

Piano Compositions

Mathieu Daniël Polak



2008 - 2024

Boys will be Boys

Etude Juive

Etude Modeste

Kol Nidrei

Cancion de Cuna

Sefirot

Boys will be Boys

Mathieu Daniël Polak

Animoso, ♩ = 106

Piano

Musical notation for measures 1-2. Treble clef, 4/4 time. Measure 1: Treble staff has a half note G4 with a sharp sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *pp*. Pedal: *Ped.* with a line under the first measure.

3

Musical notation for measures 3-4. Treble clef, 4/4 time. Measure 3: Treble staff has a half note G4 with a sharp sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *pp*. Pedal: *Ped.* with a line under the first measure.

5

Musical notation for measures 5-6. Treble clef, 4/4 time. Measure 5: Treble staff has a half note G4 with a sharp sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *pp*. Pedal: *Ped.* with a line under the first measure.

7

Musical notation for measures 7-8. Treble clef, 4/4 time. Measure 7: Treble staff has a half note G4 with a flat sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Pedal: *Ped.* with a line under the first measure.

9

Musical notation for measures 9-10. Treble clef, 4/4 time. Measure 9: Treble staff has a half note G4 with a sharp sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *pp*. Pedal: *Ped.* with a line under the first measure.

Musical notation for measures 10-11. Treble clef, 4/4 time. Measure 10: Treble staff has a half note G4 with a sharp sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Pedal: *Ped.* with a line under the first measure.

Musical notation for measure 11. Treble clef, 4/4 time. Measure 11: Treble staff has a half note G4 with a sharp sign, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Pedal: *Ped.* with a line under the first measure.

11 *dolce, un poco rubato*

p *f*

Ped. 8^{va} 8^{va} 8^{va} 8^{va}

13

p *mf*

Ped.

15

Ped. Ped.

dolce, un poco rubato

17 *pp*

pp *p*

Ped. Ped.

19

mf *f*

ped. ad lib.

21

ff

Ped.

This system contains measures 21 and 22. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and single notes. A piano pedal marking is present at the beginning of measure 21 and continues through measure 22.

23

mg

p sub.

Ped.

This system contains measures 23 and 24. The right hand continues the melodic pattern with slurs. The left hand has a bass line with chords. A piano marking *p sub.* is at the start of measure 23. A piano pedal marking is at the start of measure 23, with small upward-pointing triangles indicating pedal lifts at the end of each measure.

25

f

8^{va}-1

This system contains measures 25 and 26. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A piano marking *f* is at the start of measure 25. An *8^{va}-1* marking is at the start of measure 25.

27

p

This system contains measures 27 and 28. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A piano marking *p* is at the start of measure 27.

29

This system contains measures 29 and 30. The right hand has a melodic line with slurs. The left hand has a bass line with chords.

(alternate hands)

31 *mp*

Ped.

33

Ped.

35 *f* *p*

Ped. Ped.

37 *f* *ff*

8va Ped. Ped.

39 *p* *pp*

8va Ped. Ped.

41

mf

Ped. Ped.

43

f *p*

8va

Ped. Ped.

(8)

45

mf *p*

Ped. Ped.

(8)

47

mf *mp* *p*

Ped. Ped.

15^{ma}

49

pp *ppp* *rit.*

Ped.

Étude Juive

Mathieu Daniël Polak
2019

Con moto (♩ = 112)

3+2+2+3

Piano *mp*

con pedale

4

f

8

p *f* *p* *mf*

12

15

f *rit.*

19 *a tempo*

21

23

25

27

29 *a tempo*

Musical score for measures 29-30. The piece is in a minor key (three flats) and 3/4 time. The tempo is marked *a tempo*. The dynamic is *mf*. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

31

Musical score for measures 31-32. The dynamic is *f*. The right hand continues the melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

32

Musical score for measures 32-33. The dynamic is *ff*. The right hand features a melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment. The system concludes with a repeat sign.

33

Musical score for measures 33-34. The dynamic is *p*. The right hand features a melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

35

Musical score for measures 35-36. The dynamic is *f*. The right hand features a melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

36 *rit.*

37 *a tempo*

p

40

43

pp *8va* *fp*

46

mf *p* *l.v.*

Étude Modeste

Mathieu Daniël Polak
2019

Comodo ♩ = c. 144

(2+2+3)

Piano

f *legatissimo*

con pedale

5

10

14

rit.

