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

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**“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) Jedidiah 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.

**hea•ven** (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)

# Wildflowers

for drum set and 2 percussionists

N. Lundgren

## 1. Bleeding Heart

♩ = 60 Medium Mallets

Cymbals

Drums

mp

mf

Snare OFF  
Medium Mallets

7

Cs.

Ds.

13 to Sticks (Sticks)

Cs.

Ds.

5/4

3/2

17

Cs.  $\frac{3}{2}$  *fp*

(Snare OFF)

Ds.  $\frac{3}{2}$  *fp*

21

Cs. *mf*

Ds. *mf*

25

Cs.  $\frac{5}{4}$  1.

Ds.  $\frac{5}{4}$

29 2.

Cs. 5/4 2/4 *f* (Snare ON)

Ds. 5/4 2/4 *f* switch Snare ON

36

Cs. *mp*

Ds.

42

Cs. *mf*

Ds. *mf* *sfz* *sfz* *sfz*



48

Cs.

Ds.

This system covers measures 48 to 53. The Cymbal (Cs.) part features a rhythmic pattern of eighth notes with 'x' and '+' markings, transitioning to chords with accents. The Drum Set (Ds.) part includes snare and tom patterns with dynamic markings such as *sfz* and accents.

54

Cs.

Ds.

This system covers measures 54 to 59. The Cymbal (Cs.) part continues with rhythmic patterns, starting with a *f* dynamic. The Drum Set (Ds.) part features a complex snare and tom pattern with multiple *sfz* and accent markings.

60

Cs.

Ds.

This system covers measures 60 to 65. The Cymbal (Cs.) part has a rhythmic pattern with 'x' and '+' markings, then transitions to chords with accents. The Drum Set (Ds.) part includes snare and tom patterns with *sfz* and accent markings.

65

Cs.

Ds.

*sfz*

70

Cs.

Ds.

*ff*

*sfz*

75

Cs.

Ds.

to Medium Mallets

switch Snare OFF to Medium Mallets

80 (Medium Mallets)

Cs. *mp*

(Snare OFF)  
(Medium Mallets)

Ds. *mf*

87 to Sticks

Cs.

Ds.

93 (Sticks)

Cs. *fp*

(Snare OFF)

Ds. *fp*

100

Cs. *mf*

Ds. *mf*

104

Cs.

Ds.

107

1. *f*

2. *f*

[Choke] *f*

Cs.

Ds.

2. Snapdragon

110 ♩ = 150

Soft Mallets

to Sticks

Cs. *mp* *f*

Ds. switch Snare ON (Snare ON) *f*

116 (Sticks)

Cs. *f* *ff*

Ds. *f* *ff*

121

Cs. *f* *sfz*

Ds. *f* *sfz*

126

Cs. *mf* *sfz*

Ds. *mf* *sfz*

130

Cs.

Ds.

*sfz*

134

Cs.

Ds.

*mf*

138

Cs.

Ds.

*f*

142

Cs.

Ds.

*sfz*

*f*

1.

2.

3/4

4/4

147

Cs. Ds.

This system covers measures 147 to 151. The Cymbal (Cs.) part features a rhythmic pattern of eighth notes with 'x' marks above them, and 'om' markings below. The Drum Set (Ds.) part consists of eighth notes with 'v' marks below. The time signature changes from 4/4 to 3/4 at measure 150 and back to 4/4 at measure 151.

152

Cs. Ds.

This system covers measures 152 to 156. The Cymbal (Cs.) part has a pattern of eighth notes with 'x' marks and 'v' marks below. The Drum Set (Ds.) part features eighth notes with 'v' marks below. The time signature changes from 4/4 to 3/4 at measure 153, back to 4/4 at measure 154, to 3/4 at measure 155, and back to 4/4 at measure 156.

157

Cs. Ds.

This system covers measures 157 to 161. The Cymbal (Cs.) part includes eighth notes with 'x' marks and 'v' marks below. The Drum Set (Ds.) part has eighth notes with 'v' marks below. The time signature changes from 3/4 to 4/4 at measure 158, back to 3/4 at measure 160, and to 4/4 at measure 161.

162

Cs. Ds.

This system covers measures 162 to 166. The Cymbal (Cs.) part features eighth notes with 'x' marks and 'v' marks below. The Drum Set (Ds.) part has eighth notes with 'v' marks below. The time signature changes from 3/4 to 4/4 at measure 163, back to 3/4 at measure 165, and to 4/4 at measure 166.

167

Cs. *to Soft Mallets(Soft Mallets)*

Ds.

173

Cs. *to Sticks (Sticks)*

Ds.

*f*

179

Cs.

Ds.

*ff*

183

Cs.

Ds.

*f*



187

Cs.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Ds.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mf* *sfz* *sfz* *sfz* *sfz*

190

Cs.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ds.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*sfz* *sfz* *sfz* *sfz* *sfz*

194

Cs.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ds.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*sfz* *sfz* *sfz* *sfz*

198

Cs.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Ds.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*f* *f* *f* *f*

203

Cs.

Ds.

[choke/cut-off]

208

Cs.

Ds.

[dampen/cut-off]

# SEPARATION

*N. Lundgren*

# SEPARATION

for

2 Flutes (1st doubling Piccolo)

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in B $\flat$

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

לְהַ' הַכְבוֹד

May the glory be to the L-RD

# SEPARATION

N. Lundgren

**♩ = 55**  
[whispered - ambiguously]

2 Flutes (1st doubling Piccolo)  
*ppp* [whispered - ambiguously] *mp* *f* to nothing

2 Oboes  
*ppp* [whispered - ambiguously] *mp* *f* to nothing

2 Clarinets in B♭  
*ppp* [whispered - ambiguously] *mp* *f* to nothing

2 Bassoons  
*ppp* [whispered - ambiguously] *mp* *f* to nothing

2 Horns in F  
*pp* [whispered - ambiguously] *mp* *f* to nothing

2 Trumpets in B♭  
*pp* [whispered - ambiguously] *mp* *f* to nothing

2 Trombones  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Tuba  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Timpani  
*ppp* [whispered - ambiguously] *mp* *f* to nothing

Tubular Bells

Marimba  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Crash Cymbals

Ride Cymbal  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Snare Drum

Quad Toms

Bass Drum

Harp  
*ppp* [whispered - ambiguously] *mp* *f* to nothing

Violin I  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Violin II  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Viola  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Cello  
*pp* [whispered - ambiguously] *mp* *f* to nothing

Double Bass  
*pp* [whispered - ambiguously] *mp* *f* to nothing

SEPARATION

♩ = 75

Fl. 7

Ob. 7

B♭ Cl. 7

Bsn. 7

♩ = 75

Hn. 7

B♭ Tpt. 7

Tbn. 7

Tuba 7

♩ = 75

Timp. 7 [F, A, C]

T.B. 7

Mrb. 7

Crash 7

Ride 7

S.Dr. 7

Quads 7

B. Dr. 7

♩ = 75

Hp. 7

Vln. I 7

Vln. II 7

Vla. 7

Vc. 7

D.B. 7

SEPARATION

*painfully long*

Fl. 17

Ob.

B♭ Cl.

Bsn.

*painfully long*

Hr.

B♭ Tpt.

Tbn.

Tuba

*painfully long*

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr.

*painfully long*

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.



SEPARATION

This page of the musical score, titled "SEPARATION", contains measures 28 through 32. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Tom-tom (T.B.), Maracas (Mrb.), Crash, Ride, Snare Drum (S.Dr.), Quads, Bass Drum (B. Dr.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in 4/4 time, with a key signature of one sharp (F#). The woodwind and brass sections feature complex rhythmic patterns, including triplets and septuplets, with dynamic markings ranging from *p* to *f*. The percussion section includes a crash cymbal with a *mp* dynamic and various drum patterns. The string section consists of sustained chords in the violins, violas, and cellos, with the double bass playing a melodic line. The harp provides a delicate accompaniment in the final measures.

Measure 28 begins with a *p* dynamic for the woodwinds and brass. Measure 29 features a *mf* dynamic. Measure 30 is marked *f* and includes the instruction "Senza sord." for the woodwinds. Measure 31 continues with *f* dynamics and "Senza sord." markings. Measure 32 concludes with a *pp* dynamic for the harp and strings, and "to nothing" markings for the double bass and strings.

SEPARATION

This page of the musical score, titled "SEPARATION", contains measures 36 through 41. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Tom Tom (T.B.), Maracas (Mrb.), Crash, Ride, Snare Drum (S.Dr.), Quads, Bass Drum (B. Dr.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The woodwind and brass sections (Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn.) play a rhythmic pattern of eighth notes, primarily in the right hand, with some parts in the left hand for the Bassoon and Trombone. Dynamics range from *mf* to *mp*. The Maracas (Mrb.) play a single note in measure 41 with a *mp* dynamic. The Harp (Hp.) and Violin I (Vln. I) play a melodic line of eighth notes in the right hand, starting in measure 36 with a *p* dynamic. The Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) play sustained notes in the left hand, also starting in measure 36 with a *p* dynamic. The Double Bass (D.B.) plays a single note in measure 41 with a *mf* dynamic, marked *pizz.* (pizzicato).

# SEPARATION

This musical score, titled "SEPARATION", is for a 4/4 piece. It features a variety of instruments and includes several performance markings. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) is characterized by sixteenth-note patterns and sixteenth-note runs, often marked with "cresc." and "mp". The brass section (Trumpet, Trombone, Tuba) also features sixteenth-note runs and triplets, with some parts marked "mp". The percussion section (Crash, Ride, S.Dr., Quads, B. Dr.) is mostly silent, with some activity in the S.Dr. part. The harp (Hp.) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) provide harmonic support, with the strings marked "mf" and "arco". The score includes dynamic markings such as "cresc.", "mp", and "mf", as well as performance instructions like "Div." and "arco".

SEPARATION

♩ = 150

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

♩ = 150

Hr.

B♭ Tpt. *f*

Tbn.

Tuba *f*

♩ = 150

Timp. *f*

T.B.

Mrb. *f*

Crash

Ride

S.Dr.

Quads

B. Dr.

♩ = 150

Hp.

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f* pizz.

SEPARATION

This page of the musical score, titled "SEPARATION", contains measures 58 through 65. The instrumentation includes:

- Flute (Fl.):** Features a complex melodic line with many sixteenth-note passages, often beamed in groups of seven.
- Oboe (Ob.):** Plays a melodic line with some sixteenth-note runs.
- Bass Clarinet (B♭ Cl.):** Mirrors the Oboe's melodic line.
- Bassoon (Bsn.):** Provides a steady accompaniment of eighth notes.
- Horn (Hn.):** Remains silent throughout this section.
- Trumpet (B♭ Tpt.):** Plays a rhythmic pattern of quarter notes.
- Trombone (Tbn.):** Remains silent.
- Tuba:** Plays a rhythmic pattern of quarter notes.
- Timpani (Timp.):** Plays a rhythmic pattern of quarter notes.
- Maracas (Mrb.):** Provides a rhythmic accompaniment with eighth notes.
- Drums:** Includes parts for Crash, Ride, S.Dr., Quads, and B. Dr., all of which are silent in this section.
- Harpsichord (Hp.):** Remains silent.
- Violins (Vln. I, Vln. II):** Remain silent.
- Viola (Vla.):** Remains silent.
- Violoncello (Vc.):** Plays a rhythmic pattern of quarter notes.
- Double Bass (D.B.):** Plays a rhythmic pattern of quarter notes.

SEPARATION

This page of a musical score, titled "SEPARATION", contains 12 staves for various instruments. The score begins at measure 66.

- Fl. (Flute):** Starts with a melodic phrase, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Ob. (Oboe):** Features a melodic line with a quintuplet and a triplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- B♭ Cl. (Bass Clarinet):** Features a melodic line with a quintuplet and a triplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Bsn. (Bassoon):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Hn. (Horn):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- B♭ Tpt. (Trumpet):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Tbn. (Trombone):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Tuba:** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Timp. (Timpani):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- T.B. (Tuba/Bass):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Mrb. (Mridangam):** Features a melodic line with a quintuplet and a triplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Crash, Ride, Quads, B. Dr. (Drum Kit):** These instruments have rests throughout the score.
- Hp. (Harp):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Vln. I & II (Violins):** These instruments have rests throughout the score.
- Vla. (Viola):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- Vc. (Violoncello):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.
- D.B. (Double Bass):** Features a melodic line with a triplet and a quintuplet, followed by a rest, and then a rhythmic pattern of eighth notes with triplets and accents.

The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *f* *arco* (arco forte). It also includes articulation marks like accents and slurs.

75

Fl.

Ob.

B♭ Cl.

Bsn. *marcato furioso*  
*f*

Hn.

B♭ Tpt.

Tbn. *f*

Tuba *ff*

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads

B. Dr. *ff*

Hp.

