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A Little Bit of a Whole Bunch, Misah Ivrit: A Hebrew Mass and the Intersection of Worlds, & Separation

Noah Jedidiah Lundgren

Bard College

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Lundgren, Noah Jedidiah, "A Little Bit of a Whole Bunch, Misah Ivrit: A Hebrew Mass and the Intersection of Worlds, & Separation" (2016). *Senior Projects Spring 2016*. 193.
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Bard

“A Little Bit of a Whole Bunch”
(concert)

“Misah Ivrit: A Hebrew Mass and the Intersection of Worlds”
(concert)

&

“Separation”
(orchestral work)

submitted by

Noach (Noah) Jедидия Lundgren

to the Division of the Arts,
the Division of Social Studies,
and the Division of Languages and Literature
of Bard College

in fulfillment of the requirements for Senior Project.

Wednesday, May 4, 2016

Annandale-on-Hudson, New York

Artist Statement

These two concerts and orchestra represent a culmination of my time and work at Bard College, my pursuit of the study of music composition, performance, and production, and of the Hebrew Language and Jewish culture and religion.

“A Little Bit of a Whole Bunch” presents a variegated selection of my chamber works, in a large range of styles and instrumentations, performed by fellow students, members of the area community, and myself.

“Misah Ivrit: A Hebrew Mass and the Intersection of Worlds” presents a similarly diverse program, featuring the premiere performance of the world's first Mass in Hebrew, my own composition. This concert seeks to present an unpredictable, yet coherent, array of pieces which serves to transcend boundaries between classical and popular, secular and religious, Jewish and Christian, ancient and modern, old and brand new. Often such great extents of common ground become so muddled when we allow our differences, our opinions, and our preferences to cloud and overshadow essential truths and what it ought to mean to be fellow humans. Misah Ivrit is a piece which deals with this very issue. About a year and a half ago, the conceptual seedling for the piece arose organically out of my Messianic Jewish identity. About half of the work was completed during five months I spent living in Jerusalem, an experience which had a profound and defining impact on the piece. Through this piece I sought to honor three traditions which are very important in my own life, the history of classical music and its practice of concert setting of the Mass text, the Jewish faith, and the Christian faith. The Mass text, though a primarily Catholic form, contains much in common with all streams of Christianity and with Judaism as well. In fact, large portions are taken directly from the Hebrew Scriptures, or Old Testament. So much of the chorus' sings tonight is actually the original Hebrew version of the text. Judaism and

Christianity parted ways long ago on troubled terms, and history since then has been fraught with the strife of an increasing rift of painful misunderstanding. My hope is for Misah Ivrit, and works like it, to help heal this rift by shedding more light on the vastness of common ground which both Jews and Christian can embrace together.

“Separation” puts forth a musical depiction of philosophical definitions of Hell and Heaven, treating Hell as “eternal separation from God and Heaven as “eternal separation to God.”

Program notes for *Separation*

hell (hel) *n.* [ME. *helle* < OE. *hel* < IE. base **kel-* to hide, cover up (whence L. *celare*, to hide)]

Eternal separation from God.

heaven (hev' 'n) *n.* [ME. *heven* < OE. *heofon* < IE. base **kem-* to cover (whence L. *camissia*, shirt)] Eternal separation to God.

“God saw that the light was good; and God separated the light from the darkness. – But your iniquities have made a separation between you and your God, and your sins have hidden His face from you so that He does not hear. – For it was fitting for us to have such a high priest, holy, innocent, undefiled, separated from sinners and exalted above the heavens; who does not need daily, like those high priests, to offer up sacrifices, first for His own sins and then for the sins of the people, because this He did once for all when He offered up Himself. – For I am convinced that neither death, nor life, nor angels, nor principalities, nor things present, nor things to come, nor powers, nor height, nor depth, nor any other created thing, will be able to separate us from the love of God, which is in [Messiah Yeshua] our Lord.”

(Genesis 1:4 – Isaiah 59:2 – Hebrews 7:26-27 – Romans 8:38-39, NASB)

Score

Wildflowers

for drum set and 2 percussionists

N. Lundgren

1. Bleeding Heart

$\text{♩} = 60$

Medium Mallets

Cymbals

Musical score for Cymbals and Drums. The Cymbals part consists of two staves. The top staff uses medium mallets and has a dynamic of *mp*. The bottom staff uses medium mallets and has a dynamic of *mf*. The Drums part is on the second staff, also in 3/2 time. The tempo is $\text{♩} = 60$.

Musical score for Cs. (Cymbals) and Ds. (Drums). Both parts are in 3/2 time. The Cs. part uses medium mallets and includes grace notes above the main notes. The Ds. part uses medium mallets and includes dynamic markings *>* below the notes.

Musical score for Cs. (Cymbals) and Ds. (Drums). The tempo changes to $\text{♩} = 13$. The Cs. part transitions to sticks, indicated by the text "to Sticks" and "(Sticks)". The Ds. part continues with medium mallets. The time signature changes to 5/4, then 4/4, then 5/4 again, followed by a repeat sign and 3/2.

17

Drum score for measures 11-12. The score shows two staves. The top staff is for the Snare Drum (Cs.) and the bottom staff is for the Bass Drum (Ds.). Both staves are in common time (indicated by '3/2'). The first measure starts with a forte dynamic (fp) followed by a series of sixteenth-note patterns: 'x + x + x + x + x + x' (Snare) and 'x + x + x + x + x + x' (Bass). The second measure begins with '(Snare OFF)' and continues the sixteenth-note patterns. The bass drum part consists of eighth-note patterns: '-' (Measure 11), 'p' (Measure 12), and 'p - p' (Measure 12).

21

Musical score for the first section of the piece, featuring two staves. The top staff is for the Cs. (Cello/Bassoon) and the bottom staff is for the Ds. (Double Bass). Both staves begin with a dynamic of *mf*. The Cs. staff has a continuous pattern of vertical strokes (x, +, o) on the first five strings. The Ds. staff has a continuous pattern of vertical strokes (x, +, o) on the first four strings, followed by a rest, and then continues with vertical strokes on the last three strings.

25

Musical score for the first section of the piece. The score consists of two staves. The top staff is for the Cymbals (Cs.) and the bottom staff is for the Drums (Ds.). Both staves begin with a dynamic instruction 'ff' (fortissimo). The Cymbals play a rhythmic pattern of sixteenth-note pairs: a cross followed by a plus sign, repeated throughout the section. The Drums play eighth-note patterns: a dotted quarter note followed by a sixteenth note, and a sixteenth note followed by a dotted quarter note, also repeated. The section ends with a measure of sixteenth notes followed by a repeat sign and a section ending symbol.

29 2.

Cs.

Cs.

Ds.

switch Snare ON

(Snare ON)

36

Cs.

mp

Ds.

42

Cs.

Ds.

Wildflowers

48

Cs.

Ds.

54

Cs.

Ds.

60

Cs.

Ds.

65

Cs.

Ds.

Musical score for Cello (Cs.) and Double Bass (Ds.). The score consists of two staves. The top staff for Cello has a dynamic marking of ***ff***. The bottom staff for Double Bass has dynamic markings of ***ff*** and ***sfpz***. The tempo is marked as 70.

75

to Medium Mallets

Cs.

Ds.

sfz

switch Snare OFF
to Medium Mallets

3
2

80 (Medium Mallets)

Cs. (Snare OFF) (Medium Mallets)

Ds.

Musical score for Cello (Cs.) and Double Bass (Ds.). The score consists of two staves. The Cello staff has a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with slurs and dynamic markings like p and f . The Double Bass staff has a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with slurs and dynamic markings like p and f . The score is numbered 87 at the top left. The right side of the page contains the instruction "to Sticks".

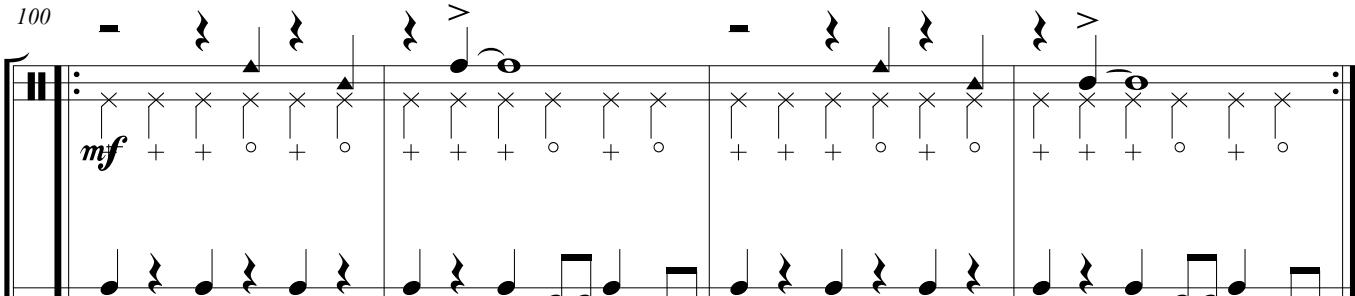
93 (Sticks)

Cs.

Ds.

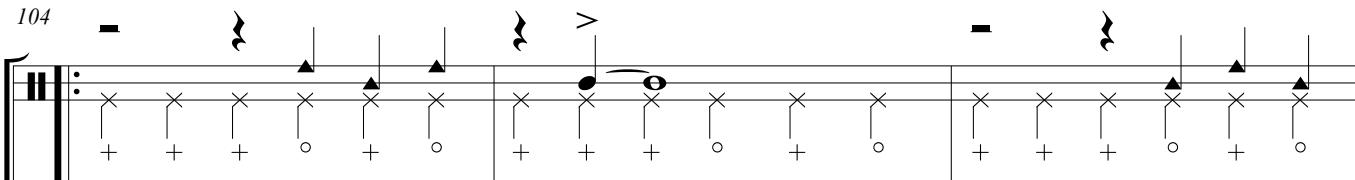
(Snare OFF)

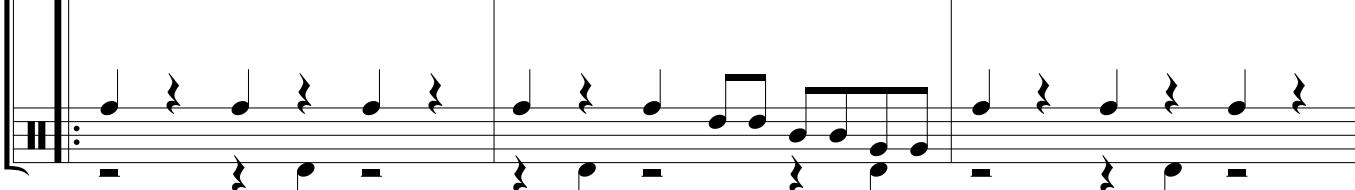
100

Cs.  ***mf***

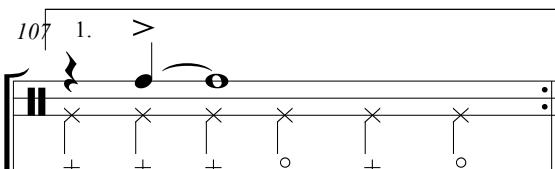
Ds.  ***mf***

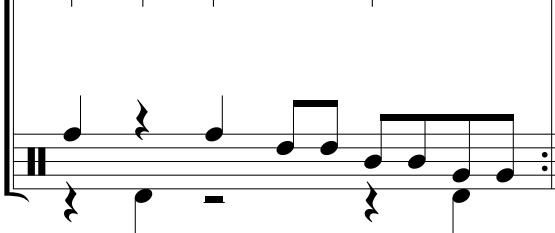
104

Cs. 

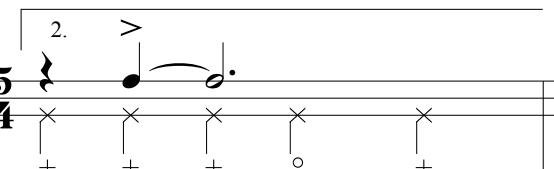
Ds. 

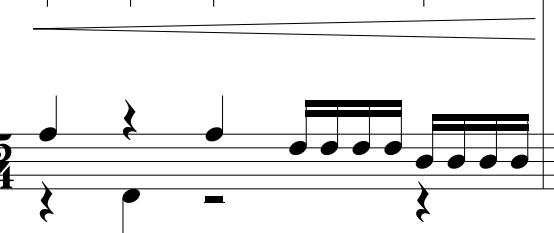
107 1.

Cs.  ***f***

Ds. 

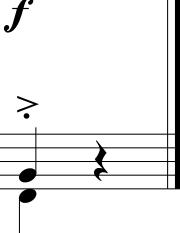
2.

Cs.  ***f***

Ds. 

[Choke]

Cs.  ***f***

Ds. 

Wildflowers

2. Snapdragon

110 $\text{♩} = 150$
Soft Mallets

Cs.

switch Snare ON (Snare ON)

Ds.

f

to Sticks

116 (Sticks)

Cs.

Ds.

ff

121

Cs.

Ds.

f

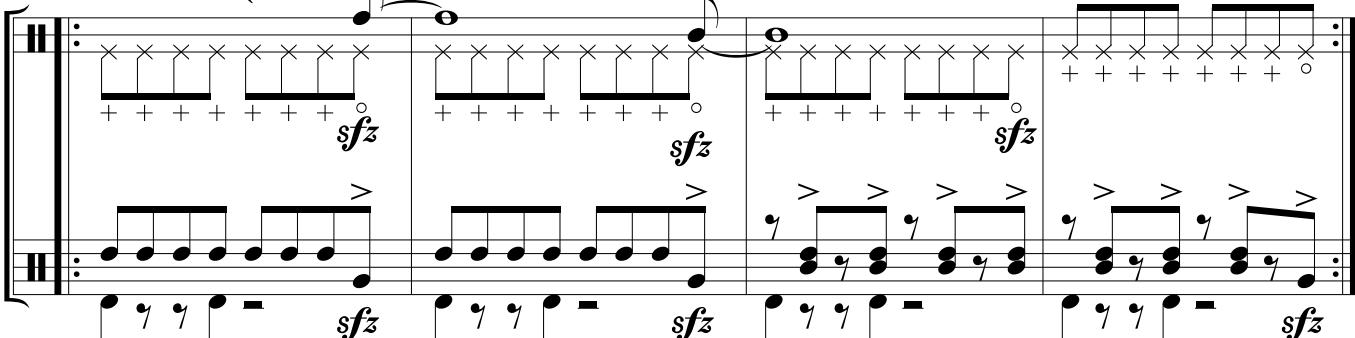
126

Cs.

Ds.

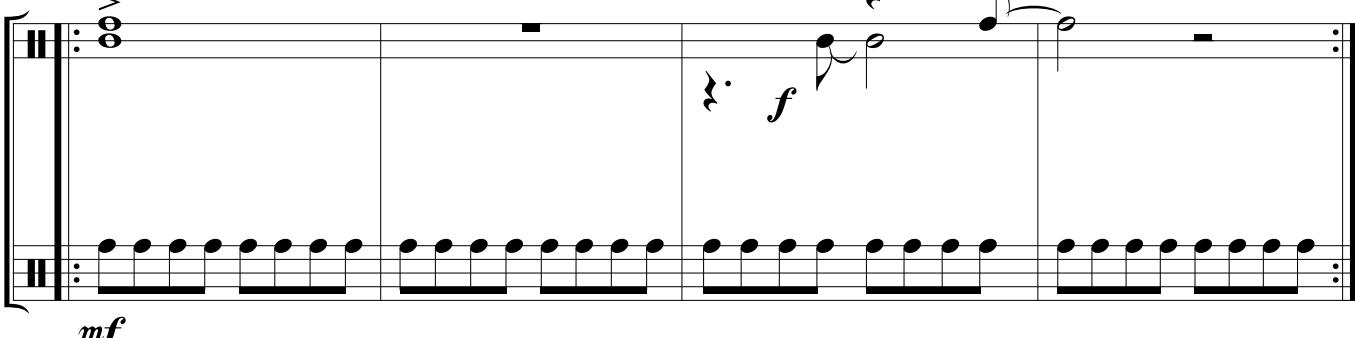
mf

130

Cs. 

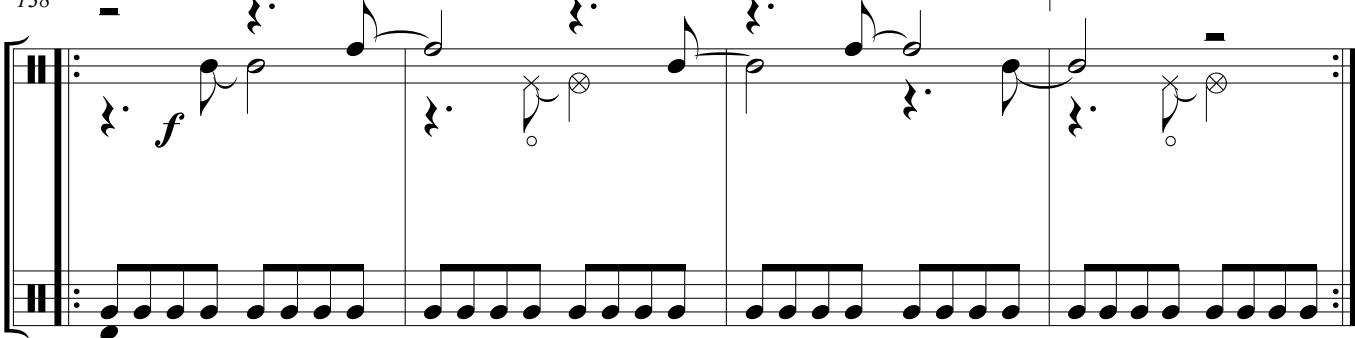
Ds. 

134

Cs. 

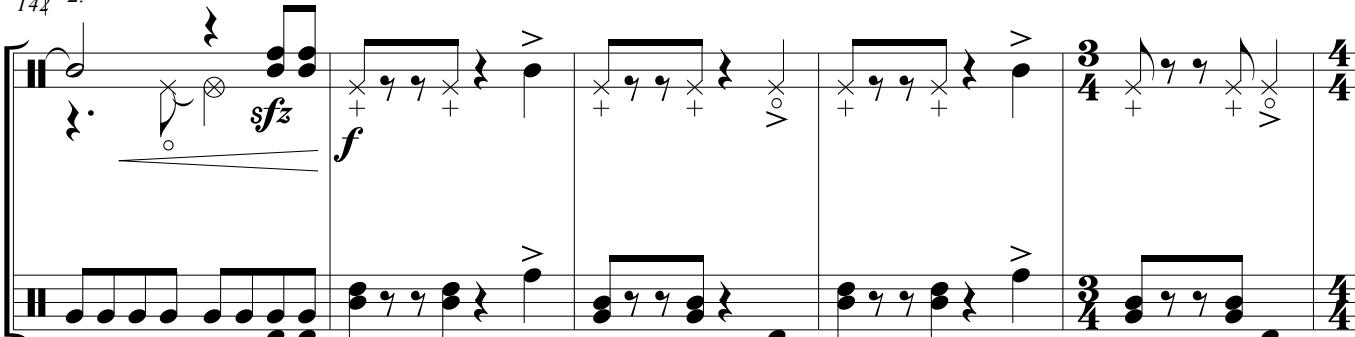
Ds. 

138

Cs. 

Ds. 

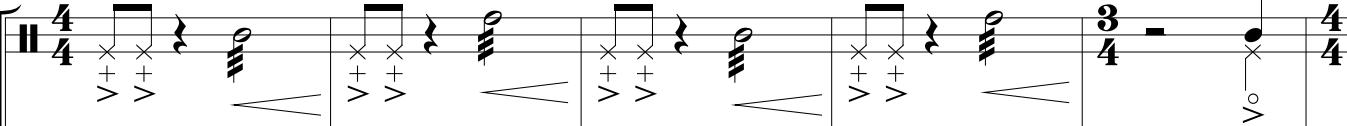
142 2.

Cs. 

Ds. 

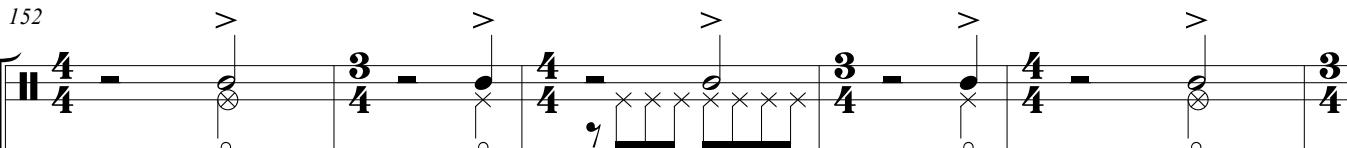
Wildflowers

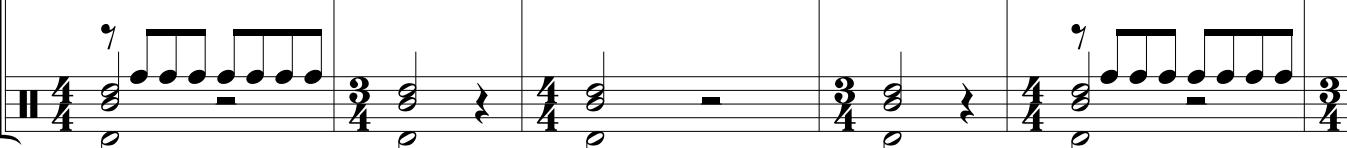
147

Cs. 

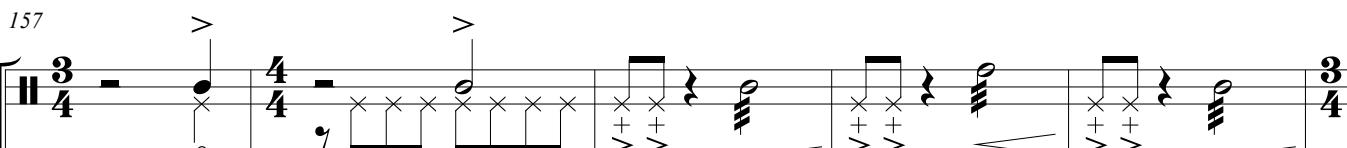
Ds. 

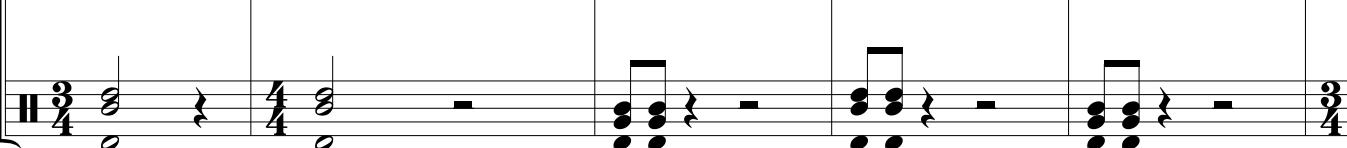
152

Cs. 

