mp*

24

toch atz-mó, Ve-he - ní - ach - Ve-he - ní - ach Ba - ma - kóm

toch atz-mó, Ve-he - ní - ach Ba - ma - kóm

tá, rach, Ve-he - ní ach ma - kóm

ní - ach rach, rach, ma -

ten.

28 *ten. p* *pp*

ha - chí, ha - chí, ha - chí rach.

ten. p

ha - chí, ha - chí, ha - chí,

ten. p

ha - chí, ha - chí, ha - chí,

ten. p

kóm ha - chí, ha - chí, ha - chí,

R.H. L.H. *p*

32 *freely*

as the beginning *p*

2 3

Los Angeles, August 2001

About the Composer

Born in 1970, Eric Whitacre received his M.M. in composition from the Juilliard School of Music, New York, studying with John Corigliano and David Diamond.

Today, Eric Whitacre is one of the bright stars in contemporary concert music, and has quickly become a much commissioned, published and performed choral and symphonic composer, as well as an accomplished conductor and clinician. In addition, he also writes for the motion pictures and has a Grammy nomination to his name (contemporary classical crossover). In 1997, the American Record Guide named his first recording, 'The Music of Eric Whitacre', one of the top ten classical albums and the Los Angeles Times praised his music as "electric, chilling harmonies; works of unearthly beauty and imagination."

Eric Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. *Water Night* (1995) for SATB chorus a cappella, has become one of the most popular choral works of the last decade, widely performed internationally by high school choirs and professional choruses alike. It was followed by *Cloudburst*, for mixed chorus, piano, hand bells and percussion, which received first prize in the American Choral Directors Association's "Composers of the Future" competition.

Internationally, Eric Whitacre conducted the first in an annual series of wind symphony concerts in Tokyo, Japan, and was named music director of the Narashino Wind Consortium. Across the United States, Eric Whitacre has conducted, played in, or assisted over 30 musical theater and operetta productions. He has served as chorus master for the Nevada Symphony Orchestra and his guest conducting appearances include the San Francisco Symphony Chorus, the Gregg Smith Singers and the Miami Children's Chorus.

Choral works by Eric Whitacre:

- WJMS1001 *Cloudburst* – Octavio Paz
For SATB Chorus, Piano, Hand Bells & Percussion
- WJMS1021 *i thank You God for most this amazing day* – e.e. cummings
For SATB Chorus, a cappella
- WJMS1032 *Leonardo Dreams Of His Flying Machine*
– Charles Anthony Silvestri
For SSAATTBB Chorus, a cappella
- WJMS1023 *Little Birds* – Octavio Paz
For SATB Chorus, with piano
- WJMS1023A Separate piano part
- WJMS1024 *Lux Aurumque* – E. Esch/C.A. Silvestri
For SATB Chorus, a cappella
- WJMS1003 *She Weeps over Ragoon* – James Joyce
For SSA Chorus, English Horn & Piano
- WJMS1035 *Sleep* - Charles Anthony Silvestri
For SATB Chorus, a cappella
- WDW1008 *Water Night* – Octavio Paz
For SATB Chorus, a cappella
- WJMS1019 *When David Heard*
For SSAATTBB Chorus, a cappella



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