Vln. I *arco*  
*Con sord.*  
*p* *mf*

Vln. II *Unis.*  
*Con sord.*  
*p* *mf*

Vla. *Unis.*  
*Con sord.*  
*p* *mf*

Vc. *mp* *mf*

D.B. *marcato furioso*  
*f*

SEPARATION

This musical score, titled "SEPARATION", is for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Starts at measure 79 with a *mp* dynamic, playing a melodic line with triplets. Dynamics increase to *f* and then *ff*.
- Oboe (Ob.):** Enters at measure 79 with a *f* dynamic, playing a rhythmic accompaniment.
- Bass Clarinet (B. Cl.):** Enters at measure 79 with a *f* dynamic, playing a melodic line.
- Bassoon (Bsn.):** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.
- Horn (Hn.):** Enters at measure 79 with a *f* dynamic, playing a melodic line.
- Trumpet (B. Tpt.):** Enters at measure 79 with a *f* dynamic, playing a rhythmic accompaniment.
- Trombone (Tbn.):** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.
- Tuba:** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.
- Timpani (Timp.):** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.
- Mallets (Mrb.):** Enters at measure 79 with a *f* dynamic, playing a rhythmic accompaniment.
- Percussion (Crash, Ride, S. Dr., Quads, B. Dr.):** Various percussion parts are present, with *B. Dr.* (Bass Drum) playing a rhythmic pattern.
- Harp (Hp.):** Enters at measure 79 with a *f* dynamic, playing a melodic line with triplets.
- Violins (Vln. I, Vln. II):** Both Violin I and II parts enter at measure 79 with a *f* dynamic, playing melodic lines with triplets.
- Viola (Vla.):** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.
- Violoncello (Vc.):** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.
- Double Bass (D.B.):** Enters at measure 79 with a *ff* dynamic, playing a rhythmic accompaniment.



SEPARATION

82

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.

*cresc.*

SEPARATION

86

Fl. *f* *ff* *fff* *ppp* *cresc. poco a poco*

Ob. *f* *ff* *fff* *ppp* *cresc. poco a poco*

B♭ Cl. *f* *ff* *fff* *ppp* *cresc. poco a poco*

Bsn. *mf* *ff* *fff* *ppp* *cresc. poco a poco*

Hn. *ff* *ff* *fff* *ppp* *cresc. poco a poco*

B♭ Tpt. *ff* *f* *ff* *fff*

Tbn. *ff* *mf* *cresc.* *ff* *fff*

Tuba *ff* *mf* *cresc.* *ff* *fff*

[E, A, D]

Timp.

T.B.

Mrb.

Crash *fff*

Ride

S.Dr. *ff* *fff*

Quads

B. Dr. *ff* *ff*

Hp.

Vln. I *f* *ff* *fff* *ppp* *cresc. poco a poco* Senza sord. Unis.

Vln. II *f* *ff* *fff* *ppp* *cresc. poco a poco* Senza sord. Unis.

Vla. *f* *ff* *fff* *ppp* *cresc. poco a poco* Senza sord.

Vc. *mf* *cresc.* *ff* *fff* *ppp* *cresc. poco a poco*

D.B. *mf* *cresc.* *ff* *fff* *ppp* *cresc. poco a poco*

# SEPARATION

Musical score for 'SEPARATION' page 17, measures 95-102. The score is in 4/4 time and includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trombone, Tuba, Timpani, Trumpet, Maracas, Crash, Ride, Snare Drum, Quads, Bass Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute and Double Bass parts feature continuous triplet patterns. The Horn part has triplet patterns with accents. The Trombone part has a melodic line starting at measure 96 with dynamics *mp* and *cresc. poco a poco*. The Trumpet part has a melodic line starting at measure 99 with dynamics *mf* and *cresc. poco a poco*. The Snare Drum part has a triplet pattern starting at measure 99 with dynamics *mf* and *cresc. poco a poco*. The Bass Drum part has a single note at measure 99 with dynamic *f* and a triplet pattern starting at measure 100 with dynamics *cresc. poco a poco*. The Violin I and II parts have melodic lines with slurs. The Viola and Violoncello parts have melodic lines with slurs. The Harp part is silent. The Maracas, Crash, and Ride parts are silent. The Oboe, Bass Clarinet, Bassoon, and Tuba parts are silent. The Timpani part is silent.

SEPARATION

103

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.

*ff*

*cresc. poco a poco*

SEPARATION

*rit.*  $\text{♩} = 50$

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff* *al* *mf*

B♭ Tpt. *ff*

Tbn. *fff*

Tuba *ff*

Timp. *ff*

T.B. *fff*

Mrb. *p*

Crash

Ride

S.Dr. *fff*

Quads

B. Dr. *fff*

Hp. *fff* *slow roll* *p*

Vln. I *ff* *ppp* *cresc.* *pp*

Vln. II *ff* *ppp* *cresc.* *pp*

Vla. *ff* *ppp* *cresc.* *pp*

Vc. *ff* *ppp* *cresc.* *pp* *Div.*

D.B. *ff* *ppp* *cresc.* *pp* *pizz* *Div.*

This musical score page, titled "SEPARATION", features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Bass Clarinet (B♭ Cl), Bassoon (Bsn), Horn (Hn), and Trombone (B♭ Tpt). The brass section consists of Trumpet (Tbn) and Tuba. The percussion section includes Timpani (Timp), Tom-Toms (T.B.), Maracas (Mrb.), Crash, Ride, Snare Drum (S.Dr.), Quads, and Bass Drum (B. Dr.). The string section includes Harp (Hp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 119. The woodwinds (Ob, B♭ Cl, Bsn) play a melodic line with dynamics *mf* and *f*. The brass (Hn, B♭ Tpt, Tbn, Tuba) has more complex parts, with the Horn and Trombone parts marked *al* and *f*, and the Tuba part marked *f*. The percussion section is mostly silent, with some activity in the Snare Drum and Bass Drum parts. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained chords, with the Double Bass part marked *pp*.

Key dynamic markings include *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions like *al* (articolato) and *Div.* (diviso) are also present.

SEPARATION

This page of the musical score, titled "SEPARATION", page 21, contains the following parts and details:

- Flute (Fl.):** Starts at measure 128 with a melodic line marked *mf*.
- Oboe (Ob.):** Remains silent.
- Bass Clarinet (B♭ Cl.):** Starts at measure 128 with a melodic line marked *mf*.
- Bassoon (Bsn.):** Plays a rhythmic pattern of eighth notes marked *mf*, with fingerings 6 and 7 indicated.
- Horn (Hn.):** Plays a rhythmic pattern of eighth notes marked *mf*, with fingerings 6 and 7 indicated.
- Brass (B♭ Tpt., Tbn., Tuba):** Remains silent.
- Timpani (Timp.):** Remains silent.
- Tom Tom (T.B.):** Remains silent.
- Marpac (Mrb.):** Remains silent.
- Percussion (Crash, Ride, S.Dr., Quads):** Remains silent.
- Bass Drum (B. Dr.):** Plays a single note marked *f* at measure 128.
- Harpsichord (Hp.):** Remains silent.
- Violins (Vln. I, Vln. II):** Play a rhythmic pattern of eighth notes marked *fp*.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes marked *fp*.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes marked *fp*.
- Double Bass (D.B.):** Plays a rhythmic pattern of eighth notes marked *fp*.

SEPARATION

This page of a musical score, titled "SEPARATION", contains measures 130 through 139. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Bass Trombone (B♭ Tpt.). The brass section includes Trombone (Tbn.), Tuba, and Trumpet in B-flat (T.B.). The percussion section includes Timpani (Timp.), Tom-tom (T.B.), Maracas (Mrb.), Crash, Ride, Snare Drum (S.Dr.), Quads, and Bass Drum (B. Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical details include:

- Flute (Fl.):** Starts at measure 130 with a dynamic marking of *f*. It plays a melodic line with a series of slurs and ties.
- Bass Clarinet (B♭ Cl.):** Also starts at measure 130 with a dynamic marking of *f*, playing a similar melodic line to the flute.
- Trombone (Tbn.) and Tuba:** Both start at measure 130 with a dynamic marking of *ff*. They play a low, sustained line with some melodic movement. The Tbn. part includes a marking "(a2)" and a triplet of eighth notes. The Tuba part also includes a triplet of eighth notes.
- Violin I (Vln. I) and Violin II (Vln. II):** Both start at measure 130 with a dynamic marking of *f*. They play a rhythmic pattern of eighth notes with accents.
- Viola (Vla.) and Violoncello (Vc.):** Both start at measure 130 with a dynamic marking of *f*. They play a rhythmic pattern of eighth notes with accents.
- Double Bass (D.B.):** Starts at measure 130 with a dynamic marking of *f*. It plays a rhythmic pattern of eighth notes with accents.



SEPARATION

This page of the musical score, titled "SEPARATION", is page 23. It features a variety of instruments and parts:

- Flute (Fl.):** Part 132, featuring a melodic line with slurs and dynamic markings.
- Oboe (Ob.):** Part 132, mostly silent with rests.
- Bass Clarinet (B♭ Cl.):** Part 132, featuring a melodic line with slurs and dynamic markings.
- Bassoon (Bsn.):** Part 132, mostly silent with rests.
- Horn (Hn.):** Part 132, mostly silent with rests.
- Bass Trumpet (B♭ Tpt.):** Part 132, mostly silent with rests.
- Trombone (Tbn.):** Part 132, featuring a melodic line with slurs and dynamic markings.
- Tuba:** Part 132, featuring a melodic line with slurs and dynamic markings.
- Timpani (Timp.):** Part 132, mostly silent with rests.
- Truba (T.B.):** Part 132, mostly silent with rests.
- Musical Instruments (Mrb.):** Part 132, mostly silent with rests.
- Percussion:** Crash, Ride, S.Dr., Quads, and B. Dr. are all mostly silent with rests.
- Harpsichord (Hp.):** Part 132, mostly silent with rests.
- Violins (Vln. I, Vln. II):** Part 132, featuring a rhythmic pattern of eighth notes with accents and dynamic markings.
- Viola (Vla.):** Part 132, featuring a rhythmic pattern of eighth notes with accents and dynamic markings.
- Violoncello (Vc.):** Part 132, featuring a rhythmic pattern of eighth notes with accents and dynamic markings.
- Double Bass (D.B.):** Part 132, featuring a rhythmic pattern of eighth notes with accents and dynamic markings.

SEPARATION

134

Fl. *p*

Ob. *mf cresc. poco a poco*

B♭ Cl. *ff*

Bsn. *mf* 6 7 *ff*

Hn. *mf* 6 7 *f ff*

B♭ Tpt. *f ff*

Tbn. *mp ff*

Tuba *mp ff*

Timp.

T.B.

Mrb.

Crash

Ride

S.Dr. *f*

Quads *f*

B. Dr. *f*

Hp.

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

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

Vla. *p cresc. poco a poco* [continue tremolo]

Vc. *p cresc. poco a poco* [continue tremolo]

D.B. *p cresc. poco a poco* [continue tremolo]

SEPARATION

(♩ = 50)

139

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

(♩ = 50)

139

Hn. *mf* *f* *dim. to nothing* *al dolce*

B♭ Tpt. *mf* *f* *dim.*

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

Tuba *mf* *f* *dim.*

(♩ = 50)

139

Timp. *mf* *f*

T.B. *mf*

139

Mrb.

139

Crash

139

Ride *mf* *f*

139

S.Dr.

139

Quads

139

B. Dr.

(♩ = 50)

139

Hp. *mf*

139

Vln. I *mp* *mf* [non-tremolo]

139

Vln. II *pizz.* *mf* *arco* *Div.*

139

Vla. *pizz.* *mf* *arco* *Div.*

139

Vc. *pizz.* *mf* *Unis.* *arco* *mp* *mf*

139

D.B. *pizz.* *mf* *mf*

# SEPARATION

♩ = 100 (double-time)

146

Fl.

Ob.

B♭ Cl. *al* *mp* *mf* *dim.* *mp* *mf*

Bsn.

Hn. *mp* *mf* *dim.* *p* *a2*

B♭ Tpt.

Tbn.

Tuba *p*

146

Timp.

T.B.

Mrb. *mp*

Crash

Ride

S.Dr. *mp*

Quads

B. Dr.

Hp.

146

Vln. I *p dolce* *mf cresc.* *mp*

Vln. II *Unison* *p dolce* *mf cresc.* *mp*

Vla. *p dolce* *mf cresc.* *mp*

Vc. *Unison* *p dolce* *mf cresc.* *mp*

D.B. *p dolce* *arco* *mf* *cresc.* *mp*

SEPARATION

This page of the musical score, titled "SEPARATION", contains measures 154 through 158. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 7/8. The score includes dynamic markings such as *mf* (mezzo-forte), *dolce*, and *mp* (mezzo-piano). Performance instructions include "1st time only" for the Oboe and Bassoon parts. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines with slurs and triplets. The brass section (Horn, Trumpet, Trombone, Tuba) plays sustained notes with slurs. The percussion section includes Maracas with complex rhythmic patterns, and various drums (Crash, Ride, S.Dr., Quads, B. Dr.) which are mostly silent in this section. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment with slurs and triplets. The score is divided into five measures by vertical bar lines, with a double bar line at the end of measure 158.