18 *a tempo*

p

22

pp *legato* *l.h.* *l.h.*

26

mf *f*

30

rit.

ff *8va*

36

a tempo

pp

8va

40

8va

44

mf *p* *pp*

8va

composed for the Kol Nidrei 5781 service of Beit ha Chidush Amsterdam

Yom Kipur
Day of Atonement
5781/2020

Kol Nidrei

Hebrew Traditional
Arranged by Mathieu Daniël Polak

Adagio (♩ = 60)

Piano

mp *pp* *mp*

with pedal *legato*

7

mf *p* *mf* *p*

5 2 1 5 12

12

mf *p* *mf* *p*

5 2 1 4 13 5 1 2 1 4 1 5 2 1 2 1

16 *a tempo*

mf

rit.

21 *a tempo*

p dolce

25

mf *p*

30 **Agitato** (♩ = 120) **Tempo primo** (♩ = 60)

mf

no pedal

34

p

ped. ped. ped.

39

tr

43

mf

with pedal

5 1 3 2 1

Kol Nidrei

47

p *f*

Musical score for measures 47-52. The piece is in G major. The right hand features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The left hand provides a steady accompaniment of eighth notes.

53

p rit.

Musical score for measures 53-58. The right hand has a melodic line that decrescendos and ends with a fermata. The left hand continues with eighth notes. A ritardando (rit.) marking is present above the right hand.

59

mp *p* *a tempo* *rit.* *a tempo*

Musical score for measures 59-64. The right hand has a melodic line with a fermata at the end of measure 60. The left hand has a steady eighth-note accompaniment. Dynamics include mezzo-piano (mp) and piano (p). Tempo markings include *a tempo* and *rit.*

65

v 3 3

Musical score for measures 65-68. The right hand features a melodic line with a fermata at the end of measure 66. The left hand has a steady eighth-note accompaniment. Trills (tr) are marked above the right hand. Triplet markings (3) are present in the right hand.

69

pp rit.

Musical score for measures 69-74. The right hand has a melodic line with a fermata at the end of measure 70. The left hand has a steady eighth-note accompaniment. A piano-piano (pp) dynamic is marked. A ritardando (rit.) marking is present above the right hand.

Canción de Cuna

- Las Mañanitas que cantaba el Rey David -

Mathieu Daniël Polak

2019

Tranquillo (♩. = c. 32)

Piano

p dolce
con pedale
mp

5 *rit.* *a tempo*
mf

8 *p* *mf* *p*

11 *mf* *p* *mf* *p* *mf*

15 *mp leggero* *p legato* *mf*

19

mp

3 3 3

mp

Detailed description: This system contains measures 19, 20, and 21. Measure 19 features a melodic line in the right hand with a slur over the first six notes and a dynamic marking of *mp*. The left hand provides a simple accompaniment. Measures 20 and 21 contain triplet figures in both hands, with a dynamic marking of *mp* and a hairpin crescendo leading into measure 21.

22

rit.

a tempo

mf

3

p

mf

p

Detailed description: This system contains measures 22, 23, and 24. Measure 22 begins with a *rit.* marking and features a triplet in the right hand. Measure 23 returns to *a tempo* and features a triplet in the left hand. Measure 24 concludes with a *p* dynamic. The system includes various dynamic markings: *mf*, *p*, *mf*, and *p*.

25

rit.

Detailed description: This system contains measures 25, 26, and 27. Measure 25 has a *rit.* marking and features a triplet in the right hand. Measures 26 and 27 continue the melodic and harmonic development. The system includes dynamic markings of *mf* and *p*.

28

a tempo

p

Detailed description: This system contains measures 28, 29, and 30. Measure 28 has an *a tempo* marking and a *p* dynamic. The system features a mix of melodic lines and chords in both hands.

31

rit.

Piu mosso (♩ = c. 46)

mf

p

mp

Detailed description: This system contains measures 31, 32, 33, and 34. Measure 31 has a *rit.* marking. Measure 32 has a *Piu mosso* marking with a tempo indication of $\text{♩} = \text{c. } 46$. The system includes dynamic markings of *mf*, *p*, and *mp*.

35

mf

39

mf rit.

42

a tempo
p

45

mf

47

rall.
p

50

p rubato *mf*

This system contains measures 50 and 51. Measure 50 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes with slurs, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F#4, and E4. The bass clef has a whole rest. Measure 51 continues the melody in the treble clef, with notes G4, F#4, E4, D4, C4, B3, A3, and G3. The bass clef has a whole rest. Dynamics are *p rubato* for measure 50 and *mf* for measure 51.