Ds. 

157

Cs. 

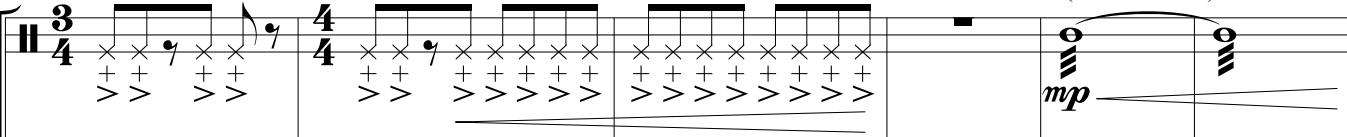
Ds. 

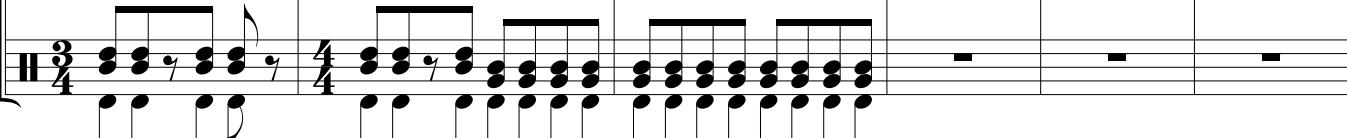
162

Cs. 

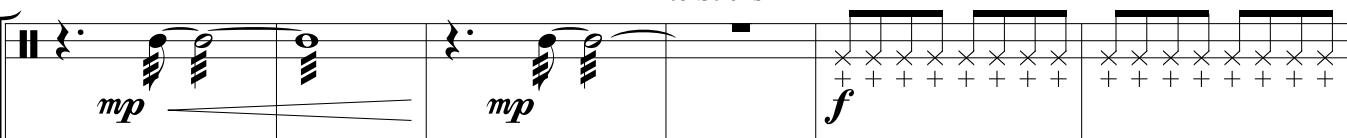
Ds. 

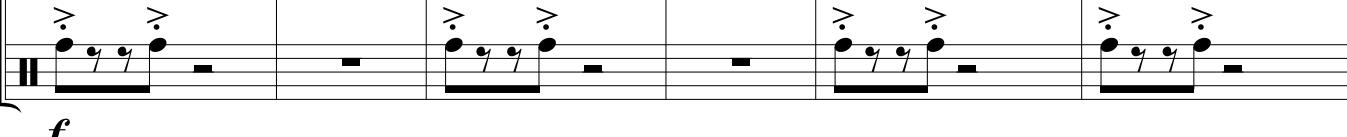
167

Cs.  to Soft Mallets(Soft Mallets)

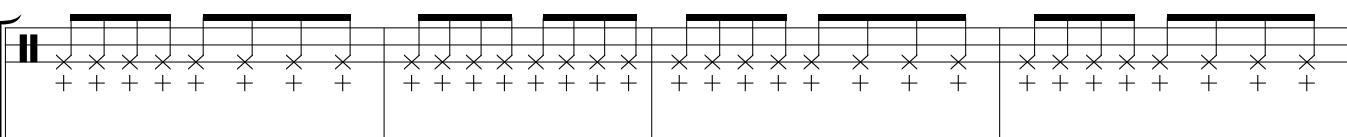
Ds. 

173

Cs.  to Sticks (Sticks)

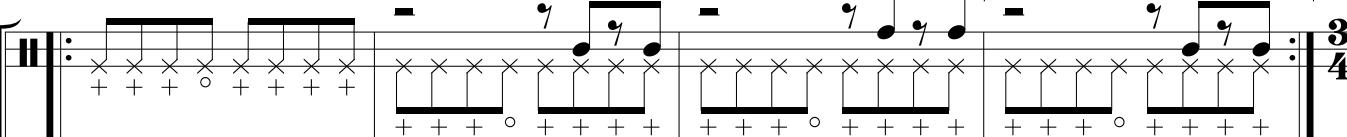
Ds. 

179

Cs. 

Ds. 

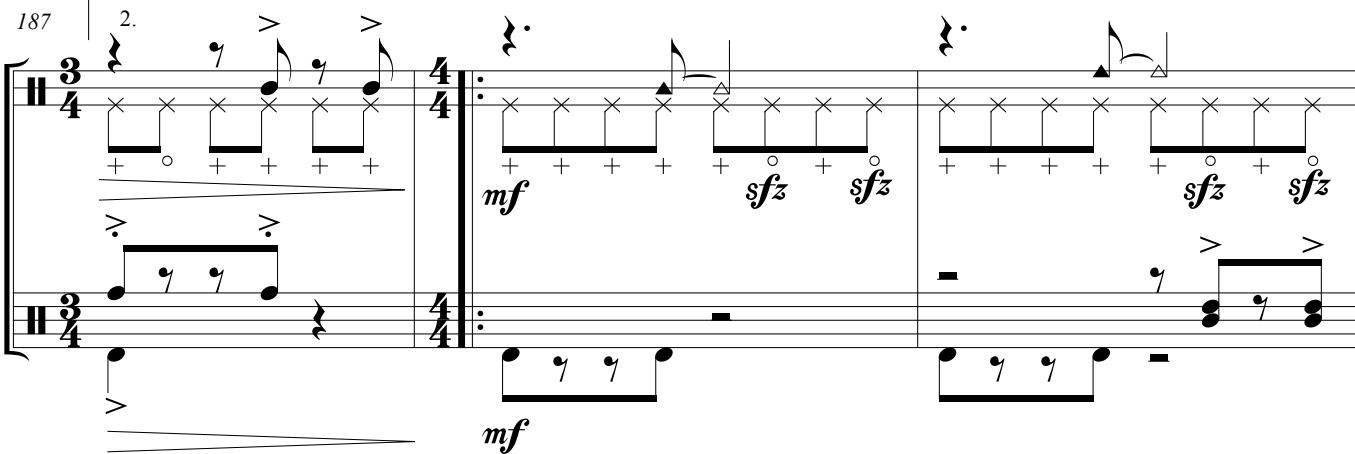
183

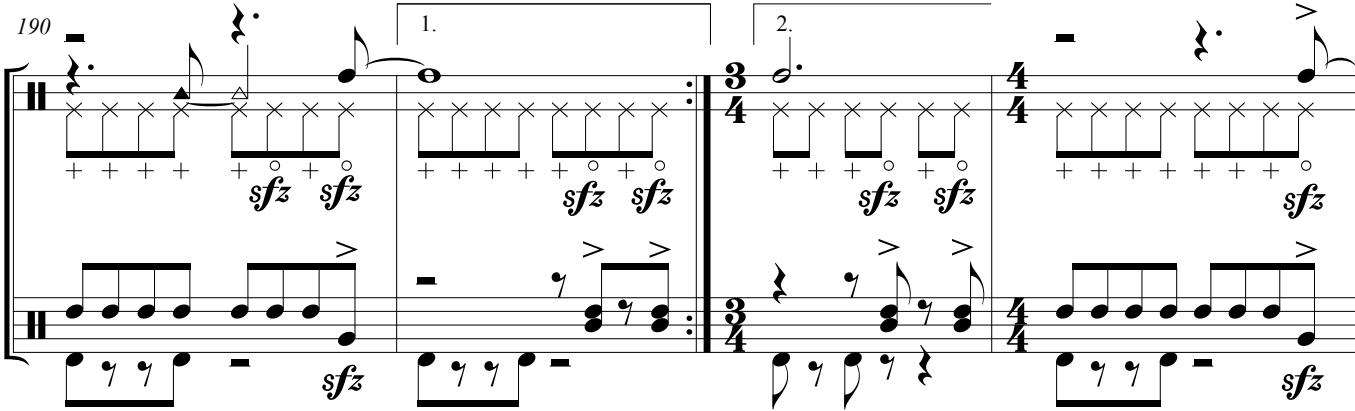
Cs. 

Ds. 

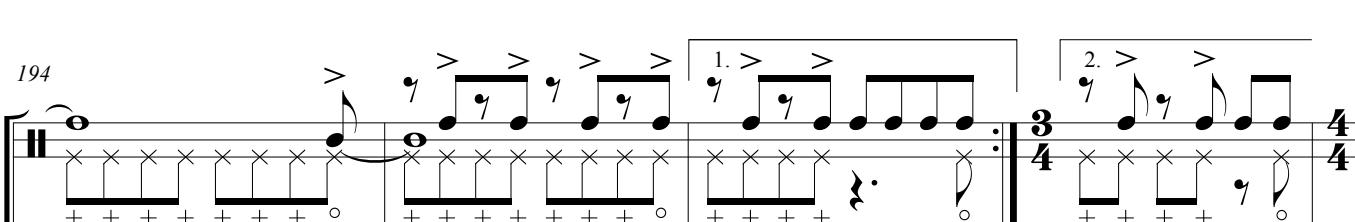
Wildflowers

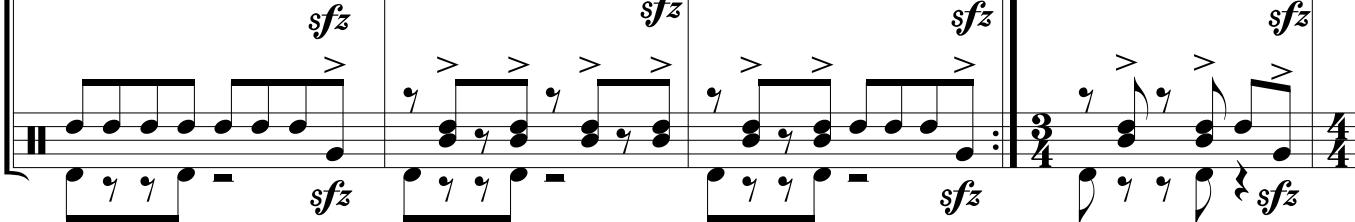
187

Cs. 

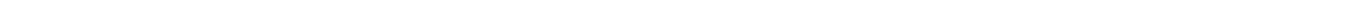
Ds. 

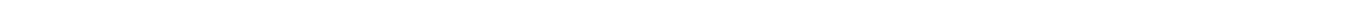
190

Cs. 

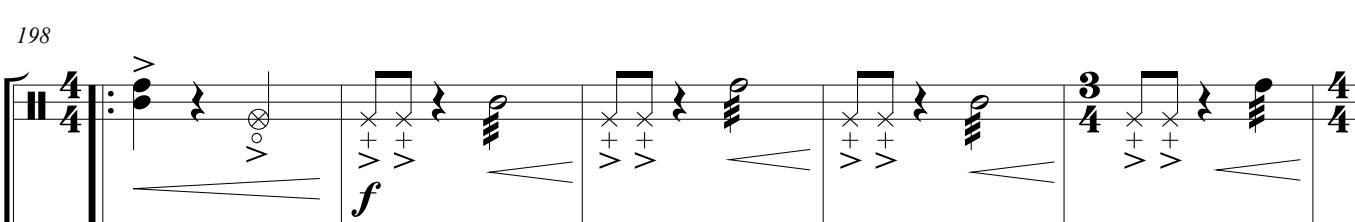
Ds. 

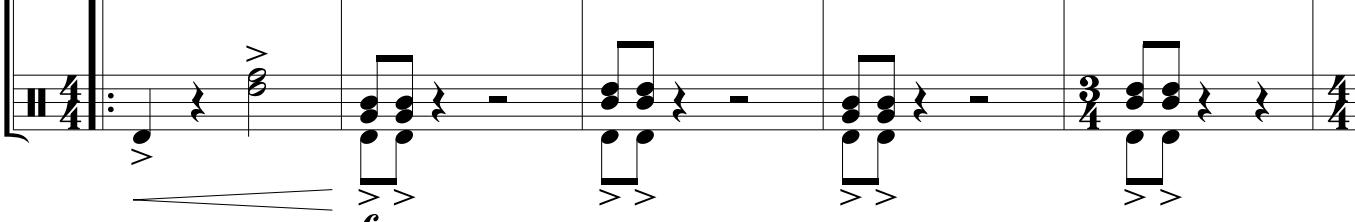
194

Cs. 

Ds. 

198

Cs. 

Ds. 

Wildflowers

13

203

Cs.

Ds.

[choke/cut-off]

208

Cs.

[dampen/cut-off]

Ds.

SEPARATION

N. Lundgren

SEPARATION

for

2 Flutes (1st doubling Piccolo)

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in B♭

2 Trombones

1 Tuba

[3] Timpani (doubling percussion)

2 Percussionists

(tubular bells, marimba,
crash cymbals, ride cymbal,
snare drum, quad toms, bass drum)

Harp

Strings

לה' הכבוד

May the glory be to the L-RD

Full Score

SEPARATION

N. Lundgren

2 Flutes (1st doubling Piccolo) $\text{♩} = 55$ [whispered - ambiguously]
 ppp [whispered - ambiguously]

2 Oboes $\text{♩} = 55$ [whispered - ambiguously]
 ppp [whispered - ambiguously]

2 Clarinets in B♭ $\text{♩} = 55$ [whispered - ambiguously]
 ppp [whispered - ambiguously]

2 Bassoons $\text{♩} = 55$ [whispered - ambiguously]
 ppp [whispered - ambiguously]

2 Horns in F $\text{♩} = 55$ [whispered - ambiguously]
 pp [whispered - ambiguously]

2 Trumpets in B♭ $\text{♩} = 55$ [whispered - ambiguously]
 pp [whispered - ambiguously]

2 Trombones $\text{♩} = 55$ [whispered - ambiguously]
 pp [whispered - ambiguously]

Tuba $\text{♩} = 55$ *pp* [whispered - ambiguously]

Timpani $\text{♩} = 55$ *ppp* [whispered - ambiguously]

Tubular Bells

Marimba [whispered - ambiguously]
 pp [whispered - ambiguously]

Crash Cymbals

Ride Cymbal [whispered - ambiguously]
 pp [whispered - ambiguously]

Snare Drum

Quad Toms

Bass Drum

Harp $\text{♩} = 55$ [whispered - ambiguously]
 ppp [whispered - ambiguously]

Violin I [whispered - ambiguously]
 pp [whispered - ambiguously]

Violin II [whispered - ambiguously]
 pp [whispered - ambiguously]

Viola [whispered - ambiguously]
 pp [whispered - ambiguously]

Cello [whispered - ambiguously]
 pp [whispered - ambiguously]

Double Bass [whispered - ambiguously]
 pp [whispered - ambiguously]

SEPARATION

painfully long

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

mp

Tim. 17

T.B.

pp

mp

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Div.

pp

cresc. poco a poco

Div.

pp

cresc. poco a poco

Div.

pp

cresc. poco a poco

cresc. poco a poco

mp

SEPARATION

7

SEPARATION

36

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

9

Fl. 6

Ob. 6 cresc.

B♭ Cl. 6 cresc.

Bsn. 3 3 cresc.

Hn. 6 cresc.

B♭ Tpt. 6 cresc.

Tbn. 3 3 cresc.

Tuba 6 cresc.

Tim. 5

T.B. 5

Mrb. mp

Crash 5

Ride 5

S.Dr. 5

Quads 5

B. Dr. 5

Hp. mf

Vln. I

Vln. II Div. mf

Vla. Div. mf

Vc. Div. mf

D.B. arco 3 3 mf

SEPARATION

10

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Tuba

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

11

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Tim.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

Fl.
Ob.
Bb Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Tuba
Timp.
T.B.
Mrb.
Crash
Ride
S.Dr.
Quads
B. Dr.
H.p.
Vln. I
Vln. II
Vla.
Vc.
D.B.

SEPARATION

13

75

Fl.

Ob.

B♭ Cl.

Bsn.

marcato furioso

f

Hn.

B♭ Tpt.

Tbn.

f

Tuba

ff

75

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

ff

75

Hp.

Vln. I

arco
Con sord.

p

Unis. Con sord.

Vln. II

p

Unis. Con sord.

Vla.

p

Vc.

mp

D.B.

marcato furioso

f

SEPARATION

A page from a musical score, page 79, featuring a complex arrangement of instruments. The top section includes parts for Flute, Oboe, Bassoon, Clarinet, Horn, Trombone, Tuba, Timpani, Bassoon, Marimba, Crash Cymbal, Ride Cymbal, Snare Drum, Quads, Bass Drum, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of three staves, each with multiple measures. The first staff starts with a dynamic of *mp* and includes a measure with a 3/8 time signature. The second staff begins with a dynamic of *f*. The third staff starts with a dynamic of *ff*. Various performance techniques are indicated throughout the score, such as grace notes, slurs, and dynamic changes. The instrumentation is varied, with woodwind, brass, and percussion sections contributing to the rich texture.

SEPARATION

15

Fl.

Ob.

Bsn.

Cl.

Hn.

Tbn.

Tuba

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

SEPARATION

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timpani

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

19

SEPARATION

Musical score page 119, measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb Cl.), Horn (Hn.), Bass Trombone (Bb Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Trombone (T.B.), Marimba (Mrb.), Crash Cymbal (Crash), Ride Cymbal (Ride), Snare Drum (S.Dr.), Quads, Bass Drum (B. Dr.), Bassoon (H.p.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bassoon (D.B.). Measure 1: Flute, Oboe, Bassoon play eighth-note patterns. Bass Clarinet has a sixteenth-note pattern. Measure 2: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 3: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 4: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 5: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 6: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 7: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 8: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 9: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measure 10: Bassoon continues eighth-note pattern. Bass Clarinet continues sixteenth-note pattern. Measures 11-12: Violin I, Violin II, Cello play sustained notes with grace notes. Double Bassoon enters with eighth-note patterns.

SEPARATION

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

Musical score for orchestra and ensemble, page 22, section SEPARATION.

The score consists of 22 staves, each with a dynamic marking of *f* (fortissimo) at the beginning. The instruments are grouped into sections:

- Flute section:** Flute (Fl.) and Bassoon (Bsn.). Both play eighth-note patterns with grace marks.
- Oboe section:** Oboe (Ob.) remains silent.
- Bassoon section:** Bassoon (Bsn.) remains silent.
- Bassoon and Clarinet section:** Bassoon (Bsn.) and Bassoon Clarinet (Bb Cl.) play eighth-note patterns with grace marks.
- Horn section:** Horn (Hn.) remains silent.
- Trombone section:** Trombone (Tbn.) and Bass Trombone (Tuba) play eighth-note patterns with grace marks. The bassoon clarinet part is labeled (a2).
- Percussion section:** Timpani (Timp.), Triangle (T.B.), and Marimba (Mrb.) remain silent.
- Drum section:** Crash Cymbal (Crash), Ride Cymbal (Ride), Snare Drum (S.Dr.), Quads (Quads), and Bass Drum (B. Dr.) remain silent.
- Double Bass section:** Double Bass (D.B.) plays eighth-note patterns with grace marks.
- String section:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.) play eighth-note patterns with grace marks.

Measure 130 is indicated above most staves. Measure 131 begins with a dynamic marking of *ff* (fuerzissimo) for the bassoon and bassoon clarinet parts.

SEPARATION

23

Musical score for 'SEPARATION' featuring 23 staves across three systems. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Trombone (T.B.), Marimba (Mrb.), Crash Cymbal (Crash), Ride Cymbal (Ride), Snare Drum (S.Dr.), Quads, Bass Drum (B. Dr.), Bassoon (Hpf.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Bassoon (Bsn.). The score is set in common time (indicated by '4'). Measure numbers 132, 133, and 134 are present at the beginning of each system. Dynamics such as *fff* and *p* are indicated. Measure 134 includes performance instructions '3 3 5' above the strings.

SEPARATION

134

Fl. 3/4 *p*

Ob. 3/4 *mf* cresc. poco a poco

B♭ Cl. 3/4 *p* *ff*

Bsn. 3/4 *mf* 6 7 *ff*

Hn. 3/4 *mf* 6 7 *f* *ff*

B♭ Tpt. 3/4 *f* *ff*

Tbn. 3/4 *mp* *ff*

Tuba 3/4 *mp* *ff*

Tim. 3/4

T.B. 3/4

Mrb. 3/4

Crash 3/4

Ride 3/4

S.Dr. 3/4 *f*

Quads 3/4 *f*

B. Dr. 3/4 *f*

Hp. 3/4

Vln. I 3/4 3 3 *p* cresc. poco a poco [continue tremolo]

Vln. II 3/4 3 3 *p* cresc. poco a poco [continue tremolo]

Vla. 3/4 3 3 *p* cresc. poco a poco [continue tremolo]

Vc. 3/4 3 3 *p* cresc. poco a poco [continue tremolo]

D.B. 3/4 3 *p* cresc. poco a poco

139 (♩ = 50)

F1. -

Ob. -

B♭ Cl. -

Bsn. -

Hn. -

B♭ Tpt. -

Tbn. -

Tuba -

Tim. -

T.B. -

Mrb. -

Crash -

Ride -

S.Dr. -

Quads -

B. Dr. -

Hp. -

Vln. I -

Vln. II -

Vla. -

Vc. -

D.B. -

(♩ = 50) a1 dolce f dim. to nothing

(♩ = 50) f dim.

(♩ = 50) mf

[non-tremolo]

pizz. Div. arco

pizz. mf Div. mp arco

pizz. 3 Unis. mp arco

pizz. mf

pizz. mf

SEPARATION

♩ = 100 (double-time)

SEPARATION

27

Fl. 154 *mf* dolce 1st time only
 Ob.
 B♭ Cl. 6
 Bsn.
 Hn. 154 *mp*
 B♭ Tpt.
 Tbn.
 Tuba 154 *mp*
 Timp.
 T.B.
 Mrb. 6
 Crash
 Ride
 S.Dr.
 Quads
 B. Dr.
 Hp.
 Vln. I 154 *mf*
 Vln. II 154 *mf*
 Vla. 6
 Vc. 6
 D.B. 6

SEPARATION

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SEPARATION

29

 $\text{♩} = 50$ (half-time)

Fl. *f* cresc.

Ob. *f* cresc.

B♭ Cl. *f* cresc.

Bsn. *f* cresc. *dolce* *mf*

Hn. *f* cresc. *mf*

B♭ Tpt. *f* cresc. *mp*

Tbn. *f* cresc. *mf*

Tuba *f* cresc. *mp* < *mf*

Tim. *f* cresc.

T.B.

Mrb.

Crash *f*

Ride

S.Dr.

Quads

B. Dr. *f*

Hp.

