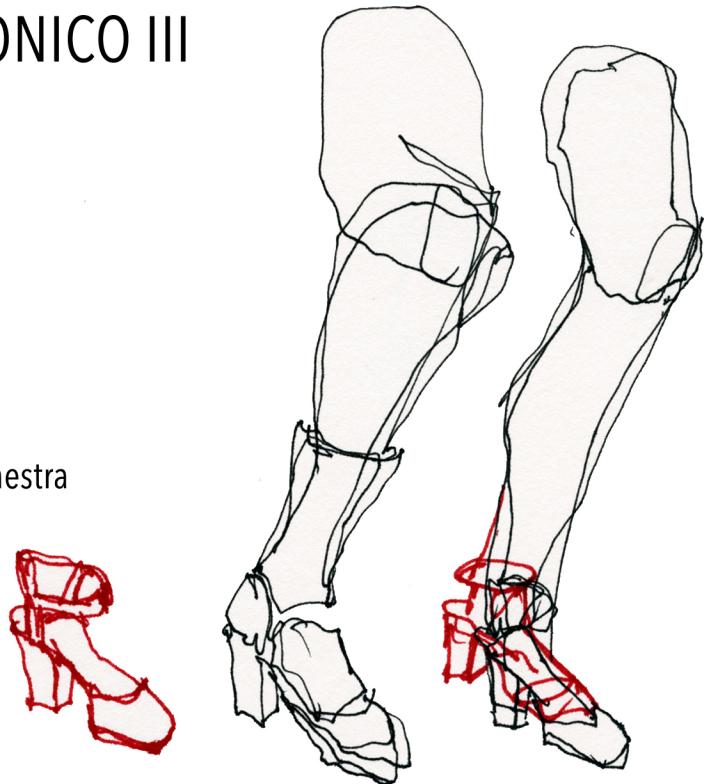


YOTAM HABER

ESTRO POETICO-ARMONICO III

(2020)

For Mezzo-soprano and Chamber Orchestra



Texts by Ory Bernstein, Eli Eliahu, Israel Bar Kohav, & Aharon Shabtai

FULL SCORE

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For Mezzo-soprano and Chamber Orchestra

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FULL SCORE

ORCHESTRA

Flute (dbl. Picc.)
Oboe
Clarinet in B-flat
Bassoon

Horn in F
Trumpet in C
Tenor Trombone

Percussion (one player):

Tenor Drum, Bass Drum, Snare Drum, Xylophone, Marimba, Crotale, Glockenspiel, 2 Wood Blocks (high-low), 5 Tom Toms, Tam-tam

Celesta
Piano
Electric Piano (with a mod wheel capable of producing microtonal inflections)

Mezzo-soprano Solo

Strings (1,1,1,1,1)

Audio Samples: cues are given in the score to show where audio samples (provided by publisher) are triggered.

Commissioned by the Azrieli Foundation
Premiered by Nouvel Ensemble Moderne
Kristzina Szabo, Mezzo-soprano
Lorraine Vaillancourt, Conductor
October 22, 2020 Montreal

Duration: approx. 20 minutes

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III. Night Prayer <i>Havdallah</i>	p.45
IV. Abraham Becomes Human <i>Chad Gadya</i>	p.56
V. Song of the Righteous <i>Kol Biru'ei</i>	p.74

Dedicated to David and Ada

Estro Poetico-armonico III

I. THE MEAL (Eliahu) | *Tzur Mishelo Achalnu*

As on every Sabbath
we gather. The doorbell announces
the arrivals. There isn't
more love here than anywhere else.

Sometimes strange things
are said. Lying ready
on the table are
the knives.

What is not said
has become sharper over time.

What the eye has not seen
is sliced by glances.

The children sit down
on the chairs of the
dead.

(trans. Vivian Eden)

II. I Wanted to Elaborate... (Shabtai) | *Ahot Ktanah*

I wanted to elaborate-to say
that man is memory

but there's no point in saying
What's already been said

and said in the language of the body
and said in the language of creation

and said
in the manner of man and woman

and in this light
"You've let me taste your body's honey"

is eternity

is man

naked and forgetting himself

receiving the divine honey

the honey of your hugs

הסעודה

ככל שבת אנחנונו
מתתקצצים. פעמון הדלה מבשר
על הבאים. אין
פה יותר אהבה ממקומות אחרים.
לפעמים נאמרים דברים
משגינים. על השלחן
כבר מונחים
הפטיניים.

מה שלא נאמר
התמוך עם השניים.

מה שלא ראתה העין
נחתך במנגנים.

על כסאות
הפטנים
התישבו הילדים.

רציתי להרחיב, לומר —
שהאדם הוא זכרון

אלא שאיו לומר את מה
שמילא נאמר

ונאמר בלשון הגור
ונאמר בלשון הבריאה

ונאמר
בדרכ גבר באשה,

במובן זה
הטamt את מדבר גוף

זה הנצח
זה האדם

כשהוא עירום ושותח את עצמי
מקבל ת'דבש האלוהי

דבש חיבוריך

דבש נפשך הטהורה

דבש עיניך

דבש הברכים

the honey of your pure soul

דבש הגב עם רמזי זעה

the honey of your eyes

בית השחי שסימנו ח' -
(חי)

the honey of your knees

השדים
שהם השם המפורש

the honey of your back with hints of sweat

(שהכל תצורך ומחוקק
ומעניק ופותח)

the armpit whose sign is "L"

(Life)

the breasts (*shaddayim*) which are
the explicit name of God (*Shaddai*)

הוּא

הטעמת אוטי מדבר גוף

(that everything enfolds, enacts,
grants and opens"

Ah-

You've let me taste your body's honey

(trans. Peter Cole)

III. Night Prayer (Elijah) | *Havdallah*

Let me not be foreclosed, let my place not be searched,
let them love
without question, let me not be in debt,
let the roof not leak.

שלא יעקלו לי, ולא יחפשו אצלי, שיאהבו
בלי שאלוות. שלא ירקי לי
חובות,
ונלא יזלח הנג.

Let me always be able to pay rent and not be afraid
and not tremble in every breeze of love
as though it were a wave of pain.

שאוכל תמיד לשלים שכ"ד ולא אהיה מפחד
לב ולא ארעוד מכל משב של אהבה
כאלו גל פאב.

Let me stop

feeling sorry for myself through other people.
Let my appliances not break down and let the
light not burn out before I am done

שאחד לرحم
על עצמי
בעזרת אחרים.
ונלא יתקלקלו אצלי המכשירים
ולא ישורף האור לפני
שאספיק

IV. Abraham Becomes Human (Bernstein) | *Chad Gadya*

You didn't promise me anything.

לא הבטחת לי דבר שונה.
לא פתיית אותי בדבר.
גם בשייצאתי לפני המבחן,
וגם בשלהמבחן עבר.