51

f *rit.* *8vb*

This system contains measures 51 and 52. Measure 51 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes with slurs, starting on G4 and moving through F#4, E4, D4, C4, B3, A3, and G3. The bass clef has a whole rest. Measure 52 continues the melody in the treble clef, with notes G3, F#3, E3, D3, C3, B2, A2, and G2. The bass clef has a whole rest. Dynamics are *f* for measure 51 and *rit.* for measure 52. An *8vb* marking is present in measure 52.

Tranquillo (♩. = c. 32)

53

p

This system contains measures 53 and 54. Measure 53 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes with slurs, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F#4, and E4. The bass clef has a whole rest. Measure 54 continues the melody in the treble clef, with notes G4, F#4, E4, D4, C4, B3, A3, and G3. The bass clef has a whole rest. Dynamics are *p*.

57

mp

This system contains measures 57 and 58. Measure 57 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes with slurs, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F#4, and E4. The bass clef has a whole rest. Measure 58 continues the melody in the treble clef, with notes G4, F#4, E4, D4, C4, B3, A3, and G3. The bass clef has a whole rest. Dynamics are *mp*.

59

8va

This system contains measures 59 and 60. Measure 59 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes with slurs, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F#4, and E4. The bass clef has a whole rest. Measure 60 continues the melody in the treble clef, with notes G4, F#4, E4, D4, C4, B3, A3, and G3. The bass clef has a whole rest. Dynamics are *8va*.