SEPARATION

This musical score, titled "SEPARATION", is for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 159-164. Starts with a *f* dynamic. Features a melodic line with a first ending (1) and a second ending (2).
- Oboe (Ob.):** Silent throughout this section.
- Bass Clarinet (B. Cl.):** Measures 159-164. Features a rhythmic pattern of sixteenth notes with a sixteenth rest.
- Bassoon (Bsn.):** Silent throughout this section.
- Horn (Hn.):** Measures 159-164. Features a melodic line with a *p* dynamic.
- Bass Trumpet (B. Tpt.):** Silent throughout this section.
- Trombone (Tbn.):** Measures 159-164. Features a melodic line with a *p* dynamic.
- Tuba:** Measures 159-164. Features a melodic line with a *p* dynamic.
- Timpani (Timp.):** Silent throughout this section.
- Tom Tom (T.B.):** Silent throughout this section.
- Musical Keyboard (Mrb.):** Measures 159-164. Features a rhythmic pattern of sixteenth notes with a sixteenth rest.
- Percussion:** Crash, Ride, S. Dr., Quads, and B. Dr. are silent throughout this section.
- Harpsichord (Hp.):** Silent throughout this section.
- Violin I (Vln. I):** Measures 159-164. Features a melodic line with a *mf* dynamic.
- Violin II (Vln. II):** Measures 159-164. Features a melodic line with a *mf* dynamic.
- Viola (Vla.):** Measures 159-164. Features a melodic line with a *mf* dynamic.
- Violoncello (Vc.):** Measures 159-164. Features a rhythmic pattern of sixteenth notes with a sixteenth rest.
- Double Bass (D.B.):** Measures 159-164. Features a rhythmic pattern of sixteenth notes with a sixteenth rest.

SEPARATION

*rubato*

$\text{♩} = 50$  (half-time)

Fl. *f cresc.* *mf* *f*

Ob. *f cresc.* *f*

B♭ Cl. *f cresc.* *mf* *f*

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

$\text{♩} = 50$  (half-time)

Hn. *f cresc.* *mf dolce* *rubato*

B♭ Tpt. *f cresc.* *mp dolce*

Tbn. *f cresc.* *mf*

Tuba *f cresc.* *mp < mf*

$\text{♩} = 50$  (half-time)

Timp. *f cresc.* *rubato*

T.B.

Mrb.

Crash *f*

Ride

S.Dr.

Quads

B. Dr. *f*

$\text{♩} = 50$  (half-time)

Hp. *rubato*

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

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

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

Vc. *f cresc.* *pp*

D.B. *f cresc.* *mp* *pizz.* *arco* *mf*

SEPARATION

♩ = 90

al

*f*

al

*f*

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.

♩ = 90

♩ = 90

♩ = 90

*mf*

*mf*

*f*

*f*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*



# SEPARATION

This page of the musical score, titled "SEPARATION", contains measures 180 through 200. The score is arranged in systems for various instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Bass Trombone (B♭ Tpt.).
- Brass:** Trombone (Tbn.), Tuba, and Timpani (Timp.).
- Percussion:** Tom-tom (T.B.), Crash, Ride, Snare Drum (S.Dr.), Quads, and Bass Drum (B. Dr.).
- Keyboard:** Maracas (Mrb.) and Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions include:

- Tempo:** *rit.* (ritardando) and a tempo of  $\text{♩} = 75$ .
- Dynamics:** *dim.* (diminuendo), *mf* (mezzo-forte), *cresc.* (crescendo), and *mp* (mezzo-piano).
- Articulation:** *a2* (second ending), *arco* (arco), and *f* (forte).
- Phrasing:** *[sung - on any syllables freely, in any comfortable octave]* is indicated for the woodwind parts.

SEPARATION

188 *mf* *f* *rit.*

Fl.

Ob.

*mf* *f*

Tuba

[sung - on any syllables freely, in any comfortable octave] *mf* *f* *rit.*

[sung - on any syllables freely, in any comfortable octave] *mf* *f*

[sung - on any syllables freely, in any comfortable octave] *mf* *f*

[sung - on any syllables freely, in any comfortable octave] *mf* *f*

Timp. *f* *rit.*

T.B.

Mrb.

Crash *mf*

Ride

S.Dr.

Quads

B. Dr. *mp* *f*

Hp. *f* [sung - on any syllables freely, in any comfortable octave] *rit.*

Vln. I *f* [sung - on any syllables freely, in any comfortable octave]

Vln. II *f* [sung - on any syllables freely, in any comfortable octave]

Vla. *f* [sung - on any syllables freely, in any comfortable octave]

Vc. *f* [sung - on any syllables freely, in any comfortable octave]

D.B. *f* [sung - on any syllables freely, in any comfortable octave]

SEPARATION

196  $\text{♩} = 50$   $\text{♩} = 90$

Fl.

Ob. [played] *mp*

B♭ Cl. [played] *mf*

Tuba

Timp.

T.B.

Mrb. *mp*

Crash

Ride

S.Dr.

Quads

B. Dr.

Hp.

Vc. [played] *mp* [played] *mp* [played] *mp* [played] arco *mp* [played] arco *mp*

SEPARATION

$\text{♩} = 70$

Fl. *rit.* *mp* *mf* [played]

Ob.

B♭ Cl.

Bsn.

Hn. *rit.*  $\text{♩} = 70$  *dim.*

B♭ Tpt. *mp* [played] *dim.*

Tbn. *mp* [played] *dim.*

Tuba *mp* [played] *dim.*

Timp. *rit.*  $\text{♩} = 70$

T.B.

Mrb.

Crash

Ride

S.Dr.

Quads *mf*

B. Dr. *mf*

Hp. *rit.*  $\text{♩} = 70$

Vln. I *mf* Div.

Vln. II *mf* Div.

Vla. *f* pizz. 3 3 3 3

Vc. *f* pizz. 3 3 3 3

D.B. *f*

SEPARATION

♩ = 125

Fl. *f*

Ob.

B♭ Cl.

Bsn. [played] *mf* *f*

Hn. *mf* *f*

B♭ Tpt. *mf* *f*

Tbn. *mf* *f*

Tuba *f*

Timp. *f*

T.B.

Mrb.

Crash

Ride

S. Dr. *f*

Quads *f*

B. Dr. *f*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *ff* *f* arco

Vc. *ff* *f* arco

D.B. *ff* *f*

SEPARATION

rit.  $\text{♩} = 90$   $8^{\text{va}}$  rit.  $\text{♩} = 65$

225 Fl. *f*  $\text{♩} = 90$   $8^{\text{va}}$  rit.  $\text{♩} = 65$

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

225 Hn. rit.  $\text{♩} = 90$  rit.  $\text{♩} = 65$

B♭ Tpt.  $\text{♩} = 90$   $\text{♩} = 65$

Tbn.  $\text{♩} = 90$   $\text{♩} = 65$

Tuba

225 Timp. rit.  $\text{♩} = 90$  rit.  $\text{♩} = 65$  *fff*

T.B. *fff*

225 Mrb. *ff*

Crash

Ride

225 S.Dr.

Quads

B. Dr. *f*  $\text{♩} = 90$   $\text{♩} = 65$  *fff*

225 Hp. rit.  $\text{♩} = 90$  rit.  $\text{♩} = 65$  *f*

225 Vln. I *f*

Vln. II *f*

Vla. Div.

Vc. Div. Unis. Div. Unis.

225 D.B. Div. Unis. Div. Unis.



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 \***

Hir'hurim L'Basist Chashmali  
(Reflections for electric bassist)

Noach Lundgren, *electric  
basses, voice*

### **\* חיי: תהילים י"ח לבססם \***

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

Muir Ingliss &  
Ethan Isaac, *basses*  
John Stajdhuhar &  
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 ההווה משגע אותי.  
  
כל כך הרבה כבר קרה,  
אך עדיין יש הרבה שלא.  
לפעמים אני ממהר כי האורח נראה איטי,  
ולפעמים הדבר היחיד שמאט אותי, זה רק קוצר רוחי.  
  
מה שחשוב, מה שאני חייב לעשות,  
זה לקבל את פלא מתנת החיים  
ולתת אותו בחזרה לנותן.

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: T'hilim 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 cleanness 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

עברית

מיסה

והצטלבות עולמות

שמונה בערב יום א', ח' באייר תשע"ו  
אולם אולין, בארד קולג'י

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**

Noach Lundgren

*K'mo HaShemesh (Like the Sun)*

performed, recorded, and produced by the composer

*New Soul*

Yael Naim

**הכל עוד לפניי**

Ania Bukstein

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

*Happy Man*

Luise Petit

**אני ואתה**

Miki Gavrielov &

*Ani V'Atah (You and I)*

Arik Einstein

Waterdove trio

----- INTERMISSION -----

**מיסה עברית**

Noach Lundgren

*Misah Ivrit (Hebrew Mass)*

I. Adon

II. Kavod

III. Ani Ma'amin

IV. Kadosh – Barukh

V. Seh Ha'Elohim – Sim Shalom

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

#### Oboe

Netanya Kellerhouse

Luke Koenig

Elliot Roske

Jacob Hefle

#### Clarinet

Agnes Anderson

#### Violas

Elana Kellerhouse

#### Bassoon

Haydn Miller

Roger Sweet

#### Timpani

Chris Gunnell

#### Cellos

Stanley Moore

Jonina Kellerhouse

\*vocal soloist

#### Bass

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 אתמול  
שאינן סוף לעולם הזה,  
שאני לנצח לא אמות,  
ושלא אדע מי עצמי האמיתי  
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 אותי  
השמש נותן לי כוח לקום;  
ובתקווה יש יכולת לראות  
ובראייה 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 שהורסת  
ואש שיוצרת  
ואור שלומד ובונה.

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

ואני רוצה להיות  
משהו כמו השמש,  
להאיר 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 צריך פירסום או עושר,  
רק להיות כמו השמש,  
להאיר 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 לפניי

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

המתח בין שמש לירח  
מסובב אותי  
וכל סיבוב לוקח  
עוד רגע שהיום איבדתי

אם אני יודעת שהכל עוד לפני  
כמו כשילדים  
אז אני נרגעת כי הכל עוד  
לפני כמו כשלא יודעים

המתח ברגעי השקט  
לא יושב עלי  
כי הוא סימן בדרך  
שמשוהו גדול קרב אלי

## 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

במתח בין הניצן לפרח  
אני רוצה להיות  
כי שם אני זוהרת  
ושם הכל עדיין 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 כשילדים  
אז אני נרגעת כי הכל עוד  
לפני כמו כשלא יודעים  
אם אני נוגעת איפה  
שעדיין רך כמו כשילדים  
אז אני יודעת שהכל עוד לפני  
כמו כשנולדים

### *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 מהתחלה,  
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, משיח 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 במרומים לאלוהים ובארץ  
שלום באנשי רצונו.

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

נהללך, נברכך, נאהבך, נכבדך,  
נודה 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  
מלכינו.  
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 חטת העולם, רחם עלינו.  
נושא חטת העולם, שמע את  
תפילתנו. יושב לימין אבינו  
שבשמיים, רחם עלינו.

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 אלוהים 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 השליחים)

אני מאמין באמונה שלמה  
שהבורא יתברך שמו הוא בורא  
ומנהיג לכל הברואים והוא לבדו  
עשה ועושה ויעשה לכל  
המעשים.

אנחנו מאמינים באלוהים, האב  
הכל-יכול, בורא שמיים וארץ;  
ובישוע המשיח בנו יחידו אדוננו,  
שהו מרוח הקודש, נולד למרים  
הבתולה, סבל בימי פונציוס  
פילטוס, נצלב, מת, ונקבר. ירד  
שאלה, קם מבין המתים ביום  
השלישי ועלה השמימה. יושב  
לימין האב אל שדי, משם יבוא  
לשפוט את החיים ואת המתים.  
אני מאמין ברוח הקודש, בכל  
קהילת עדת האמינים, במחילת  
החטאים, בתחיית הגוף, ובחיי  
הנצח.

אני מאמין באמונה שלמה  
שהבורא יתברך שמו הוא יחיד  
ואין יחידות כמוהו. והוא לבדו  
אלהינו. היה הווה ויהיה.

שהוא ראשון והוא אחרון. לו  
לבדו ראוי להתפלל. ואין ראוי  
להתפלל לזולתו. שכל דברי  
נביאים אמת. שהתורה 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.

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

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

שהבורא יתברך שמו גומל טוב  
לשומרי מצוותיו ומעניש לעוברי  
מצוותיו.

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.

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

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.

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

### IV. - "Sanctus" [Holy] (Isaiah 6:23)

**ד' - קדוש**  
(ישעה 6.23)

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

קדוש קדוש קדוש ה' צבאות  
מלא כל הארץ כבודו.

### "Benedictus" [Blessed] (Matthew 21:19)

**ברוך**  
(מטי 21.19)

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

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 . . .

### "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.

### ה' - שה האלהים

(יוחנן 1.29 ותרגום ע"י המדחין)

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

שה האלוהים, הנושא חטאת  
העולם, רחם עלינו.  
שה האלוהים, הנושא חטאת  
העולם, רחם עלינו.  
שה האלוהים, הנושא חטאת  
העולם . . .

### שים שלום עלינו

(ברכת כהנים מבמדבר 6.24-26,  
ומסורת)

. . . שים שלום עלינו.

יברכך ה' וישמרך.  
יאר ה' פניו אליך  
ויחנך.  
ישא ה' פניו אליך  
וישם לך שלום.

כן יהי 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.