You didn't tempt me.

Not when I went out ahead of the army
and not when it passed by.

I sent one son to die,
and the other I tried to sacrifice.
I maintained an innocence
no longer useful.

ילד אחד שלחתי למות,
ואחד נשיתי לעקד.
ושמרתי על תמיימות
שלא תסייע לי עוד.

When all the prophecies come to pass –
and they always do, for evil –
my eyes will lift toward you
at the camp, like the eyes of a cow.

Behold me in my affliction, look
as my days are numbered.
I was, after all, just an instance
around which things happened.

(trans. Lisa Katz)

וכשכל הנבואות מתקימות –
ותמיד מתקימות לרע –
עיני אליך מוקמות
בתחנה, בעיני פרה.

ראה אותו בעניין, ראה
אותו בשמי נספרו.
חייתי, בצלות הפל,
רק מקרה
שביבבו הדברים קרו.

V. Song of the Righteous (Bar-Kohav) | *Kol Biru'ei*

The sea is right, the flaming olive branches are right,
right the burn cinders of Europe, right
the wandering tribes searching for a home,
the coffee houses and
tea shops are right, the modest fountains
in places where there is no water, right are the fish
the donkeys and
all those sacrificed
right is Abraham and right is Isaac, right is Ishmael right
the prophets of all types and kinds,
right the shining image that covers the land's nakedness
like a blanket,
right are the barefoot children of the Old City, the peddlers,
right are the charitable right the muezzins, cantors, rabbis,
religious sages right are the divine sayings,
right is the jealous god, right is god full of mercy
right are the mothers and fathers
right the lean landscape that lacks the strength
to contain all this righteousness,
and so we have gathered here in
the Assembly Hall of the United Nations
to declare that right is on all sides
and until the world ends for some other reason
you will forever live by the sword
and the sword will not depart from
the home of the righteous.

(trans. Lisa Katz)

צדיק הים, צודקים עצי הזית הנמרפים,
צדקים אודיו האש של אירופה, צודקים
השבטים הנודדים המחפשים להם בית,
צדיקים הקהוות, בתיה, המזרקות
הצנוות
במקום שאין בו מים, צודקים הדגים
החמורים וכול המקربים לעולה,
צדק אברהם צדק יצחק, הצדיק ישמעאל צודקים
נביאים מכל הסוגים והמינים,
צדק הדמיוו הזוהר שמכסה שכמיה על הארץ הדלה,
צדקים הילדים היחפים ברוחבות העיר העתיקה,
צדקים הרוכלים, הצדיקים בעלי
הצדקה, הצדיקים המואזינים, החזנים, הרבנים,
חכמי הדת הצדיקים דברי האלוהים,
צדק אל קנא, הצדיק אל מלא רחמים
צדקים האמהות והאבות,
צדק הנוף הרזה שאין לו כח להכיל את כל הצדק
ועל כן התכננסנו כאן באולם האומות המאחדות
להכריז שהצדק עם כל הצדדים
ועד שיחרב העולם מסבה אחרת
לנצח תאכלו חרב
וחרב לא תטור מבית צדק

PROGRAM NOTES

The title of this work is taken from Benedetto Marcello's (1686-1739) collection of psalm settings that he composed after attending and transcribing liturgical chant of the Venice synagogue. In Marcello's preface to the first edition, he writes of the musical connection between what he heard in the synagogue and a historical lineage passed down from generation to generation all the way back to Mount Sinai. While this assertion can't be proven in any way, the idea is evocative: a hope that an ancient oral tradition can withstand time and change. Like the Telephone Game, where children whisper messages

from one ear to the next, a purely oral tradition *will* mutate. My own *Estro* is a sort of Telephone Game, with my own re-hearings and re-casting of the past.

The ethnomusicologist Leo Levi recorded Jewish communities in Italy from the 1950-60s, and especially the extraordinary Roman tradition. These recordings are a window into a liturgical tradition that is slipping away, and I have been fascinated with these recordings for more than ten years. I have paired each recording I've chosen (one per movement) with an Israeli poem that deals with the realities of modern life in Israel while grappling with its history.

About the Leo Levi recordings that I chose for each movement:

I.

Tzur mishelo akhalnu ("Rock of Sustenance") is sung by Angelina Rocca Meghnagi, Rome, 1956, one of the very few women that appear in Levi's recordings. This melody is probably derived from a popular style of the 18th century.

II.

Ahot Ktanah is sung by Dario Israel, Trieste, 1956. A poem by Avraham ben Yitzhak Hazan Gerondi (13th century) for the evening of Rosh Hashanah in the Sephardic tradition of Trieste. The text, based on the Song of Songs, refers to Israel like a "little sister" (*Ahot Ktanah*), and calls for the liberation of the Jewish people from the suffering of years past.

III.

Havdallah sung by Cesare Tagliacozzo, Rome, 1954. Benedictions and verses of messianic hope recited to signal the end of Shabbat and the beginning of the new week, in the Italian tradition of Rome.

IV.

Chad Gadya sung by Fernando Procaccia, Genova, 1954. Many Italian-Jewish chants feature a strong regional component in their use of dialect and in the pronunciation of Italian and Hebrew words that reflect the local accents. In this Florentine version of the famous cumulative song of springtime, *Chad Gadya* ("one young goat"), each verse of the original Aramaic narration is followed by a translation to a Hebrew/Italian mix.

E venne il signor padre che comprò un capretto per due scudi, per due scudi un capretto, un capretto.

E venne il gatto che mangiò il capretto che comprò il signor padre per due scudi.

E venne il cane che morsicò il gatto ce mangiò il capretto che comprò il signor padre per due scudi.

E venne kadosh baruch hu che scannò il mala'ach ha-mavet che scannò il shochet che shachtò il bove che bevve l'acqua che spense il fuoco che bruciò il bastone che bastonò il cane che morsicò il gatto che mangiò il capretto che comprò il signor padre per due scudi.

V. *Kol Biru'ei* sung by Paolo Nissim, Trieste, 1956.

An acrostic poem describing "all the creatures" while singing and praising the unity of god. It is recited daily in the morning prayer in the Italian tradition. This melody is sung only during Rosh Hashanah in the Italian tradition of Padua.

Text adapted from the liner notes by Francesco Spagnolo. *Italian Jewish Musical Traditions from the Leo Levi Collection* (1954-1962). Jerusalem: Jewish Music Research Center; Roma: Accademia Nazionale di Santa Cecilia, 2001.

All recordings used with permission from Dr. Edwin Seroussi and the Jewish Music Research Centre at The Hebrew University of Jerusalem.