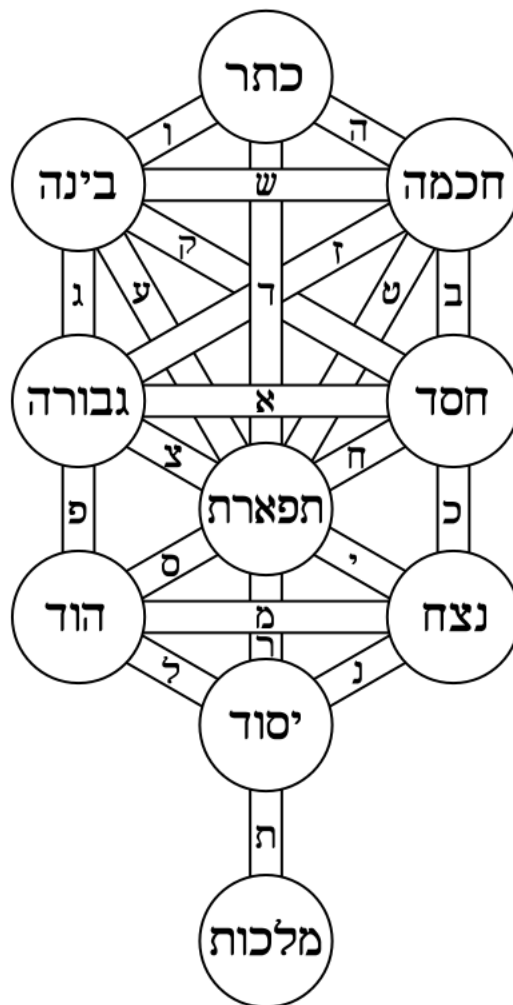
61 *mf* *p* *mf* *8va*

64 *loco* *p* *mp* *leggiero*

67 *rit.* *p* *legato* *pp* *p* *pp*

SEFIROT

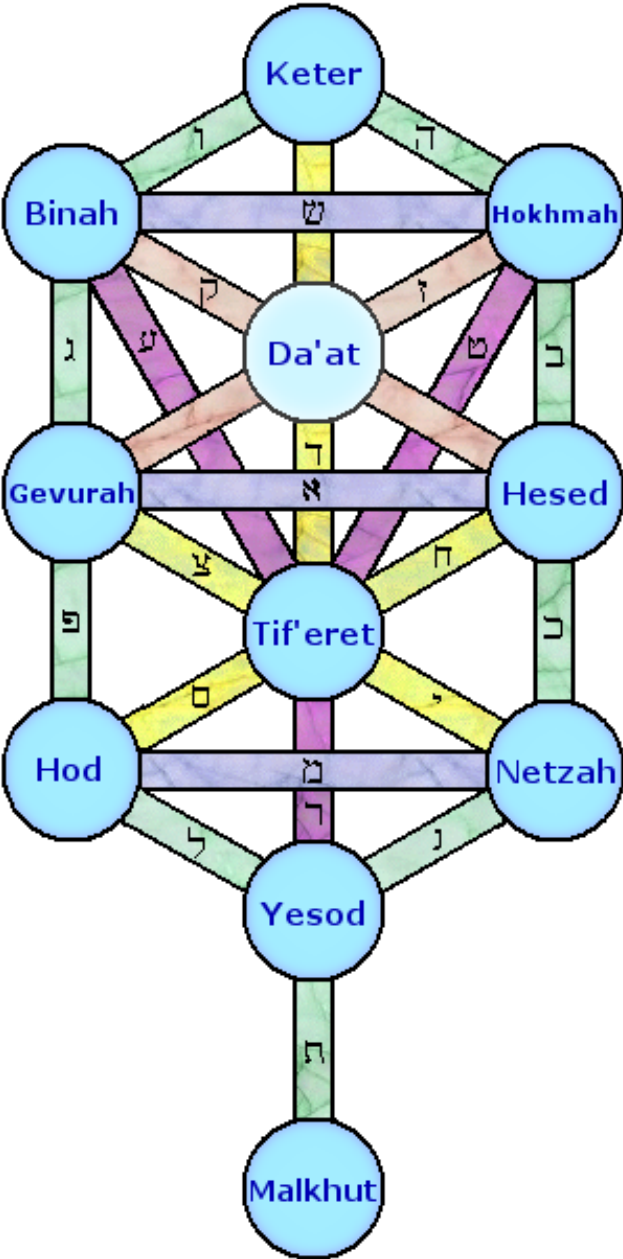
Composed by Mathieu Daniël Polak



The most interesting aspect for me, composing exclusively with patterns, is that there is not one organizational procedure more advantageous than another, perhaps because no one pattern ever takes precedence over the others.

Morton Feldman
(1926-1987)

Sefirot



Contents

Preface

Why do I join the Morton Feldman Memorial composition competition for piano solo works 2019?

1 Introduction

Part A: What are Sefirot?

Part B: Numbers connected to Sefirot.

Part C: How to transform the Sefirot into music?

2 Sefirot, a composition for piano solo

The composition Sefirot for piano solo consists of four pages.

The notation has graphic elements referring to the Tree of Life (compare with the front page of this booklet).

The pianist is invited to read and play the score creatively yet taking the remarks of the introduction into account.

The score could last between one and ten minutes.

3 Appendix

The score of Sefirot is built from four pages. How do you deal with this score? The pianist ought to be creative. He or she should improvise repeating the motives and play them in different orders. The score of four pages could grow into a piece of ten minutes in duration.

To give an idea how the score of Sefirot could develop into a grand piano piece, I enclosed an example in the appendix.

Preface

At the Composer's site I read about the Morton Feldman Memorial Composition Competition 2019. Besides a composer I am a pianist (and carillon player) so composing a piece for piano seems the logical thing to do.

In a book with examples of contemporary music, I saw a picture of *Intersection 3* by Morton Feldman. The combination of numbers and graphic notation I found attractive.

Because I am interested in numbers, especially Gematria (Hebrew counting system), I decided to join the Morton Feldman competition by composing a piece which contains both numbers and graphic elements.

On YouTube I found several recordings of Feldman pieces. The freedom, wideness and space which comes from indetermination is appealing.

In my composition *Sefirot* for piano solo, some elements are determined namely the height of the notes and the harmony. Other elements like dynamics, rhythm, tempo, pedal use, are aleatoric.

Introduction Part A: What are Sefirot?

Sefirot (Hebrew: counting, enumeration) is a key element in the Kabbalah. Sefirot stands for 'the emanations, or illuminations of God's Infinite Light as it manifests in Creations. At the front page of this booklet one finds the Tree of Life which is built from ten Sefirot in Hebrew. At the second page one finds the Sefirot in transliteration.

God reveals Himself Herself through ten sefirot:

1. Kether (Heb. Crown): the first sefirah is described as absolute compassion. The name of God associated with Kether is Ehyeh Asher Ehyeh, the Name through which He revealed Himself to Moses from the burning bush.
2. Chokhmah: (Heb. Wisdom): the first power of conscious intellect within Creation. Wisdom implies the ability to look deeply at some aspects of reality and abstracts its conceptual essence till one succeeds in uncovering its underlying axiomatic truth.
3. Binah (Heb. Understanding): intuitive understanding or contemplation. It is the womb, which gives shape to the Spirit of God. Therefore, Binah is a female emanation.
4. Da'at (Heb. Knowledge): sometimes Da'at is **not looked upon** as a Sefirah. There is no God's Name associated with this Sefirah. One could say Da'at is the empty space where the Creation begins.
5. Chesed (Heb. Mercy): Chesed stands for kindness and love. One could think about the love of God, parents for their children, visiting the sick, giving charity, making peace between people.
6. Gevurah (Heb. Strength): the judgement and consequences for the deeds man does. There should be a balance between consequences (punishment) and chesed (mercy).
7. Tiferet (Heb. Beauty): this Sefirah is in the middle of the Tree of Life. It stands for the beauty of the Divine Glory and Light. One could say the higher Sefirot shine to the lower Sefirot through Tiferet.

