

# ***N'Shima* (breath/exhalation)**

Written in 1975

Instrumentation: 2 French Horns (amplified), 2 Tenor Trombones, 2 mezzo-sopranos or altos (amplified), and 1 cello

Commissioned: Testimonium of Jerusalem

Founded to create a body of contemporary music that would testify to the history of the Jewish people and draw for its subject-matter on folklore, Bible, legend, and poetry.

Dedicated: Recha Freier

Founder of "Testimonium"

Premiered: February 1976 by Juan-Pablo Izquierdo

Compositional System: Brownian Movement

Computed as pressure vs time domain and applied as pitch vs time

Same compositional techniques as in *Cendrées* (1974)

Based on the logistic and exponential probability distributions with barriers and randomized time.

Text Source: Parable by Rabbi Nachman of Bratzlaw called *Emperor's Daughter and King's Son*

The original story tells of the children of two families, destined by history to be united but decided by the cruelty and meanness of the world.

Syllables of only the Hebrew words are used as purely musical material and never narrative

Voices should be "peasant like" – untrained, but warm, full-throated, open, round, and homogenous

Formal Divisions: Primarily determined by divisions of silence and appearance of cello.

SECTION 1	SECTION 2	SECTION 3	SECTION 4	SECTION 5	SECTION 6	SECTION 7
Beg. - 74	75-139	140-230	231-291	292-318	319-384	385-end
Hn/Voice	Cello, Hns. Vc.	All	All	All	All	Voice/Cello
Mostly 2 lines at a time.	3 lines	Faster rotation of focus	Introduction of aspiration sounds	Transitional	Focus on fast gliss motives	Extended duet
"Melismatic"		More syllabic style	Extended cello mat.	Initial unified rhythms	Rhythmically punctuated	