Commissioned by the Azrieli Foundation
Estro Poetico-armonico III
I. The Meal | Tsur Mishelo Achalnu

Eli Elijahu =120 YOTAM HABER

Flute 0.0" 2.0" 4.0"

Oboe fff pp

Clarinet in B \flat fff pp

Bassoon fff pp

Horn in F tr fff pp

Trumpet in C tr fff pp

Trombone fff pp

Bass Drum $\frac{5}{4}$ pp f

Tam-tam $\frac{4}{4}$

Tom-toms $\frac{3}{4}$ ff

Wood Blocks

Glockenspiel

Keyboard should be equipped with a mod wheel capable of microtonal inflections

Electric Piano 5 fff 8 $\frac{1}{2}$

Mezzo-soprano

Celesta

Violin 1 120 fff p ff

Violin 2 fff f pp

Viola fff f

Violoncello fff 3 f

Double Bass fff transpose IV down M2 to B \flat 0

6.0" 7.7" 9.7" 11.5"

Fl. (tr) - - - -

Ob. - - - -

Cl. - - - -

Bsn. - - - -

Hn. - - - -

C Tpt. ff - - - -

Tbn. ff - - - -

Tmpt. - - - -

E.Pno. 5 - - - -

M-S. - - - -

Cel. - - - -

Vln. 1 pp - - - -

Vln. 2 ff - - - -

Vla. - - - -

Vcl. 3 PIZZ. - - - -

Db. - - - -

3

13.5" 15.5" 17.5" 19.5" 21.5" 23.5"

A

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. T.t.

E.Pno. M-S. Cel.

Vin. 1 Vin. 2 Vla. Vc. Db.

4

25.5° 27.5° 29.5° 31.5°

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *ff* *p*

Hn.

C Tpt. *ff* *p*

Tbn. *ff*

T.t. *f*

W.B. *f* *ff* *f* *ff*

E.Pno. *ff* *ff*

M.S.

Cel.

Vln. 1 *ff* *pp* *sim.* *3*

Vln. 2 *pp* *ff* *pp*

Vla. *ff* *pp* *5* *3* *3* *7*

Vc. *pp* *ff* *pp* *pp*

D. *ff* *p* *5*

33.5"

35.5"

37.5"

39.5"

41.5"

5

18

Fl.

Ob.

C. Cl.

Bsn.

Hn. *pp*

C Tpt. *f*

Tbn. *p*

Glock. *p* (if possible, play until m.25 on Celesta)

E.Pno. *f* (use mod wheel to make microtonal fluctuations)

M-S. *delicately*
YOM sab - SHAB - - BAT - - AH - - NACH - NU -

Cel.

Vln. 1 *ff* *pp*

Vln. 2 *ff* *pp*

Vla. *mf*

Vc. *pp*

Db. *pp* *mf* *pizz.*

43.5"

45.5"

47.5"

23

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

E.Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

MIT ga - - KAB - - TSIM - - PAH The - - AH door -

49.5" 26 51.5" 53.5" 55.5" 57.5" B

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. E. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

MON bell HA- DEH an- noun LET ces

B

8

59.5" 1'01.5" 1'03.5" 1'05.5"

Fl. *f* 5 5 *f* 5 5 *pp* 5 5 *b* 5 5

Ob.

Cl. FLZ. *p* *ff* *pp*

Bsn. *f* 5 5 *fff* 5 5 *pp* 5 5

Hn. *p* 3 *ff* *pp* 5 5 *f*

C Tpt. harmon mute - stem out *f* *ff* *pp* *normale* *f*

Tbn. FLZ. *p* *ff* *pp* 5 5 *f*

B. D. 3 3 3 3

Tom-t.

E.Pno. sharp, incisive *f* 5 5 *ff* 6 *pp* 5 5 *f*

M-S. MEH - VA - SER AL ar ri

Cel.

Vln. 1 *f* *pp* *mf*

Vln. 2 *f* *p* *pp* *mf*

Vla. *f* *pp* *mf*

Vc. arco *p* *ff* 6 *pp* *mf*

Db. *sub pp*

9

1'07.5" 1'09.5" 1'11.5" 1'13.5" 1'15.5" 1'17.5"

C

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. E.Pno. M-S.

B. D. [3 3 3 3 3]

HA - BAH - IM.
- vals. EYN There POH isn't YO-TER more

Cel.

Vln. 1 Vln. 2 Vla. Vc. Db.

10

41

1'19.5" 1'21.5" 1'23.5" 1'25.5" 1'27.5"

Fl. *p*
Ob. *p*
Cl. *p*
Bsn. *f* *ff pp* 5 *sfp* 5
Hn. *p* 5 3
C Tpt. *p* 5
Tbn. *p* 3 5
Glock.
E.Pno. *dolce* *p* 5 5
M.S. *dolce* *p* 3 *ah* *love* *ha*
Cel.
Vln. 1 *p* 5
Vln. 2 *pp*
Vla. *pp*
Vc. *arco p* 5 *sfp* 5
Db.

1'29.5"

1'31.5"

1'33.5"

1'35.5"

1'37.5"

11

Fl. 46

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

E.Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

VAH here - MIM KO than MOT A-CHE any where RIM else_

12

51

1'39.5" 1'41.5" 1'43.5" 1'45.5"

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Trom-t.

E.Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

1'55.5"

1'57.5"

1'59.5"

2'01.0"

2°03.0" 2°04.5"

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) on page 59. The score consists of four staves. The Flute and Oboe play eighth-note patterns. The Clarinet has sixteenth-note patterns with grace notes. The Bassoon provides harmonic support with sustained notes. Measure 59 starts with a dynamic of *ff*. Measures 60-61 show dynamics *f*, *ff*, *f*, and *ff*. Measures 62-63 show dynamics *f*, *ff*, *f*, and *ff*. Measures 64-65 show dynamics *f*, *ff*, *f*, and *ff*. Measures 66-67 show dynamics *f*, *ff*, *f*, and *ff*.

Musical score for Horn (Hn.), C Tpt., and Tbn. The score consists of three staves. The first two measures are silent. The third measure begins with a dynamic *f*. The fourth measure begins with a dynamic *ff*. The fifth measure begins with a dynamic *f*. The sixth measure begins with a dynamic *ff*. The seventh measure begins with a dynamic *f*.

A musical score for the electric piano (E.Pno.) is shown. The score consists of two staves: a treble clef staff and a bass clef staff. Both staves have a common time signature. In the first nine measures, both staves are empty. At measure 10, a single eighth-note is placed on the fourth line of the treble staff, and a quarter note is placed on the second line of the bass staff.

M-S. MA - - RIM said DVA - - RIM MEH - - SHU - -

This image shows the first two measures of a musical score for soprano voice. The vocal line consists of six notes. Measure 1 starts with a note on the first beat, followed by a rest, then a note on the third beat, another rest, and a note on the fifth beat. Measure 2 begins with a note on the second beat, followed by a rest, and a note on the fourth beat. The vocal line is set against a piano accompaniment, indicated by a treble clef and a bass staff with a double bar line.