Vln. I *f* cresc. *pp* *mp* *mf* *dolce* *mf*

Vln. II *f* cresc. *pp* *mf* *dolce* *mf* *dolce*

Vla. *f* cresc. *pp* *mf*

Vc. *f* cresc. *pp* *pizz.* *arco*

D.B. *f* cresc. *mp* < *mf*

rubato

SEPARATION

30

 $\text{♩} = 90$

Fl. *f*
Ob. *f*
B♭ Cl.
Bsn.

 $\text{♩} = 90$

Hn.
B♭ Tpt.
Tbn. *mf*
Tuba *mf*

 $\text{♩} = 90$

Timp. *f*
T.B.

 $\text{♩} = 90$

Mrb. *f*

Crash
Ride

S.Dr.
Quads *mf*

B. Dr.

 $\text{♩} = 90$

Hp.

Vln. I *mf*
Vln. II *mf*

Vla. *pizz.*
f
Vc. *pizz.*
f

D.B. *pizz.*
f

SEPARATION

31

Fl. 180 dim.

Ob. dim.

B♭ Cl.

Bsn.

Hn. 180 rit. a2 $\frac{3}{4}$ $\frac{2}{2}$ = 75 [sung - on any syllables freely, **mp** in any comfortable octave]

B♭ Tpt.

Tbn. 3 3 3 3 cresc.

Tuba 3 3 3 cresc.

Tim. 180 rit. $\frac{3}{4}$ $\frac{2}{2}$ = 75 [sung - on any syllables freely, **mp** in any comfortable octave]

T.B.

Mrb. 180 $\frac{3}{4}$ $\frac{2}{2}$ cresc.

Crash 180 $\frac{3}{4}$

Ride 180 $\frac{3}{4}$

S.Dr. 180 $\frac{3}{4}$

Quads 180 $\frac{3}{4}$

B. Dr. 180 $\frac{3}{4}$

Hp. 180 $\frac{3}{4}$

Vln. I 180 $\frac{3}{4}$ f f cresc.

Vln. II 180 $\frac{3}{4}$ f arco f cresc.

Vla. 180 $\frac{3}{4}$ f cresc. arco

Vc. 180 $\frac{3}{4}$ f cresc. arco

D.B. 180 $\frac{3}{4}$ $\frac{2}{2}$ = 75 [sung - on any syllables freely, **mp** in any comfortable octave]

SEPARATION

Fl. Ob. B. Cl.

Tuba

Tim. T.B.

Mrb.

Crash Ride

S.Dr.

Quads

B. Dr.

Hp.

Vc.

SEPARATION

rit. $\text{♩} = 70$ [played]

Fl. Ob. B♭ Cl. Bsn.

Hn. [played] B♭ Tpt. [played] Tbn. [played] Tuba

Tim. T.B.

Mrb.

Crash Ride

S.Dr. Quads B. Dr.

Hp.

Vln. I Vln. II Vla. Vc. D.B.

SEPARATION

35

Fl. $\text{♩} = 125$

Ob.

B♭ Cl.

Bsn. [played] mf f

Hn. mf

B♭ Tpt. mf

Tbn. mf f

Tuba f

Tim. f

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads f

B. Dr. f

Hp.

Vln. I f

Vln. II f

Vla. ff arco f

Vc. ff arco f

D.B. ff f f

SEPARATION

rit.

225 $\text{♩} = 90$

rit.

 $\text{♩} = 65$

Fl. f

Ob. f

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Tim.

T.B. fff

Mrb. ff

Crash

Ride

S.Dr.

Quads

B. Dr. f fff

Hp. f

Vln. I

Vln. II

Vla. f Div.

Vc. Div. Unis.

D.B. Div. Unis.



**A Little Bit
of a
Whole Bunch**

Noach Lundgren, Senior Concert 1

8:00pm Saturday, April 18, 2015

Olin Hall, Bard College

THANK YOU

To my family for all of
their love and support,

to my friends for fellowship,
collaboration, and encouragement,

to my board, James Bagwell, Kyle Gann,
David Nelson, and Cecile Kuznitz,
for their instruction and guidance,

to my fellow Bardian musicians without
whom this concert would not be possible,

and to all of you for attending.

לה' הכבוד

the glory be to the LORD

This concert is presented in partial fulfillment of the
Senior Project requirement at Bard College.

PROGRAM

if blues were green

Eamon Goodman, *flute*

Viktor Tóth, *clarinet*

Jackson McKinnon, *piano*

Noach Lundgren, *electric bass*

Simón Zerpa, *violin*

Chris Beroes-Haigis, *cello*

bluemotion

Jackson McKinnon, *piano*

Wildflowers*

for drum set and two percussionists

Chris Gunnell, *cymbals*

Michael Bouteneff, *drums*

1. Bleeding Heart

2. Snapdragon

הירהורים לבסיסט חשמלי*

Hirhurim L'Basist Chashmali
(Reflections for electric bassist)

Noach Lundgren, *electric*

basses, voice

ח'י: תהילים י"ח לבסים*

Chai: T'hilim XVIII L'Basim
(Chai: Psalm 18 for basses)

Muir Inglass &

Ethan Isaac, *basses*

John Stajduhar &

Noach Lundgren, *upright basses*

אין מילים*

Ain Milim

(There Are No Words)

Jerusha Kellerhouse, *violin*

Noach Lundgren, *upright bass*

חלק ליבי

Chelek Libi

(Piece of My Heart)

Jesse Goldberg, *piano*

Scot Moore, *violin*

Chris Beroes-Haigis, *cello*

*world premiere

TEXTS & TRANSLATION

Hirhurim L'Basist Chashmali, text by Noach Lundgren

כל כך הרבה חלומות ותקוות,
כל כך הרבה מחשבות בראשי.
לפעמים אני מלא תקווה על העתיד,
ולפעמים ההוועה משגע אותי.

כל כך הרבה כבר קרה,
אך עדין יש הרבה שלא.
לפעמים אני ממהר כי האורח נראה איתי,
ולפעמים הדבר היחיד שמאט אותי, זה רק קווצר רוחי.
מה חשוב, מה שאני חייב לעשות,
זה לקבל את פלא מתנת החיים
ולתת אותו בחזרה לנוטן.

So many dreams and hopes,
So many thoughts in my head.

Sometimes I am full of hope for the future,
And sometimes the present drives me mad.

So much has already happened,
But still there is much that has not.

Sometimes I hurry because the path seems slow,
And sometimes the only thing slowing me down is my own
impatience.

What is important, what I must do,
It is to accept the wonder of the gift of life
And to give it in return to the Giver.

Chai: Thilim XVII L'Basim, text from Psalm 18

[For the choir director. A Psalm of David the servant of the Lord, who spoke to the Lord the words of this song in the day that the Lord delivered him from the hand of all his enemies and from the hand of Saul. And he said,] "I love You, O Lord, my strength." The Lord is my rock and my fortress and my deliverer, My God, my rock, in whom I take refuge; My shield and the horn of my salvation, my stronghold. I call upon the Lord, who is worthy to be praised, And I am saved from my enemies. The cords of death encompassed me, And the torrents of ungodliness terrified me. The cords of Sheol surrounded me; The snares of death confronted me. In my distress I called upon the Lord, And cried to my God for help; He heard my voice out of His temple, And my cry for help before Him came into His ears. Then the earth shook and quaked; And the foundations of the mountains were trembling And were shaken, because He was angry. Smoke went up out of His nostrils, And fire from His mouth devoured; Coals were kindled by it. He bowed the heavens also, and came down With thick darkness under His feet. He rode upon a cherub and flew; And He sped upon the wings of the wind. He made darkness His hiding place, His canopy around Him, Darkness of waters, thick clouds of the skies. From the brightness before Him passed His thick clouds, Hailstones and coals of fire. The Lord also thundered in the heavens, And the Most High uttered His voice, Hailstones and coals of fire. He sent out His arrows, and scattered them, And lightning flashes in abundance, and routed them. Then the channels of water appeared, And the foundations of the world were laid bare At Your rebuke, O Lord, At the blast of the breath of Your nostrils. He sent from on high, He took me; He drew me out of many waters. He delivered me from my strong enemy, And from those who hated me, for they were too mighty for me. They confronted me in the day of my calamity, But the Lord was my stay. He brought me forth also into a broad place; He rescued me, because He delighted in me. The Lord has rewarded me according to my righteousness; According to the cleanliness of my hands He has recompensed me. For I have kept the ways of the Lord, And have not wickedly departed from my God. For all His ordinances were before me, And I did not put away His statutes from me. I was also blameless with Him, And I

kept myself from my iniquity. Therefore the Lord has recompensed me according to my righteousness, According to the cleanness of my hands in His eyes. With the kind You show Yourself kind; With the blameless You show Yourself blameless; With the pure You show Yourself pure, And with the crooked You show Yourself astute. For You save an afflicted people, But haughty eyes You abase. For You light my lamp; The Lord my God illumines my darkness. For by You I can run upon a troop; And by my God I can leap over a wall. As for God, His way is blameless; The word of the Lord is tried; He is a shield to all who take refuge in Him. For who is God, but the Lord? And who is a rock, except our God, The God who girds me with strength And makes my way blameless? He makes my feet like hinds' feet, And sets me upon my high places. He trains my hands for battle, So that my arms can bend a bow of bronze. You have also given me the shield of Your salvation, And Your right hand upholds me; And Your gentleness makes me great. You enlarge my steps under me, And my feet have not slipped. I pursued my enemies and overtook them, And I did not turn back until they were consumed. I shattered them, so that they were not able to rise; They fell under my feet. For You have girded me with strength for battle; You have subdued under me those who rose up against me. You have also made my enemies turn their backs to me, And I destroyed those who hated me. They cried for help, but there was none to save, Even to the Lord, but He did not answer them. Then I beat them fine as the dust before the wind; I emptied them out as the mire of the streets. You have delivered me from the contentions of the people; You have placed me as head of the nations; A people whom I have not known serve me. As soon as they hear, they obey me; Foreigners submit to me. Foreigners fade away, And come trembling out of their fortresses. The Lord lives, and blessed be my rock; And exalted be the God of my salvation, The God who executes vengeance for me, And subdues peoples under me. He delivers me from my enemies; Surely You lift me above those who rise up against me; You rescue me from the violent man. Therefore I will give thanks to You among the nations, O Lord, And I will sing praises to Your name. He gives great deliverance to His king, And shows lovingkindness to His anointed, To David and his descendants forever. (NASB)

Misah Ivrit

A Hebrew Mass and the Intersection of Worlds

עֲבָרִית

מְלִסֶת

וַהֲצֹלְבּוֹת עַולְמוֹת

שמונה בערב יום א', ח' באייר תשע"ו
עולם אולין, באード קולגי

8:00pm Sunday, May 15, 2016
Olin Hall, Bard College

This concert is presented by Noach Lundgren
in partial fulfillment of the Senior Project requirements
of the Music and Jewish Studies Programs at Bard College.

לה' הכבוד

The glory be to the LORD

PROGRAM

כמו השמש

K'mo HaShemesh (Like the Sun)

performed, recorded, and produced by the composer

New Soul

Yael Naim

הכל עוד לפנוי

*HaKol Od L'fanay (Everything Still
Ahead of Me)*

Ania Bukstein

Happy Man

Luise Petit

אני ואתה

Ani V'Atah (You and I)

Miki Gavrielov &
Arik Einstein

Waterdove trio

----- INTERMISSION -----

מיסה עברית

Misah Ivrit (Hebrew Mass)

I. Adon

II. Kavod

III. Ani Ma'amin

IV. Kadosh – Barukh

V. Seh Ha'Elohim – Sim Shalom

Noach Lundgren

Nelle Anderson, soprano

Madison Owings, alto

Vitalis Im, tenor

Muir Ingliss, bass

conducted by the composer

PERFORMERS

Waterdove trio

Jacob Hefle, guitar and vocals
Judah Kellerhouse, drums and vocals
Noach Lundgren, electric bass and vocals

Misah Ivrit

Sopranos

Nelle Anderson*
Silvie Lundgren
Tamar Sandalon

Tenors

Vitalis Im*
Ethan Isaac
Jonathan Mildner

Altos

Abbey Labreque
Madison Owings*
Erin Stuckenbruck

Bass

Andrew Burger
Muir Ingliss*
Jamal Sarikoki

Flute

Eszter Fiscor

Violins

Labeeby Servatius
Jerusha Kellerhouse
Luke Koenig
Elliot Roske
Jacob Hefle

Oboe

Netanya Kellerhouse

Clarinet

Agnes Anderson

Violas

Elana Kellerhouse
Roger Sweet

Bassoon

Haydn Miller

Cellos

Stanley Moore
Jonina Kellerhouse

Timpani

Chris Gunnell

Bass

*vocal soloist

John Stajduhar

TEXTS & TRANSLATIONS

Like the Sun

כמו השמש

I dreamed a nightmare last night
that this world does not end,
that I never die,
and that I will not know my true self
at all.

חלמתי סיוט אטמול
שאין סוף לעולם הזה,
שאני לנצח לא אמות,
ושלא אדע מי עצמי האמתי
בכלל.

All was without any meaning,
and I was not able to feel,
not even to fear.

הכל היה בלי שום משמעות,
והייתי לא יכול להרגיש,
אפילו לא לפחד.

But the Light woke me
the Sun gives me strength rise;
and in hope there is vision
and in sight there is yet more hope.

אך האור, הוא העיר אוטי
השמש נותן לי כוח לkom;
ובתקווה יש יכולת לראות
ובראיה יש תקווה עוד.

I looked around,
and all was in flames;
so much confusion
and deep yearning.
And there is fire which destroys
and fire which creates
and light which teaches and builds.

הסתכלתי סביב,
והכל היה בלהבות;
כל כך הרבה בלבול
וערגה עמוק.
ויש אש שהורשת
ואש שיזכרת
ואור שלומד ובונה.

And I want to be
something like the Sun,
to shine and to serve.

ואני רוצה להיות
משהו כמו השמש,
להאר ולשמש.

All I've ever wanted
is just to find favor in my Father's eyes
and make my son proud;
don't need fame or riches,
just to be like the Sun,
to shine and to serve.

כל מה שרציתי מזמן
זה רק שאמצא חן באיני אבי
ואגאה את בני;
לא צrix פירסום או עושר,
רק להיות כמו השמש,
להאר ולשמש.

TEXTS & TRANSLATIONS

New Soul

I'm a new soul I came to this strange world hoping I could
learn a bit about how to give and take
But since I came here felt the joy and the fear finding myself
making every possible mistake

I'm a young soul in this very strange world hoping I could
learn a bit about what is true and fake.
But why all this hate? Try to communicate finding trust and love
love is not always easy to make.

This is a happy end – cause' you don't understand
everything you have done – why's everything so wrong
This is a happy end come and give me your hand
I'll take you far away

Everything is Yet Ahead of Me

The tension between perhaps and certainty
does not leave me
maybe disappointment is at the door maybe
the real thing is on its way

The tension between sun and
moon encircles me
and each rotation takes another moment that
the day is lost on me

If I know that everything is yet
ahead of me like when children
then I will relax for everything is yet ahead
of me like no one knows

The tension in the moments of quiet
does not weigh me down
for it is a sign along the way that something
great is approaching me

הכל עוד לפני

המתח בין האולי לבטח
לא עוזב אותי
אולי האכזבה בפתח
אולי בא הדבר אמיתי

המתח בין שם לשירה
מסובב אותי
וכל סיבוב לוחץ
עוד רגע שהיום איבדתי

אם אני יודעת שהכל עוד לפני
כמו שישלים
או אני נרגעת כי הכל עוד
פני כמו שלא יודעים

המתח ברגע השקט
לא יושב עלי
כי הוא סימן בדרך
משמעותו גדול קרב אליו

TEXTS & TRANSLATIONS

In the tension between the bud and the
flower I want to be
for there I am radiant
and there anything is still possible

במתוח בין הניצן לפרח
אני רוצה להיות
כי שם אני זהה
ושם הכל עדין יכול לקרות

If I know that everything is yet
ahead of me like when children
then I will relax for everything is yet ahead of
me like no one knows
if I arrive where
it is still soft like when children
then I will know that everything is yet ahead
of me like when newborns

אם אני יודעת שהכל עוד לפני
כמו כשהילדים
از אני נרגעת כי הכל עוד
לפני כמו כשהלא יודעים
אם אני נוגעת איפה
שעדיין רק כמו כשהילדים
از אני יודעת שהכל עוד לפני
כמו כשהנולדים

Happy Man

When you fall, you fall like leaves from a tree
Rocking back and forth, landing quietly.
When you fall, you fall like stones in the sea
Moving in slow motion, landing silently.

When you land, you land with your feet
Firm on the ground,
And you hit it running
Where there's treasure to be found.

And you won't be phased by their laughter,
And you won't be changed by their greed.
You have lips to speak and ears to hear it;
But only after falling can you feel – feel.
When you cry, you cry like rain on the sand,
It's relief in part and an outstretched hand.
When you laugh, you laugh like you have a plan,
On a destined route, you're a happy man.

TEXTS & TRANSLATIONS

You and I

You and I will change the world,
You and I and everyone
before you know it,
Those before me said it first,
No matter –
you and I will change the world.

You and I will try from the beginning,
It will be tough on us,
but that's not terrible,
Those before me said it first,
No matter –
you and I will change the world.

You and I will change the world,
You and I and everyone
before you know it,
Those before me said it first,
No matter –
you and I will change the world.

אני ואתה

אני ואתה נשנה את העולם,
אני ואתה אז יבואו כבר כולם,
אמרו את זה קודם לפני,
לא משנה –
אני ואתה נשנה את העולם.

אני ואתה ננסה מהתחלתה,
יהיה לנו רע, אין דבר זה לא
נורא,
אמרו את זה קודם לפני,
זה לא משנה –
אני ואתה נשנה את העולם.

ני ואתה נשנה את העולם,
אני ואתה אז יבואו כבר כולם,
אמרו את זה קודם לפני,
לא משנה –
אני ואתה נשנה את העולם.

TEXTS & TRANSLATIONS

Hebrew Mass

מיסה עברית

I. - “Kyrie” [Lord]

(Trans. by composer)

א' - אדון

(תרגום ע"י המלחין)

L-RD have mercy, Messiah have mercy, L-RD have mercy.

ה' רחם, מישיח רחם, ה' רחם.

II. - “Gloria” [Glory]

(Luke 2:14, John 1:29, and trans. by composer)

ב' - כבוד

(לוקס 2.14, יוחנן 1.29
ותרגום ע"י המלחין)

Glory in the heights to God and on earth peace among the people of His will.

כבוד במרומיים לאלהים ובראץ שלום באנשי רצונו.

We will praise, bless, love, honor, and thank You for Your great glory.

נהלך, נברך, נאحبך, נכבדך,
נדזה לך על כבודך הגדול.

L-RD God, King of kings, our Father in Heaven. Lord Yeshua the Messiah, only Son, Lamb, and Son of God.

ה' אלוהינו, מלך המלכים, אבינו מלכנו.
אדון ישוע המשיח, בן יחיד, שה, ובן האלוהים.

Remover of the world's sins, have mercy on us. Remover of the world's sins, hear our prayer. One who sits at the right hand of our Father in heaven, have mercy on us.

נושא חטא העולם, רחם علينا.
נושא חטא העולם, שמע את תפילהנו. יושב לימין אבינו
שבשמיים, רחם علينا.

For You alone are holy, Lord, and the exalted God, Yeshua the Messiah, in the Holy Spirit and in the glory of God our Father. Amen.

כי אתה לבדך קדוש, אתה לבדך
אדון, אתה לבדך אל עליון,
ישוע המשיח, ברוח הקודש
ובכבוד האלוהים אבינו. אמן.

TEXTS & TRANSLATIONS

III. - “Credo” [I Believe]

(Maimonides' Thirteen Principles of Faith and
The Apostle's Creed)

I believe with complete faith that the Creator, blessed be His name, He is the creator and chief of all the creations and He alone made, makes, and will make all things which are made.

We believe in God, the all-able Father, Creator of heaven and earth; and in Yeshua the Messiah His only Son, our Lord, that He is from the Holy Spirit, born to Miriam the virgin, suffered in the days of Pontius Pilate, was crucified, died, and was buried. He descended to hell, rose from among the dead on the third day and ascended to heaven. He sits at the right hand of the Father the Plentiful God, from there He will judge the living and the dead. I believe in the Holy Spirit, in the community of the congregation of believers, in the forgiveness of sins, in the resurrection of the body, and in eternal life.

I believe with complete faith that the Creator, blessed be His name, He is unified and there is no unity like Him. And He alone is our God. He was, is, and will be.

That He is first and He is last. To Him alone is it proper to pray. It is not proper to pray to any beside Him. That all the prophets' words are truth. That the Torah will not be replaced and there will not be a different Torah.

ג' - אני מאמין

(שלושה עשר עיקרים של רמב"ם
ונוסח השלחים)

אני מאמין באמונה שלמה
שהבורה יתברך שמו והוא בורא
ומנהיג לכל הבראים והוא לבדו
עשה ועשה ויעשה לכל
המעשים.

אנחנו מאמינים באלהים, האב
הכל-יכול, בורא שמיים וארץ;
 ובישוע המשיח בנו יחידו אדוננו,
 שהוא מروح הקודש, נולד למרים
 הבטולה, סבל ביום פונציוں
 פיטוס, נצלב, מת, ונ汇报. ירד
 שאולה, קם מבין המתים ביום
 השלישי ועלה השמייה. יושב
 לימין האב אל שדי, משם יבוא
 לשפט את החיים ואת המתים.
 אני מאמין ברוח הקודש, בכל
 קהילת עדת האמינים, במחילת
 החטאים, בתחיית הגוף, ובחיי
 הנצח.

אני מאמין באמונה שלמה
שהבורה יתברך שמו והוא היחיד
 ואין יחידות כמוהו. והוא לבדו
 אלהינו. היה הוא יהיה.

שהוא ראשון והוא אחרון. לו
 לבדו ראוי להתפלל. ואין ראוי
 להתפלל לזרלו. שכל דברי
 נביאיםאמת. שהتورה לא תהא
 מחלפת ולא תהא תורה אחרת.

TEXTS & TRANSLATIONS

That the Creator, blessed be His name, knows all the doing of mankind and all their thoughts. As it is said, "The maker only understands their hearts and all their doings.

That the Creator, blessed be His name, well rewards the keepers of His commandments and punishes the transgressors of His commandments.

I believe in the coming of the Messiah. And though it tarries, with all this I will wait for Him each day that He will come.

I believe with complete faith that there will be a resurrection of the dead at the time which arises of the will of the Creator, blessed be His name, and it will rise to His memory until then, and to eternity of eternities.