8. Netzach (Heb. Eternity): one could translate Netzach with faith. An example is Moses who led the people to the promised land because of faith that life would become better for the people.
9. Hod (Heb. Glory, Majesty, Splendour): one could say Netzach and Hod are the two feet of the body. While the hands are the main instrument of action, the feet help bring a person to the place where he wishes to execute that action. Jewish prayer could be considered the way of going to the place where action should be taken.
10. Yesod (Heb. Foundation): Yesod is associated with sexual organs. The masculine Yesod collects the vital forces of the Sefirot above and transmits these creative and vital energies into the feminine Malkuth below.
11. Malkuth (Heb. Kingdom): is also called Shechinah, the female emanation of God. In Kabbalah, she is looked upon as the bride of Tiferet. Whereas Tiferet stands for the written Torah, Shechinah stands for the spoken Torah, the interpretations and stories which are told from one generation upon the other.

Introduction Part B: Numbers connected to Sefirot

The Hebrew alphabet originally is built from 22 consonants. Later, consonants for the ending of words, the so-called finals, were added. In Hebrew, letters/consonants are also numbers:

THE 22 HEBREW LETTERS AND THE NUMERICAL VALUES										
1	2	3	4	5	6	7	8	9	10	11
א	ב	ג	ד	ה	ו	ז	ח	ט	י	כ
1	2	3	4	5	6	7	8	9	10	20
(a) Alef	B, V Bet	G Gimel	D Dalet	H He	W, V Vav	Z Zayin	H, X Chet	T Tet	J, I, Y Yod	K Kaph
12	13	14	15	16	17	18	19	20	21	22
ל	מ	נ	ס	ע	פ	צ	ק	ר	ש	ת
30	40	50	60	70	80	90	100	200	300	400
L Lamed	M Mem	N Nun	S Samekh	(o) Ayin	P, F Pe	Ts Tsade	K, Q Qoph	R Resh	S, Sh Shin	T Tav

The word Kether (the first Sefirah) is built from the letters: כתר

The little dots are vowels and are usually not part of the counting system.

Kether: Kaph (20) – Tav (400) – Resh (200).

The number zero does not exist in Hebrew and could therefore be omitted in my composition system.

Kether: 2 (because zero is omitted) – 4 – 2. With these numbers a music motive could be composed. For example by using these numbers as intervals or for duration of notes.

List of the sefirot and their numbers:

Kether: כֶּתֶר	242
Chokhmah: חכמה	8245
Binah: בינה	2155
Da'at: not a sefirah so not considered.	
Chesed: חֶסֶד	864
Gevurah: גבורה	32625
Tiferet: תִּפְאֶרֶת	48124
Netzach: נצח	598
Hod: הוד	564
Yesod: יסוד	1664
Malkuth: מלכות	43264

Introduction Part C: How to transform the Sefirot into music?

My first impulse is to translate the numbers into intervals. So Kether would lead to:
C – D (which is a second) – G (a fourth on D) – A (second on G).

Both the melodic and harmonic motive of Kether would be: C – D – G – A.

Note that three numbers lead to four notes. My suggestion is to take out the first note since it is only the helper. 2 – 4 – 2 would become: D – G – A. The C could be considered the Da'at in the composition, the empty space where Creation begins (see introduction part A).

How is the first note determined? Why do I start with a C as a helper and not with another note? The reason is that the composition will be initially composed on white keys, as if it was composed in the scale of C major.

If the piece would be composed on mere white notes, in the end color would be lacking. Therefore, after completing the motives, the composition will be colored by some accidentals. These accidentals will be derived from a Klezmer scale named the Freygish Shtayger. This Freygish Shtayger is better known as the Phrygian dominant scale. This scale occurs in many music cultures like Indian, Middle Eastern, Egypt, Eastern European, Central Asian and Flamenco. Therefore, the idiom of Sefirot will be recognizable to many people of many cultures. I have chosen this scale because of the Jewish connotation.

The Freygish / Phrygian dominant scale on C:

C – Db – E – F – G – Ab – Bb – C.

I composed two sets of Sefirot. The first set is descending and the second ascending. The descending set stands for the emanations of God, His Voice that created the world in seven days. His light shines from up to down. His rain falls from the sky on the earth. The ascending set stands for human creations and their duty to repair the broken world. In the ideal world descending & ascending would be mingled, cooperate, would be One.