A musical score for cello. The first measure shows a single eighth note. The second measure consists of two groups of four eighth notes each, separated by a vertical bar line. The third measure has three groups of four eighth notes each. The fourth measure has four groups of four eighth notes each. The fifth measure has five groups of four eighth notes each. The sixth measure has six groups of four eighth notes each. The dynamic ff is placed under the eighth notes of the fifth measure.

Musical score for Violin 1 (Vln. 1) in G major. The score consists of four measures. Measures 1 and 2 are in common time (indicated by a 'C'). Measure 3 begins with a measure repeat sign, followed by a key signature change to B-flat major (two flats), and ends with a repeat sign. Measure 4 begins with another repeat sign and ends with a final repeat sign. The first measure has a dynamic of ff (fortissimo). The second measure has a dynamic of f (forte). The third measure has a dynamic of ff (fortissimo).

Musical score for Viola part, page 10, measures 11-12. The score shows two measures of music. Measure 11 starts with a whole note on the first line, followed by a half note on the second line. Measure 12 begins with a half note on the first line, followed by a whole note on the second line.

Musical score for strings section 5. The score shows a bassoon part with a bass clef, a tempo marking of $\frac{4}{4}$, and dynamic markings *f* and *ff*. The score consists of two staves. The first staff begins with a rest followed by a sixteenth-note pattern: $\text{B}, \text{A}, \text{G}, \text{F} \#$. The second staff begins with a rest followed by a sixteenth-note pattern: $\text{E}, \text{D}, \text{C}, \text{B}$.

Db.

5

5

f

ff

2'06.5" 15
D tr. 2'10.5"
 65 2'08.5"

Fl. pp
ff
Ob. pp
fff
Cl. pp
fff
Bsn. pp
ff
Hn. pp
fff
C Tpt. mf
ff
Tbn. pp
ff
T.t. -
f
Tom-t. -
sfp ff
E.Pno. 5
fff
*
M-S. -
ff
 - NIM.
Cel. -
-
Vln. 1 sim.
ff
Vln. 2 pp
ff
Vla. f
ff
Vc. f
ff
Db. 3
pizz.
ff

pp

68 (tr)

Fl.

Ob.

Cl.

Bsn. 3

Hn. 3

C Tpt. pp 3

Tbn. 3

Tom-t. 3

E.Pno. 5 (8) 2d * 3

M-S.

Cel. f 3

Vln. 1 pp 5 ff

Vln. 2 ff p

Vla. 3

Vc. 3

D. 3

<img alt="Musical score page 16 showing two staves of music for various instruments. The top staff includes Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Tom-tom, Electric Piano, and M-S. The bottom staff includes Cello, Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 68 starts with dynamic (tr) and measure 69 starts with dynamic ff. Measures 70-71 show sustained notes with dynamics p and f respectively. Measures 72-73 show sixteenth-note patterns with dynamics ff and p respectively. Measures 74-75 show eighth-note patterns with dynamics ff and ff respectively. Measures 76-77 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 78-79 show eighth-note patterns with dynamics ff and ff respectively. Measures 80-81 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 82-83 show eighth-note patterns with dynamics ff and ff respectively. Measures 84-85 show sixteenth-note patterns with dynamics ff and ff respectively. 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Measures 902-903 show eighth-note patterns with dynamics ff and ff respectively. Measures 904-905 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 906-907 show eighth-note patterns with dynamics ff and ff respectively. Measures 908-909 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 910-911 show eighth-note patterns with dynamics ff and ff respectively. Measures 912-913 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 914-915 show eighth-note patterns with dynamics ff and ff respectively. Measures 916-917 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 918-919 show eighth-note patterns with dynamics ff and ff respectively. Measures 920-921 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 922-923 show eighth-note patterns with dynamics ff and ff respectively. Measures 924-925 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 926-927 show eighth-note patterns with dynamics ff and ff respectively. Measures 928-929 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 930-931 show eighth-note patterns with dynamics ff and ff respectively. Measures 932-933 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 934-935 show eighth-note patterns with dynamics ff and ff respectively. Measures 936-937 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 938-939 show eighth-note patterns with dynamics ff and ff respectively. Measures 940-941 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 942-943 show eighth-note patterns with dynamics ff and ff respectively. Measures 944-945 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 946-947 show eighth-note patterns with dynamics ff and ff respectively. Measures 948-949 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 950-951 show eighth-note patterns with dynamics ff and ff respectively. Measures 952-953 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 954-955 show eighth-note patterns with dynamics ff and ff respectively. Measures 956-957 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 958-959 show eighth-note patterns with dynamics ff and ff respectively. Measures 960-961 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 962-963 show eighth-note patterns with dynamics ff and ff respectively. Measures 964-965 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 966-967 show eighth-note patterns with dynamics ff and ff respectively. Measures 968-969 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 970-971 show eighth-note patterns with dynamics ff and ff respectively. Measures 972-973 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 974-975 show eighth-note patterns with dynamics ff and ff respectively. Measures 976-977 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 978-979 show eighth-note patterns with dynamics ff and ff respectively. Measures 980-981 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 982-983 show eighth-note patterns with dynamics ff and ff respectively. Measures 984-985 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 986-987 show eighth-note patterns with dynamics ff and ff respectively. Measures 988-989 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 990-991 show eighth-note patterns with dynamics ff and ff respectively. Measures 992-993 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 994-995 show eighth-note patterns with dynamics ff and ff respectively. Measures 996-997 show sixteenth-note patterns with dynamics ff and ff respectively. Measures 998-999 show eighth-note patterns with dynamics ff and ff respectively. Measures 999-1000 show sixteenth-note patterns with dynamics ff and ff respectively.</p>

70

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E.Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

crisp, clean, separate

pp

(8)-----J

p

AL
ly

p

p

pp

sul tasto

ppp

sul tasto

ppp

ppp

p

p

72

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sul tasto

ppp

sul tasto

ppp

3

5

HA
ing.

SHUL
rea

CHAN
dy

3

3

2'24.5"

2'26.5"

2'28.5"

molto rall.

19

74

M-S.

KVAR on
the ta - ble.
MU - NA - CHIM.
HA are
SA the - KI - NIM.
knives.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

2'31.2" 2'33.8" 2'36.3" 2'38.8" 2'41.3" 2'43.8" 2'46.3"

E
 77 96

Fl. ff
 Ob. ff
 Cl. ff 3
 Bsn. ff
 Hn. ff senza sord.
 C Tpt. ff
 Tbn. ff 3
 Glock. ff 6
 E.Pno. fff 7

Play r.h. as well as l.h. if no extra player is available to play the Cel. part in mm.77-81. (Omit r.h. if extra player is available to play Cel. part.)