שהבורא יתברך שמו והוא יודע
כל מעשה בני אדם וכל
מחשבותם. שמאמר "היצר יחד
לבם המבין אל כל מעשיהם".

שהבורא יתברך שמו גומל טוב
לשומרי מצוותיו ומעניש לעוברי
מצוותיו.

אני מאמין בבייאת המשיח. ואף
על פי שיתמהמה, עם כל זה
אחכה לו בכל יום שיבוא.

אני מאמין באמונה שלמה
שתהיה תחיית המתים בעת
שיעלה רצון מאת הבורא יתברך
שמו ויתעללה זכרו לעד ולנצח
נצחם.

IV. - “Sanctus” [Holy] (Isaiah 6:23)

Holy, holy, holy is the L-RD of Hosts; His glory fills all the earth.

ד' - קדוש
(ישעה 6.23)

קדוש קדוש קדוש ה' צבאות
מלא כל הארץ כבודו.

“Benedictus” [Blessed] (Matthew 21:19)

Blessed is he who comes in the name of the L-RD, “Save in the heights!”

ברוך
(מתי 21.19)

ברוך הבא בשם ה', "הושע-נא
במרומים".

TEXTS & TRANSLATIONS

V. - “Agnus Dei” [Lamb of God]

(John 1:29 and trans. by composer)

Our Father, our King, have grace on us
and answer us for in us are one no
[worthy] deeds, do with us righteously
and graciously and save us.

Lamb of God, remover of the world's sins,
have mercy on us. Lamb of God, remover
of the world's sins, have mercy on us.
Lamb of God, remover of the world's
sins ...

ה' - שה האלים

(יוחנן 1.29 ותרגומם ע"י המקחין)

אבינו מלכנו חננו ועננו כי אין
בנו מעשים, עשה עמו צדקה
וחסד והושיענו.

שה האלים, הנושא חטא
העולם, רחם עליינו.

שה האלים, הנושא חטא
העולם, רחם עליינו.

שה האלים, הנושא חטא
העולם ...

“Dona Nobis Pacem” [Give Us Peace]

(Priestly Blessing from Numbers 6:24-26 and
traditional)

... give us peace.

May the L-RD bless you and keep you,
May the L-RD shine His face on you
and favor you,
May the L-RD lift His face to you
and give you peace.

Yes, may it be [His] will.

שים שלום עליינו

(ברכת כהנים מבמדבר 6.24-26
ומסורתי)

... שים שלום עליינו.

יברכך ה' וישמרך.
יאר ה' פניו אליך
ויחנק.

ישא ה' פניו אליך
וישם לך שלום.

כן יהיה רצון.

A WORD FROM THE COMPOSER

This concert seeks to present an unpredictable, yet coherent, array of pieces which serves to transcend boundaries between classical and popular, secular and religious, Jewish and Christian, ancient and modern, old and brand new. Often such great extents of common ground become so muddled when we allow our differences, our opinions, and our preferences to cloud and overshadow essential truths and what it ought to mean to be fellow humans.

Misah Ivrit is a piece which deals with this very issue. About a year and a half ago, the conceptual seedling for the piece arose organically out of my Messianic Jewish identity. About half of the work was completed during five months I spent living in Jerusalem, an experience which had a profound and defining impact on the piece. Through this piece I sought to honor three traditions which are very important in my own life, the history of classical music and its practice of concert setting of the Mass text, the Jewish faith, and the Christian faith. The Mass text, though a primarily Catholic form, contains much in common with all streams of Christianity and with Judaism as well. In fact, large portions are taken directly from the Hebrew Scriptures, or Old Testament. So much of the chorus' sings tonight is actually the original Hebrew version of the text. Judaism and Christianity parted ways long ago on troubled terms, and history since then has been fraught with the strife of an increasing rift of painful misunderstanding. My hope is for Misah Ivrit, and works like it, to help heal this rift by shedding more light on the vastness of common ground which both Jews and Christian can embrace together.

- Noach Lundgren

BIO

A Hudson Valley native, **Noach Lundgren** is an internationally performed composer, dabbler in all things music, and Hebrew Language enthusiast. His music draws on 'pop', 'classical', and 'folk' traditions – everything “from Beethoven to blues” – and Messianic Jewish identity. Other recent works of his include a chamber setting of Psalm 19 in its original Biblical Hebrew and *Separation*, an orchestral work depicting philosophical definitions of Heaven and Hell. Noach will graduate from Bard with a B.A. in Music (Composition) and Jewish Studies, going on to pursue graduate study in both fields, including Music Composition at the Hartt School. His interests and hobbies also include, in no particular order: liturgy, teaching, chess, volleyball, cooking, physics, graphic and web design, and fashion.

אֶלְעָזָר

לְעִזָּה

N. LUNDGREN

MISAH IVRIT

N. Lundgren

Commissioned by
Coro Sinfônico da Orquestra Sinfônica de Franca

Franca, Brazil

Composed November 2014 to March 2016

Hudson Valley, NY, United States
Jerusalem, Israel

לה' הכבוד

may the glory be to the L-RD

Full Score

1. ADONAI

MISAH IVRIT

1

A musical score for four instruments: Flute, Oboe, Clarinet in B_b, and Bassoon. The score consists of four staves, each with a clef, key signature, and a 5/4 time signature. The Flute, Oboe, and Clarinet staves are in G clef, while the Bassoon staff is in F clef. Each staff contains five vertical measures, each ending with a bar line. In every measure, all four instruments play a single eighth note simultaneously.

Horn in F

Trumpet in B \flat

Trombone

Timpani

$\text{♩} = 60$

1

$\text{♩} = 60$ [F \flat , A \flat , E \flat , _]

1

Soprano

Alto
Tenor
Bass

Musical score for strings (Violin I, Violin II, Viola, Cello, Double Bass) in 5/4 time, key signature of A major (no sharps or flats). The tempo is 60 BPM. Measure 1: Violin I starts with a dynamic of ***p***, followed by eighth-note patterns with grace notes and slurs. Measure 2: Violin I continues with eighth-note patterns. Measures 3-4: Violin I has sustained notes and grace notes. Measures 5-6: Violin I has sustained notes and grace notes. Measures 7-8: Violin I has sustained notes and grace notes. Measures 9-10: Violin I has sustained notes and grace notes. Measures 11-12: Violin I has sustained notes and grace notes. Measures 13-14: Violin I has sustained notes and grace notes. Measures 15-16: Violin I has sustained notes and grace notes. Measures 17-18: Violin I has sustained notes and grace notes. Measures 19-20: Violin I has sustained notes and grace notes. Measures 21-22: Violin I has sustained notes and grace notes. Measures 23-24: Violin I has sustained notes and grace notes. Measures 25-26: Violin I has sustained notes and grace notes. Measures 27-28: Violin I has sustained notes and grace notes. Measures 29-30: Violin I has sustained notes and grace notes. Measures 31-32: Violin I has sustained notes and grace notes. Measures 33-34: Violin I has sustained notes and grace notes. Measures 35-36: Violin I has sustained notes and grace notes. Measures 37-38: Violin I has sustained notes and grace notes. Measures 39-40: Violin I has sustained notes and grace notes. Measures 41-42: Violin I has sustained notes and grace notes. Measures 43-44: Violin I has sustained notes and grace notes. Measures 45-46: Violin I has sustained notes and grace notes.

MISAH IVRIT

5

MISAH IVRIT

Fl. *mf* 2 *fp*

Ob.

B♭ Cl.

Bsn.

Hn. 2 *mp* *fp*

B♭ Tpt. *mp* *fp*

Tbn. *mp* *fp*

Tim. 2 *fp*

S 2 *fp* *mp*
Ma - shi - ach, Ma - shi - ach, Ma -
fp *mp*
Ma - shi - ach, Ma - shi - ach, Ma -
fp *mp*
Ma - shi - ach, Ma - shi - ach, Ma -
fp *mp*
Ma - shi - ach, Ma - shi - ach, Ma -

A

T 8

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

shi - ach ra - chem. Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

mf

shi - ach ra - chem. Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

mf

shi - ach ra - chem. Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

mf

shi - ach ra - chem. Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

mf

shi - ach ra - chem. Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

22

mp

mp

mp

mp

mp

MISAH IVRIT

27

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S chem.

A chem.

T 8 chem.

B chem.

Vln. I Vln. II Vla. Vc. D.B.

f

mf

mf

32 *accel.*

Fl. *mp* cresc. **3** $\text{♩} = 80$ *f*

Ob.

B♭ Cl.

Bsn.

Hn. *accel.*

B♭ Tpt.

Tbn.

Timp. *accel.*

S *accel.* *f* **3** $\text{♩} = 80$

A A - do - nai, Ma - shi - ach, Ma - shi - ach, Ma - shi - ach, ra -

T $\frac{8}{8}$

B Ma - shi - ach, ra -

Vln. I *mp* cresc. **3** $\text{♩} = 80$ *mf*

Vln. II *mp* cresc. **3** $\text{♩} = 80$ *mf*

Vla. *mp* cresc. **3** $\text{♩} = 80$ *pizz.*

Vc. *mp* cresc. **3** $\text{♩} = 80$ *f* *pizz.*

D.B. *mp* cresc. **3** $\text{♩} = 80$ *f*

MISAH IVRIT

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Timp. *mp*

S chem. A - do - nai, A - do - nai, A - do - nai, ra - chem. A - do -

A chem. Ma - shi - ach, ra - chem.

T 8 chem. Ma - shi - ach, ra - chem.

B chem. A - do - nai, ra - chem. A - do -

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

11

Fl. *mp* rit. *f* > *mp*

Ob. *mp* *f* > *mp*

B♭ Cl. *mp* *f* > *mp*

Bsn. *mp* *f* > *mp*

Hn. rit. *f* > *mp*

B♭ Tpt. *f* > *mp*

Tbn. *f* > *mp*

Timp. *f* > *mp*

S. rit. *mf*
nai, A - do - nai, ra - chem. __
A. *mf*
Ma - shi - ach, ra - chem. __
T. *mf*
Ma - shi - ach, ra - chem. __
B. *mf*
nai, A - do - nai, ra - chem. __

Vln. I rit. *f* > *mf*

Vln. II *f* > *mf*

Vla. *f* > *mf* arco

Vc. *mf* arco

D.B. *mf*

4

2. KAVOD

J = 100

Fl. Ob. B♭ Cl. Bsn.

pp *pp*

Hn. B♭ Tpt. Tbn.

J = 100

Timp.

J = 100 [G, B♭, D, F]

4

S A T B

J = 100

4

Vln. I Vln. II Vla. Vc. D.B.

J = 100

pp > > > > > > >

p

pp

4

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

Musical score for orchestra and choir, page 5. The score consists of six systems of music, each starting with a rehearsal mark '16' and ending with a box containing the number '5'. The instruments and voices are as follows:

- Fl.**: Flute part, mostly rests.
- Ob.**: Oboe part, mostly rests.
- B♭ Cl.**: Bassoon part, featuring rhythmic patterns.
- Bsn.**: Bassoon part, featuring rhythmic patterns.
- Hn.**: Bassoon part, mostly rests.
- B♭ Tpt.**: Bassoon part, mostly rests.
- Tbn.**: Bassoon part, mostly rests.
- Timp.**: Timpani part, mostly rests.
- S**: Soprano vocal part, mostly rests.
- A**: Alto vocal part, mostly rests.
- T**: Tenor vocal part, mostly rests.
- B**: Bass vocal part, mostly rests.
- Vln. I**: Violin I part, mostly rests.
- Vln. II**: Violin II part, featuring rhythmic patterns.
- Vla.**: Cello part, featuring rhythmic patterns.
- Vc.**: Double bass part, featuring rhythmic patterns.
- D.B.**: Double bass part, featuring rhythmic patterns.

Performance instructions include dynamics such as *p*, *mp*, and *Ka* (Klang), and time signatures including 3/4, 2/4, and 4/4.

23

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Timp. *f* *mf*

S vod, ka - vod bam - ro - mim; *cresc.* *rubato*

A vod, ka - vod bam - ro - mim; *cresc.*

T vod, ka - vod bam - ro - mim; *cresc.*

B vod, ka - vod bām - ro - mim; *cresc.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

MISAH IVRIT

Fl. Ob. Bb Cl. Bsn.

Hn. Bb Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

This musical score page contains five systems of music. The first system features woodwind instruments (Flute, Oboe, Bassoon) and brass (B-flat Clarinet). The second system includes Horn, Trombone, and Bassoon. The third system consists of Timpani. The fourth system features Soprano, Alto, Tenor, and Bass voices. The fifth system includes Violin I, Violin II, Viola, Cello, and Double Bass. Measure 30 begins with eighth-note patterns in 4/4 time. Measure 31 introduces a vocal part with lyrics "Ka - vod bam - ro - mim" and includes dynamic markings like *mp*, *mf*, and *p*. The score concludes with sustained notes in measure 31.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

36

36

36

36

36

36

36

36

36

36

36

36

mf

mf

mf

I' - E - lo - him, u - va' - a - retz sha - lom b' - an - shey r' - tzo - no.

I' - E - lo - him, u - va' - a - retz sha - lom b' - an - shey r' - tzo - no.

Ka -

Ka -

MISAH IVRIT

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt.

Tbn.

Timp.

S vod bam-ro-mim l'-E - lo-him, u - va' - a - retz sha - lom

A Ka - vod bam-ro - mim l' - E - lo - him, u - va' - a - retz sha - lom

T Ka - vod bam-ro - mim l' - E - lo - him, u - va' - a - retz sha - lom

B vod bam-ro-mim l'-E - lo-him, u - va' - a - retz sha - lom

Vln. I arco *f* arco

Vln. II *f*

Vla. *f*

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tim.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

*rubato**a tempo*

7

♩ = 85

Fl.

Ob.

B♭ Cl.

Bsn.

*rubato**a tempo*

7

♩ = 85

Hn.

B♭ Tpt.

Tbn.

*rubato**a tempo*

7

♩ = 85

Timp.

*rubato**a tempo*

7

♩ = 85

S

sha - lom _____ b' - an - shay r' - tzo - no.

A

lo - him, u - va' - a - retz sha - lom _____ b' - an - shay r' - tzo - no.

T

lo - him, u - va' - a - retz sha - lom _____ b' - an - shay r' - tzo - no.

B

sha - lom _____ b' - an - shay r' - tzo - no.

*rubato**a tempo*

7

♩ = 85

Vln. I

Vln. II

Vla.

Vc.

D.B.

60

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

N'-ha - lel - kha!

N' - va - re - kh' - kha!

No -

N'-ha - lel - kha!

N' - va - re - kh' - kha!

No -

N'-ha - lel - kha!

N' - va - re - kh' - kha!

No -

p mf

p mf

p mf

p mf

p mf

MISAH IVRIT

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

66

ff

ff

f

hav - kha! N' - khab - d' - kha! No-deh L' - kha al k'-
hav - kha! N' - khab - d' - kha! No-deh L' - kha al k'-
hav - kha! N' - khab - d' - kha! No-deh L' - kha al k'-
hav - kha! N' - khab - d' - kha! No-deh L' - kha al k'-

71

Fl. Ob. B♭ Cl. Bsn.

rubato

8 $\text{♩} = 115$

mp

mp

mp

mp

Hn. B♭ Tpt. Tbn.

rubato

8 $\text{♩} = 115$

mp

Timp.

rubato

8 $\text{♩} = 115$

S

vod - kha ha - ga - dol.

A

vod - kha ha - ga - dol. Ka - vod bam - ro - mim

T

vod - kha ha - ga - dol. Ka - vod bam - ro - mim

B

vod - kha ha - ga - dol.

Vln. I

rubato

8 $\text{♩} = 115$

pizz.

mp

pizz.

Vln. II

mp

Vla.

mf

Vc.

mf

D.B.

mf

MISAH IVRIT

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

25

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt. *mf*

Tbn. *mf*

Timp.

S f
Ka - vod bam-ro-mim I' - E - lo - him, u - va' - a - retz sha - lom

A f
shey r' - tzo - no. Ka - vod bam - ro - mim I' - E - lo - him, u - va' - a - retz

T f
shey r' - tzo - no. Ka - vod bam - ro - mim I' - E - lo - him, u - va' - a - retz

B f
Ka - vod bam - ro - mim I' - E - lo - him, u - va' - a - retz sha - lom

Vln. I arco

Vln. II f arco

Vla. f

Vc. f

D.B. f

MISAH IVRIT

Fl. rit. 9 ♩ = 115

Ob.

B♭ Cl. 3 3 mp dim.

Bsn.

Hn. rit. 9 ♩ = 115

B♭ Tpt.

Tbn.

Timp. rit. 9 ♩ = 115 mf == pp

S b' - an - shey r' - tzo - no. Alto Solo

A sha - lom b' - an - shey r' - tzo - no. A - do - nai E - lo -

T sha - lom b' - an - shey r' - tzo - no.

B b' - an - shey r' - tzo - no.

Vln. I rit. 9 ♩ = 115

Vln. II

Vla. p

Vc. p

D.B. p

96

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A
hey - nu, Me-lekh ham'-la - khim, Ye - shu - a Ha - Ma-shi' - ach, Ben Ya - chid, Seh, u - Ven Ha' - E-lo-

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Tim. S. A. T. B.

Vln. I Vln. II Vla. Vc. D.B.

10 $\text{♩} = 100$

10 $\text{♩} = 100$

10 $\text{♩} = 100$

Bass Solo mp

No -

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Tim. S. A. T. B.

Vln. I Vln. II Vla. Vc. D.B.

III

se cha-tat ha'-o - lam, ra - chem a-ley - nu; No - se cha-tat ha'-o - lam, shma _____ t'fi-la -

III

pp

III

pp

III

pp

MISAH IVRIT

Musical score for orchestra and choir, page 119. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Timpani (Timp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Chorus (tey - nu; Yo - shev li - min A - vi - nu she - ba-sha - ma - yim, ra - chem a -). The score features a mix of rhythmic patterns and vocal parts, with dynamic markings and performance instructions.

MISAH IVRIT

131

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp dolce*

B♭ Tpt.

Tbn. *mp dolce*

Timp.

Soprano Solo *mf*
Ye - shu' - a Ha - Ma - shi' - ach

Alto Solo *mf*
A - tah l' - vad - Kha A - don, A - tah l' - vad - Kha El - yon, _____ Ye - shu' - a Ha - Ma - shi' - ach

Tenor Solo *mf*
A - tah l' - vad - Kha El - yon, _____ Ye - shu' - a Ha - Ma - shi' - ach

B
dosh, A - tah l' - vad - Kha A - don, A - tah l' - vad - Kha El - yon, _____ Ye - shu' - a Ha - Ma - shi' - ach

Vln. I

Vln. II

Vla.

Vc.

D.B.

138 rit. ♫ = 115

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

b' - Ru' - ach Ha - Ko - desh, uv - k' - vod E - lo - him A - vi - nu. A - men.

Tutti mp

b' - Ru' - ach Ha - Ko - desh, uv - k' - vod E - lo - him A - vi - nu. A - men.

Tutti mp

b' - Ru' - ach Ha - Ko - desh, uv - k' - vod E - lo - him A - vi - nu. A - men.

Tutti mp

b' - Ru' - ach Ha - Ko - desh, uv - k' - vod E - lo - him A - vi - nu. A - men.

Tutti mp

3. ANI MA'AMIN

MISAH IVRIT

12

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Bass Solo

mp

A - ni ma - a - min b' - e - mu - nah shle - mah she - Ha - Bo - re yit - ba - rakh Sh' - mo,

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p

arco

arco

p

arco

p

arco

p

arco

pizz.

p

MISAH IVRIT

13

Fl.

Ob.

B♭ Cl. *p*

Bsn. *p*

13

Hn.

B♭ Tpt.

Tbn.

13

Timp.

13

S *dim.* *mp*
nach - nu ma - a - mi - nim. ba - E - lo - him ha - av ha - kol ya - khol,
dim. *mp*
nach - nu ma - a - mi - nim. ba - E - lo - him ha - av ha - kol ya - khol,
dim. *mp*
nach - nu ma - a - mi - nim. ba - E - lo - him ha - av ha - kol ya - khol,
dim. *mp*
nach - nu ma - a - mi - nim. ba - E - lo - him ha - av ha - kol ya - khol,

13

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.*

D.B. *mp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

bo - re sha - ma - yim v' - a - retz. uv' - Y' -

bo - re sha - ma - yim v' - a - retz. uv' - Y' -

bo - re sha - ma - yim v' - a - retz. uv' - Y' - shu - a Ha - Ma -

bo - re sha - ma - yim v' - a - retz, uv' - Y' - shu - a Ha - Ma -

21

MISAH IVRIT

Musical score for orchestra and choir, page 25.

Orchestra:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B♭ Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- B♭ Tpt. (B♭ Trumpet)
- Tbn. (Tuba)
- Timp. (Timpani)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

Vocalists:

- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)

Text:

shu - a Ha - Ma - shi - ach b' - no y' - chi - do A - do - ney - nu.
shu - a Ha - Ma - shi - ach b' - no y' - chi - do A - do - ney - nu.
shi - ach b' - no y' - chi - do, A - do - ney - nu. she -
shi - ach b' - no y' - chi - do, A - do - ney - nu. she -

MISAH IVRIT

14

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *mp*

B♭ Tpt.

Tbn. *mp*

Timp.

S *mf dolce*
no - lad l' - Mir-yam ha-b' - tu - lah, Sa - val biy - mey Pon - tzi - us Pi - la - tos, nitz-

A *mf dolce*
no - lad l' - Mir-yam ha-b' - tu - lah, Sa - val biy - mey Pon - tzi - us Pi - la - tos, nitz-

T *f*
Hu me-Ru-ach Ha - Ko-desh, Sa - val biy - mey Pon - tzi - us Pi - la - tos, nitz-

B *f*
Hu me-Ru-ach Ha - Ko-desh, Sa - val biy - mey Pon - tzi - us Pi - la - tos, nitz-

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *ff* arco

MISAH IVRIT

36

Fl. *mf* *> mp*

Ob. *mf* *> mp*

B♭ Cl. *mf* *> mp*

Bsn. *mf* *> mp*

Hn. *cresc.*

B♭ Tpt. *cresc.*

Tbn. *cresc.*

Timp. *cresc.*

S *> mp* *mf* *cresc.*
lav, met, v'-nik - bar. Ya-rad sh'-o - lah, kam mi - beyn ha-me-tim ba - yom ha-shli-shi, v'-a - lah ha-sha-may - mah.

A *> mp* *mf* *cresc.*
lav, met, v'-nik - bar. Ya-rad sh'-o - lah, kam mi - beyn ha-me-tim ba - yom ha-shli-shi, v'-a - lah ha-sha-may - mah.