The 10 Sefirot in the Freyghish (Phrygian Dominant) Scale

Descending

Kether Chokhmah Binah Chesed
 Gevurah Tiferet
 Netzach Hod Yesod Malkuth

The 10 Sefirot in the Freyghish (Phrygian Dominant) Scale

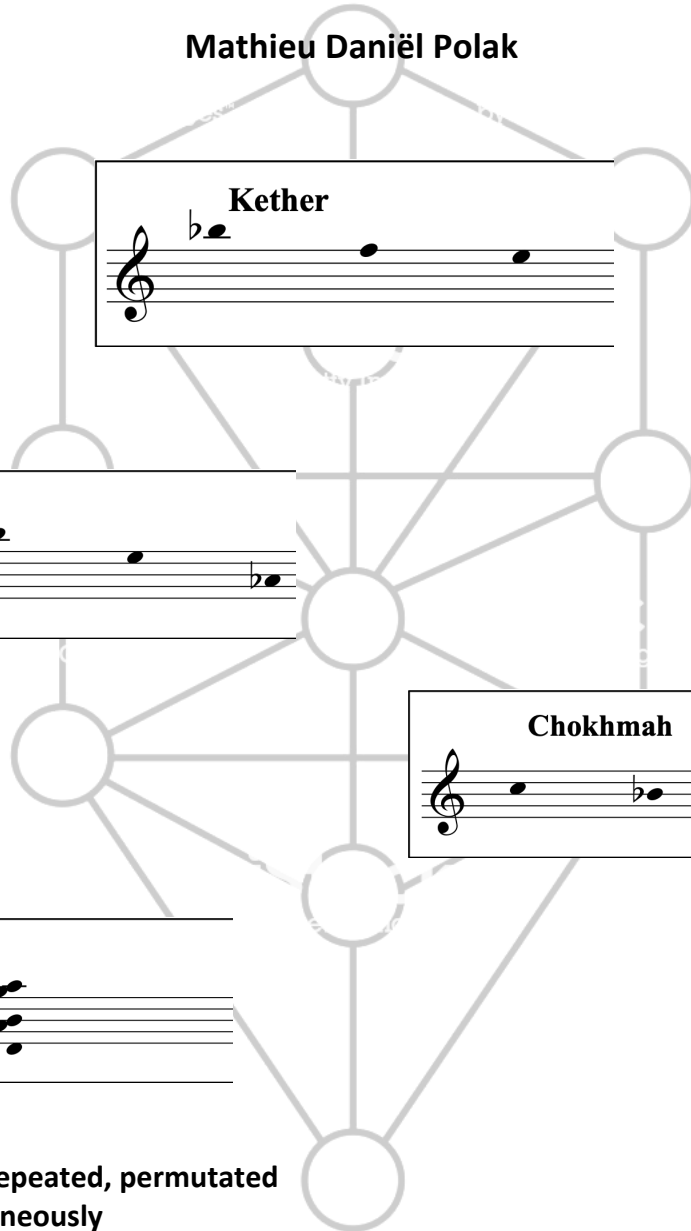
Ascending

Kether Chokhmah Binah Chesed
 Gevurah Tiferet
 Netzach Hod Yesod Malkuth

Sefirot

Composition for the Morton Feldman Memorial Composition Competition 2019

Mathieu Daniël Polak



Kether

Binah

Chokhmah

Gevurah

Motives could be repeated, permuted and played simultaneously

Chesed

The diagram illustrates the Kabbalistic Sefirot tree, a central concept in Jewish mysticism. It consists of ten spheres (Sefirot) arranged in a tree structure, connected by lines. The spheres are labeled with Hebrew names: Tiferet (top), Hod (left), Netzach (right), Yesod (center), and Malkuth (bottom). Each sphere is associated with a specific musical notation on a five-line staff, and a performance instruction is placed near each sphere.