M-S.
 Cel. fff 7

Vln. 1 ff ord. pesante very connected, smooth p
 Vln. 2 ff
 Vla. ff 9
 Vc. ff 3 pesante
 Db. ff arco pesante p pp

2'48.8" 2'51.3" 2'53.8" 2'56.3" 2'58.8"
 21

F

Fl.

Ob.

Cl.

Bsn.

Hn. + harmon mute

C Tpt.

Tbn. 3 pp

T-t. *bowed* p

E.Pno.

CUE 1

M-S. *p* 3 3 3 3 3 3 3 3 3 MAH SHEH LO MAH SHEH LO MAH SHEH LO MAH SHEH LO MAH-SHEH-LO MAH-SHEH-LO MAH SHEH LO MAH SHEH LO what is not NEH - EH - MAR said

Cel. *p*

Vln. 1 **F**

Vln. 2

Vla.

Vc.

Db.

3'01.3"

3'03.8"

3'06.3"

3'08.8"

3'11.3"

3'13.8"

Fl.

Ob.

Cl. (tr.) *f* *pp* (b) *f* *pp* *f* *pp*

Bsn.

Hn.

C Tpt.

Tbn.

T-t. *p* scrape to edge

E.Pno.

M-S. *p* 5 HIT has CHAH be 3 DED come *f* 5 IM HA - SHAH shar - per over

Cel.

Vln. 1 PIZZ.

Vln. 2

Vla.

Vc.

Db.

3'16.3" 3'18.8" 3'21.3" 3'23.8" 3'26.3" 3'28.8" 3'31.3" 3'33.8" 23

95

Fl. - - - - **pp**

Ob. - - - - **pp**

Cl. (tr) tr tr tr
f tr tr pp tr tr tr tr **pp**

Bsn. f tr tr pp f pp f

Hn. - - - - - - - -

C Tpt. - - - - - - - -

Tbn. - - - - - - - -

T.t. bowed p scrape to edge

E.Pno. p - - - - - - - -

M-S. **CUE 2** p mfp p mf p
NIM. time. MAH What SHEH - LOH the eye RAH - A TA HA - A -
Cel. eye]

1/2 step trills everywhere needed!!!!

Musical score for orchestra, measures 11-12:

- Vln. 1:** Sustained notes, followed by eighth-note patterns.
- Vln. 2:** Sustained notes, followed by eighth-note patterns.
- Vla. (Violoncello):** Sustained notes, followed by eighth-note patterns. Dynamics: pp , f , pp , pp , f .
- Vc. (Double Bass):** Sustained notes, followed by eighth-note patterns. Dynamics: pp , f , pp , f .
- Db. (Double Bass):** Sustained notes.

Measure 12 (continued):

- Dynamic:** $\text{3/4 arco } pp f$
- Vln. 1:** Eighth-note patterns.
- Vln. 2:** Eighth-note patterns.
- Vla. (Violoncello):** Eighth-note patterns. Dynamics: $pp f$, $p \leftarrow f$.
- Vc. (Double Bass):** Eighth-note patterns. Dynamics: pp , $p \leftarrow f$, pp .
- Db. (Double Bass):** Eighth-note patterns. Dynamics: pp .

26

4'06.3" 4'08.8" 4'11.3" 4'13.8" 4'16.3" 4'18.3" 4'20.3"

G

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Glock. E.Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

H =120

pp f pp f pp

pp

CUE 3

AL_KIS_OT on__ chairs HA - MEH-TIM the dead HIT the YASH chil VU dren

G

H

pp f pp f pp

pp f pp f pp

IV 5 7th par. 3

4'22.3"

4'24.3"

4'26.3"

27

122

Fl.

Ob.

Cl. (tr) tr tr tr

Bsn. f ARCO pp

Hn. (b) mf pp

C Tpt.

Tbn. b (b) pp mf

B. D. 3 3 3

T.t. bowed (omit BD part while playing T.T. if needed, only in mm. 122-23, 126)

E.Pno.

M-S. HA sit. f YEH

Cel.

Vin. 1 molto sul pont. pp

Vin. 2 molto sul pont. pp

Vla. molto sul pont.

Vc. ARCO molto sul pont. mf

Db. pp mf

125

This musical score page contains two staves of music, each divided into two measures by a vertical bar line.

Measure 1 (Left):

- Flute (Fl.):** Rest
- Oboe (Ob.):** Rest
- Clarinet (Cl.):** Rest
- Bassoon (Bsn.):** Rest
- Horn (Hn.):** Rest
- C Trumpet (C Tpt.):** Rest
- Trombone (Tbn.):** Slur starting with a grace note (D), ending with a dynamic ***p***.
- Bass Drum (B. D.):** Three strokes (indicated by three small vertical dashes).
- Timbale (T.t.):** Rest
- Electric Piano (E.Pno.):** Rest
- Musette (M-S.):** Slur starting with a grace note (D), ending with a dynamic ***p***. A dynamic ***LAH*** is indicated at the end of the measure.
- Cello (Cel.):** Rest
- Violin 1 (Vin. 1):** Sixteenth-note pattern
- Violin 2 (Vin. 2):** Sixteenth-note pattern
- Viola (Vla.):** Eighth-note pattern with a dynamic ***p*** and a count of **5** above the staff.
- Bass (Vc.):** Eight-note pattern
- Double Bass (Db.):** Rest

Measure 2 (Right):

- Flute (Fl.):** Rest
- Oboe (Ob.):** Rest
- Clarinet (Cl.):** Rest
- Bassoon (Bsn.):** Rest
- Horn (Hn.):** Rest
- C Trumpet (C Tpt.):** Slur starting with a grace note (D), ending with a dynamic ***pp***.
- Trombone (Tbn.):** Slur starting with a grace note (D), ending with a dynamic ***p***. An instruction "scrape to edge" is written near the end of the slur.
- Bass Drum (B. D.):** Three strokes (indicated by three small vertical dashes).
- Timbale (T.t.):** Rest
- Electric Piano (E.Pno.):** Rest
- Musette (M-S.):** Slur starting with a grace note (D), ending with a dynamic ***p***. A dynamic ***LAH*** is indicated at the end of the measure.
- Cello (Cel.):** Rest
- Violin 1 (Vin. 1):** Sixteenth-note pattern
- Violin 2 (Vin. 2):** Sixteenth-note pattern
- Viola (Vla.):** Eighth-note pattern with a dynamic ***p*** and a count of **5** above the staff.
- Bass (Vc.):** Eight-note pattern
- Double Bass (Db.):** Rest

127

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

E.Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

30

4'36.3"

4'38.3"

129

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

E.Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

II.
I wanted to elaborate... | *Ahot Ketannah*

Aharon Shabtai 0.0" 2.0" 4.0" 6.0" 8.0" 10.0" 12.0" YOTAM HABER

A

Flute
Oboe
Clarinet in B♭
Bassoon

Horn in F
Trumpet in C
Trombone

Bass Drum
Wood Block
Glockenspiel *rubber mallets 3*
pppp

Electric Piano *Piano must have a mod wheel capable of sliding pitches microtonally*

Mezzo-soprano *p sotto voce* *mf* *pp* *p*
RA - TSI - TI - LE - HAR - CHIV LO - MAR SHEH
wan - ted - to - e - la-bo - rate - to - say to - say - that

CUE 1

Celesta *mf* *f*

A

Violin 1
Violin 2
Viola
Violoncello
Double Bass *Retune IV down to B♭

con sord.
pp *con sord.* *3*
pp *con sord.* *5*
pp

CUE 1

4

50.0" 52.0" 54.0" 56.0" 58.0" 1'00.0" 1'02.0"

26

Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

B. D. W.B.

Glock.