T *> mp* *mf* *cresc.*
lav, met, v'-nik - bar. Ya-rad sh'-o - lah, kam mi - beyn ha-me-tim ba - yom ha-shli-shi, v'-a - lah ha-sha-may - mah.

B *> mp* *mf* *cresc.*
lav, met, v'-nik - bar. Ya-rad sh'-o - lah, kam mi - beyn ha-me-tim ba - yom ha-shli-shi, v'-a - lah ha-sha-may - mah.

Vln. I *> mp*

Vln. II *> mp*

Vla. *> mp*

Vc. *> mp*

D.B. *> mp*

15

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *maestoso* *mf*

B♭ Tpt. *maestoso* *mf*

Tbn. *maestoso* *mf*

Timp.

S

A

T *Tenor Solo* *f*
Yo - shev li - min Ha - Av El _____ Sha - day mi-sham ya-vo lish - pot et ha-cha-yim - v' - et ha-me-tim.

B *Bass Solo* *mf*
A - ni ma' - a -

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

49

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

b' - khol k'-hi-lat a - dat ha - ma'-a-mi - nim, bi-m'-chi - lat ha-cha-ta'-im, b' - t' - chi-yat ha -

b' - khol k'-hi-lat a - dat ha - ma'-a-mi - nim, bi-m'-chi - lat ha-cha-ta'-im, b' - t' - chi-yat ha -

Tutti

b' - Ru-ach Ha - Ko-desh, b' - khol k'-hi-lat a - dat ha - ma'-a-mi - nim, bi-m'-chi - lat ha-cha-ta'-im, b' - t' - chi-yat ha -

Tutti

min b' - Ru-ach Ha - Ko-desh, b' - khol k'-hi-lat a - dat ha - ma'-a-mi - nim, bi-m'-chi - lat ha-cha-ta'-im, b' - t' - chi-yat ha -

mf

mf

mf

mf

pizz.

MISAH IVRIT

62

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

rakh Sh'-mo, Hu ya - chid v'-ain y'-chi - dut k' - mo - hu; v' - Hu l'-va - do E-lo - hey-nu, ha - yah ho - veh v'-yi-

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

rit.

75

Fl.

Ob.

B♭ Cl.

Bsn.

mf dolce

3 3 3

75

Hn.

B♭ Tpt.

Tbn.

mf dolce

mf dolce

mf dolce

3 3 3

rit.

75

Timp.

rit.

75

S

zu - la - to. She-kol div - rey n' - vi' - im e - met, she-ha-To - rah lo t' - he much - le - fet v' - lo t' - he to - rah a - che - ret.

rit.

A

zu - la - to. She-kol div - rey n' - vi' - im e - met, she-ha-To - rah lo t' - he much - le - fet v' - lo t' - he to - rah a - che - ret.

T

8

zu - la - to. She-kol div - rey n' - vi' - im e - met, she-ha-To - rah lo t' - he much - le - fet v' - lo t' - he to - rah a - che - ret.

B

zu - la - to. She-kol div - rey n' - vi' - im e - met, she-ha-To - rah lo t' - he much - le - fet v' - lo t' - he to - rah a - che - ret.

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

18 ♩ = 70

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

System 1: Measures 83-18. Instruments: Flute, Oboe, Bassoon, Clarinet in B-flat. Dynamics: **p**, **p**, **p**.

System 2: Measures 83-18. Instruments: Horn, Bass Trombone, Trombone. Dynamics: **p**.

System 3: Measure 83. Timpani.

System 4: Measures 83-18. Instruments: Soprano, Alto, Tenor, Bass. Dynamics: **p**. The Alto part has a solo section labeled "Alto Solo" with dynamic **mp**. The lyrics for the Alto Solo are: She-ne'- e -

Bass Solo: Measures 83-18. Dynamics: **mf dolce**. The lyrics for the Bass Solo are: She-Ha-Bo-re, yit-ba - rakh Sh'-mo, Hu yo - de'a kol ma'a-sch v' - ney a - dam v' - khol mach - sh' - vo - tam.

System 5: Measures 83-18. Instruments: Violin I, Violin II, Cello, Double Bass. Dynamics: **p**, **p**, **mp**, **mp**.

MISAH IVRIT

90

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

Soprano Solo

mf

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

She-Ha-Bo-re, yit-ba-rakh Sh'-mo, go-mel

mar Ha-Yo-tzer ya-chad li-bam Ha-Me-vin el kol ma'-a-sey-hem.

96

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

tov l'- shom-rey mitz - vo - tav u - ma' - a - nish l' - ov - rey mitz - vo - tav. b' -

A - ni ma' - a-min

MISAH IVRIT

102

Fl.

Ob.

B♭ Cl.

Bsn.

p

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

vi - at Ha-Ma - shi'-ach__ v' - af al pi she - yit-mah-me - ha, _____ im kol zeh a - cha-keh

f mp mf

f mp mf

f mp mf

f mp mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

51

107

Fl. Ob. B♭ Cl. Bsn.

accel. 19 ♩ = 90 mp

Hn. B♭ Tpt. Tbn.

107 accel. 19 ♩ = 90

Timp.

107 accel. 19 ♩ = 90 mp → f

S A T B

dim. mp accel. 19 ♩ = 90 Tutti mf

Lo b'-khol yom she - Ya - vo. A - ni ma' - a - min b' - e - mu nah shle -

dim. Tutti mf

Lo b'-khol yom she - Ya - vo. b' - e - mu - nah shle -

dim. Tutti mf

Lo b'-khol yom she - Ya - vo. b' - e - mu - nah shle -

107 accel. arco 19 ♩ = 90

Vln. I Vln. II Vla. Vc. D.B.

mp arco mf

mp arco mf

mp arco mf

mp arco mf

MISAH IVRIT

Fl. *Ob.* *B♭ Cl.* *Bsn.*

Hn. *B♭ Tpt.* *Tbn.*

Timp.

S. mah she - tih - yeh t' - chi' - at ha - me - tim b' - et she - ya' - a - leh ra - tzon ____ me - et Ha - Bo - re yit - ba -

A. mah she - tih - yeh t' - chi' - at ha - me - tim b' - et she - ya' - a - leh ra - tzon ____ me - et Ha - Bo - re yit - ba -

T. ⁸ mah she - tih - yeh t' - chi' - at ^{ha}₃ - me - tim b' - et she - ya' - a - leh ra - tzon ____ me - et Ha - Bo - re yit - ba -

B. mah she - tih - yeh t' - chi' - at ^{ha}₃ - me - tim b' - et she - ya' - a - leh ra - tzon ____ me - et Ha - Bo - re yit - ba -

Vln. I. *Vln. II.* *Vla.* *Vc.* *D.B.*

4. KADOSH

 $\text{♩} = 50$

Fl.

Ob.

B♭ Cl.

Bsn.

 $\text{♩} = 50$

Hn.

B♭ Tpt.

Tbn.

 $\text{♩} = 50$ [F, F#, C, G]

Timp.

 $\text{♩} = 50$ *mf*

S

A

T

B

Ka - dosh, ka - dosh, ka - dosh, A - do-nai tz' - va - ot.
mf
Kadosh, Kadosh, Kadosh, Adonai tz' - va - ot.
mf
Kadosh, Kadosh, Kadosh, Adonai tz' - va - ot.
mf
Kadosh, Kadosh, Kadosh, Adonai tz' - va - ot.

 $\text{♩} = 50$

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

20

20

mf

mf

Ka - dash, ka - dash, A - do - nai _____ tz' - va -

Ka - dash, ka - dash, A - do - nai _____ tz' - va - ot,

Ka - dash, ka - dash,

mp

mp

pizz.

mf

MISAH IVRIT

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tim.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Adonai tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

Ka - dash, ka - dash, A - do - nai tz' - va - ot, m' -

ot, m' - lo kol ha - a - retz k' - vo - do.

Ka - dash, ka - dash, A - do - nai tz' - va - ot, m' -

16

mf

16

mp

arco

mp

MISAH IVRIT

21

20

Fl.

Ob.

B♭ Cl.

Bsn.

mp

20

Hn.

B♭ Tpt.

Tbn.

20

Timp.

20

S

k' - vo - do.

A

lo kol ha - a - retz k' - vo - do.

T

lo kol ha - a - retz k' - vo - do.

B

lo kol ha - a - retz k' - vo - do.

mf

Ka - dosh, ka - dosh,

20

Vln. I

Vln. II

mp

Vla.

mp

Vc.

D.B.

24

F1. Ob. Bb Cl. Bsn. Hn. Bb Tpt. Tbn. Timp.

rubato

Fl. Ob. Bb Cl. Bsn. Hn. Bb Tpt. Tbn. Timp.

rubato

S A T B

rubato

S A T B

rubato

Vln. I Vln. II Vla. Vc. D.B.

MISAH IVRIT

29 **22** *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tim.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

mf

33

23

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

33

23

mp

mp

23

f

f

f

23

f

Ka - dash, ka - dash.

23 *f*

mf

f *mf*

f *mf*

pizz.

f *mf*

pizz.

f *mf*

pizz.

f *mf*

f *mf*

MISAH IVRIT

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

M' - lo kol ha' - a - retz k' - vo - do.

M' - lo kol ha' - a - retz k' - vo - do.

41

Fl. *mp*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. *mp*

Tbn.

Timp.

S *mp*
Kol ha' - a - retz m' - lo ____ k' - vo - do.
mp Kol ha' - a - retz m' - lo ____ k' - vo -

A
Kol ha' - a - retz m' - lo ____ k' - vo - do.
Kol ha' - a - retz m' - lo ____ k' - vo -

T
8 M' - lo ____ kol ha' - a - retz k' - vo - do, m' - lo ____ k' - vo -

B
M' - lo ____ kol ha' - a - retz k' - vo - do, m' - lo ____ k' - vo -

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tim.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mp

mf

mf

mf

mf

mf

f dim.

mp

mp

mp

mp

Ka-dosh, ka - dosh.

MISAH IVRIT

66

24

Fl. $\text{B}^{\flat}\text{B}^{\flat}$ 3

Ob. $\text{B}^{\flat}\text{B}^{\flat}$ 3

B♭ Cl. B^{\flat} 3

Bsn. $\text{B}^{\flat}\text{B}^{\flat}$ 3

mf

mf

mf

mf

f

f

f

f

rit.

24

Hn. $\text{B}^{\flat}\text{B}^{\flat}$ 3

B♭ Tpt. B^{\flat} 3

Tbn. $\text{B}^{\flat}\text{B}^{\flat}$ 3

rit.

24

Timp. $\text{B}^{\flat}\text{B}^{\flat}$ 3

f

ff

rit.

24

S $\text{B}^{\flat}\text{B}^{\flat}$ 3

A $\text{B}^{\flat}\text{B}^{\flat}$ 3

T $\text{B}^{\flat}\text{B}^{\flat}$ 3

B $\text{B}^{\flat}\text{B}^{\flat}$ 3

Ka - dosh, ka-dosh, A - do - nai tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

Ka - dosh, ka-dosh, A - do - nai tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

Ka - dosh, ka-dosh, A - do - nai tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

Ka - dosh, ka-dosh, A - do - nai tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

*rit.**ff*

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

25 ♩ = 150

25 ♩ = 150

25 ♩ = 150

25 ♩ = 150

25 ♩ = 150

ff

ff

ff

f

f

f

f

Ba - rukh ha - ba b' - shem A - do -
Ba - rukh ha - ba b' - shem A - do -
Ba - rukh ha - ba b' - shem A - do -
Ba - rukh ha - ba b' - shem A - do -

MISAH IVRIT

68

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

nai.
ho - sha - na bam' ro - mim Ba - rukh ha - ba b' -

nai.
ho - sha - na bam' ro - mim Ba - rukh ha - ba b' -

nai.
ho - sha - na bam' ro - mim Ba - rukh ha - ba b' -

nai.
ho - sha - na bam' ro - mim Ba - rukh ha - ba b' -

68

74

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

shem A - do - nai. ho - sha - na bam' ro - mim

A

shem A - do - nai. ho - sha - na bam' ro - mim

T

shem A - do - nai. ho - sha - na bam' ro - mim

B

shem A - do - nai. ho - sha - na bam' ro - mim

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

70

26

Fl.

Ob.

B♭ Cl.

Bsn.

26

Hn.

B♭ Tpt.

Tbn.

26

Timp.

S

A

T

B

mf

ho - sha - na ho - sha - na ho - sha - na _____ bam' - ro -

mf

ho - sha - na ho - sha - na ho - sha - na _____ bam' - ro -

mf

ho - sha - na ho - sha - na ho - sha - na _____ bam' - ro -

mf

ho - sha - na ho - sha - na ho - sha - na _____ bam' - ro -

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

86 rit. $\text{♩} = 110$ rubato

F1. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Tim. S. A. T. B.

Vln. I Vln. II Vla. Vc. D.B.

72 5. SEH HA'ELOHIM

MISAH IVRIT

Fl. ♩ = 70

Ob.

B♭ Cl.

Bsn.

Hn. ♩ = 70

B♭ Tpt.

Tbn.

Timp. ♩ = 70 [F#, A, C, D]

S. ♩ = 70

A.

T.

B.

Vln. I. ♩ = 70 Solo (1st chair) *p* 3 cresc. *mf* 3 3 *mf*

Vln. II. Solo (1st chair) *pp* *mf* 3 3 *mf*

Vla. Solo (1st chair) *pp* *mf* *mf*

Vc. Solo (1st chair) *mp* *mf* *f* 3

D.B.

19

Fl.

Ob.

B♭ Cl.

Bsn.

28

Hn.

B♭ Tpt.

Tbn.

28

19

Timp.

28

S

A

T

B

se cha - tat ha' - o - lam, ra-chem a - ley - nu. Seh Ha' - E - lo - him, Ha - No - se

se cha - tat ha' - o - lam, ra-chem a - ley - nu. Seh Ha' - E - lo - him,

se cha - tat ha' - o - lam, ra-chem a - ley - nu. Seh Ha' - E - lo - him,

se cha - tat ha' - o - lam, ra-chem a - ley - nu. Seh Ha' - E - lo - him,

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

19

27

Fl.

Ob.

B♭ Cl.

Bsn.

29

ff

mp

27

Hn.

B♭ Tpt.

Tbn.

29

ff

ff

mp

mp

ff

mp

27

Timp.

29

27

S

A

T

B

29

ff

mf

mf

mp

cha - tat ____ ha' - o - lam, ra - chem a - ley - nu. Seh Ha' - E - lo - him. Ha - No - se _____

ff

mf

mf

mp

ra - chem a - ley - nu. Seh Ha' - E - lo - him. Ha - No -

ff

mf

mf

mp

ra - chem a - ley - nu. Seh Ha' - E - lo - him. Ha -

ff

mf

mf

mp

ra - chem a - ley - nu. Seh Ha' - E - lo - him. Ha -

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

arco

ff

arco

ff

arco

ff

arco

ff

arco

ff

Div.

mp

Div.

mp

MISAH IVRIT

34

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

30 ♩ = 65

mf

rit.

30 ♩ = 65

mf

rit.

30 ♩ = 65

f

cha -

se -

cha - tat,

No - se -

mf

Unis.

mf

mf

mf

pizz.

f

40

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

f

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

Musical score for orchestra and choir, page 10, measures 45-50.

Measure 45: Flute (Fl.) rests. Oboe (Ob.) plays a melodic line. Bassoon (Bsn.) plays a rhythmic pattern. The key signature changes to $\# \#$ and the time signature to $\frac{3}{4}$.

Measure 46: Bassoon (Bsn.) continues its rhythmic pattern. The key signature changes to $\# \# \#$ and the time signature to $\frac{3}{4}$.

Measure 47: Horn (Hn.) and Bassoon (Bsn.) play eighth-note patterns. The key signature changes to $\# \# \# \#$ and the time signature to $\frac{3}{4}$.

Measure 48: Bassoon (Bsn.) rests. Trombone (Tbn.) enters with a sustained note. The key signature changes to $\# \# \# \# \#$ and the time signature to $\frac{3}{4}$.

Measure 49: Timpani (Timp.) rests. The key signature changes to $\# \# \# \# \# \#$ and the time signature to $\frac{3}{4}$.

Measure 50: Soprano (S) sings "cha - tat," Alto (A) sings "cha - tat," Tenor (T) sings "cha - tat," and Bass (B) sings "cha - tat." The vocal parts are supported by woodwind and brass instruments. The key signature changes to $\# \# \# \# \# \# \#$ and the time signature to $\frac{3}{4}$.

Measure 51: Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns. Viola (Vla.) and Cello (Vc.) provide harmonic support. The key signature changes to $\# \# \# \# \# \# \#$ and the time signature to $\frac{3}{4}$.

Measure 52: Double Bass (D.B.) plays eighth-note patterns. The key signature changes to $\# \# \# \# \# \# \# \#$ and the time signature to $\frac{3}{4}$.

31 $\text{♩} = 120$

Fl. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

Ob. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

B♭ Cl. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

Bsn. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

31 $\text{♩} = 120$

Hn. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

B♭ Tpt. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

Tbn. $\text{♩} \text{ 4 } \text{ 3 }$
 mp

31 $\text{♩} = 120$

Timp. $\text{♩} \text{ 4 } \text{ 3 }$

31 $\text{♩} = 120 f$

S $\text{♩} \text{ 4 } \text{ 3 }$
Sim, sim, sim sha - lom; Sim sha - lom a - ley - nu. Sim, sim,

A $\text{♩} \text{ 4 } \text{ 3 }$
Sim, sim, sim sha - lom; Sim sha - lom a - ley - nu. Sim, sim,

T $\text{♩} \text{ 4 } \text{ 3 }$
 Sim. sim, sim sha - lom; Sim sha - lom a - ley - nu. Sim, sim,

B $\text{♩} \text{ 4 } \text{ 3 }$
Sim, sim, sim sha - lom; Sim sha - lom a - ley - nu. Sim, sim,

31 $\text{♩} = 120$

Vln. I $\text{♩} \text{ 4 } \text{ 3 }$
 mf

Vln. II $\text{♩} \text{ 4 } \text{ 3 }$
 mf

Vla. $\text{♩} \text{ 4 } \text{ 3 }$
 mf

Vc. $\text{♩} \text{ 4 } \text{ 3 }$
 mf

D.B. $\text{♩} \text{ 4 } \text{ 3 }$
 pizz.

MISAH IVRIT

62

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Timp.

S A T B

Vln. I Vln. II Vla. Vc. D.B.

32

cresc. **mf** cresc. *poco a poco*

cresc. **mf** cresc. *poco a poco*

cresc.

32

cresc.

cresc.

32

mf cresc. *poco a poco*

32

cresc. **f** cresc. *poco a poco*

cresc. **f**

cresc.

32

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

71

Fl. Ob. B♭ Cl. Bsn.

rit.

f

f

mfp *cresc. poco a poco*

mf *cresc. poco a poco*

f

Hn. B♭ Tpt. Tbn.

rit.

Timp.

rit.

f

S

lom; Sim sha - lom a - ley - nu.

cresc. poco a poco

A

sim, sim sha - lom; Sim sha - lom a - ley - nu.

ff

T

f

cresc. poco a poco

ff

ff

ff

B

f

cresc. poco a poco

ff

Sim, sim sha - lom a - ley - nu.

Vln. I

rit.

arco

f

arco

Vln. II

f

arco

Vla.

f

arco

Vc.

f

arco

D.B.

f

MISAH IVRIT

82

33 Out of time

F1.
Ob.
B♭ Cl.
Bsn.

78

33 Out of time

Hn.
B♭ Tpt.
Tbn.

78

33 Out of time

Tim. **ff** **f**

78

33 Out of time

S **ff** **f**
A **ff** **f**
T **ff** **f**
B Sol. **f ad lib.**
B **ff** **f**

Sim, sim, sim, sha
Sim, sim, sim, sha
Sim, sim, sim, sha
Y' - va - re - kh'-kha A - do - nai v' - yi - shm' - re - kha ya' - er A - do - nai
Sim, sim, sim, sha

78

33 Out of time

Vln. I **ff** **f**
Vln. II **ff** **f**
Vla. **ff** **f**
Vc. **ff** **f**
D.B. **ff** **f**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tim.

S

A

T

B Sol.

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

82

lom.

Sim

sha

lom.

lom.

Sim

sha

lom.

lom.

Sim

sha

lom.

Pa-nav e-le - kha

v' - yi - chu - ne - ka

yi - sa A - do - nai

Pa-nav e - le - kha

lom.

Sim

sha

lom.

82

MISAH IVRIT

In tempo

rit.

34 ♩ = 50

Fl. Ob. B♭ Cl. Bsn.

Fl. Ob. B♭ Cl. Bsn.

In tempo

dolce

rit.

34 ♩ = 50

Hn. B♭ Tpt. Tbn.

Hn. B♭ Tpt. Tbn.

In tempo

rit.

34 ♩ = 50

Timp.

Timp.

In tempo

rit.

34 ♩ = 50

S A T B Sol. B

S A T B Sol. B

In tempo

rit.

34 ♩ = 50

Vln. I Vln. II Vla. Vc. D.B.

Vln. I Vln. II Vla. Vc. D.B.

Fl. *p* to nothing

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I Solo (1st chair) *mp*

Vln. II Solo (1st chair) *mp*

Vla. Solo (1st chair) *p*

Vc. Solo (1st chair) *p*

D.B. Solo

35

35

35

MISAH IVRIT

97

rit.

Fl. Ob. B♭ Cl. Bsn.

sub f cresc. *sub f cresc.* *sub f cresc.* *sub f cresc.*

Musical score for measures 97-98:

- Hn.**: Treble clef, key signature of one sharp. Measures 97-98 show eighth-note rests. At measure 98, dynamic *sub f cresc.* is indicated with a slur over two notes.
- B \flat Tpt.**: Treble clef, key signature of one sharp. Measures 97-98 show eighth-note rests. At measure 98, dynamic *sub f cresc.* is indicated with a slur over two notes.
- Tbn.**: Bass clef. Measures 97-98 show eighth-note rests. At measure 98, dynamic *sub f cresc.* is indicated with a slur over two notes.

97

rit.

Tim.

sub **f** cresc.

97

rit.

S

A

T

B

mp

subf cresc.

Ken, y' - hi ra - tzon.

mp

subf cresc.

Ken, y' - hi ra - tzon.

mp

subf cresc.

Ken, y' - hi ra - tzon.

mp

subf cresc.

Ken, y' - hi ra - tzon.