מניסח

עבדתי

N. LUNDGREN



# MISAH IVRIT

N. Lundgren

Commissioned by  
Coro Sinfônico da Orquestra Sinfônica de Franca

Franca, Brazil

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Hudson Valley, NY, United States  
Jerusalem, Israel



**לה' הכבוד**

*may the glory be to the L-RD*

Flute  $\text{♩} = 60$

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F  $\text{♩} = 60$

Trumpet in B $\flat$

Trombone

Timpani  $\text{♩} = 60$  [Fb, Ab, Eb, \_]

Soprano  $\text{♩} = 60$

Alto

Tenor

Bass

*p* **1** *mp* *p*

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

Violin I  $\text{♩} = 60$

Violin II

Viola

Cello

Double Bass

*pp* *p* *mp* *dim.*

9

Fl.

Ob.

B♭ Cl.

Bsn.

9

Hn.

B♭ Tpt.

Tbn.

9

Timp.

9

S

A

T

B

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

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

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

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

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

Fl. *mf* *fp*

Ob.

B♭ Cl.

Bsn.

2

Hn. *mp* *fp*

B♭ Tpt. *mp* *fp*

Tbn. *mp* *fp*

2

Timp. *fp*

2

S. *fp* *mp*

A. *fp* *mp*

T. *fp* *mp*

B. *fp* *mp*

Ma - shi - ach, Ma - shi - ach, Ma -

Ma - shi - ach, Ma - shi - ach, Ma -

Ma - shi - ach, Ma - shi - ach, Ma -

Ma - shi - ach, Ma - shi - ach, Ma -

2

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

2

22

Fl.

Ob.

B♭ Cl.

Bsn.

22

Hn.

B♭ Tpt.

Tbn.

22

Timp.

22

S

A

T

B

*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

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*mp*

*mp*

27

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

S

chem.

A

chem.

T

chem.

B

chem.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*mf*

*mf*

*mf*

*f*

V

3

3

3

3

32 *accel.* 3 ♩ = 80

Fl. *mp* *cresc.* *f*

Ob.

B♭ Cl.

Bsn.

32 *accel.* 3 ♩ = 80

Hn.

B♭ Tpt.

Tbn.

32 *accel.* 3 ♩ = 80

Timp.

32 *accel.* *f* 3 ♩ = 80

S A - do - nai, A - do - nai, A - do - nai, ra -

A *f* Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

T *f* Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra -

B *f* A - do - nai, A - do - nai, A - do - nai, ra -

32 *accel.* 3 ♩ = 80

Vln. I *mp* *cresc.* *mf*

Vln. II *mp* *cresc.* *mf*

Vla. *mp* *cresc.* *mf* pizz.

Vc. *mp* *cresc.* *f* pizz.

D.B. *mp* *cresc.* *f*

37

Fl.

Ob.

B♭ Cl.

Bsn.

37

Hn.

B♭ Tpt.

Tbn.

*mp*

37

Timp.

*mp*

37

S

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

A

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

T

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

B

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

37

Vln. I

Vln. II

Vla.

Vc.

D.B.



42

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

B♭ Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

42

Hn. *f* *mp*

B♭ Tpt. *f* *mp*

Tbn. *f* *mp*

42

Timp. *f* *mp*

42

S *rit.* *mf*  
nai, A-do - nai, A - do - nai, A - do - nai, A - do - nai, ra - chem. —

A *mf*  
Ma - shi - ach, Ma - shi - ach, Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra - chem. —

T *mf*  
Ma - shi - ach, Ma - shi - ach, Ma - shi - ach, Ma - shi - ach, Ma - shi - ach ra - chem. —

B *mf*  
nai, A-do - nai, A - do - nai, A - do - nai, A - do - nai, ra - chem. —

42

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

Vln. II *f* *mf*

Vla. *f* *mf*  
arco

Vc. *mf*  
arco

D.B. *mf*

2. KAVOD

4

Fl. *J* = 100 *pp* 3

Ob.

B♭ Cl. *pp*

Bsn. *pp*

4

Hn. *J* = 100

B♭ Tpt.

Tbn.

4

Timp. *J* = 100 [G, B♭, D, F]

4

S. *J* = 100

A.

T.

B.

4

Vln. I *J* = 100

Vln. II *pp*

Vla.

Vc. *pp*

D.B. *p*

This musical score page, titled "MISAH IVRIT" and numbered "13", contains the following parts and markings:

- Fl.**: Flute part, starting with a *9* dynamic marking. It features a melodic line with triplets and slurs.
- Ob.**: Oboe part, starting with a *9* dynamic marking and a *pp* (pianissimo) instruction. It includes a triplet of eighth notes.
- B♭ Cl.**: Bass Clarinet part, featuring a melodic line with slurs.
- Bsn.**: Bassoon part, featuring a melodic line with slurs.
- Hn.**: Horn part, consisting of whole rests.
- B♭ Tpt.**: Trumpet part, consisting of whole rests.
- Tbn.**: Trombone part, consisting of whole rests.
- Timp.**: Timpani part, consisting of whole rests.
- S.**: Soprano vocal part, consisting of whole rests.
- A.**: Alto vocal part, consisting of whole rests.
- T.**: Tenor vocal part, consisting of whole rests.
- B.**: Bass vocal part, consisting of whole rests.
- Vln. I**: Violin I part, consisting of whole rests.
- Vln. II**: Violin II part, featuring a melodic line with slurs.
- Vla.**: Viola part, consisting of whole rests.
- Vc.**: Violoncello part, featuring a melodic line with slurs.
- D.B.**: Double Bass part, featuring a rhythmic accompaniment with accents (>) on the notes.



23 *mf* *rubato*

Fl.

Ob.

B♭ Cl.

Bsn.

23 *mp* *rubato*

Hn.

B♭ Tpt.

Tbn.

23 *f* *mf* *rubato*

Timp.

23 *f* *cresc.* *rubato*

S

vod, ka - vod bam - ro - mim;

A

vod, ka - vod bam - ro - mim;

T

vod, ka - vod bam - ro - mim;

B

vod, ka - vod bam - ro - mim;

23 *mf* *mp* *rubato*

Vln. I

Vln. II

Vla.

Vc.

D.B.

30 **6** ♩ = 115

Fl. *mp*

Ob. *mp*

B♭ Cl. *p*

Bsn. *p*

30 **6** ♩ = 115

Hn. *mf*

B♭ Tpt.

Tbn.

30 **6** ♩ = 115

Timp.

30 **6** ♩ = 115

S

A *mf*  
Ka - vod bam - ro - mim

T *mf*  
Ka - vod bam - ro - mim

B

30 **6** ♩ = 115

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mf*

Vc.

D.B.

36

Fl.

Ob.

B♭ Cl.

Bsn.

36

Hn.

B♭ Tpt.

Tbn.

*mf*

*mf*

36

Timp.

*mf*

36

S

A

T

B

*f*

*f*

Ka -

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

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

Ka -

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*f*

42

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

T  
*f*  
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 *f* arco

Vln. II *f*

Vla. *f*

Vc.

D.B.



48

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

b'-an - shey r'-tzo-no. Ka - vod bam-ro-mim. l' - E - lo-him, u - va'-a-retz

b'-an - shey r'-tzo-no. Ka - vod bam-ro-mim. l' - E -

b'-an - shey r'-tzo-no. Ka - vod bam-ro-mim. l' - E -

b'-an - shey r'-tzo-no. Ka - vod bam-ro-mim. l' - E - lo-him, u - va'-a-retz

54 *rubato* *a tempo* 7 ♩ = 85

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S  
sha - lom b' - an - shey r' - tzo - no.

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

T  
lo - him, u - va' - a - retz sha - lom b' - an - shey r' - tzo - no.

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

*rubato* *a tempo* 7 ♩ = 85

*mp*

60

Fl.

Ob.

B♭ Cl.

Bsn.

60

Hn.

B♭ Tpt.

Tbn.

60

Timp.

60

S

A

T

B

N' - ha - lel - kha! N' - va - re - kh' - kha! No -

60

Vln. I

Vln. II

Vla.

Vc.

D.B.

p mf

66

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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 *rubato* 8 ♩ = 115

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Timp. *mp*

S. *mp*  
vod - kha ha - ga - dol.

A. *mf*  
vod - kha ha - ga - dol. Ka - vod bam - ro - mim

T. *mf*  
vod - kha ha - ga - dol. Ka - vod bam - ro - mim

B. *mf*  
vod - kha ha - ga - dol.

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mf*

Vc. *mf*

D.B. *mf*

77

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A  
l' - E - lo - him, u - va' - a - retz sha - lom. b' - an -

T  
l' - E - lo - him, u - va' - a - retz sha - lom. b' - an -

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

83

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt. *mf*

Tbn. *mf*

Timp.

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

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

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

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

Vln. I *f* arco

Vln. II *f* arco

Vla. *f*

Vc. *f*

D.B. *f*

89 *rit.* 9 ♩ = 115

Fl.

Ob.

B♭ Cl.

Bsn.

*mp* *dim.*

89 *rit.* 9 ♩ = 115

Hn.

B♭ Tpt.

Tbn.

89 *rit.* 9 ♩ = 115

Timp.

*mf* *pp*

89 *rit.* 9 ♩ = 115

S

A

T

B

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

sha - lom b' - an - shey r' - tzo - no.

sha - lom b' - an - shey r' - tzo - no.

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

Alto Solo *mf*

A - do - nai E - lo -

89 *rit.* 9 ♩ = 115

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*



96

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

96

Hn.

B♭ Tpt.

Tbn.

96

Timp.

96

S

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

T

B

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

10 ♩ = 100

104

Fl.

Ob.

B♭ Cl.

Bsn.

*p*

*pp*

*p*

*pp*

10 ♩ = 100

104

Hn.

B♭ Tpt.

Tbn.

10 ♩ = 100

104

Timp.

*p*

*mf*

*p*

10 ♩ = 100

104

S

A

T

B

him. —

Bass Solo

*mp*

No -

10 ♩ = 100

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*p*

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn.

B♭ Tpt.

Tbn.

Timp. *iii*

S. *iii*

A.

T.

B.

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

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

D.B.

119

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

tey - nu; Yo - shev li - min A - vi - nu she - ba - sha - ma - yim, ra - chem a -

Vln. I

Vln. II

Vla.

Vc.

D.B.

125 11 ♩ = ♩

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

125 11 ♩ = ♩

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

125 11 ♩ = ♩

Timp. *mp* *f* *p*

125 11 ♩ = ♩

S. *mp* *f*

A. *mp* *f*

T. *mp* *f*

B. *mf* *dim.* *mp* *f* *Bass Solo* *mf*

ley - nu. Ka - vod Ki A - tah l' - vad-Kha ka -

*Tutti* *Bass Solo*

125 11 ♩ = ♩

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

131

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp dolce*

B♭ Tpt. *mp dolce*

Tbn. *mp dolce*

Timp. *mp dolce*

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

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

T. *Tenor Solo* *mf*  
A - tah l' - vad-Kha El - yon, Ye-shu' - a Ha - Ma-shi' - ach

B. *Bass*  
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. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

138 *rit.* ♩ = 115

Hn. *p*

B♭ Tpt. *p*

Tbn. *p*

138 *rit.* ♩ = 115

Timp. *mp*

138 *rit.* *f* ♩ = 115

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

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

T *f* **Tutti** *mp*  
 b' - Ru'-ach Ha - Ko - desh, uv - k' - vod E - lo - him A - vi - nu. A - men.

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

138 *rit.* ♩ = 115

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

3. ANI MA'AMIN

MISAH IVRIT

12

Fl. *♩ = 65*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp. *♩ = 65*  
[D, F, C#, G#]

S. *♩ = 65*

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 *arco p*

Vln. II *arco p*

Vla. *arco p*

Vc. *arco p*

D.B. *arco p* *pizz.*



10

Fl.

Ob.

B $\flat$  Cl.

Bsn.

*pp*

*pp*

10

Hn.

B $\flat$  Tpt.

Tbn.

10

Timp.

10

S

**Tutti** *mp*

10

A

**Tutti** *mp*

10

T

**Tutti** *mp*

10

B

*mf*

*mp*

**Tutti** *mp*

Hu bo - re u-man - hig l'-khol ha - bru - im, v' - Hu l - va - do a - sah v' - o - seh v' - ya - a - seh l' - khol ma - a - sim. A -

10

Vln. I

*mf*

*mp*

10

Vln. II

*mf*

*mp*

10

Vla.

*mf*

*mp*

10

Vc.

*mf*

*mp*

10

D.B.

*mf*

*mp*

13

Fl.

Ob.

B♭ Cl.

Bsn.

13

Hn.

B♭ Tpt.

Tbn.

13

Timp.

13

S

A

T

B

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

*dim.* *mp*

*dim.* *mp*

*dim.* *mp*

*dim.* *mp*

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p* pizz.

*mp*

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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 -

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*mf dolce*

*mf dolce*

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 -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

29 **14**

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

29 **14**

Hn. *mp*

B♭ Tpt.

Tbn. *mp*

29 **14**

Timp.

29 **14**

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

A *mf dolce* *f*  
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-

29 **14**

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*  
arco

D.B. *ff*

36

Fl. *mf* *mp* *cresc.*

Ob. *mf* *mp* *cresc.*

B♭ Cl. *mf* *mp* *cresc.*

Bsn. *mf* *mp* *cresc.*

Hn. *cresc.*

B♭ Tpt.

Tbn. *cresc.*

Timp.