Pno.

M-S.

Cel.

Vln. 1 Vln. 2 Vla. Vc. Db.

C

indications show mod wheel inflections to pitch
Omit if a 2nd player is not available

HA - - GOOF - - VE - NE - - E - MAR - - BIL

bow-vibrato

1'04.0" 1'06.0" 1'08.0" 1'10.0" 1'12.0" 1'14.0" 1'16.0" 1'18.0" 1'20.0" 1'22.0"

D

Fl. *p* 5.3q *p*
Ob. *pp*
Cl. *pp*
Bsn. *pp*
Hn. *pp*
C Tpt. *pp*
Tbn. *pp*
B. D.
W.B.
Glock.
Pno.
M-S. *p* (use low w.b.)
VEH - NE - E - MAR
SHON lang HA BRI AH
a - tion, and said KE
RECH man
CUE 3
Cel.
Vln. 1 arco ord.
Vln. 2
Vla.
Vc.
Db.

6

Fl. f p f p
Ob. f p f p
Cl. f p f p
Bsn. f pp-f pp-f
Hn. f pp-f pp-f
C Tpt. f pp-f pp-f
Tbn. f pp-f pp-f
B. D.
W.B. >pp f=pp f>pp f>pp
Glock.
Pno.
M-S. f p mf-fp p-fp
Cel.
Vln. 1 pp-ff
Vln. 2 pp-ff
Vla. pp-ff
Vc. pp-ff
Db.

1'24.0" 5.3g 1'26.0" 1'28.0" 7.6e 1'30.0" 1'32.0" 1'34.0" 1'36.0" 1'38.0"

43

glock should be piano
If 2nd player not available, incorporate E.Pno. part into Celesta

VER man and BEH man SHA, man
and MU - VAN ZEH
in this light

pp

pp < mf > pp < mf >
pp < mf > pp < mf >
pp < p > pp
pp < p > pp
pizz.
pp < p > pp
ARCO

1'40.0" 1'42.0" 1'44.0" 1'46.0" 1'48.0" 1'50.0" 1'52.0" 1'54.0" 1'56.0"

E **F** 7

Fl. Ob. Cl. Bsn. insert tube (tune fifths with Trb.)

Hn. C Tpt. Tbn. (tune fifths with Hrn.)

Glock. tr. ppp

Pno.

CUE 4 **CUE 5**

M-S. HIT - AMT O - TI MI - DVASH GU - FECH ZEH HA - NE - TSACH VE - ZEH HA - A - DAM
 "You've let me taste your bo - dy's ho - ney" is ter ni ty is man

Cel.

E **F**

Vln. 1 pp <mf> pp <mf> pp mf. pp <mf> pp f f

Vln. 2 pp <mf> pp <mf> pp mf. pp <mf> pp 5th partial on A f f

Vla. pp <p> pp pp <p> pp f f

Vc. pp <p> pp pp <p> pp f f

D. b. f f

2'18.0" 2'20.0" 2'22.0" 2'24.0" 2'26.0" 2'28.0" 2'30.0" 2'32.0" 2'34.0" 2'36.0"

70

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

W.B.

Glock.

Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ME-KA-BEL ME-KA - BEL...
re-cei-v ing re-cei - ving

TA DVASH HA - E - LO - HI
the di - vine ho - ney

DA VASH CHI - BU - KA - YICH
the ho - ney of your hugs

9

2'38.0" 2'40.0" 2'42.0" 2'44.0" 2'46.0" 2'48.0" 2'50.0" 2'52.0" 2'54.0" 2'56.0"

10

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

W.B.

Glock.

Pno.

M-S.

DVASH NAF-SHECH HA-TE - HO - RA
the ho - ney of your pure soul

DVASH EY - NAY - ICH
the ho - ney of your eyes

DVASH HA - BIR - KA - YIM
ho - ney of your knees

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

12

3'12.0" 3'14.0" 3'16.0" 3'18.0" 3'20.0" 3'22.0"

Fl. 97 *mf* *pp* *z* *z*

Ob. *mf* *pp*

Cl. *mf*

Bsn. -

Hn. -

C Tpt. -

Tbn. -

B. D. *f* *pp*

W.B. *5* *5*

Glock. -

Pno. -

M-S. - SHEH - CHI - SHEH - SI - MA - NOH - CHET - CHA - YAY
pit whose sign is "L" life

Cel. -

Vln. 1 *5* *ppp* *5* *5* *5* *5* *5* *pp*

Vln. 2 *5* *5* *5* *5* *5* *9* *9* *5*

Vla. *mf* *3* *3* *3* *3* *3* *3* *3* *3* *ppp* *flautando*

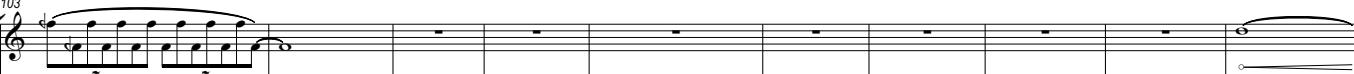
Vc. - *ppp* *z* *z*

D. B. -

13

3'24.0" 3'26.0" 3'28.0" 3'30.0" 3'32.0" 3'34.0" 3'36.0" 3'38.0" 3'40.0" 3'42.0"

103

Fl. 

Ob. 

Cl. 

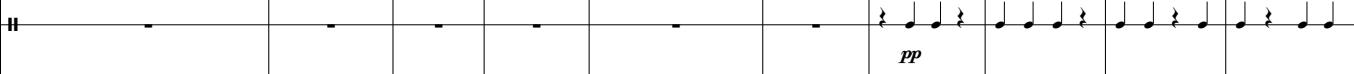
Bsn. 

Hn. 