Tiferet
Freedom of rhythm and tempo

Hod

Netzach
Freedom of articulation

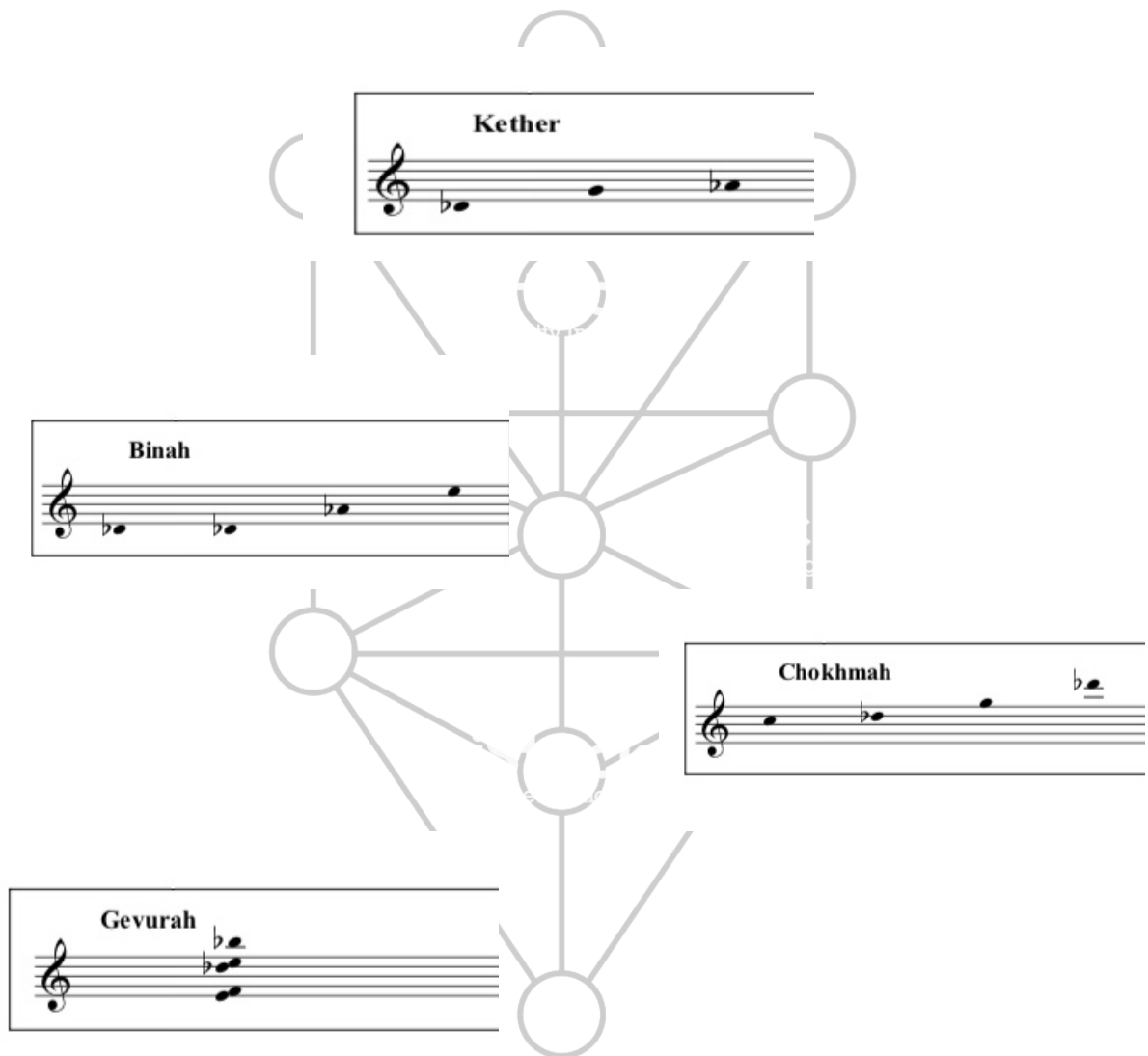
Yesod
Freedom of dynamics

Malkuth
Freedom of pedal use

Sefirot

Composition for the Morton Feldman Memorial Composition Competition 2019

Mathieu Daniël Polak



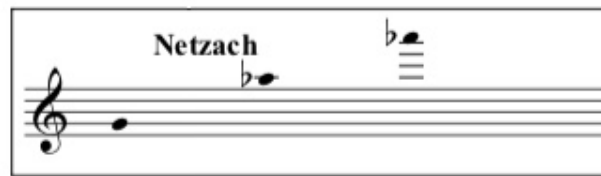
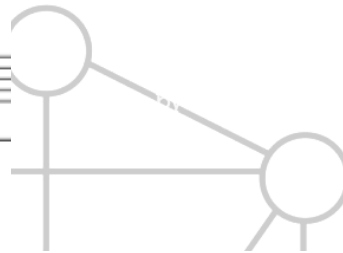
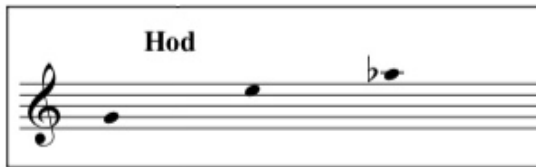
Motives could be repeated, permuted and played simultaneously