Score

if blues were green

N. Lundgren

$\text{♩} = 115$

Musical score for the first section of the piece, featuring parts for Flute, Clarinet in B♭, Electric Bass, Violin, Cello, and Piano. The score is in 4/4 time. The Flute, Clarinet, and Electric Bass are silent. The Violin and Cello play eighth-note patterns. The Piano part is also silent.

Flute
Clarinet in B♭
Electric Bass
Violin
Cello
Piano

$\text{♩} = 115$

mf

pizz.
mp

pizz.
mp

Musical score for section A of the piece, featuring parts for Flute, Bassoon Clarinet, Electric Bass, Violin, Cello, and Piano. The score is in 4/4 time. The Flute, Bassoon Clarinet, and Electric Bass are silent. The Violin and Cello play eighth-note patterns. The Piano part is silent.

Fl.
B. Cl.
E.B.
Vln.
Vc.
Pno.

A

mp

mp

mf

arco
f
dim.
arco
f
dim.
f

mp

mf

if blues were green

18

F1.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

19

mf

pizz.

dim.

mf

pizz.

dim.

mf

18

19

20

21

27

B

F1.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

28

mp

dim.

mp

dim.

mp

dim.

mp

mf

27

28

29

30

pizz.

mp

pizz.

mp

27

2nd time only

28

29

30

if blues were green

3

Musical score for measures 34-35:

- Fl.**: Cresc. *mf*
- B♭ Cl.**: Cresc. *mf*
- E.B.**: *mf* arco
- Vln.**: *f* arco
- Vc.**: *f*
- Pno.**: *mp* *mf*

Musical score for measures 44-45:

- Fl.**: **C**
- B♭ Cl.**: **C**
- E.B.**: **C**
- Vln.**: **V** pizz. *mf* pizz.
- Vc.**: **V** *mf*
- Pno.**: *f* *mf*

if blues were green

D

Fl. *mf* *f* *dim. mf* *dim.*

B♭ Cl. *mf* *f* *dim. mf* *dim.*

E.B. *sl* *f*

Vln. *f*

Vc. *f*

Pno. *mf*

Fl. *mf* *dim. mf* *dim. mf*

B♭ Cl. *mf* *dim. mf* *dim. mf*

E.B. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

if blues were green

5

E

♩ = 115

Fl. 12 8

B♭ Cl. 12 8

E.B. 12 8

Vln. 12 arco
ff arco mf

Vc. 12 ff mf

Pno. 12 f

Fl. 76 mf

B♭ Cl. 76 mf

E.B. 76 mp

Vln. 76

Vc. 76

Pno. 76

if blues were green

Fl. 80

B♭ Cl.

E.B. 80

Vln. 80

Vc. 80

Pno. 80

F

($\text{d} = \text{d}$)

Fl. $\frac{3}{4}$ - mf

B♭ Cl. $\frac{3}{4}$ mf

E.B. 85 $\frac{3}{4}$ $\frac{12}{8}$ f

Vln. 85 $\frac{3}{4}$ mf $\frac{12}{8}$ f pizz.

Vc. $\frac{3}{4}$ mf $\frac{12}{8}$ f pizz.

Pno. 85 $\frac{3}{4}$ mf $\frac{12}{8}$ f

G

rit. - - - - - *a tempo* ($\text{d} = 115$)

100

F1.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

100

arco
mf
arco
mf

100

mp

105

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

105

mf

105

mf

105

mf

105

mp

105

mp

105

f

H

if blues were green

Musical score for orchestra and piano showing measures 110-115. The score includes parts for Flute (Fl.), Bassoon (B♭ Cl.), Double Bass (E.B.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features a rhythmic pattern of eighth-note pairs and sixteenth-note chords. The strings play eighth-note patterns, and the woodwinds play sixteenth-note patterns. Measure 110 starts with a dynamic of ff in the piano part. Measures 111-115 show a transition to a new section.

Musical score for orchestra and piano, page 115. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Double Bass (E.B.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The tempo is marked as $\text{♩} = 115$. The section begins with dynamic mf for Flute and Bassoon Clarinet. The Double Bass part features sustained notes with grace notes. The Violin and Cello parts play eighth-note patterns. The Piano part provides harmonic support with chords. The section concludes with a dynamic marking of mf .

if blues were green

9

125

J

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

125

dim. *mf* dim. *mf* dim. *f*

125

dim. *mf* dim. *mf* dim. *f*

125

pizz. *f*

125

f

134

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

134

134

134

134

if blues were green

K

Fl.

B♭ Cl.

E.B.

Vln. arco *mf*

Vc. arco *mf*

Pno.

Musical score for orchestra and piano. Measures 142-147. Flute and Bassoon Clarinet play sustained notes. Double Bass plays eighth-note patterns. Violin and Cello play eighth-note patterns with dynamic *mf*. Piano rests throughout.

Fl. *mp*

B♭ Cl. *mp*

E.B. *mf*

Vln. > *mp*

Vc. *mp*

Pno. *mp*

Musical score for orchestra and piano. Measures 150-155. Flute, Bassoon Clarinet, and Violin play eighth-note patterns with dynamic *mp*. Double Bass has eighth-note patterns with dynamic *mf*. Cello has eighth-note patterns with dynamic *mp*. Piano has eighth-note patterns with dynamic *mp*.

Musical score for measures 150-159:

- Fl.**: Treble clef, G clef. Playing eighth-note patterns with grace notes.
- B♭ Cl.**: Treble clef, G clef. Playing eighth-note patterns with grace notes.
- E.B.**: Bass clef. Playing eighth-note patterns with grace notes.
- Vln.**: Treble clef, G clef. Playing eighth-note patterns with grace notes.
- Vc.**: Bass clef. Playing eighth-note patterns with grace notes.
- Pno.**: Treble clef, G clef; Bass clef. Playing eighth-note chords.

Measure 150: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 151: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 152: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 153: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 154: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 155: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 156: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 157: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 158: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 159: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Musical score for measures 167-168:

- Fl.**: Treble clef, G clef. Playing eighth-note patterns with grace notes.
- B♭ Cl.**: Treble clef, G clef. Playing eighth-note patterns with grace notes.
- E.B.**: Bass clef. Playing sixteenth-note patterns.
- Vln.**: Treble clef, G clef. Playing eighth-note patterns with grace notes.
- Vc.**: Bass clef. Playing eighth-note patterns with grace notes.
- Pno.**: Treble clef, G clef; Bass clef. Playing eighth-note chords.

Measure 167: Flute, Bassoon, Double Bass, Violin, Cello, Piano

Measure 168: Flute, Bassoon, Double Bass, Violin, Cello, Piano

if blues were green

L

Fl. 174 *mf* *f* *mp*

B♭ Cl. *mf* *f* *mp*

E.B. 174 *f mp*

Vln. *mf* *f* *mp*

Vc. *mf* *f* *mp*

Pno. 174 *mf* *f* *mf*

M

♩ = 115

Fl. *ff*

B♭ Cl. *ff*

E.B. 182 *ff*

Vln. 182 *ff*

Vc. 182 *ff*

Pno. 182 *ff*

if blues were green

13

Musical score for orchestra and piano, page 13, measures 186-187.

The score consists of six staves:

- Fl.**: Flute part, dynamic *cresc. poco a poco*, ending with *fff*.
- B♭ Cl.**: Bassoon part, dynamic *cresc. poco a poco*, ending with *fff*.
- E.B.**: Double bass part, dynamic *cresc. poco a poco*, ending with *fff*.
- Vln.**: Violin part, dynamic *cresc. poco a poco*, ending with *fff*.
- Vc.**: Cello part, dynamic *cresc. poco a poco*, ending with *fff*.
- Pno.**: Piano part, dynamic *cresc. poco a poco*, ending with *fff*.

Measure 186 starts with an *accel.* (accelerando) instruction. Measures 186 and 187 show a rhythmic pattern of eighth and sixteenth notes, with the dynamic markings *cresc. poco a poco* and *fff* appearing at the end of each measure. The piano part includes a dynamic marking *cresc. poco a poco* in measure 186.

Score

חלק ליבי

(*Piece of My Heart*)

N. Lundgren

$\text{♩} = 75$

Violin

Cello

$\text{♩} = 75$

Piano

Vln.

Vc.

Pno.

חלק ליבי

2

15

Vln.

Vc.

15

Pno.

21

Vln.

Vc.

21

Pno.

חלק ליבי

3

27

Vln.

Vc.

f

f

27

Pno.

mf

ff

32

Vln.

f

mf

Vc.

32

Pno.

ff

חלק ליבי

4

37

Vln.

Vc.

pizz.

mf

pizz.

mf

37

Pno.

p sub

mf

43

Vln.

Vc.

43

Pno.

חלק ליבי

5

48

Vln.

Vc.

48

Pno.

54

Vln.

Vc.

54

Pno.

חלק ליבי

6

$\text{♩} = 95$

Vln. Vc.

59

mf

Pno.

59

mf

$\text{♩} = 95$

Vln. Vc.

59

mf

Pno.

59

mf

$\text{♩} = 75$

Vln. Vc.

63

mp

Pno.

63

$\text{♩} = 75$

Vln. Vc.

63

mp

Pno.

63

$\text{♩} = 75$

Vln. Vc.

63

mp

Pno.

63

mp

חלק ליבי

7

67

Vln.

Vc.

Pno.

This section contains four staves. The top two staves are for the Violin (Vln.) and Cello (Vc.), both in treble clef. The bottom two staves are for the Piano (Pno.), with the left hand in bass clef and the right hand in treble clef. Measure 67 starts with eighth-note pairs in the Vln. and Vc. Measure 68 begins with eighth-note pairs in the Vln., followed by eighth-note pairs in the Vc. Measure 69 continues with eighth-note pairs in the Vln. Measure 70 concludes with eighth-note pairs in the Vln. The piano part consists of eighth-note chords throughout.

$\text{♩} = 75$
marcato

71

Vln.

Vc.

Pno.

This section contains three staves. The top two staves are for the Violin (Vln.) and Cello (Vc.), both in treble clef. The bottom staff is for the Piano (Pno.), with the left hand in bass clef and the right hand in treble clef. Measure 71 starts with eighth notes in the Vln. and Vc. Measure 72 begins with eighth notes in the Vln., followed by eighth notes in the Vc. Measure 73 continues with eighth notes in the Vln. Measure 74 concludes with eighth notes in the Vln. The piano part consists of eighth-note chords throughout, with dynamic markings *mf* (measures 71-72) and *marcato* (measures 73-74).

חלק ליבי

8

75

vln. *mf*

Vc. *mf*

This section contains two staves. The top staff is for the violin (Vln.) and the bottom for the cello (Vc.). Both staves begin with eighth-note patterns. Measure 75 starts with eighth-note pairs followed by eighth-note triplets. Measures 76-77 continue with eighth-note pairs and triplets, with measure 77 leading into measure 78. Measure 78 concludes with a dynamic marking of *mf*.

75

Pno.

This section shows the piano part (Pno.) in a single staff. It consists of four measures. Measures 75-77 are primarily rests, with some harmonic notes. Measure 78 begins with a dotted half note followed by a series of eighth-note chords.

79

vln. *mf*

Vc. *mf*

This section contains two staves. The top staff is for the violin (Vln.) and the bottom for the cello (Vc.). Both staves begin with eighth-note patterns. Measure 79 starts with eighth-note pairs followed by eighth-note triplets. Measures 80-81 continue with eighth-note pairs and triplets, with measure 81 leading into measure 82. Measure 82 concludes with a dynamic marking of *mf*.

79

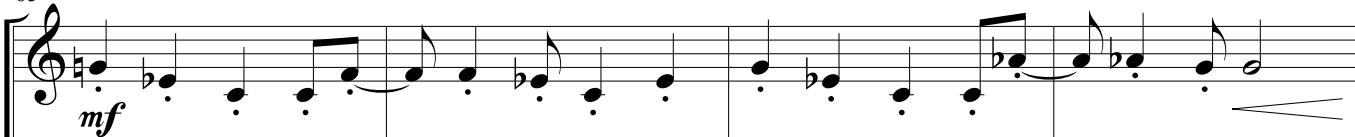
Pno. *mf*

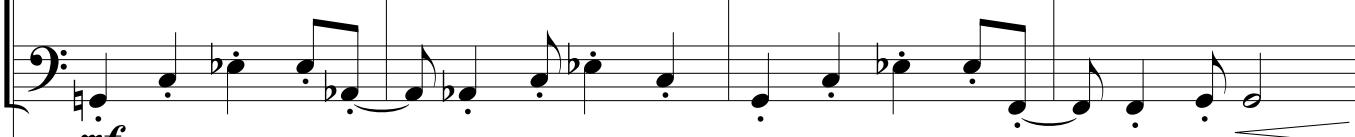
This section shows the piano part (Pno.) in a single staff. It consists of four measures. Measures 79-81 are primarily rests, with some harmonic notes. Measure 82 begins with a dotted half note followed by a series of eighth-note chords.

חלק ליבי

9

83

vln. 
mf

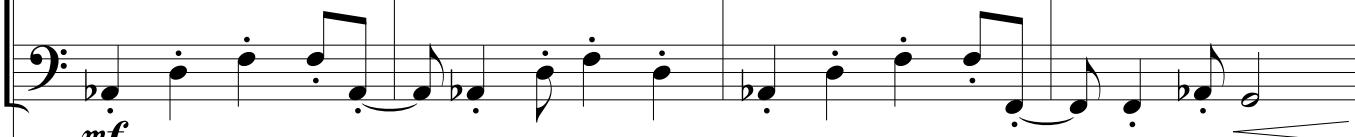
Vc. 
mf

83

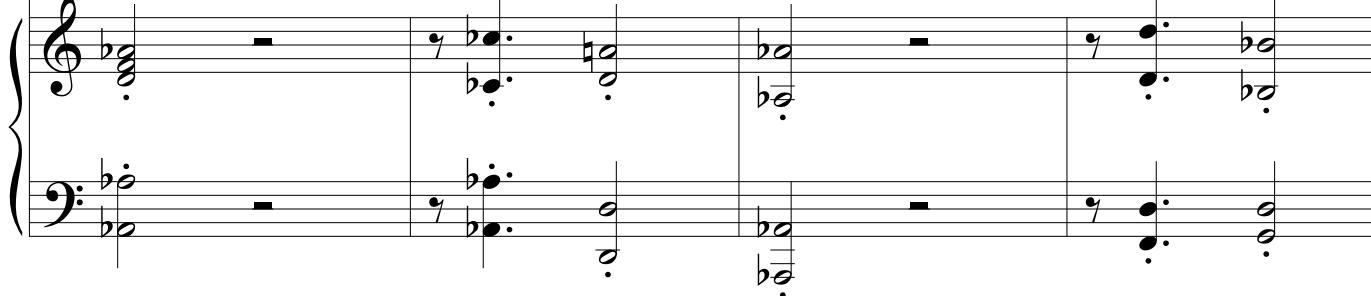
Pno. 

87

vln. 
mf

Vc. 
mf

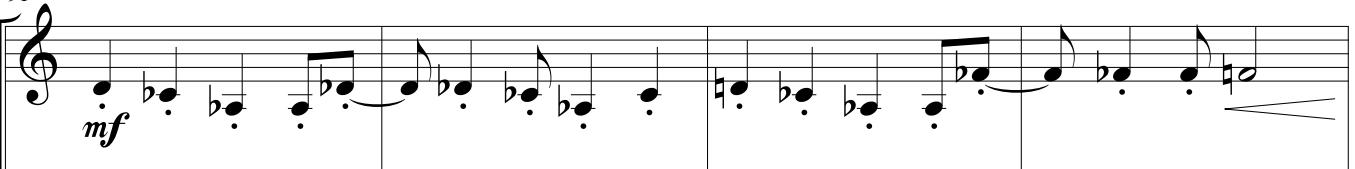
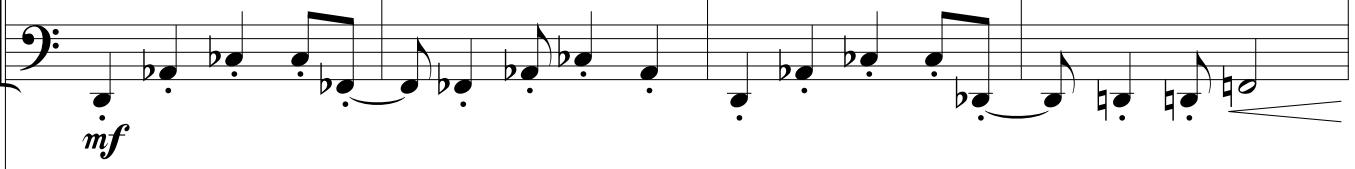
87

Pno. 

חלק ליבי

10

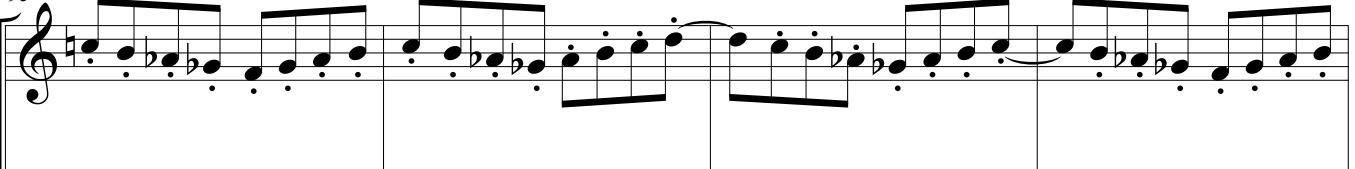
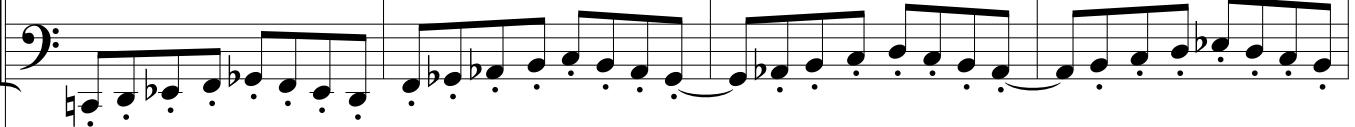
91

Vln. 
Vc. 

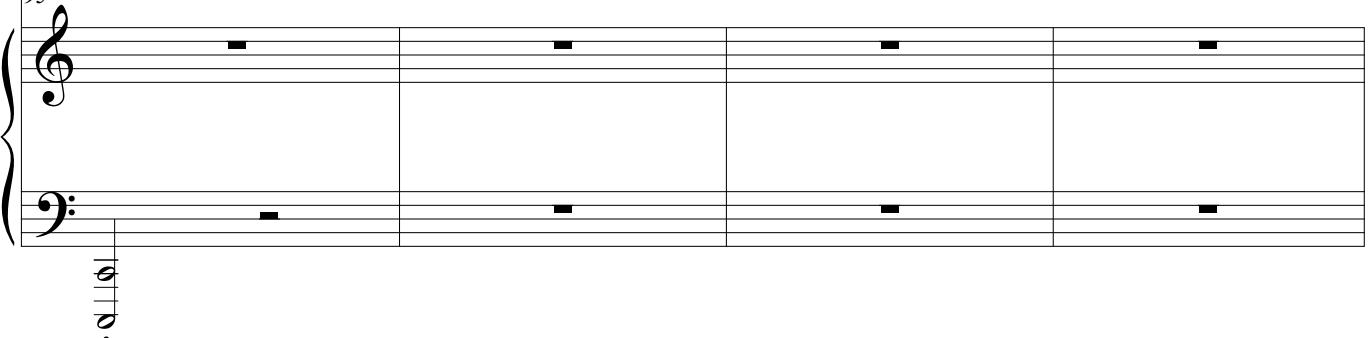
91

Pno. 

95

Vln. 
Vc. 

95

Pno. 

חלק ליבי

11

99

Vln. Vc.

Pno.

rit.

99

Pno.

rit.

103

Vln. Vc.

a tempo ($\text{♩} = 75$)

f

103

Pno.

a tempo ($\text{♩} = 75$)

marcato

mf

חלק ליבי

12

108

Vln.

Vc.

Pno.

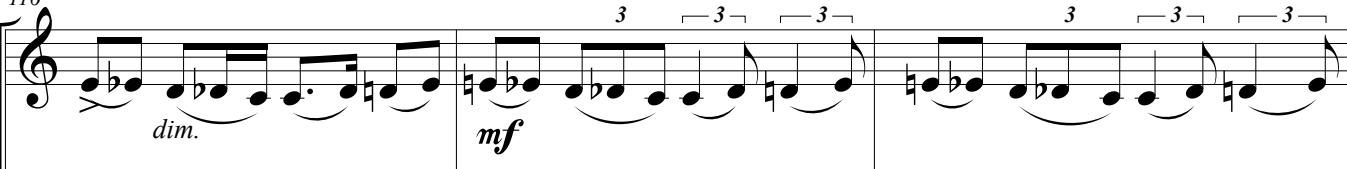
112

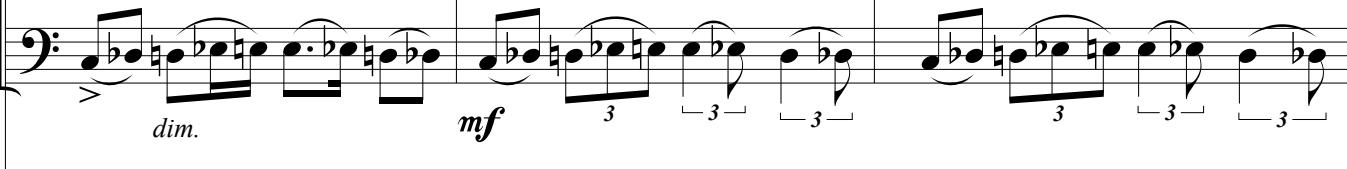
Vln.

Vc.

Pno.

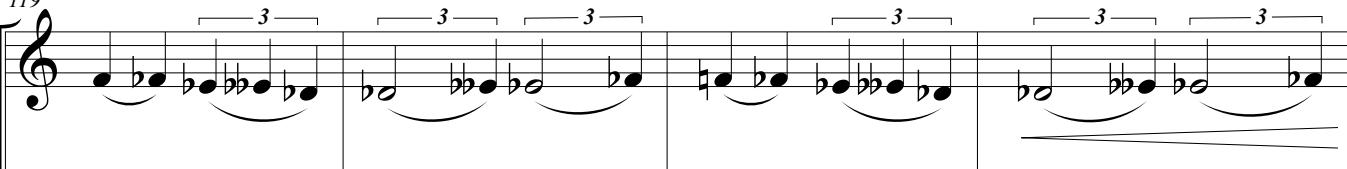
116

Vln. 

Vc. 

Pno. 

119

Vln. 

Vc. 

Pno. 