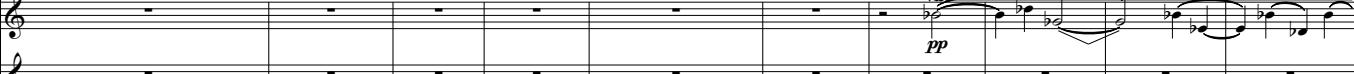
C Tpt. 

Tbn. 

B. D. 

W.B. 

Glock. 

Pno. 

M-S. 

HA - SHA - DA - YIM
the breasts

SHEH - HEM HA-SHEM HA-MEH-FO-RASH
which are the ex - pli - cit nam̄ot God

SHEH - HA - KOL TSO - RER U - MEH - CHO -
(that) eve - ry - thing en - folds, en -

Cel. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

D. b. 

14

113

F.
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

B. D.
W.B.
Glock.

Pno.

M-S.
KEK U - MAH - A - NIK U - FO - TE-ACH
acts, grants and opens)

HOY _____ HIT - AMT O - TI _____ MI - DVASH _____ GU - FECH _____
Ah, _____ you've let me taste _____ your body's _____ ho - ney _____

Cel.

Vln. 1
Vln. 2
con sord.

Vla.
Vc.
Db.

III.
Night Prayer | Havdallah

15" YOTAM HABER

El Elijah

0" *gliss.* 2" 5" 7" 10" 13" 15"

Flute *ff*

Oboe *ff*

Clarinet in B \flat *ff*

Bassoon *p* *f* *ppp*

Horn in F

Trumpet in C

Trombone *f* *p* *dry, brittle*

Bass Drum *f* *p*

Glockenspiel

Piano *f* *ped.* *sweep fingers across strings inside piano*

CUE 1

Mezzo-soprano *f* *SHEH* *Let* *LOH* *me*

Celesta

Violin 1 *f* *fff* *f* *fff*

Violin 2 *f* *extreme sul pont., icy* *fff* *f* *fff*

Viola *p* *f* *p* *ff*

Violoncello *f* *fff* *p* *f* *ff* *ppp*

Double Bass *ff* *p* *f* *ppp*

2

18" 21" 23" 26" 29"

A

Fl. f p pp f p f

Ob. double trills tr. rapid double trill

Cl. pp pp pp 3

Bsn. (bassoon) (bassoon) (bassoon)

Hn. explosive

C Tpt. sub fff 9 producing overtone sweep

Tbn. explosive

B. D. Bass Drum ff - p

Glock. fff sub pp

Pno.

M-S. *p* SHEH-LOHYEH-AK-LU LI, VEH-LOH- YEH-CHAP SU ETZ-LI, SHEH-YO-HA-VU BLI SHEH-E - LOT.
not be fore closed, let my place not be searched, let them love with out ques - tion.

Cel. fff 6 pp

Vln. 1 A

Vln. 2

Vla.

Vc.

D. B.

31° 34° 37° 39° 42° 45° 47° 3

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. Glock. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

13

SHEH - LO YI - U LI CHO-VOT— Let me not be in debt,
VE-SHEH - LO YID - LOF - HA - GAG— let the roof not leak.

47°

3

This page from a musical score displays a complex arrangement of instruments across ten staves, each with its own unique dynamic markings and performance instructions. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Bassoon (B. D.), Glockenspiel (Glock.), Piano (Pno.), Marimba (M-S.), Cello (Cel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), Double Bass (Db.), and Piccolo.

The score is marked with specific time points: 50", 53", 55", 58", 101", and 103". The Piccolo part begins at 101" with a dynamic of **f**, followed by a sixteenth-note pattern. The Bsn. part follows with a dynamic of **ff**. The Ob. part has a dynamic of **f** with a 9:8 ratio. The Cl. part has dynamics of **tenuto 5**, **sub. ff**, and **tenuto 5**. The Hn. part has dynamics of **f** and **pp**. The C Tpt. part has dynamics of **sim.** and **pp**. The Tbn. part has dynamics of **ff** and **p**. The B. D. part has dynamics of **pp** and **f**. The Glock. part has dynamics of **sfp** and **ff**. The Pno. part has a dynamic of **ff** and a performance instruction "SWEEP FINGERS INSIDE PIANO". The M-S. part is silent. The Cel. part has dynamics of **fff** and **8**. The Vln. 1 part has dynamics of **ff**, **pp**, and **f**. The Vln. 2 part has dynamics of **ff**, **pp**, and **f**. The Vla. part has dynamics of **ff** and **p**. The Vcl. part has dynamics of **f** and **f**. The Db. part has dynamics of **f** and **f**.

26

1'06" 1'09" 1'11" 1'14" 1'17" 1'19" 1'22"

Picc. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. Glock. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

(tune down while playing)

26

1'06" 1'09" 1'11" 1'14" 1'17" 1'19" 1'22"

Picc. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. Glock. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

(tune down while playing)

7

39

1'41" 1'43" 1'46" 1'49" 1'51" 1'54" 1'57" 1'59"

Picc. Ob. Cl. Bsn. Hn. C Tpt. Tbn. B. D. Glock. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

LU it were GAL a wave KEH EV pain. SHEH Let ECH - DAL LE RA - CHEM me stop fee ling sorry

(E)

8

2'02" 2'05" 2'07" 2'10" 2'13" 2'15" 2'18"

47

Picc. - *ff* 9

Ob. - *ff* 9

Cl. - *ff* 9
gliss.

Bsn. - *p*

ff

Hn. + + ○ + ○
p 5 *ff*

C Tpt. - *p* 3 3 *ff*

Tbn. - *p* *ff*

B. D. - *hard wood mallet* 3 *fff*

Glock. -

Pno. - *g*

M-S. - *fff* 5 *f* 3 *sub. pp* max dolce
AL ATZ-MI for my-self
BE - EZ - RAT through o - A - CHEH - RIM -
ther peo -

Cel. -

Vln. 1 - *con sord*
ppp

Vln. 2 - *con sord*
ppp

Vla. - *con sord*
ppp

Vc. - *fff*

D. b. - *fff* 3

9

54

2'21" 2'23" 2'26" 2'29" 2'31" 2'34"

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Glock.

Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

VE-SHEH LO
Let my _____
YIT-KAL - KE - LU ETZ-LI
ap - pli - an - ces not break..

ple.

10

60

Picc. 237" 239" 242" 245" 247" 250" 253"

Ob.

Cl.

Bsn. ff

Hn. 3 3 3 ff

C Tpt. ff

Tbn. ff 3 3

B. D.

Glock. 3

Pno.

M-S. f ff HAH - MACH - SHEH - RIM, down VE - LO YIS - RAF - HA - OR and let the light not burn out

Cel.

