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

Noah Jedidiah Lundgren
Bard College

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“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.

**heaven** (hev’n) *n.* [ME. *heven* < OE. *heofon* < IE. base *hem* - 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
j = 60
Medium Mallets

Cymbals

Snare OFF
Medium Mallets

Drums

mf

Cs.

Ds.

7

to Sticks

(Sticks)

Copyright © 2015 Noah J. Lundgren, Breykhat Barvaz Y'zirot Muzikah יְבַיְנַס ווּזִיַּרְט מּוּזִיקָה
2 Wildflowers

Cs.

Dminor

\( \text{Snare OFF} \)

Ds.

f

mf

1.

Cs.

\( \frac{5}{4} \)

Ds.

\( \frac{7}{4} \)
Wildflowers
Wildflowers

Cs.\[\frac{3}{4}\]

80 (Medium Mallets)

Ds.

(Snare OFF)

(Medium Mallets)

mf

to Sticks

Cs.

Ds.

93 (Sticks)

fp

(Snare OFF)

fp

fp

fp
Wildflowers

100

Cs.

Ds.

mf

104

Cs.

Ds.

[Choke]
147

152

157

162

Wildflowers
SEPARATION

N. Lundgren
SEPARATION

for

2 Flutes (1st doubling Piccolo)
  2 Oboes
  2 Clarinets in B♭
  2 Bassoons

  2 Horns in F
  2 Trumpets in B♭
  2 Trombones
  1 Tuba

[3] Timpani (doubling percussion)
  2 Percussionists
  (tubular bells, marimba,
   crash cymbals, ride cymbal,
   snare drum, quad toms, bass drum)

  Harp

  Strings

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לחיי הכהנים
May the glory be to the L-RD
Full Score

SEPARATION

N. Lundgren

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SEPARATION

[Staff notation and symbols omitted for clarity.]

[Notation details and musical instructions are present but not transcribed in full.]
[sung - on any syllables freely, in any comfortable octave]
A Little Bit of a Whole Bunch

Noach Lundgren, Senior Concert 1

8:00pm Saturday, April 18, 2015
Olin Hall, Bard College
THANK YOU

To my family for all of their love and support,

to my friends for fellowship, collaboration, and encouragement,

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

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

and to all of you for attending.
לחי הכהון

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

Noach Lundgren, electric basses, voice

Hirhurim L’Basist Chashmali
(Reflections for electric bassist)

Muir Ingliss & Ethan Isaac, basses
John Stajduhar & Noach Lundgren, upright basses

Chai: Thilim XVIII L’Basim
(Chai: Psalm 18 for basses)

*world premiere

Ain Milim
(There Are No Words)

Jerusha Kellerhouse, violin
Noach Lundgren, upright bass

Chelek Libi
(Piece of My Heart)

Jesse Goldberg, piano
Scot Moore, violin
Chris Beroes-Haigis, cello
Hirhurim L’Basist Chashmali, text by Noach Lundgren

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.
[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

てしまった Moose of Worlds

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.
PROGRAM

K’mo HaShemesh (Like the Sun)
performed, recorded, and produced by the composer

New Soul

HaKol Od L’fanay (Everything Still Ahead of Me)

Happy Man

Ani V’Atah (You and I)

Waterdove trio

--- --- --- INTERMISSION --- --- ---

Misah Ivrit (Hebrew Mass)
I. Adon
II. Kavod
III. Ani Ma’amín
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**

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<th>Voice</th>
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Like the Sun

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.

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

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.

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.

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

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

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

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.
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.
**Hebrew Mass**

I. - “**Kyrie**” [Lord]  
(Trans. by composer)

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

II. - “**Gloria**” [Glory]  
(Luke 2:14, John 1:29, and trans. by composer)

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

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

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.
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.
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.

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

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

IV. - “Sanctus” [Holy]

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

“Benedictus” [Blessed]

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

שה האלוהים, הנושא חטאת העולמים, רוח עלינו....
שה האלוהים, הנושא חטאת העולמים, רוח עלינו. שם שלום עלינו...

שָם שלום עָלֵינוּ (נַחֲצֵת כְהָנִים מְבָנָדָר בַּשָּׁמוֹרִית 6,24-26).

וישמרך והברךך ה ויהי רצון כל 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
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.
מיססה
לבריה

N. LUNDGREN
MISAH IVRIT

N. Lundgren

Commissioned by
Coro Sinfônico da Orquestra Sinfônica de Franca
Franca, Brazil

Composed November 2014 to March 2016
Hudson Valley, NY, United States
Jerusalem, Israel
לְהַיְיָה הָגְנוּד

may the glory be to the L-RD
3. ANI MA'AMIN

Misah Ivrit

Fl.
Ob.
Bs Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Timp.
S
A
T
B

A'ni ma' a'min
B'a-mu-nah shle-mah
She-ba-blo-re
Yit-ba-rakh Shemô.
Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bb. Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.
Misah Ivrit