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*

43 15

Fl.

Ob.

B♭ Cl.

Bsn.

43 15

Hn. *maestoso*  
*mf*

B♭ Tpt. *maestoso*  
*mf*

Tbn. *maestoso*  
*mf*

43 15

Timp.

43 15

S

43 15

A

43 15

T *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 -

43 15

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *mp*

Vc. arco *mp*

D.B.

49

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *p* *mp*

B♭ Tpt. *mp*

Tbn. *p* *mp*

Timp.

S *mf*

A *mf*

T *mf*

B *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*  
pizz.

D.B. *mf*

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 -  
 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 -  
 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 -



56 16

Fl.

Ob.

B♭ Cl.

Bsn.

56 16

Hn.

B♭ Tpt.

Tbn.

56 16

Timp.

56 16

S

A

T

B

guf, uv'-cha-yey ha - ne - tzach.

guf, uv'-cha-yey ha - ne - tzach.

guf, uv'-cha-yey ha - ne - tzach. Bass Solo

*mf*

guf, uv'-cha-yey ha - ne - tzach. A - ni ma - a - min b'-e-mu - nah shle - mah she-Ha-Bo-re yit-ba-

56 16

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p*

arco

*mp*

62

Fl.

Ob.

B♭ Cl.

Bsn.

62

Hn.

B♭ Tpt.

Tbn.

62

Timp.

62

S

A

T

62

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-

62

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*p*

17

68

Fl.

Ob.

B♭ Cl.

Bsn.

17

68

Hn.

B♭ Tpt.

Tbn.

17

68

Timp.

17

68

S

A

T

B

*mf*

*mf*

*mf*

*f* **Tutti** *mf*

She-Hu ri-shon v'-Hu a-cha-ron. Lo l'-va-do ra'-u'-i l' - hit-pa-lel, v' - ain ra' - u'-i \_\_\_ l'-hit-pa-lel l' -

She-Hu ri-shon v'-Hu a-cha-ron. Lo l'-va-do ra'-u'-i l' - hit-pa-lel, v' - ain ra' - u'-i \_\_\_ l'-hit-pa-lel l' -

She-Hu ri-shon v'-Hu a-cha-ron. Lo l'-va-do ra'-u'-i l' - hit-pa-lel, v' - ain ra' - u'-i \_\_\_ l'-hit-pa-lel l' -

yeh. She-Hu ri-shon v'-Hu a-cha-ron. Lo l'-va-do ra'-u'-i l' - hit-pa-lel, v' - ain ra' - u'-i \_\_\_ l'-hit-pa-lel l' -

17

68

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*mf*

*rit.*

75

Fl.

Ob.

B♭ Cl.

Bsn.

*mf dolce*

3

3

75

Hn.

B♭ Tpt.

Tbn.

*mf dolce*

*mf dolce*

*mf dolce*

3

3

3

*rit.*

75

Timp.

*rit.*

75

S

A

T

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.

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.

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.

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.*

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

*rit.*

83 **18** ♩ = 70

Fl.

Ob.

B♭ Cl.

Bsn.

*p*

*p*

*p*

83 **18** ♩ = 70

Hn.

B♭ Tpt.

Tbn.

83 **18** ♩ = 70

Timp.

83 **18** ♩ = 70

S.

Alto Solo *mp*

A.

She-ne'-e-

T.

Bass Solo

*mf dolce*

B.

She-Ha-Bo-re, yit-ba - rakh Sh'-mo, Hu yo - de'-a kol ma'-a-seh v' - ney a - dam v' - khol mach-sh'-vo - tam.

83 **18** ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*mp*

*mp*

90

Fl.

Ob.

B $\flat$  Cl.

Bsn.

*mp*

*mp*

*mp*

*mp*

90

Hn.

B $\flat$  Tpt.

Tbn.

90

Timp.

90

Soprano Solo

*mf*

S

A

T

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.

90

Vln. I

Vln. II

Vla.

Vc.

D.B.

96

Fl.

Ob.

B♭ Cl.

Bsn.

96

Hn.

B♭ Tpt.

Tbn.

96

Timp.

96

S

A

T

B

mf

mf

mf

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

A - ni ma' - a - min

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

Fl.

Ob.

B♭ Cl.

Bsn.

*p*

Hn.

B♭ Tpt.

Tbn.

Timp.

102

S

*f* *mp* *mf*

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

A

*f* *mp* *mf*

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

T

*f* *mp* *mf*

Ha-Ma - shi' - ach \_ v' - af al pi she - yit-mah-me - ha, \_\_\_\_\_ im kol zeh a - cha-keh

B

*f* *mp* *mf*

v' - af al pi she - yit-mah-me - ha, \_\_\_\_\_ im kol zeh a - cha-keh

102

Vln. I

Vln. II

Vla.

Vc.

D.B.



107 *accel.* 19 ♩ = 90

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

107 *accel.* 19 ♩ = 90

Hn.

B♭ Tpt.

Tbn.

107 *accel.* 19 ♩ = 90

Timp. *mp* *f*

107 *dim.* *mp accel.* 19 ♩ = 90 *Tutti mf*

S *dim.* *Tutti mf*  
 Lo b'-khol yom she - Ya - vo. A - ni ma' - a - min b' - e - mu nah - shle -

A *dim.* *Tutti mf*  
 Lo b'-khol yom she - Ya - vo. b' - e - mu - nah - shle -

T *dim.* *Tutti mf*  
 Lo b'-khol yom she - Ya - vo. b' - e - mu - nah - shle -

B *dim.* *Tutti mf*  
 Lo b'-khol yom she - Ya - vo. b' - e - mu - nah - shle -

107 *accel.* arco 19 ♩ = 90

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

113

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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 -

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 -

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 -

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 -

118 *senza rit.*

Fl. *f f<sup>3</sup> mp sub.*

Ob. *f f<sup>3</sup> mp sub.*

B♭ Cl. *f f<sup>3</sup> mp sub.*

Bsn. *f f<sup>3</sup> mp sub.*

118 *senza rit.*

Hn.

B♭ Tpt.

Tbn.

118 *senza rit.*

Timp. *f mp*

118 *senza rit.*

S *f mp sub.*  
rakh Sh'-mo v' - yit - a - leh zikh - ro la' - ad u - l' - ne - tzach ne - tza - chim.

A *f mp sub.*  
rakh Sh'-mo v' - yit - a - leh zikh - ro la' - ad u - l' - ne - tzach ne - tza - chim.

T *f mp sub.*  
rakh Sh'-mo v' - yit - a - leh zikh - ro la' - ad u - l' - ne - tzach ne - tza - chim.

B *f mp sub.*  
rakh Sh'-mo v' - yit - a - leh zikh - ro la' - ad u - l' - ne - tzach ne - tza - chim.

118 *senza rit.*

Vln. I *f mp sub.*

Vln. II *f mp sub.*

Vla. *f mp sub.*

Vc. *f mp sub.*

D.B. *f<sup>3</sup> mp sub.*

4. KADOSH

♩ = 50

Fl.  
Ob.  
B♭ Cl.  
Bsn.

Hn.  
B♭ Tpt.  
Tbn.

Timp. [F, F#, C, G]

S  
A  
T  
B

♩ = 50 *mf* *f*

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

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

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

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

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

♩ = 50

*mp* *f*

20

8

Fl.

Ob.

B♭ Cl.

Bsn.

20

8

Hn.

B♭ Tpt.

Tbn.

20

8

Timp.

*mf*

20

8

S

A

T

B

*mf*

*mf*

Ka - dosh, ka - dosh, A - do-nai \_\_\_\_\_ tz' - va -

*mf*

Ka - dosh, ka - dosh, A - do-nai \_\_\_\_\_ tz' - va - ot, Ka - dosh, ka - dosh,

20

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

pizz.

*mf*

12

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

Ka - dosh, ka - dosh,

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

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

16

Fl.

Ob.

B♭ Cl.

Bsn.

16

Hn.

B♭ Tpt.

Tbn.

16

Timp.

16

S

A

T

B

A-do-nai\_\_\_ tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

*mf*

Ka - dosh, ka - dosh, A-do-nai\_\_\_ tz' - va - ot, m' -

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

Ka - dosh, ka - dosh, Ka - dosh, ka - dosh, A-do-nai\_\_\_ tz' - va - ot, m' -

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

arco

*mp*

21

20

Fl.

Ob.

B $\flat$  Cl.

Bsn.

*mp*

21

20

Hn.

B $\flat$  Tpt.

Tbn.

21

20

Timp.

21

20

S

A

T

B

lo kol ha - a - retz k' - vo - do. Ka - dosh, ka - dosh,

*mf*

21

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*



24 *rubato*

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mf*

Hn.

B♭ Tpt.

Tbn.

Timp. *rubato*

S *mf* *rubato* *f*  
 Ka - dosh, ka - dosh, A - do - nai \_\_\_ tz' - va - ot,

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

T *mf* *f*  
 Ka - dosh, ka - dosh, A - do - nai \_\_\_ tz' - va - ot, m' - lo kol ha' - a - retz k' - vo - do.

B *f*  
 A - do - nai \_\_\_ tz' - va - ot, m' - lo kol ha - a - retz k' - vo - do.

Vln. I *mf* *rubato*

Vln. II *mf*

Vla.

Vc.

D.B.

29 **22** *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

29 **22** *a tempo*

Hn.

B♭ Tpt.

Tbn.

*mf*

3

29 **22** *a tempo*

Timp.

*mf*

3

29 **22** *a tempo*

S

A

T

B

*mf*

Ka - dosh

*mf*

Ka - dosh

*mf*

Ka - dosh

*mf*

Ka - dosh

29 **22** *a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

pizz.

arco

*mf*

33 23

Fl. 23

Ob. *mp*

B♭ Cl. *mp*

Bsn.

Hn. 23 *f*

B♭ Tpt. *f*

Tbn. *f*

Timp. 23 *f*

S. 23 *f*  
Ka - dosh, ka - dosh.

A. *f*  
Ka - dosh, ka - dosh.

T. *f*  
Ka - dosh, ka - dosh.

B. *f*  
Ka - dosh, ka - dosh.

Vln. I *mf* 23 *f* *mf*

Vln. II *mf* *f* *mf* pizz.

Vla. *mf* *f* *mf* pizz.

Vc. *mf* *f* *mf* pizz.

D.B. *mf* *f* *mf*

37

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*

*mp*

*mp*

*mp*

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. Kol ha' - a - retz m'-lo k'-vo -

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

T  
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.

45  $\text{♩} = 50$

Fl.

Ob. *mp*

B♭ Cl. *mp*

Bsn.

Hn. *mf*

B♭ Tpt. *mf*

Tbn.

Timp.

S  
do.

A  
do.

T  
do.

B  
do.

Vln. I *mf*

Vln. II *mf*  
pizz.

Vla. *mf*  
pizz.

Vc. *mf*  
pizz.

D.B. *mf*



*rit.*

54 24

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

54 24 *rit.*

Hn.

B♭ Tpt.

Tbn.

54 24 *rit.*

Timp. *f* *ff*

54 24 *f* *rit.* *ff*

S Ka - dosh, ka-dosh, A-do-nai tz'-va - ot, *ff*

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

T Ka - dosh, ka-dosh, A-do-nai tz'-va - ot, m'-lo kol ha - a-retz k' - vo-do *ff*

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

54 24 *f* *mf* *rit.*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*



60 **25** ♩ = 150

Fl.

Ob.

B♭ Cl.

Bsn.

60 **25** ♩ = 150

Hn.

B♭ Tpt.

Tbn.

60 **25** ♩ = 150

Timp.

60 **25** ♩ = 150

S

A

T

B

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-

60 **25** ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*f*

*ff*

*f*

*f*

*ff*

*f*

68

Fl.

Ob.

B♭ Cl.

Bsn.

68

Hn.

B♭ Tpt.

Tbn.

68

Timp.

68

S

A

T

B

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

68

Vln. I

Vln. II

Vla.

Vc.

D.B.

74

Fl.

Ob.

B♭ Cl.

Bsn.

74

Hn.

B♭ Tpt.

Tbn.

74

Timp.

74

S

A

T

B

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

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

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

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

74

Vln. I

Vln. II

Vla.

Vc.

D.B.

MISAH IVRIT

70

26

Fl. *80*

Ob.

B♭ Cl.

Bsn.

26

Hn.

B♭ Tpt.

Tbn.

26

Timp.

*mf*

26

S

A

T

B

*mf*

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

26

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

86 *rit.* ♩ = 110 *rubato*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *cresc.* *f* *mf* *mf* *mf*

*mim* *f* *mim* *f* *mim* *f* *mim*

*rit.* ♩ = 110 *rubato*

*mf* *f* *mf* *mf* *mf* *mf*

Fl.  $\text{♩} = 70$

Ob.

B♭ Cl.

Bsn.

Hn.  $\text{♩} = 70$

B♭ Tpt.

Tbn.

Timp.  $\text{♩} = 70$   
[F#, A, C, D]

S.  $\text{♩} = 70$

A.

T.

B.

Vln. I  $\text{♩} = 70$   
Solo (1st chair) *p* *cresc.* *mf* *mf*

Vln. II *pp* *mf* *mf*

Vla. *pp* *mp* *mf* *mf*

Vc. *mp* *mf* *f*

D.B.