Musical score for Violin (Vln.) and Cello (Vc.) showing measures 123. The Violin part consists of eighth-note patterns with grace notes, primarily in B-flat major. The Cello part consists of sustained notes with grace notes, primarily in A major. Measure 123 starts with a measure of sixteenth-note grace notes followed by eighth-note pairs. Measures 124-125 show eighth-note pairs with grace notes. Measures 126-127 show eighth-note pairs with grace notes. Measures 128-129 show eighth-note pairs with grace notes. Measures 130-131 show eighth-note pairs with grace notes.

A musical score for piano, page 123. The score consists of two staves: treble and bass. The treble staff starts with a key signature of one sharp (F#) and a common time signature. The bass staff starts with a key signature of one flat (B-flat) and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piano part includes dynamic markings such as forte (f), piano (p), and sforzando (sf). The score is divided into measures by vertical bar lines.

Musical score for Violin (Vln.) and Cello (Vc.) at measure 127. The tempo is $\text{♩} = 75$. The Violin part starts with a dynamic *f*, followed by a grace note and a *p* dynamic. The Cello part also starts with a dynamic *f*, followed by a grace note and a *p* dynamic. Both parts continue with eighth-note patterns, with dynamics *mp* indicated for both instruments.

A musical score for piano, page 127, with a tempo of 75. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in B-flat key signature. The first measure contains eighth-note rests. The second measure begins with a dynamic marking 'ff' followed by a horizontal line, and a 'v' symbol below the bass staff. The subsequent measures each begin with a 'v' symbol and contain eighth-note rests.

חלק ליבי

15

132 *accel.*

$\text{♩} = 95$

Vln. 

Vc. 

Pno. 

136

Vln. 

Vc. 

Pno. 

חלק ליבי

140

Vln. Vc.

Pno.

144 pizz.
f

Vln. Vc.

f

Pno.

חלק ליבי

17

147

Vln.

Vc.

147

Pno.

150

Vln.

Vc.

arco
mf

150

Pno.

חלק ליבי

18

153

Vln.

Vc.

153

Pno.

158

Vln.

Vc.

158

Pno.

חלק ליבי

19

rit.

vln. *Vc.*

arco

Pno.

d = 75

rit.

vln. *Vc.*

Pno.

d = 75

vln. *Vc.*

Pno.

168

Pno.

168

חלק ליבי

20

172

Vln.

The Violin part consists of sustained notes. The Cello part starts with eighth-note pairs followed by sixteenth-note patterns. The dynamic is marked *f*.

Vc.

172

Pno.

The Piano part shows harmonic changes between measures. The left hand provides harmonic support while the right hand plays sustained notes.

176

Vln.

The Violin part features eighth-note pairs. The Cello part has sixteenth-note patterns.

Vc.

176

Pno.

The Piano part consists of sustained notes.

176

Pno.

The Piano part consists of sustained notes.

178

Vln.

Vc.

178

Pno.

180

Vln.

Vc.

180

Pno.

חלק ליבי

22

a tempo (♩ = 75)

182

Vln. Vc. Pno.

rit.

arco

mf

a tempo (♩ = 75)

182

rit.

a tempo (♩ = 75)

186

Vln. Vc. Pno.

pizz.

f

pizz.

marcato

mf

cresc.

marcato

mf

cresc.

a tempo (♩ = 75)

186

marcato

cresc.

mf

3

3

senza Ped.

188

Vln. Vc.

Pno.

188

Vln. Vc.

190

Pno.

190

חלק ליבי

24

192

Vln. Vc.

Pno.

194

Vln. arco ff

Vc.

Pno.

חלק ליבי

25

196

Vln.

Vc.

196

Pno.

Vln.

Vc.

198

Vln.

Vc.

198

Pno.

Vln.

Vc.

200

Vln. Vc. Pno.

1. pizz. *mf* pizz. *mf*

200

Pno. *mf* *cresc.*

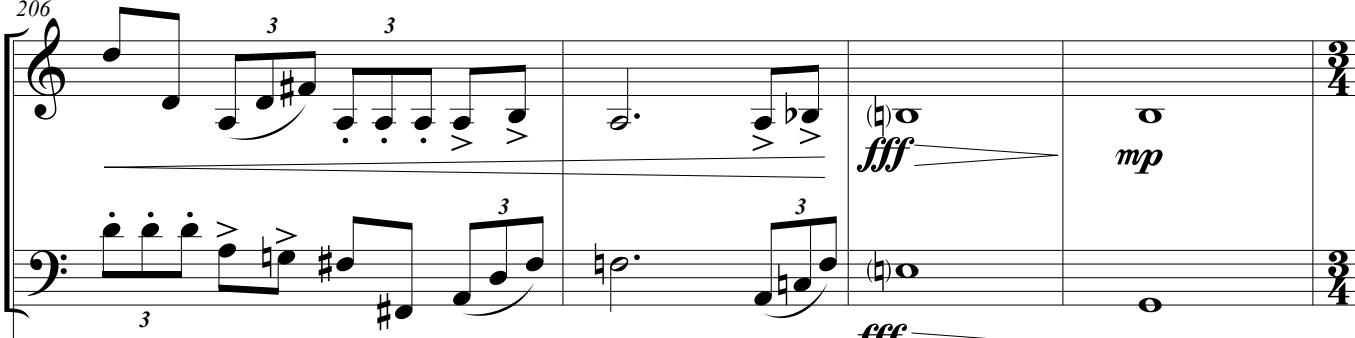
203 2. *mf_{sub}* *cresc.*

Vln. Vc. Pno. *mf_{sub}* *cresc.*

203

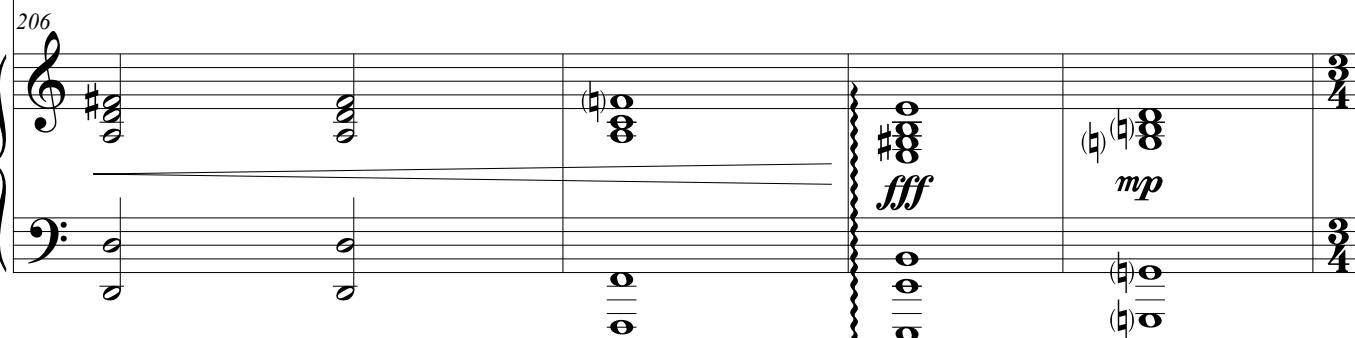
Pno. *mf_{sub}* *cresc.*

206

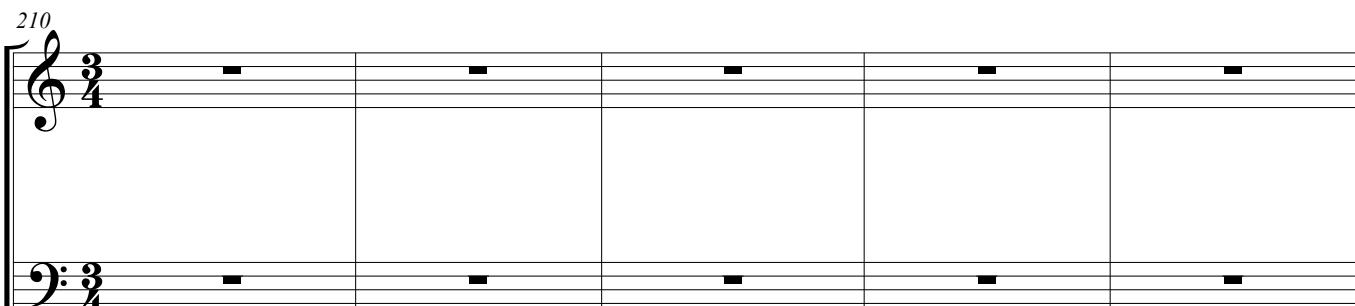
Vln. 

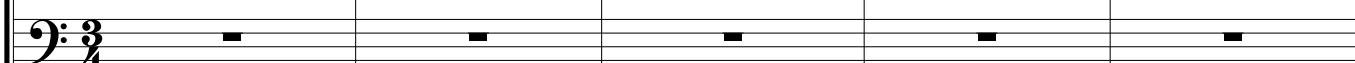
Vc. 

206

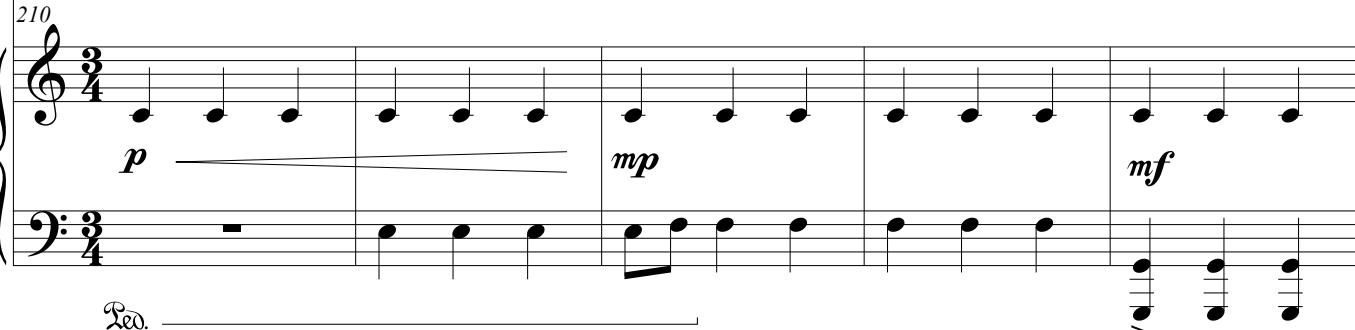
Pno. 

210

Vln. 

Vc. 

210

Pno. 

R&d. 

חלק ליבי

28

215

Vln.

Vc.

215

Pno.

220

Vln.

Vc.

220

Pno.

חלק ליבי

29

225

Vln.

Vc.

Pno.

228

Vln.

rit.

Vc.

Pno.

rit.

$\text{♩} = 65$

חלק ליבי

30

232

rit.

Vln. Vc. Pno.

Tempo 1 ($\text{♩} = 75$)

237

rit. da fine

Vln. Vc. Pno.

Tempo 1 ($\text{♩} = 75$)

237

rit. da fine

Pno.

Score

ח"י: תהילים י"ח לבסים

Chai: Psalm 18 for Basses

N. Lundgren

Upright Basses $\text{♩} = 140$

The musical score consists of several staves of bassoon parts. The first staff is for 'Upright Basses' and starts with a dynamic of $\text{♩} = 140$. The subsequent staves are for 'Bs.' (Bassoon). The score includes measures numbered 6, 10, 15, 20, 26, and 31. The music features various time signatures including 4/4, 5/4, 3/4, and 2/4. The vocal parts include lyrics such as 'Er-cham-kha', 'A-do - nai', 'chiz - ki.', and 'A-do-' repeated in measures 31 and 81. The score concludes with a final section starting at measure 81.

36

B 1

nai sal - i ____ u - m' - tzu-da - ti, u - m' - fal - ti. E -

B 2

nai sal - i ____ u - m' - tzu-da - ti, u - m' - fal - ti. E -

36

Bs.

40

B 1

li tzu - ri e - che - seh Bo, ma - gi - ni v' -

B 2

li tzu - ri e - che - seh Bo, ma - gi - ni v' -

40

Bs.

44

B 1

ke - ren yi - shi, mis - ga - bi.

B 2

ke - ren yi - shi, mis - ga - bi.

44

Bs.

47

B 1

Er - cham - kha __ A-do - nai chiz - ki. A-do - nai sal - i __ u-m' -

B 2

Er - cham - kha __ A-do - nai chiz - ki. A-do - nai sal - i __ u-m' -

47

Bs.

51

B 1

tzu-da-ti, u - m' - fal - ti. E - li tzu - ri e-che -

B 2

tzu-da-ti, u - m' - fal - ti. E - li tzu - ri e-che -

51

Bs.

56

B 1

seh Bo, ma-gi - ni v' - ke-ren yi - shi, __ mis - ga -

B 2

seh Bo, ma-gi - ni v' - ke-ren yi - shi, __ mis - ga -

56

Bs.

B 1

B 2

Bs.

B 1

B 2

Bs.

B 1

B 2

Bs.

73

B 1

B 2

Bs.

77

B 1

B 2

Bs.

82

B 1

B 2

Bs.

86

B 1

B 2

86

Bs.

89

B 1

B 2

89

nav.
rit.

Bs.

94

B 1

B 2

94

Bs.

98

B 1

B 2

Bs.

Va - tig -

Va - tig -

102 *mp like a chant*

B 1

ash va-tir-ash ha - a - retz, u - mos-dey ha-rim yir-g' - zu; va-

mp like a chant

B 2

ash va-tir-ash ha - a - retz, u - mos-dey ha-rim yir-g' - zu; va-

Bs.

106

B 1

yit - ga' - a - su ki cha - rah lo.

mf

B 2

yit - ga' - a - su ki cha - rah lo.

Bs.

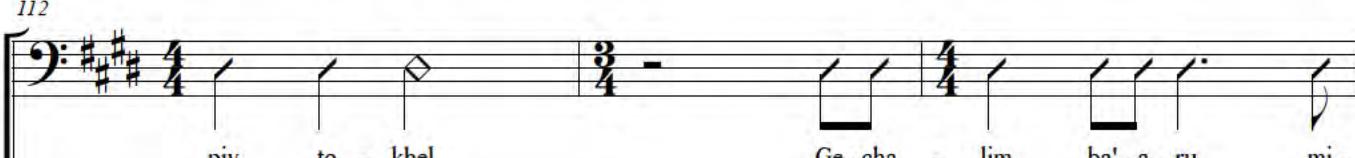
109 $\text{♩} = 140$ *f spoken*

B 1 

B 2 

Bs. 

112

B 1 

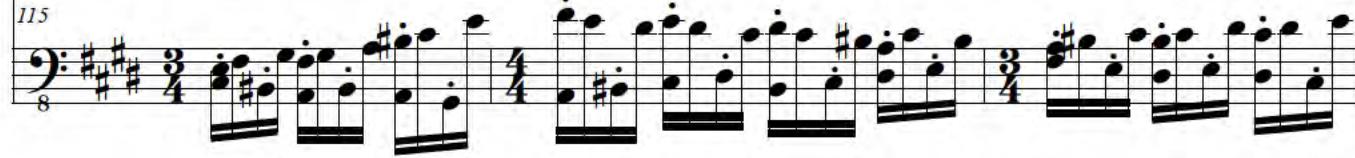
B 2 

Bs. 

115

B 1 

B 2 

Bs. 

118

B 1

v' - a - ra - fel,
ta - chat ___
rag -

B 2

v' - a - ra - fel,
ta - chat ___
rag -

118

Bs.

120

B 1

lav.
Va - yir - kav
al
k' - ruv,
va - ya' -

B 2

lav.
Va - yir - kav
al
k' - ruv,
va - ya' -

120

Bs.

122

B 1

of
va - ye - de
al
kan -
fey

B 2

of
va - ye - de
al
kan -
fey

122

Bs.

124

B 1

ru - ach. Ya - shet

B 2

ru - ach. Ya - shet

Bs.

126

B 1

cho - shekh, sit - ro, s' - vi - vo -

B 2

cho - shekh, sit - ro, s' - vi - vo -

Bs.

128

B 1

tav su - ka - to; chesh - khat ma - yim,

B 2

tav su - ka - to; chesh - khat ma - yim,

Bs.

130

B 1

a - vey sh - cha - kim.

B 2

a - vey sh - cha - kim.

Bs.

130

8

3/4

132

B 1

Min - go - ah neg - do,

B 2

Min - go - ah neg - do,

Bs.

132

8

4/4

137

mf

B 1

a - vav av - ru

mf

B 2

a - vav av - ru

Bs.

137

8

3/4

140

B 1

rad. v' - ga - cha - ley esh. Va - yish - lach chi -

B 2

rad. v' - ga - cha - ley esh. Va - yish - lach chi -

140

Bs.

tzav v' - ya - fi - tzem, uv - ra - kim, rav v' - ya - hu -

143

B 1

tzav v' - ya - fi - tzem, uv - ra - kim, rav v' - ya - hu -

B 2

tzav v' - ya - fi - tzem, uv - ra - kim, rav v' - ya - hu -

143

Bs.

tzav v' - ya - fi - tzem, uv - ra - kim, rav v' - ya - hu -

146

B 1

kim rav v' - ya - hu - mem. Va - ye - ra' - u a - fi - key

B 2

kim rav v' - ya - hu - mem. Va - ye - ra' - u a - fi - key

146

Bs.

kim rav v' - ya - hu - mem. Va - ye - ra' - u a - fi - key

150

B 1

ma - yim, va - yi - ga - lu mos - dot te - vel. Mi - ga' - a -

B 2

ma - yim, va - yi - ga - lu mos - dot te - vel. Mi - ga' - a -

Bs.

150

153

B 1

rat-kha, A - do-nai, mi-nish - mat ru-ach ____ a - pe - kha. Yish - lach mi-ma -

B 2

rat-kha, A - do-nai, mi-nish - mat ru-ach ____ a - pe - kha. Yish - lach mi-ma -

Bs.

153

157

B 1

rom yi-ka - che - ni, yam - she - ni mi - ma - yim ____ ra -

B 2

rom yi-ka - che - ni, yam - she - ni mi - ma - yim ____ ra -

Bs.

157

161

B 1

bim. Ya-tzi - le - ni me'-oy - vi oz, u - mi-son - ay ki am-

B 2

bim. Ya-tzi - le - ni me'-oy - vi oz, u - mi-son - ay ki am-

161

Bs.

tzu mi - me - ni. Y' - kad - mu - ni b' - yom ey -

166

B 1

tzu mi - me - ni. Y' - kad - mu - ni b' - yom ey -

B 2

tzu mi - me - ni. Y' - kad - mu - ni b' - yom ey -

Bs.

tzu mi - me - ni. Y' - kad - mu - ni b' - yom ey -

170

B 1

di, va-y'-hi A-do - nai l'-mish - an li. Va-yo-tzi' - e - ni la-mer-

B 2

di, va-y'-hi A-do - nai l'-mish - an li. Va-yo-tzi' - e - ni la-mer-

Bs.

di, va-y'-hi A-do - nai l'-mish - an li. Va-yo-tzi' - e - ni la-mer-

174

B 1

chav, y'-chal - tze - ni ki cha - fetz bi. Yig-m' - le - ni A-do - nai k'-tzid-

B 2

Bs.

179

B 1

ki kvor ya - di ya - shiv li. Ki sha - mar - ti dar -

B 2

Bs.

184

B 1

khey A do nai; v' lo ra-sha-ti me-E-lo - hay. Ki

B 2

Bs.

188

B 1

khol mish-pa - tav l' - neg - di, v' - chu - ko - tav lo a - sir me -

B 2

khol mish-pa - tav l' - neg - di, v' - chu - ko - tav lo a - sir me -

Bs.

188

193

B 1

ni. Va'-e - hi ta - mim i - mo, va'-esh - ta - mer me

B 2

ni. Va'-e - hi ta - mim i - mo, va'-esh - ta - mer me

Bs.

193

198

B 1

a - o ni. Va - ye - shev A - do -

B 2

a - o ni. Va - ye - shev A - do -

Bs.

198

201

B 1

nai li kh'-tzid ki; k' vor ya - day, l' -

B 2

nai li kh'-tzid ki; k' vor ya - day, l' -

Bs.

201

204

B 1

ne-ged ey - nav. Im cha - sid tit-cha - sad, im

B 2

ne-ged ey - nav. Im cha - sid tit-cha - sad, im

Bs.

204

209

B 1

gvar ta-mim ti-ta - mam. Im na - var tit - ba - rar, v' - im i - kesh tit - pa -

B 2

gvar ta-mim ti-ta - mam. Im na - var tit - ba - rar, v' - im i - kesh tit - pa -

Bs.

209

213

B 1

tal. Ki A - tah am a - ni to - shi'a, v'ey-

B 2

tal. Ki A - tah am a - ni to - shi'a, v'ey-

Bs.

217

B 1

na-yim ra - mot tash - pil. Ki A - tah ta - ir ne-ri, A-do-

B 2

na-yim ra - mot tash - pil. Ki A - tah ta - ir ne-ri, A-do-

Bs.

221

B 1

nai E - lo - hay ya - gi - yah chash - ki. Ki b' - Kha a - rutz g'dur,

B 2

nai E - lo - hay ya - gi - yah chash - ki. Ki b' - Kha a - rutz g'dur,

Bs.

226

B 1

uv - E - lo-hay a - da - leg _____ shur.

B 2

uv - E - lo-hay a - da - leg _____ shur.

Bs.

226

B 1

mim dar - ko.

B 2

Im - rat A - do - nai tzru - fah.

B. II

Ma-gen Hu l'

Bs.

230

Bs.

Ma-gen Hu l'

251

B 1

B. I

B. II

251

251

B 1

B 2

Bs.

254

258 (sung)

B 1 ta-chat rag - lay. Vat - az - re - ni cha-

B 2 ta-chat rag - lay. Vat - az - re - ni cha-

258 Bs. 8

B 1 262 yil, la - mil - cha - mah, takh - ri - a ka - may tach -

B 2 262 yil, la - mil - cha - mah, takh - ri - a ka - may tach -

Bs. 262 8

B 1 267 ti. V' - oy - vay na - ta - tah li o - ref, u - m' - sa -

B 2 267 ti. V' - oy - vay na - ta - tah li o - ref, u - m' - sa -

Bs. 267 8

271

B 1

nay atz - mi - tem. Y'-shav - u v'-ain mo - shi'-a, al A-do-

B 2

nay atz - mi - tem. Y'-shav - u v'-ain mo - shi'-a, al A-do-

271

Bs.

275

B 1

nai v' - lo a - nam. V'-esh-cham - kem k'a - far al p'-ney

B 2

nai v' - lo a - nam. V'-esh-cham - kem k'a - far al p'-ney

275

Bs.