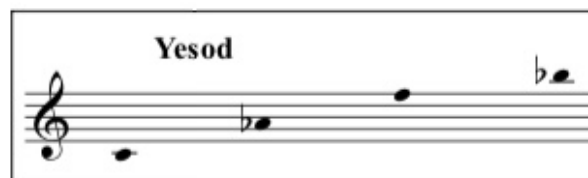
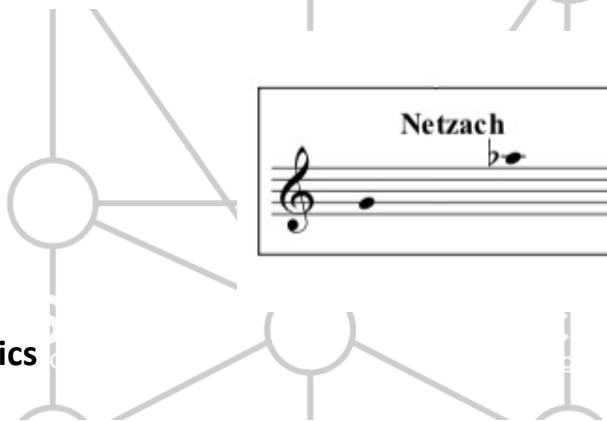


Freedom of rhythm and tempo

Freedom of articulation



Freedom of dynamics



Freedom of pedal use



Appendix Part A: descending motives

Example of a Sefirot piece

Mathieu Daniël Polak

2019

Con spirito (♩ = c. 120)

Piano

mf 3 3 3 3 Kether

with pedal

Kether

3 3 3 3 3 3 3 3 3 3 3 3

7

Malkuth

f

Chesed

10

p 3 3 3 3 *mf* 3 3 3 3

Binah

12

Chesed Binah

ff *mp*

Yesod

8^{va}

8^{vb}

15 *ff* *mp* *p* *mf* *f* *p* *mf*

Netzach Tiferet

Kether

19 *f*

22 Chesed Binah *p* *mf* *p* *mf*

26 Malkuth Hod *f* *p* *f* *f* *f*

Chesed

30 *p* *f*

Appendix Part B: Ascending Motives

Example of a Sefirot piece

Tranquillo, rubato (♩ = c. 60)

Mathieu Daniël Polak
2019

Piano

Yesod Malkuth Yesod Chokhmah

mp *p* *mp* *p* *mp*

Ped. Ped. con pedale

6

Gevurah Kether Chokhmah

p *mp* *p*

Ped.

12

Tiferet Chokhmah Hod Hod

mf *p* *pp* *p*

Yesod Ped. Ped.

18

Tiferet Binah

mf *p* *f* *mf*

Kether Tiferet Ped.

24 Binah Chesed Kether

30 Chesed Binah mp p

34 Gevurah mp p Ped.

39 Tiferet Hod Netzach pp mf Ped. Ped.

45 rit. Malkuth pp al niente Ped. Ped. Ped.

Detailed description: This musical score consists of five systems of piano accompaniment for ascending motives. Each system is written for a grand piano with a treble and bass clef. The first system (measures 24-29) features dynamics *p_{sub}*, *pp*, and *f*. The second system (measures 30-33) includes dynamics *mp* and *p*, with an *8va* marking above the treble staff. The third system (measures 34-38) uses *mp* and *p* dynamics and includes a *Ped.* marking. The fourth system (measures 39-44) features *pp* and *mf* dynamics, with *8va* markings and *Ped.* markings. The fifth system (measures 45-50) begins with a *rit.* marking, uses *p* and *pp* dynamics, and ends with a *pp* dynamic and an *al niente* instruction. The score is set in a key with two flats and a 3/4 time signature.

Appendix Part C: descending & ascending motives

Example of a Sefirot piece

Mathieu Daniël Polak
2019

Energico (♩ = 160)

Piano

Yesod Chokhmah Netzach Yesod Tiferet

with pedal

7

Malkuth Gevurah

mf *p*

Gevurah

11

Kether Hod

mp *mf*

Kether

15

Chesed Chesed

f *p*

Malkuth Kether Binah Chokhmah

Malkuth Kether Binah Chokhmah

20

Chokhmah Hod Yesod Tiferet Binah Yesod

mf *f* *8va*

Hod

use left hand for some notes

24 (8) Kether

mf

Kether

28

f *mf*

Chesed

31

f *ff* *mf*

Chesed

35

p *mp* *mf*

41

f *ff* *p* *pp*

8vb