27 ♩ = 85

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

27 ♩ = 85

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

27 ♩ = 85

Timp. *f* *cresc.*

27 ♩ = 85 *mf*

S. *mf* Seh Ha'-E - lo - him, Ha-no-

A. *mf* Seh Ha'-E - lo - him, Ha-no-

T. *mf* Seh Ha'-E - lo - him, Ha-no-

B. *mf* Seh Ha'-E - lo - him, Ha-no-

27 ♩ = 85 *ff* *Tutti pizz.*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

28

19

Fl.

Ob.

B♭ Cl.

Bsn.

28

19

Hn.

B♭ Tpt.

Tbn.

28

19

Timp.

28

19

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

19

Vln. I

Vln. II

Vla.

Vc.

D.B.



29

Fl. *ff* *mp*

Ob.

B♭ Cl. *ff* *mp*

Bsn.

29

Hn. *ff* *mp*

B♭ Tpt. *ff* *mp*

Tbn. *ff* *mp*

29

Timp.

29

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

A *ff* *mf* *mp*  
ra - chem a - ley - nu. Seh Ha'-E - lo - him. Ha - No -

T *ff* *mf* *mp*  
ra - chem a - ley - nu. Seh Ha'-E - lo - him. Ha -

B *ff* *mf* *mp*  
ra - chem a - ley - nu. Seh Ha'-E - lo - him. Ha -

29

Vln. I *ff* *mf* *mp* arco Div.

Vln. II *ff* *mf* *mp* arco Div.

Vla. *ff* *mf* arco

Vc. *ff* *mf* arco

D.B. *ff* arco

34 *rit.* 30 ♩ = 65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

cha -

se

cha - tat,

No - se

No - se

*mf* Unis.

*mf*

*mf*

pizz.

*f*

40

Fl.

Ob.

B♭ Cl.

Bsn.

*mf*

Hn.

*mf*

B♭ Tpt.

Tbn.

40

Timp.

40

S

tat, cha - tat, cha - tat, cha - tat.

A

cha - tat, cha - tat, cha - tat.

T

*f*

cha - tat, cha - tat, cha - tat, cha - tat.

B

*f*

cha - tat, cha - tat, cha - tat.

40

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

cha - tat, cha - tat

cha - tat, cha - tat

cha - tat,

mp

mp

mp

mp

arco

mp

31 ♩ = 120

52

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

31 ♩ = 120

52

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

31 ♩ = 120

52

Timp.

31 ♩ = 120 *mf*

52

S *mf*

A *mf*

T *mf*

B *mf*

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

31 ♩ = 120

52

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf* pizz.

32

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

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

B♭ Cl. *cresc.*

Bsn. *cresc.*

32

Hn. *cresc.*

B♭ Tpt. *cresc.*

Tbn. *cresc.*

32

Timp. *mf cresc. poco a poco*

32

S *cresc. f cresc. poco a poco*  
sim sha - lom; Sim sha - lom a - ley - nu. Sim, sim, sim sha -

A *cresc. f*  
sim sha - lom; Sim sha - lom a - ley - nu. Sim,

T *cresc.*  
sim sha - lom; Sim sha - lom a - ley - nu.

B *cresc.*  
sim sha - lom; Sim sha - lom a - ley - nu.

32

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

71 *rit.*  
 Fl. *f*  
 Ob. *f*  
 B♭ Cl. *mf cresc. poco a poco f*  
 Bsn. *mf cresc. poco a poco f*

71 *rit.*  
 Hn.  
 B♭ Tpt.  
 Tbn.

71 *rit.*  
 Timp. *f*

71 *rit.*  
 S *ff*  
 A *cresc. poco a poco ff*  
 T *f cresc. poco a poco ff*  
 B *f cresc. poco a poco ff*  
 lom; Sim sha - lom a - ley - nu.  
 sim, sim sha - lom; Sim sha - lom a - ley - nu.  
 Sim, sim, sim sha - lom a - ley - nu.  
 Sim, sim, sha - lom a - ley - nu.

71 *rit.*  
 Vln. I *f arco*  
 Vln. II *f arco*  
 Vla. *f arco*  
 Vc. *f arco*  
 D.B. *f*

MISAH IVRIT

82

33 Out of time

Fl.

Ob.

B♭ Cl.

Bsn.

33 Out of time

Hn.

B♭ Tpt.

Tbn.

33 Out of time

Timp.

33 Out of time

S *ff* *f*

A *ff* *f*

T *ff* *f*

B Sol. *f ad lib.*

B *ff* *f*

33 Out of time

Vln. I

Vln. II

Vla.

Vc.

D.B.



82

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

S

lom. Sim sha - - - lom.

A

lom. Sim sha - - - lom.

T

lom. Sim sha - - - lom.

B Sol.

Pa-nav e-le - kha v' - yi - chu - ne - ka yi - sa A - do - nai Pa-nav e - le - kha

B

lom. Sim sha - - - lom.

Vln. I

Vln. II

Vla.

Vc.

D.B.

In tempo rit.

34 ♩ = 50

86

Fl.

Ob.

B♭ Cl.

Bsn.

*mf*

*mp*

*mf*

*mp*

*mf*

86

Hn.

B♭ Tpt.

Tbn.

*mf dolce*

*mf dolce*

*mf dolce*

*mf*

86

Timp.

*mf*

86

S

A

T

B Sol.

B

Sim sha lom.

Sim sha lom.

Sim sha lom.

v' - ya - sem l' - kha — sha lom.

Sim sha lom.

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mp*

91 35

Fl. *p* *to nothing*

Ob.

B♭ Cl.

Bsn.

91 35

Hn.

B♭ Tpt.

Tbn.

91 35

Timp.

91 35

S

A

T

B

91 35

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 *p*

*rit.*

Fl. *sub f cresc.*

Ob. *sub f cresc.*

B♭ Cl. *sub f cresc.*

Bsn. *sub f cresc.*

Hn. *sub f cresc.*

B♭ Tpt. *sub f cresc.*

Tbn. *sub f cresc.*

Timp. *sub f cresc.*

S *mp* Ken, y' - hi ra - tzon. *sub f cresc.*

A *mp* Ken, y' - hi ra - tzon. *sub f cresc.*

T *mp* Ken, y' - hi ra - tzon. *sub f cresc.*

B *mp* Ken, y' - hi ra - tzon. *sub f cresc.*

Vln. I *mp* *mf* *mp* Tutti *sub f cresc.*

Vln. II *mp* *mf* *mp* Tutti *sub f cresc.*

Vla. *mp* *mp* Tutti *sub f cresc.*

Vc. *mp* *mp* Tutti *sub f cresc.*

D.B. *mp* *mp* Tutti *sub f cresc.*

# if blues were green

N. Lundgren

♩ = 115

Flute

Clarinet in B $\flat$

Electric Bass

Violin

Cello

Piano

Fl.

B $\flat$  Cl.

E.B.

Vln.

Vc.

Pno.

*mf*

*mp*

*pizz.*

*mf*

*mp*

*mf*

*mp*

*f*

*dim.*

*f*

*dim.*

*f*

*f*

*dim.*

*f*

*mf*

*mf*

**A**

*if blues were green*

18

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

*mf*

*dim.*

*pizz.*

*mf*

27

B

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

*mp*

*dim.*

*mp*

*dim.*

*mp*

*mf*

*pizz.*

*mp*

*pizz.*

*mp*

2nd time only

if blues were green

Musical score for measures 34-43. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 34-43. Dynamics: *cresc. mf*, *cresc. mf*, *cresc. mf*. Includes first and second endings.
- B♭ Cl.:** Measures 34-43. Dynamics: *cresc. mf*, *cresc. mf*, *cresc. mf*.
- E.B.:** Measures 34-43. Dynamics: *mf*, *f*.
- Vln.:** Measures 34-43. Dynamics: *mf*, *f*. Includes *arco* markings.
- Vc.:** Measures 34-43. Dynamics: *f*. Includes *arco* markings.
- Pno.:** Measures 34-43. Dynamics: *mp*, *mf*.

Musical score for measures 44-53. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 44-53. Includes a section marked with a box 'C'.
- B♭ Cl.:** Measures 44-53.
- E.B.:** Measures 44-53.
- Vln.:** Measures 44-53. Dynamics: *mf*. Includes *pizz.* and *v* markings.
- Vc.:** Measures 44-53. Dynamics: *mf*. Includes *pizz.* marking.
- Pno.:** Measures 44-53. Dynamics: *f*, *mf*.

if blues were green

D

51

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

B♭ Cl. *mf* *f* *dim. mf* *dim.*

E.B. *f*

Vln. *f*

Vc. *f*

Pno. *mf*

60

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

B♭ Cl. *mf* *dim.* *mf* *dim.* *mf*

E.B.

Vln.

Vc.

Pno.



if blues were green

E

♩ = 115

Musical score for the piece "if blues were green". The score is in 12/8 time and consists of six systems of staves. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- System 1 (Measures 72-75):** Flute, B♭ Clarinet, and Euphonium are silent. Violin and Viola play a rhythmic pattern of eighth notes, marked *arco* and *ff*. Piano plays a similar pattern, marked *f*.
- System 2 (Measures 76-79):** Flute and B♭ Clarinet enter with a melodic line, marked *mf*. Euphonium plays a bass line, marked *mp*. Violin and Viola continue their pattern. Piano is silent.
- System 3 (Measures 80-83):** Flute and B♭ Clarinet continue their melodic line. Euphonium continues its bass line. Violin and Viola continue their pattern. Piano is silent.
- System 4 (Measures 84-87):** Flute and B♭ Clarinet continue their melodic line. Euphonium continues its bass line. Violin and Viola continue their pattern. Piano is silent.
- System 5 (Measures 88-91):** Flute and B♭ Clarinet continue their melodic line. Euphonium continues its bass line. Violin and Viola continue their pattern. Piano is silent.
- System 6 (Measures 92-95):** Flute and B♭ Clarinet continue their melodic line. Euphonium continues its bass line. Violin and Viola continue their pattern. Piano is silent.

if blues were green

Musical score for measures 80-84. The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), and Viola (Vc.). The piano part (Pno.) is shown with empty staves. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 80, 81, 82, 83, and 84 are indicated at the start of each staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

Musical score for measures 85-89. The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), and Viola (Vc.). The piano part (Pno.) is shown with empty staves. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 85, 86, 87, 88, and 89 are indicated at the start of each staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Dynamics include *mf* and *f*. Performance markings include *rit.* (ritardando) and *a tempo* (return to original tempo). A box labeled 'F' is above measure 85 and a box labeled 'G' is above measure 89. A tempo marking of  $\text{♩} = 115$  is present. The piano part (Pno.) is shown with empty staves.

*if blues were green*

100

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

*mp*

*arco*

*mf*

105

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

*mf*

*mp*

*mp*

*f*

H

*if blues were green*

Musical score for measures 110-114. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The piano part features dynamic markings of *f* and *ff*. The music is in 4/4 time and includes various articulations and phrasing.

Musical score for measures 115-119. A first ending bracket labeled 'I' spans measures 115-119. The tempo is marked as  $\text{♩} = 115$ . The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The piano part features a dynamic marking of *mf*. The music is in 4/4 time and includes various articulations and phrasing.

if blues were green

J

Musical score for measures 125-133. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 125-133. Starts with a rest, then plays a melodic line with dynamics *f* and *mf*.
- B♭ Cl.:** Measures 125-133. Plays a melodic line with dynamics *dim.*, *mf*, and *f*.
- E.B.:** Measures 125-133. Plays a bass line with dynamics *dim.*, *mf*, and *f*.
- Vln.:** Measures 125-133. Starts with a rest, then plays a rhythmic accompaniment with dynamics *f* and *pizz.*
- Vc.:** Measures 125-133. Plays a rhythmic accompaniment with dynamics *f* and *pizz.*
- Pno.:** Measures 125-133. Plays a piano accompaniment with dynamics *f*.

Musical score for measures 134-142. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 134-142. Plays a melodic line with dynamics *f*.
- B♭ Cl.:** Measures 134-142. Plays a melodic line with dynamics *f*.
- E.B.:** Measures 134-142. Plays a bass line with dynamics *f*.
- Vln.:** Measures 134-142. Plays a rhythmic accompaniment with dynamics *f*.
- Vc.:** Measures 134-142. Plays a rhythmic accompaniment with dynamics *f*.
- Pno.:** Measures 134-142. Plays a piano accompaniment with dynamics *f*.

*if blues were green*

K

Fl.

B♭ Cl.

E.B.

Vln. *arco* *mf*

Vc. *arco* *mf*

Pno.

Fl. *mp*

B♭ Cl. *mp*

E.B. *mf*

Vln. *mp*

Vc. *mp*

Pno. *mp*

*if blues were green*

150

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

167

Fl.

B♭ Cl.

E.B.

Vln.

Vc.

Pno.

## if blues were green

L

Fl. *mf* *f* *mp*

B♭ Cl. *mf* *f* *mp*

E.B. *f* *mp*

Vln. *mf* *f* *mp*

Vc. *mf* *f* *mp*

Pno. *mf* *f* *mp*

M

♩. = 115

Fl. *ff*

B♭ Cl. *ff*

E.B. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*



*if blues were green*

186 *accel.*  
*cresc. poco a poco*  
*fff*

Fl.