Fl.
Ob.
Bs.Cl.
Bsn.
Hn.
B-Tpt.
Tbn.
Temp.
S
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Vln. I
Vln. II
Vla.
Vc.
D.B.

zu-la-to. She-kilt do-rey it'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-kilt do-rey it'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-kilt do-rey it'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-kilt do-rey it'vi'im e-met, she-ha-To rah lo t'he much-le-fet v' lo t'he to-rah a-che-ret.
Soprano Solo

She Ha Bo re, yir ba rakhi Sh''mo, go mel

mar Ha Yo teer ya chad li ba''in Ha Me vin el kol ma''a sey hem.
Ka dosh, ka dosh, Adonai tz' va

Ka dosh, ka dosh, Adonai tz' va ot, Ka dosh, ka dosh,
To read this music notation, you would need to understand the notation and the context of the piece. The image shows a score with various instruments indicated (Fl, Ob, Bs Cl, Bsn, Hn, B Tpt, Tbn, Timp, S, A, T, B, Vln I, Vln II, Vla, Vc, D B). The text is in Hebrew, which might require specific knowledge to interpret. The score includes musical notation with lyrics in Hebrew.
A do nai tz' va

Bn.

Hn.

B Tpt.

Tbn.

Timp.

Fl.

Ob.

Bs Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Fl.
Ob.
Bs.Cl.
Bsn.
Hn.
B-Tpt.
Tbn.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.
Ob.
Bs.Cl.
Bsn.
Hn.
B-Tpt.
Tbn.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.
Ob.
Bs.Cl.
Bsn.
Hn.
B-Tpt.
Tbn.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.
Ob.
Bs.Cl.
Bsn.
Hn.
B-Tpt.
Tbn.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
MISAH IVRIT

5. SEH HAELOHIM

\( \text{S.} \)

\[ \text{Fl.} \]
\[ \text{Ob.} \]
\[ \text{Bs. Cl.} \]
\[ \text{Bsn.} \]
\[ \text{Hn.} \]
\[ \text{B- Tpt.} \]
\[ \text{Tbn.} \]
\[ \text{Timp.} \]
\[ \text{S} \]
\[ \text{A} \]
\[ \text{T} \]
\[ \text{B} \]

\[ \text{Vln. I} \]
\[ \text{Vln. II} \]
\[ \text{Vla.} \]
\[ \text{Vc.} \]
\[ \text{D.B.} \]
MISAH IVRIT

Fl.
Ob.
Bs. Cl.
Bsn.
Hn.
Bs. Tpt.
Tbn.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

\( \text{d} = 85 \)

Seh Ḥaʾ-Šāḥo, Ḥa-no-
Seh Ḥaʾ-Šāḥo, Ḥa-no-
Seh Ḥaʾ-Šāḥo, Ḥa-no-
Seh Ḥaʾ-Šāḥo, Ḥa-no-
Tutti pizz.
Tutti pizz.
Tutti pizz.
Tutti pizz.

\( \text{f quasi} \)

\( \text{mf} \)

\( \text{pizz.} \)

\( \text{pizz.} \)

\( \text{pizz.} \)

\( \text{pizz.} \)
Out of time

Sim, sim, sim, sha

Sim, sim, sim, sha

Sim, sim, sim, sha

Y' va re k' kha A do nai v yi shmo re kha ya' er A do nai

Out of time

Out of time

Out of time

Out of time

A do nai
if blues were green

Flute
Clarinet in Bb
Electric Bass
Violin
Cello
Piano

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if blues were green
if blues were green
if blues were green
if blues were green
if blues were green
if blues were green
if blues were green
if blues were green
 Hearth
(Piece of My Heart)

N. Lundgren
תולק לובי

Vln.:

Vc.:

Pno.:

Vln.:

Vc.:

Pno.
חָלֵק לְיָבִי

Vln. 83

Vc. 83

Pno. 83

Vln. 87

Vc. 87

Pno. 87
חַלֶק לִיבִּי
חלק לב

Vln. 188

Vc. 188

Pno. 188

Vln. 190

Vc. 190

Pno. 190

ליבי
חלק
הקל לvince

Vln. Vc. Pno.

200

Vln. Vc. Pno.

200

Vln. Vc. Pno.

203

Vln. Vc. Pno.

203
הלק לעני

Vln.  

Vc.  

Pno.  

Vln.  

Vc.  

Pno.  

Pno.
Tempo 1 (\( \dot{\text{d}} = 75 \))

Vln.

Vc.

Pno.

Tempo 1 (\( \dot{\text{d}} = 75 \))
Chai: Psalm 18 for Basses

N. Lundgren

Upright Basses

\( \text{BS. 1} \)

\( \text{BS. 2} \)

\( \text{BS.} \)

\( \text{BS.} \)

\( \text{BS.} \)

\( \text{BS.} \)
לי תצרו עשה בוהר, מגיני ו'—

כרני ישי, מיסגבי.