279

B 1

rit.

ru - ach, k' - tit chu - tzot a - ri - kem. T' - pal -

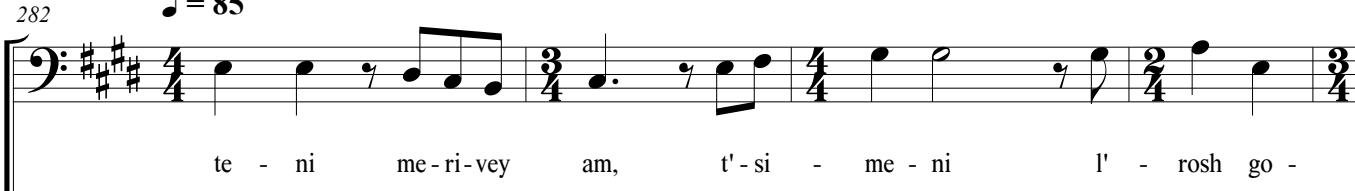
B 2

ru - ach, k' - tit chu - tzot a - ri - kem. rit.

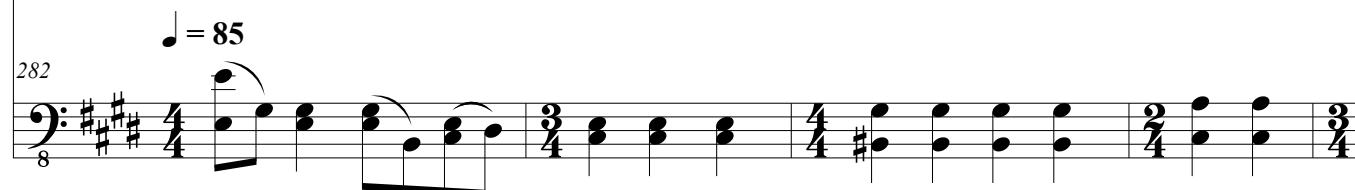
279

Bs.

282 $\text{♩} = 85$

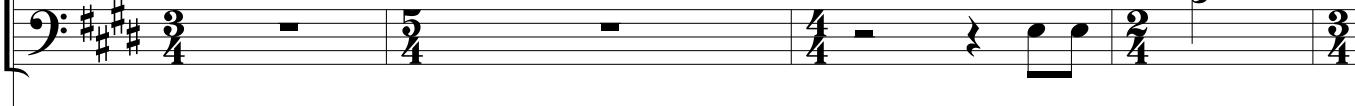
B 1 

B 2 

Bs. 

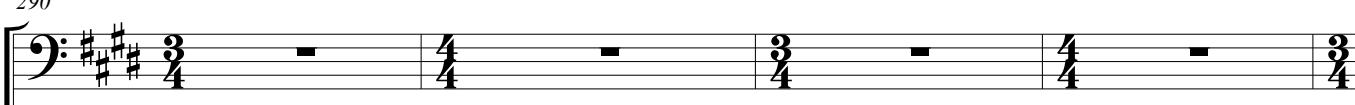
286 $\text{♩} = 85$

B 1 

B 2 

Bs. 

290

B 1 

B 2 

Bs. 

294 *mp*

B 1 *mp*
 $\text{B'-ney ne - khar yi-bo - lu, v'-yach-r' - gu mi-mis-gro - tey-hem.}$

B 2 *mp*
 $\text{B'-ney ne - khar yi-bo - lu, v'-yach-r' - gu mi-mis-gro - tey-hem.}$

294

Bs. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

299

Bs. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

303

Bs. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

307 *rit.*

Bs. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

B 1

B 2

Bs.

B 1

B 2

Bs.

B 1

B 2

Bs.

311

Chai A - do - - nai u - va - - rukh tzu - ri va - ya - rum E - lo - hey yi - - shi; _____ Ha - Ha -

311

El ha - no - ten n' - ka - - mot li, va' - y - da - ber a - - mim tach - ti. _____ M' - fal -

317

El ha - no - ten n' - ka - - mot li, va' - y - da - ber a - - mim tach - ti. _____ M' - fal -

321

ti me - oy - vay, af min ka - may, t' - ro - m' - - me - ni; me - - ish cha -

321

ti me - oy - vay, af min ka - may, t' - ro - m' - - me - ni; me - - ish cha -

321

3

325

B 1

mas, ta-tzi - le - ni. Al ken, od - kha va - go - yim A-do-

B 2

mas, ta-tzi - le - ni. Al ken, od - kha va - go - yim A-do-

Bs.

mas, ta-tzi - le - ni. Al ken, od - kha va - go - yim A-do-

330

B 1

nai, u - l'-shim - kha a - za-me - rah. Mag dil y - shu' - ot mal kho, v' - o-

B 2

nai, u - l'-shim - kha a - za-me - rah. Mag dil y - shu' - ot mal kho, v' - o-

Bs.

nai, u - l'-shim - kha a - za-me - rah. Mag dil y - shu' - ot mal kho, v' - o-

335

B 1

out of time

seh che-sed lim-shi - cho, l'-Da - vid ul - za - ro; ad o - lam.

B 2

seh che-sed lim-shi - cho, l'-Da - vid ul - za - ro; ad o - lam.

Bs.

out of time

Solo Piano

bluemotion

N. Lundgren

for solo piano

Piano

mp

Reo.

3

5

Reo.

7

9

mf

This measure continues the rhythmic pattern established in the previous measures. The treble staff features sixteenth-note patterns with various slurs and grace notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

11

This measure shows a transition in harmonic rhythm. The bass staff introduces a new bass line with eighth-note chords. The treble staff maintains its sixteenth-note patterns.

13

The bass staff continues its eighth-note chordal pattern. The treble staff's sixteenth-note patterns remain consistent with the established style.

15

A change in time signature occurs at measure 15, indicated by a vertical line and a switch from 4/4 to 3/4. The bass staff maintains its eighth-note chords. The treble staff's sixteenth-note patterns continue.

17

ff

The bass staff features eighth-note chords. The treble staff's sixteenth-note patterns continue. The dynamic marking *ff* (fortissimo) is present, and the bass staff includes performance instructions: '>' under the first two notes, '*' under the third note, 'Rev.' under the fourth note, '*' under the fifth note, 'Rev.' under the sixth note, and '*' under the seventh note.

slower but gradually accelerating...

21

subito **p**

Réol.

This musical score page contains two staves for piano. The top staff is in treble clef and 4/4 time, showing eighth-note patterns. The bottom staff is in bass clef and 4/4 time, with a single note in measure 21 followed by a dash in measure 22. Measure 21 is marked "subito p". The instruction "*Réol.*" is written below the bass staff.

a tempo (♩ = 115)

23

This musical score page contains two staves for piano. The top staff is in treble clef and 4/4 time, showing eighth-note patterns. The bottom staff is in bass clef and 4/4 time, with a single note in measure 23 followed by a dash in measure 24.

25

mp

This musical score page contains two staves for piano. The top staff is in treble clef and 4/4 time, showing eighth-note patterns. The bottom staff is in bass clef and 4/4 time, with eighth-note patterns. Measure 25 is marked "mp". The bass staff has a key signature change from one flat to one sharp between the two measures.

27

This musical score page contains two staves for piano. The top staff is in treble clef and 4/4 time, showing eighth-note patterns. The bottom staff is in bass clef and 4/4 time, with eighth-note patterns. The bass staff has a key signature change from one flat to one sharp between the two measures.

29

This musical score page contains two staves for piano. The top staff is in treble clef and 4/4 time, showing eighth-note patterns. The bottom staff is in bass clef and 4/4 time, with eighth-note patterns. The bass staff has a key signature change from one flat to one sharp between the two measures.

31

Musical score page 4, measures 31-32. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes with dots.

33

mf

Musical score page 4, measures 33-34. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 34 starts with a dynamic marking *mf*.

35

Musical score page 4, measures 35-36. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 36 changes to 3/4 time.

37

f

Musical score page 4, measures 37-38. Treble and bass staves. Treble staff has quarter notes with dots. Bass staff has eighth-note patterns. Measures 37-38 are in 3/4 time.

slightly slower but gradually accelerating...

41

subito p

Musical score page 4, measures 41-42. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 41 starts with a dynamic marking *subito p*.

a tempo (♩ = 115)

43

45

mp

47

50

53

55

Revd.

57

59

mf

61

63

65

67

ff

slower but gradually accelerating...

71

subito p

a tempo (♩ = 115)

73

75

mf

The musical score consists of five staves of music, numbered 77 through 85. The top two staves are for the solo instrument (likely a woodwind or brass) and the bottom three staves are for the piano. The music is in common time (indicated by '4') throughout.

- Staff 1 (Solo Instrument):** Features continuous eighth-note patterns. Measure 77 starts with a descending sequence from B-flat to E-flat. Measures 78-80 show a repeating pattern of eighth-note pairs. Measures 81-83 continue the eighth-note patterns. Measure 84 begins a new section with a dynamic *f*, featuring eighth-note chords. Measures 85-86 conclude the section with eighth-note patterns.
- Staff 2 (Piano):** Measures 77-80 feature sustained notes with grace notes. Measures 81-83 show eighth-note chords. Measures 84-86 feature eighth-note chords.
- Staff 3 (Piano):** Measures 77-80 feature sustained notes with grace notes. Measures 81-83 show eighth-note chords. Measures 84-86 feature eighth-note chords.
- Staff 4 (Piano):** Measures 77-80 feature sustained notes with grace notes. Measures 81-83 show eighth-note chords. Measures 84-86 feature eighth-note chords.
- Staff 5 (Piano):** Measures 77-80 feature sustained notes with grace notes. Measures 81-83 show eighth-note chords. Measures 84-86 feature eighth-note chords.

slightly slower but gradually accelerating...

87 *ff* *subito p*

89 *a tempo (♩ = 115)*

91 *mp*

93

95 *f*

Musical score for piano, two staves. Measure 97: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Measure 98: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B).

gradual rit. to end

Musical score for piano, two staves. Measure 99: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Measure 100: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B).

Musical score for piano, two staves. Measure 101: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Measure 102: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B).

Musical score for piano, two staves. Measure 103: Treble staff has a sixteenth-note cluster (B, A, G, F#, E, D) followed by a fermata. Bass staff has a sixteenth-note cluster (B, A, G, F#, E, D) followed by a fermata. Dynamics: *mp*, *ff*. Articulations: slurs, grace notes, and accents.

Identity beyond Culture: An Analysis of Emine Sevgi Özdamar's
Mother Tongue through the Linguistic Concept of Metaphor and
Theories of World Literature

Senior Project submitted to
The Division of Languages and Literature
Of Bard College

By

Mariam Amirejibi-Mullen

Annandale-on-Hudson, New York

December 2013

Score

אין מילים

N. Lundgren

*slowly and somewhat
out of time*

Violin arco

Double Bass pizz. p

Violin: $\text{G} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

Double Bass: $\text{Bass} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

Vln. 6

D.B.

Vln.: $\text{G} \begin{matrix} \text{o} \\ | \\ \text{o} \end{matrix} \begin{matrix} \text{o} \\ | \\ \text{o} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

D.B.: $\text{Bass} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

Vln. 12 $\text{J} = 75$
pizz.

D.B. mp

Vln.: $\text{G} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

D.B.: $\text{Bass} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

Vln. 16 Double-Time ($\text{J} = 150$)

D.B. mf

Vln. mf

D.B. mf

Vln.: $\text{G} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

D.B.: $\text{Bass} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix} \begin{matrix} \text{---} \\ | \\ \text{---} \end{matrix}$

אין מילים

20

Vln. D.B.

24 2. arco

Vln. D.B.

27

Vln. D.B.

30

Vln. D.B.

אין מיל'ים

3

33

Vln. D.B.

5/4 7/4 7/4

36

Vln. D.B.

4/4 5/4 6/4 5/4

39

Vln. D.B.

5/4 7/4 7/4

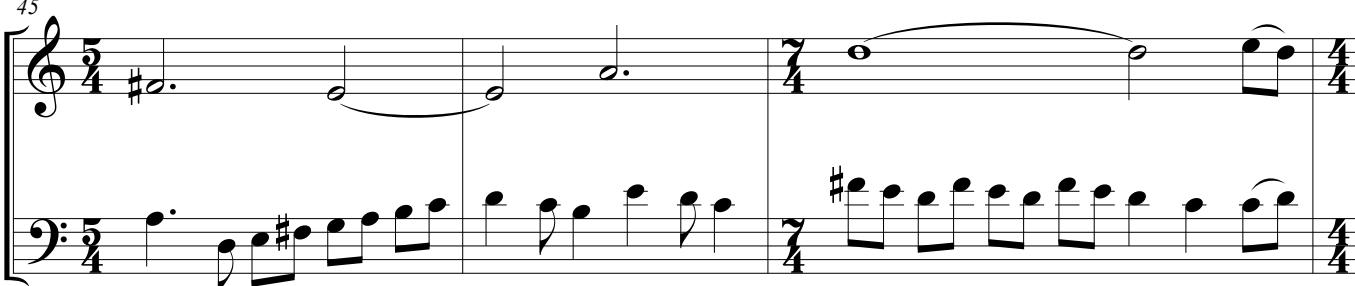
42

Vln. D.B.

3/4 5/4 6/4 5/4

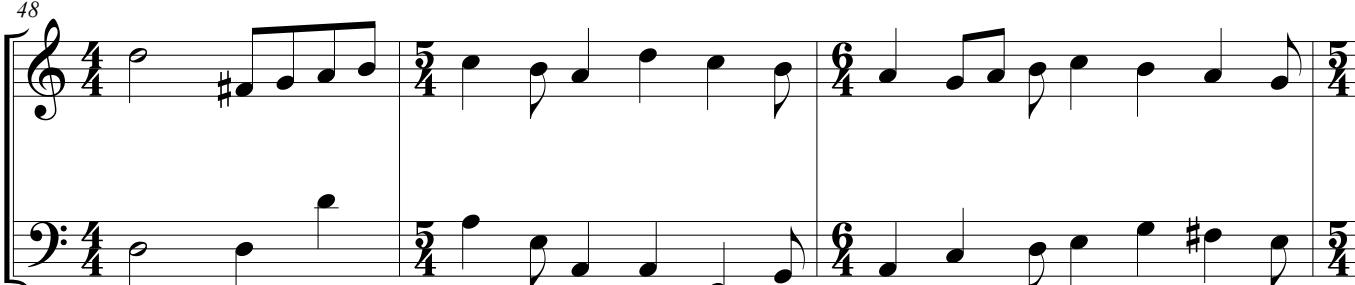
אין מיל'ים

45

Vln. 

D.B. 

48

Vln. 

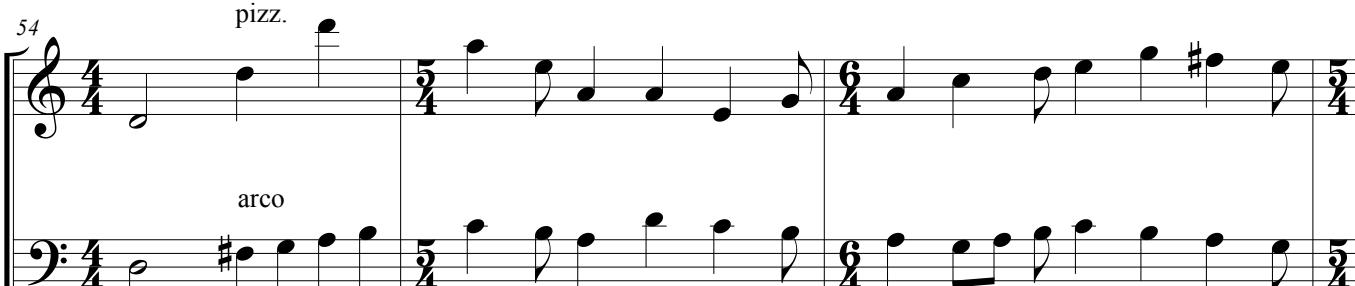
D.B. 

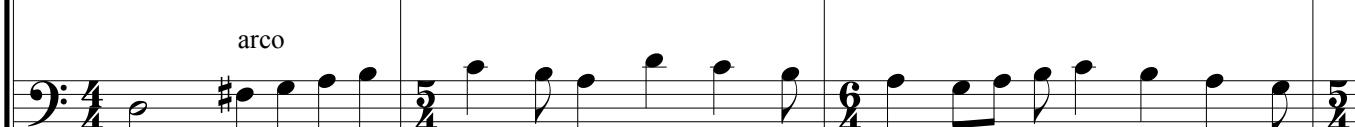
51

Vln. 

D.B. 

54

Vln. 

D.B. 

אין מילים

5

57

Vln. D.B.

60

Vln. D.B.

arco

pizz.

63

Vln. D.B.

66

Vln. D.B.

אין מיל'ים

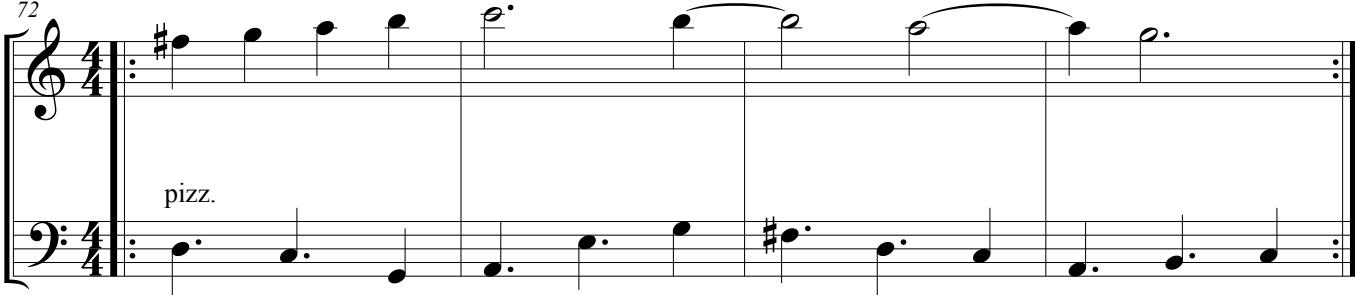
69

Vln. 

D.B. 

Half-Time ($\text{♩} = 75$)

72

Vln. 

D.B. 

76

Vln. 

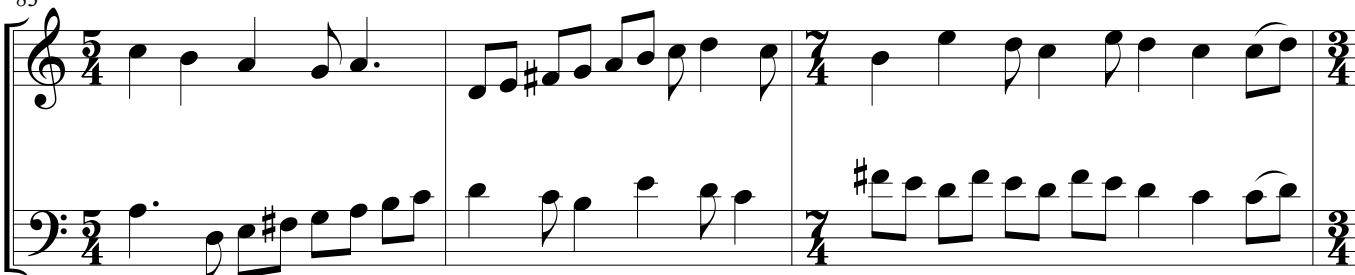
D.B. 

80 Double-Time ($\text{♩} = 150$)

Vln. 

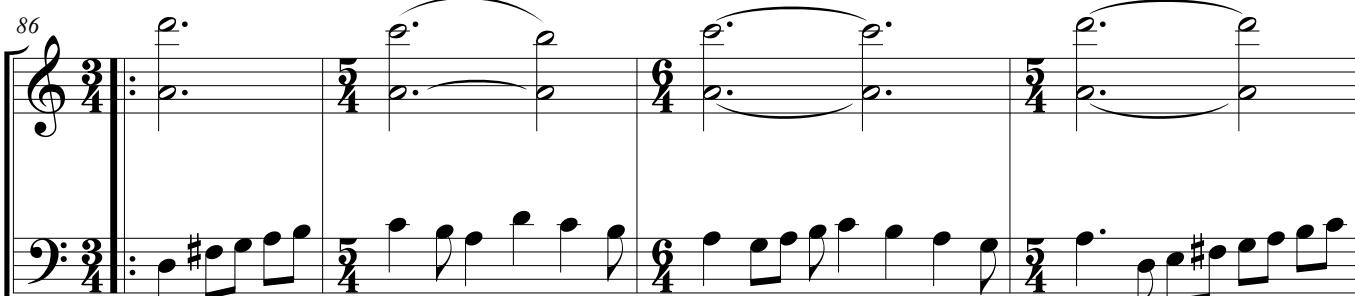
D.B. 

83

Vln. 

D.B.

86

Vln. 

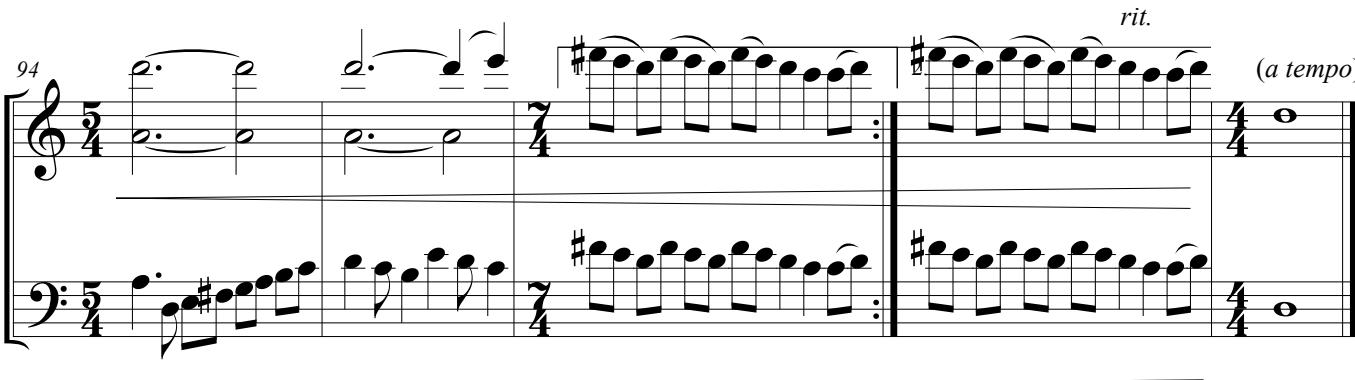
D.B.

90

Vln. 

D.B.

94

Vln. 

D.B.