186  
*cresc. poco a poco*  
*fff*

B $\flat$  Cl.

186  
*cresc. poco a poco*  
*fff*

E.B.

186  
*cresc. poco a poco*  
*fff*

Vln.

186  
*cresc. poco a poco*  
*fff*

Vc.

186  
*cresc. poco a poco*  
*fff*

Pno.

186  
*cresc. poco a poco*  
*fff*

Detailed description: This page of a musical score for 'if blues were green' covers measures 186 to 190. It features six staves: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Euphonium/Bass Trombone (E.B.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score begins at measure 186 with an 'accel.' marking and a 'cresc. poco a poco' instruction. The music is written in a key with one sharp (F#) and a common time signature. The flute part has a melodic line with slurs and accents. The other instruments provide harmonic support with rhythmic patterns. At measure 190, the music reaches a fortissimo ('fff') dynamic and includes several accents on the notes. The piano part is written in a grand staff format.

Score

# חלק ליבי

N. Lundgren

(Piece of My Heart)

Violin

Cello

Piano

Vln.

Vc.

Pno.

♩ = 75

♩ = 75

*pp* *mp* *mf* *ff*

*pp* *mp*

*p* *mp*

*mp* *pp* *mp*

Red.

8

8

15

Vln.

Vc.

Pno.

*mf*

*ff*

21

Vln.

Vc.

Pno.

*mp*

*p*

*pp*

*mp*

*p*

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into two systems, each starting at measure 15. The first system covers measures 15 to 20, and the second system covers measures 21 to 26. The Violin part features melodic lines with dynamic markings of *mf* and *ff*. The Viola part provides harmonic support with similar dynamics. The Piano part consists of a steady accompaniment with dynamics ranging from *mp* to *pp*. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

27

Vln.

Vc.

Pno.

*f*

*mf*

*mf*

*ff*

32

Vln.

Vc.

Pno.

*f*

*mf*

*ff*

37

Vln. *pizz.*  
*mf*

Vc. *pizz.*  
*mf*

37

Pno. *p sub* *mf*

43

Vln. *pizz.*

Vc. *pizz.*

43

Pno.

48

Vln.

Vc.

*f*

48

Pno.

*mp*

54

Vln.

Vc.

*mp*

*accel.*

*arco*

*cresc.*

54

Pno.

*mp*

*accel.*

59  $\text{♩} = 95$

Vln. *mf*

Vc. *mf*

Pno. *mf*

63  $\text{♩} = 75$

Vln. *mp*

Vc. *mp*

Pno. *mp*

Red.

67

Vln.

Vc.

Pno.

67

71

$\text{♩} = 75$   
*marcato*

Vln.

*mf*

Vc.

*marcato*  
*mf*

Pno.

71

$\text{♩} = 75$   
*mf*

71



75

Vln. *mf*

Vc. *mf*

Pno.

79

Vln. *mf*

Vc. *mf*

Pno. *mf*

83

Vln. *mf*

Vc. *mf*

Pno.

Detailed description: This system covers measures 83 to 86. The Violin (Vln.) and Viola (Vc.) parts are written in treble and bass clefs respectively, both marked *mf*. They play a melodic line with eighth and sixteenth notes, featuring slurs and accents. The Piano (Pno.) part is in grand staff, providing a harmonic accompaniment with chords and some grace notes.

87

Vln. *mf*

Vc. *mf*

Pno.

Detailed description: This system covers measures 87 to 90. The Violin (Vln.) and Viola (Vc.) parts continue the melodic line from the previous system, marked *mf*. The Piano (Pno.) part continues with harmonic support, showing more complex chordal textures and some grace notes.

91

Vln. *mf*

Vc. *mf*

91

Pno.

95

Vln.

Vc.

95

Pno.

99 *rit.*

Vln.

Vc.

Pno.

103 *a tempo* ( $\text{♩} = 75$ )

Vln.

Vc.

Pno.

*f*

*mf*

*marcato*

108

Vln.

Vc.

Pno.

108

3

3

3

112

Vln.

Vc.

Pno.

112

3

3

116

Vln.

Vc.

Pno.

dim. mf

3 3 3 3 3 3

This system contains measures 116, 117, and 118. The Violin (Vln.) part starts with a *dim.* dynamic and a triplet of eighth notes, followed by a *mf* dynamic and a triplet of quarter notes. The Viola (Vc.) part begins with a *dim.* dynamic and a triplet of eighth notes, then moves to a *mf* dynamic with a triplet of quarter notes. The Piano (Pno.) part features a *f* dynamic with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

119

Vln.

Vc.

Pno.

3 3 3 3 3 3

This system contains measures 119, 120, 121, and 122. The Violin (Vln.) part continues with a triplet of eighth notes. The Viola (Vc.) part features a triplet of eighth notes. The Piano (Pno.) part has a complex texture with multiple triplets of eighth notes in both hands, creating a dense harmonic and rhythmic pattern.

123

Vln.

Vc.

Pno.

Measures 123-126. Violin and Viola parts feature triplet patterns. Piano accompaniment consists of chords and arpeggiated figures.

127

Vln.

Vc.

Pno.

$\text{♩} = 75$

*f* *p* *mp*

*ff*

Measures 127-130. Violin and Viola parts have dynamic markings (*f*, *p*, *mp*) and hairpins. Piano accompaniment has a forte (*ff*) dynamic and rests.

132 *accel.* ♩ = 95

Vln.

Vc.

*pizz.*

*mf*

Pno.

Detailed description: This system covers measures 132 to 135. The Violin (Vln.) part starts at measure 132 with an *accel.* marking and a tempo of ♩ = 95. It features a melodic line with eighth and quarter notes. The Viola (Vc.) part also begins at measure 132 with a *pizz.* (pizzicato) marking and plays a similar rhythmic pattern. The Piano (Pno.) part has a rest in measure 132, followed by a melody in the right hand starting at measure 133, marked *mf*. The left hand provides harmonic support with chords and single notes.

136

Vln.

Vc.

Pno.

Detailed description: This system covers measures 136 to 139. The Violin (Vln.) part continues its melodic line. The Viola (Vc.) part continues with a similar rhythmic pattern. The Piano (Pno.) part continues with a melodic line in the right hand, marked with a slur, and harmonic support in the left hand.



140

Vln.

Vc.

Pno.

144

Vln.

Vc.

Pno.

pizz.

*f*

147

Vln.

Vc.

Pno.

Measures 147-149. Violin and Viola parts feature triplet patterns. Piano accompaniment consists of chords and single notes.

150

Vln.

Vc.

Pno.

arco

*mf*

*mf*

Measures 150-152. Violin and Viola parts feature triplet patterns. Piano accompaniment includes chords and a melodic line in the right hand. Dynamics include *mf* and *arco*.

153

Vln.

Vc.

Pno.

153

154

155

156

157

158

Vln.

Vc.

Pno.

158

159

160

161

162

163 *rit.* ♩ = 75

Vln. arco

Vc.

Pno.

168

Vln.

Vc.

Pno.

172

Vln.

Vc.

Pno.

This system of music covers measures 172 to 175. It features three staves: Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Violin part consists of a series of half notes: G#4, F#4, E4, D4, C4, B3, A3, G3. The Violoncello part features a more active line with eighth notes and slurs, starting with a forte (f) dynamic. The Piano accompaniment provides harmonic support with chords and single notes in both hands.

176

Vln.

Vc.

Pno.

This system of music covers measures 176 to 179. It features three staves: Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Violin part has a melodic line with eighth notes and slurs. The Violoncello part has a similar rhythmic pattern with eighth notes and slurs. The Piano accompaniment continues with chords and single notes in both hands.

178

Vln.

Vc.

Pno.

180

Vln.

Vc.

Pno.

*rit.*

*a tempo* (♩ = 75)

182

Vln. *rit.*

Vc. *mf*

Pno. *a tempo* (♩ = 75) *rit.*

*a tempo* (♩ = 75)

186

Vln. *pizz.* *f* *marcato* *mf* *cresc.*

Vc. *pizz.* *f* *marcato* *mf* *cresc.*

Pno. *a tempo* (♩ = 75) *marcato* *cresc.* *mf* *3* *3* *3* *3*

*senza Ped.*

188

Vln.

Vc.

188

Pno.

190

Vln.

Vc.

*f*

*f*

190

Pno.

*f*



192

Vln.

Vc.

Pno.

194

Vln.

Vc.

Pno.

The image displays a musical score for measures 192 through 194, arranged in three systems. Each system contains staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- System 1 (Measures 192-193):** The Violin and Viola parts begin with a fermata on a dotted quarter note. The Piano part features a complex rhythmic pattern with triplets in both hands.
- System 2 (Measures 194-195):** The Violin and Viola parts are marked *arco* and *ff*. They play a triplet of eighth notes followed by a quarter note, with accents on the eighth notes. The Piano part continues with its complex triplet patterns.

196

Vln.

Vc.

Pno.

196

197

198

Vln.

Vc.

Pno.

198

199

200

Vln.

Vc.

Pno.

1. pizz. *mf*

*mf* cresc.

203

Vln.

Vc.

Pno.

2. *mf sub* cresc.

*mf sub* cresc.

*mf sub* cresc.

206

Vln.

Vc.

Pno.

3 3

3 3

*fff* *mp*

*fff* *mp*

*fff* *mp*

3/4 3/4 3/4 3/4

210

Vln.

Vc.

Pno.

*p* *mp* *mf*

*ped.*

3/4 3/4 3/4 3/4

215

Vln.

Vc.

215

Pno.

220

Vln.

Vc.

arco

*mf*

arco

*mf*

220

Pno.

*p*

*mp*

*mf*

225

Vln.

Vc.

Pno.

225

228

Vln.

Vc.

Pno.

*rit.*

*f*

$\text{♩} = 65$

*f*

*f*

$\text{♩} = 65$

228

232 *rit.*

Vln. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Pno. *mf* *f* *ff*

Tempo 1 (♩ = 75)

237 *rit. da fine*

Vln. *mp sub* *mp*

Vc. *mp sub* *mp*

Pno. *mp sub* *f* *mp sub*

*Red.* \*

# ח"י: תהילים י"ח לבסים

## Chai: Psalm 18 for Basses

N. Lundgren

♩ = 140

Upright  
Basses

6

Bs.

10

Bs.

15

Bs.

20

Bs.

26

Bs.

31

B 1

*f* Er-cham-kha A-do - nai chiz - ki. A-do-

B 2

*f* Er-cham-kha A-do - nai chiz - ki. A-do-

31

Bs.



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 -

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' -

Bs.

44

B 1

ke - ren yi - shi, — mis - ga - bi.

B 2

ke - ren yi - shi, — mis - ga - bi.

Bs.

47 *mf*

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'-

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-

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 -

Bs.

60

B 1

bi. M'-hu - lal e - kra A - do - nai, u -

B 2

bi.

Bs.

64

B 1

min oy - vay i - va - she' - a. A - fa - fu - ni chev - ley —

B 2

Bs.

68

B 1

ma - vet, — v' - na - cha - ley v' - li - ya' - al y' - va' - a - tu - ni.

B 2

Bs.

73

B 1

B 2

Bs.

Chev - ley sh' - ol s' - va - vu - ni, kid - mu - ni mok - shey

77

B 1

B 2

Bs.

ma - vet. — Ba - tzar li, e - kra A - do - nai; v' -

82

B 1

B 2

Bs.

el E - lo - hay a - sha - ve' - a. — Yi - shma me - hey - kha - lo ko -

86

B 1

B 2

Bs.

li, v'-sha - va - ti l'-fa - nav ta - vo v' - oz -

89

*rit.* ♩ = 70

B 1

B 2

Bs.

nav. *rit.* ♩ = 70

94

B 1

B 2

Bs.

98

B 1

B 2

Bs.

Va - tig -

Va - tig -

102

*mp* like a chant

B 1

B 2

Bs.

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

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

106

*mf*

B 1

B 2

Bs.

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

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

109  $\text{♩} = 140$  *f* spoken

B 1

A - lah a - shan b' - a - po, v' - esh mi -

*f* spoken

B 2

A - lah a - shan b' - a - po, v' - esh mi -

109  $\text{♩} = 140$

Bs.

112

B 1

piv to - khel. Ge - cha - lim ba' - a - ru mi -

B 2

piv to - khel. Ge - cha - lim ba' - a - ru mi -

112

Bs.

115

B 1

me - nu. Va - yet sha - ma - yim, va - ye - rad;

B 2

me - nu. Va - yet sha - ma - yim, va - ye - rad;

115

Bs.

118

B 1

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

B 2

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

Bs.

120

B 1

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

B 2

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

Bs.

122

B 1

of va - ye - de al kan - fey

B 2

of va - ye - de al kan - fey

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

B 2

Bs.

a - vey sh - cha - kim.

a - vey sh - cha - kim.

132

B 1

B 2

Bs.

137

*mf*

B 1

*mf*

B 2

Bs.

Min - go - ah neg - do, a - vav av - ru ba -

Min - go - ah neg - do, a - vav av - ru ba -

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 -

Bs.

8

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 -

Bs.

8

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

Bs.

8

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.  
 8

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.  
 8

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.  
 8

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-

Bs.

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.

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.

174

B 1

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

B 2

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

Bs.