לי תצרו עשה בוהר, מגיני ו'—

כרני ישי, מיסגבי.
Chevley sh’ol s’-va-vuni, kidmu-ni mok-shey

ma-vet._ Batzarlí, e-kra A- do-nai; v’-

el E-lo-hay a-sha-ve’-a._ Yishma me-hey-kha-lo ko-
Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.

Araham b’apo, v’eshemi.
ב.1
בימ. יאַצֶ'לְנִי מֵאוֹי-וֹיוּ צ', אוּמִּי-סונְדַיְּאָי קי אָמ"ר
ב.2
בימ. יאַצֶ'לְנִי מֵאוֹי-וֹיוּ צ', אוּמִּי-סונְדַיְּאָי קי אָמ"ר
ב.ס.

ב.1
תּזֵ' מִמֶנְנִי. י' קדְמוּנִי ב'יָוֶם אי
ב.2
תּזֵ' מִמֶנְנִי. י' קדְמוּנִי ב'יָוֶם אי
ב.ס.

ב.1
דִי, וַיְחַל אֲדוֹנַי לְמִשְׁחֶן לי. וַיְאָתְצֵ'י נִי לָמֶרֶד
ב.2
דִי, וַיְחַל אֲדוֹנַי לְמִשְׁחֶן לי. וַיְאָתְצֵ'י נִי לָמֶרֶד
ב.ס.
chav, y'chal - tze - ni ki cha - fetz bi. Yig - m' - le - ni A-do - nai k'tzid-

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

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

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

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

khey A do - nai; v' lo ra-sha-ti me-E-lo - hay. Ki
הרי: המילים讪ה לבלש...

1. B1: spoken
   hey nu?
   Ha-El ham'az-re-ni cha-yil, va-yi-

2. B2: spoken
   hey nu?
   M'ha-veh rag-

3. B.I: spoken
   hey nu?
   M'la-

4. B.II: spoken
   hey nu?

5. B1: spoken
   ten ta-mim dar-ki. Tar-chiv tza'a-di tach-

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

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

8. B.II: spoken
   Va-ti-ten li, ma-gen yi-shekha, vi-min-kha tis-a-
B 1

<table>
<thead>
<tr>
<th>251</th>
</tr>
</thead>
<tbody>
<tr>
<td>ti, v' - lo ma' - a - du, kar - su - ni.</td>
</tr>
</tbody>
</table>

B 2

<table>
<thead>
<tr>
<th>251</th>
</tr>
</thead>
<tbody>
<tr>
<td>Er - dof oy - vay, v' - a - shah, z' - ro' - o - tay.</td>
</tr>
</tbody>
</table>

B. I

<table>
<thead>
<tr>
<th>251</th>
</tr>
</thead>
<tbody>
<tr>
<td>de - ni, v' - an - vat - kha tar - be - ni.</td>
</tr>
</tbody>
</table>

B. II

<table>
<thead>
<tr>
<th>254</th>
</tr>
</thead>
<tbody>
<tr>
<td>lay. Em - cha - tzem v' - lo yukh - lu kum, yip - lu</td>
</tr>
</tbody>
</table>

B 1

<table>
<thead>
<tr>
<th>254</th>
</tr>
</thead>
<tbody>
<tr>
<td>si - gem, v' - lo a - shuv ad ku - lo - tam. yip - lu</td>
</tr>
</tbody>
</table>

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

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

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

ru - ach, k’ - tit chu - tzot a - ri - kem.
teni me-ri-vey am, t'si-me-ni l'rosh go-

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

o-zen yi-sham-u li, b'ne-y ne-khar y'kha-cha-shu li.
mas, ta-tzi-le-ni. Al ken, od-kha va-goyim Ado-
mas, ta-tzi-le-ni. Al ken, od-kha va-goyim Ado-
mas, ta-tzi-le-ni. Al ken, od-kha va-goyim Ado-

nai, u-l' shim-kha a-zame-rah. Mag-dil yshu'ot mal-kho, v'o-
nai, u-l' shim-kha a-zame-rah. Mag-dil yshu'ot mal-kho, v'o-
nai, u-l' shim-kha a-zame-rah. Mag-dil yshu'ot mal-kho, v'o-

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

out of time
out of time
out of time
slower but gradually accelerating...

a tempo \( \text{\textit{q}} = 115 \)
slightly slower but gradually accelerating...

...subito p
a tempo ($q = 115$)
slower but gradually accelerating...

a tempo ($q = 115$)
bluemotion

slightly slower but gradually accelerating...

\[ \frac{\text{fff}}{\text{subito } p} \]

\[ \text{a tempo (} q = 115) \]
Identity beyond Culture: An Analysis of Emine Sevgi Özdamar’s *Mother Tongue* through the Linguistic Concept of Metaphor and Theories of World Literature

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

By

Mariam Amirejibi-Mullen

Annandale-on-Hudson, New York
December 2013
slowly and somewhat out of time

N. Lundgren

Vln. arco

D.B. pizz.

Double-Time (\(\dot{\text{d}} = 150\))

mf

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אֶל מִלְיָה

1.

2.

arco

3.

4.