179

B 1

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

B 2

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

Bs.

184

B 1

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

B 2

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

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.

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.

198

B 1

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

B 2

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

Bs.

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.

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.

209

B 1

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

B 2

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

Bs.



213

B 1 *f*

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

B 2 *f*

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

Bs.

213

8

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.

217

8

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.

221

8

226

B 1

uv - E - lo - hay a - da - leg \_\_\_\_\_ shur. Ha - El ta -

B 2

uv - E - lo - hay a - da - leg \_\_\_\_\_ shur.

Bs.

226

230

B 1

mim dar - ko. *ff* Ma - gen Hu l' -

B 2

*ff* Ma - gen Hu l' -

B. II

230

Im - rat A - do - nai tzru - fah. *ff* Ma - gen Hu l' -

Bs.

230

Ma - gen Hu l' -

234 **shouted**

B 1 kol ha - cho - sim Bo. Ki mi E - lo - ha mi-bal-a-

B 2 kol ha - cho - sim Bo. Ki mi E - lo - ha mi-bal-a-

B. I **shouted**

234 Ki mi E - lo - ha mi-bal-a-

B. II **shouted**

234 kol ha - cho - sim Bo. Ki mi E - lo - ha mi-bal-a-

Bs. 8

239

B 1 di A - do - nai, u - mi tzur zu-la - ti E - lo -

B 2 di A - do - nai, u - mi tzur zu-la - ti E - lo -

B. I

239 di A - do - nai, u - mi tzur zu-la - ti E - lo -

B. II

239 di A - do - nai, u - mi tzur zu-la - ti E - lo -

244 *f* spoken

B 1  
 hey - nu? Ha - El ham' - az - re - ni cha - yil, va - yi -

B 2  
 hey - nu? *f* spoken  
 M' - sha - veh rag -

244 *f* spoken

B. I  
 hey - nu? M' - la -

244  
 B. II  
 hey - nu?

248

B 1  
 ten ta - mim dar - ki. Tar - chiv tza' - a - di tach -

B 2  
 lay ka' - a - ya - lot, v' - al ba - mo - tay ya' - a - mi - de -

248

B. I  
 med *f* spoken ya - day la - mil - cha - mah, v' - ni - cha - tah ke - shet n' - chu -

248  
 B. II  
 Va - ti - ten li, ma - gen yi - she - kha, vi - min - kha tis - a -

251

B 1

ti, v' - lo ma' - a - du, kar - su -

B 2

ni. Er - dof oy - vay, v' - a -

251

B. I

shah, z' - ro' - o - tay.

251

B. II

de - ni, v' - an - vat - kha tar - be - ni.

254

B 1

lay. Em - cha - tzem v'-lo yukh - lu kum, yip - lu

B 2

si - gem, v'-lo a - shuv ad ku - lo - tam. yip - lu

254

Bs.

258

(sung)

B 1

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

(sung)

B 2

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

Bs.

262

B 1

yil, la - mil - cha - mah, takh - ri - a — ka - may tach -

B 2

yil, la - mil - cha - mah, takh - ri - a — ka - may tach -

Bs.

267

B 1

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

B 2

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

Bs.

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-

Bs.

275

B 1

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

B 2

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

Bs.

279

*rit.* *mf*

B 1

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

B 2

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

Bs.

279

*rit.*

282  $\text{♩} = 85$

B 1

te - ni me - ri - vey am, t' - si - me - ni l' - rosh go -

B 2

Bs.

282  $\text{♩} = 85$

286

B 1

yim, am lo ya - da - ti ya' - av - du - ni.

B 2

*mf*

Bs.

286

L' - she - ma

290

B 1

B 2

o - zen yi - sham - u li, b' - ney ne - khar y' - kha - cha - shu li.

Bs.

290



294 *mp*

B 1

B' - ney ne - khar yi-bo - lu, v' - yach - r' - gu mi - mis - gro - tey - hem.

*mp*

B 2

B' - ney ne - khar yi-bo - lu, v' - yach - r' - gu mi - mis - gro - tey - hem.

294

Bs.

299

Bs.

303

Bs.

307

Bs. *rit.*

311 *mf*  $\text{♩} = 50$

B 1

B 2

Bs.

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

Ha -

317

B 1

B 2

Bs.

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

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

321

B 1

B 2

Bs.

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

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

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.

325

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.

330

335

B 1

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

B 2

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

Bs.

335

Solo Piano

# bluemotion

N. Lundgren

for solo piano

Piano

$\text{♩} = 115$

*mp*

Ped.

3

5

Ped.

7

9 *mf*

Musical notation for measures 9 and 10. The right hand features a melodic line with eighth-note patterns and a key signature change to one flat. The left hand provides a bass line with dotted rhythms and eighth-note accompaniment.

11

Musical notation for measures 11 and 12. The right hand continues with eighth-note patterns, and the left hand maintains the bass line accompaniment.

13

Musical notation for measures 13 and 14. The right hand features a melodic line with eighth-note patterns, and the left hand continues the bass line accompaniment.

15

Musical notation for measures 15 and 16. The right hand continues with eighth-note patterns, and the left hand maintains the bass line accompaniment. The piece concludes with a 3/4 time signature change.

17 *ff*

Musical notation for measures 17 through 20. The right hand features a series of chords, and the left hand has a bass line with notes marked with 'v' and asterisks. The piece concludes with a 4/4 time signature change.

*slower but gradually accelerating...*

21

*subito p*

Ped.

*a tempo* (♩ = 115)

23

25

*mp*

\*

27

29

31

Musical score for measures 31-32. The piece is in 4/4 time. Measure 31 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The right hand plays a continuous eighth-note pattern, while the left hand plays a series of quarter notes.

33

*mf*

Musical score for measures 33-34. The right hand continues with eighth-note patterns, and the left hand plays quarter notes. A dynamic marking of *mf* is present at the start of measure 33.

35

Musical score for measures 35-36. The right hand continues with eighth-note patterns, and the left hand plays quarter notes. The key signature changes to two sharps (F# and C#) in measure 36.

37

*f*

Musical score for measures 37-40. The right hand plays chords, and the left hand plays triplets of eighth notes. A dynamic marking of *f* is present at the start of measure 37. The time signature changes to 3/4 in measure 38 and back to 4/4 in measure 40.

41

*slightly slower but gradually accelerating...*

*subito p*

Musical score for measures 41-44. The right hand plays eighth-note patterns, and the left hand plays eighth-note patterns. A dynamic marking of *subito p* is present at the start of measure 41. The time signature is 4/4.

*a tempo* (♩ = 115)

43

Musical notation for measures 43 and 44. The piece is in 4/4 time. Measure 43 features a treble clef with a melodic line starting on G4, moving through A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 44 continues the treble line with notes D5, C5, B4, A4, and G4, with a sharp sign on the second staff. The bass clef has a whole rest.

45

*mp*

Musical notation for measures 45 and 46. Measure 45 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 46 continues the treble line with notes D5, C5, B4, A4, and G4, with a sharp sign on the second staff. The bass clef has a whole rest.

47

Musical notation for measures 47, 48, and 49. Measure 47 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 48 continues the treble line with notes D5, C5, B4, A4, and G4, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 49 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest.

50

*Leg.*

Musical notation for measures 50, 51, and 52. Measure 50 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 51 continues the treble line with notes D5, C5, B4, A4, and G4, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 52 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest.

53

Musical notation for measures 53, 54, and 55. Measure 53 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 54 continues the treble line with notes D5, C5, B4, A4, and G4, with a sharp sign on the second staff. The bass clef has a whole rest. Measure 55 continues the treble line with notes G4, A4, B4, C5, and D5, with a sharp sign on the second staff. The bass clef has a whole rest.



55

Two staves of music. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including a slur over measures 55 and 56. The lower staff is in bass clef with a key signature of two flats, featuring a simple accompaniment of quarter notes and a half note. The word "Leo." is written below the bass staff at the beginning of measure 55.

57

Two staves of music. The upper staff continues the melodic line from the previous system. A small asterisk (\*) is placed below the upper staff in measure 58. The lower staff continues the accompaniment.

59

Two staves of music. The upper staff features a more active melodic line with sixteenth notes. The dynamic marking "mf" (mezzo-forte) is placed below the upper staff in measure 59. The lower staff continues the accompaniment.

61

Two staves of music. The upper staff continues the active melodic line. The lower staff continues the accompaniment.

63

Two staves of music. The upper staff continues the active melodic line. The lower staff continues the accompaniment.

Musical score for measures 65-66. The piece is in 3/4 time with a key signature of two flats. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 67-70. The tempo is marked *ff*. The right hand consists of block chords, and the left hand features a rhythmic pattern of eighth notes with accents and asterisks. The word *Rec.* is written below the left hand.

Musical score for measures 71-74. The tempo is marked *slower but gradually accelerating...* and *subito p*. The right hand has a melodic line, and the left hand has chords. The word *Rec.* is written below the left hand.

Musical score for measures 73-74. The tempo is marked *a tempo* with a quarter note equal to 115 (♩ = 115). The right hand has a melodic line, and the left hand has chords. The word *Rec.* is written below the left hand.

Musical score for measures 75-78. The dynamic is marked *mf*. The right hand has a melodic line, and the left hand has chords. An asterisk is placed below the first measure of the left hand.

77

Musical notation for measures 77-78. The right hand features a continuous eighth-note melody in a minor key. The left hand provides a harmonic accompaniment with dotted quarter notes and eighth notes.

79

Musical notation for measures 79-80. The right hand continues the eighth-note melody. The left hand features a more active accompaniment with eighth-note patterns and accents.

81

Musical notation for measures 81-82. The right hand continues the eighth-note melody. The left hand accompaniment includes eighth notes and dotted quarter notes with accents.

83

*f*

Musical notation for measures 83-84. The right hand continues the eighth-note melody. The left hand accompaniment consists of sustained chords and eighth notes, marked with a forte (*f*) dynamic.

85

Musical notation for measures 85-86. The right hand continues the eighth-note melody. The left hand accompaniment features sustained chords and eighth notes. The piece concludes with a 3/4 time signature change.

*slightly slower but gradually accelerating...*

87

*ff* *subito p*

Measures 87-88: The piece begins in 3/4 time with a forte (*ff*) dynamic. At measure 88, the time signature changes to 4/4 and the dynamic shifts to *subito p* (suddenly piano). The music features a melodic line in the right hand and a bass line in the left hand, both characterized by a bluesy, chromatic feel.

89

*a tempo* (♩ = 115)

Measures 89-90: The tempo is marked *a tempo* with a quarter note equal to 115 beats per minute. The melodic and bass lines continue with chromatic patterns, maintaining the bluesy atmosphere.

91

*mp*

Measures 91-92: The dynamic is marked *mp* (mezzo-piano). The melodic line in the right hand shows a slight upward inflection, while the bass line remains active with chromatic movement.

93

Measures 93-94: The melodic line continues with a series of eighth notes, showing a chromatic ascent. The bass line provides a steady accompaniment with similar rhythmic patterns.

95

*f*

Measures 95-96: The dynamic is marked *f* (forte). The melodic line reaches a peak with a sharp note, followed by a chromatic descent. The bass line features a prominent chordal structure in the final measure.

Musical notation for measures 97-98. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 97 features a complex melodic line in the treble with many accidentals and a bass line with a few notes. Measure 98 continues the treble line and has a bass line with a single note and an accent (>).

Musical notation for measures 99-100. Measure 99 is similar to 97. Measure 100 has a treble line with a 'gradual rit. to end' instruction above it and a bass line with a single note and an accent (>).

Musical notation for measures 101-102. Measure 101 has a treble line with a complex melodic line and a bass line with a few notes. Measure 102 continues the treble line and has a bass line with a few notes.

Musical notation for measures 103-104. Measure 103 features a treble line with a triplet of chords and a bass line with a few notes. Dynamics include *mp* and *ff*. Measure 104 has a treble line with a melodic line and a bass line with a melodic line. Dynamics include *va* and *va*.

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

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# אין מילים

N. Lundgren

*slowly and somewhat  
out of time*

Violin

arco

pp

Double Bass

pizz.

p

Vln.

6

p

D.B.

arco

Vln.

12

$\text{♩} = 75$   
pizz.

D.B.

mp

Vln.

16

Double-Time ( $\text{♩} = 150$ )

mf

D.B.

pizz.

mf

20

Vln.

D.B.

1.

24

Vln.

D.B.

2. arco

27

Vln.

D.B.

30

Vln.

D.B.



33

Vln.

D.B.

36

Vln.

D.B.

39

Vln.

D.B.

42

Vln.

D.B.

45

Vln.

D.B.

48

Vln.

D.B.

51

Vln.

D.B.

54

Vln.

D.B.

pizz.

arco

57

Vln.

D.B.

60

Vln. arco

D.B. pizz.

63

Vln.

D.B.

66

Vln.

D.B.

69

Vln.

D.B.

72

Half-Time ( $\text{♩} = 75$ )

Vln.

D.B.

pizz.

76

Vln.

D.B.

80

Double-Time ( $\text{♩} = 150$ )

Vln.

D.B.

*f*

*f*

83

Vln.

D.B.

86

Vln.

D.B.

90

Vln.

D.B.

94

Vln.

D.B.

*rit.*

*(a tempo)*