Vln. 1 senza sord. fff senza sord. pp

Vln. 2 senza sord. fff pp

Vla. gliss. fff pp

Vc. fff pp

Db. fff pp

11

2'55" 2'58" 3'01" 3'03" 3'06" 3'09"

67

Picc. non. cresc. ***ff*** 9

Ob. non. cresc. ***ff*** 9

Cl. non. cresc. ***ff*** 9 *gliss.*

Bsn. ***ff*** *p* ***fff***

Hn. + + ○ + ○ *p* *senza sord.* ***ff***

C Tpt. ***ff*** 3 3 *senza sord.*

Tbn. ***ff*** *p* ***fff***

B. D.

Glock.

Pno. 3 *gliss.* ***ff*** *p* 5

M-S. *p* 8^o LIF-NEY SHEH AS - PIK.
be-fore I am done.

Cel. *p* 5

Vln. 1

Vln. 2

Vla. non. cresc. ***fff*** *p*

Vc. non cresc. ***fff*** *p*

D. B. ***fff*** *p*

attaca subito next mvmt

IV. chad gadya | Abraham becomes human

Ory Bernstein

YOTAM HABER

slight pulsation on each half note

mf somewhere between resigned, angry, & forceful

LO HIV - TACHT - LI DA - VAR SHO - NEH LO PI - TIT O - TI BE - DA - VAR
YOU DID - N'T PRO - MISE ME A - NY THING YOU DID - NT TEMPT ME..

mf

f *p*

p *extreme sul pont.*

fff *p*

CUE 1

CUE 2

2

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T. D.

B. D.

Tom-t.

Crot.

Xyl.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Audio

GAM SHEH NOT WHEN YA-TSA-TI I PASSED LI-FNEY IN FRONT OF THE HA-MA-CHA-NE AR-MY VE-GAM KSHEH AND NOT WHEN IT PASSED BY.

(resultant sound is two Bbs two octaves apart)

CUE 3

18

A

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T. D.

B. D.

Tom-t.

Crot.

M-S.

Cel.

YE LED E ONE - CHAD SHA - LACH-TI LA-MOOT DIE
SENT E ONE - CHAD SHA - LACH-TI LA-MOOT DIE
VE - E-CHAD NI - SI - TI LA-A - KOD.
AND THE O - THER TRIED TO SAC-RIFICE

A

molto sul ponticello with practice mute

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Audio

normale

mf

CUE 4

4

26

B

Fl. f — p
Ob.
Cl. f — p
Bsn. f — p *fff* — pp

Hn. — 3 — 3 — 3 —
C Tpt. pp — p sfpp — f

Tbn. *fff* — pp

T. D.
B. D.
Tom-t.
Crot.

M-S. 9-3.5 — 9.8-3.5 — 6 — ff
VE-SHA - MAR - TI AL TMI - MUT SHEH-LO TE - SA - YA LI OD.
I MAIN - TAINED AN IN - NO - CENCE NO LON-GER USE-FUL.

Cel. *p* — 3 — 3 — 3 — 3 — tr. —
ord. senza sord.

Vln. 1 mf — p
Vln. 2 mf — p
Vla. f — p — mf — p sub *ff* — pp
Vc. f — p — mf — p extreme sul pont.
Db. f — p — mf — p sub *fff* — pp

B

Vln. 1 —
Vln. 2 — senza sord. — 5 —
Vla. — pizz. — ff pizz.
Vc. — pizz. —
Db. — pizz. —
Audio — [CUE 5]

36

Fl.

Ob.

Cl.

Bsn. *con sord*

Hn. *p* *PLUNGER MUTE* *f* *open white cresc.* *f* *p* *p* *p* *f*

C Tpt. *con sord*

Tbn. *p* *f* *pp* *p* *f* *p* *f* *p* *pp*

T.D.

B. D.

Tom-t. *ff*

Crot.

Xyl.

M-S. *p* *mf* *mf* *p* *mf* *mf* *p* *mf*

U-CHSHEH-KOL
when all the
HA-NE-VU-OT
pro-phe-cies_
MIT-KAI-MOT
came to pass
VE - TA-MID
and they
MIT-KAY
al - ways

(tr) *pp*

Cel. (tr)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Audio

extreme sul pont.
extreme sul pont.

6

45

Fl.

Ob.

Cl.

Bsn.

Hn. Bb horn: 7th partial

C Tpt.

Tbn.

T.D.

B.D.

Tom-t.

Crot.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Audio

C

7th partial of B \flat - match Horn

f

p

f

f

ff

p

f

Bb horn: 7th partial

p

f

f

pp

f

p

f

extend vocal line until end of bar

7TH PARTIAL OF B FLAT: match horn player

cresc.

ff

mp

E-LE-CHA MU-RA-MOT

BE-

will lift toward you

in

perhaps a fermata one bar before C

11th partial of B-flat

ord.

f

p

ff

13th partial of B-flat

ord.

f

p

ff

7th partial of B-flat

ARCO

arco normale

p

mf

f

ff

ff

5

ff

3

ff

CUE 6

54

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T. D.

B. D.

Tom-t.

Crot.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Audio

senza sord.

TCHI-NA
the camp

KE-EY-NEY PA-RAH
like the eyes of a cow

REH-EH
Be-hold

[CUE 7]

Fl. *p* 9

Ob. *p* 9

Cl. *p* 9

Bsn. -

sfp — *f* *fff* — *pp*

Hn. + *f* *pp* *f* *pp*

C Tpt. -

Tbn. *harmon mute - stem out* *f* *pp* *fff* *pp*

sfp — *f*

B. D. -

Tom-t. -

Crot. *p* *#*

Xyl. -

M-S. *f* *p* *mf* *NIS*
YAH - MAI NIS
MY DAYS ARE PEH - RU
 NUM - BERED.

Cel. *f*

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f*

Vla. *p* *f* *pp*

Vc. *sub.f* *f* *ff* *pp* *ff* *pp*
extreme sul pont.

D. *sub.f* *ff* *pp*

Audio -

10

75

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Crot.

Xyl.

M-S.

HA - YI - TI
I WAS

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

moving toward extreme *sul tasto*.....

Audio

Fl. 80

Ob.

Cl.

Bsn.

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *pp* *f* *p*

T. D.

Crot.

M-S. *p* *f* *ff*
HA YI TI was.

Cel. *3* *3* *6* *6*

Vln. 1 *pp*

Vln. 2 *3* *pp*

Vla. *3* *pp* *pp*

Vc. *toward extreme s.p.*

Db. *.....*

Audio

12 85 **E** *insistent and piercing at first*

Fl. *fff* *pp*

Ob. *fff* *pp*

Cl. *fff* *pp*

Bsn. *fff* *pp*

Hn. *f*

C Tpt. *f*

Tbn. *f*

B. D. *fff*

Crot.

Cel.

Vln. 1 *p* *detaché* *g*

Vln. 2 *fff* *p* *detaché* *g*

Vla. *fff* *p*

Vc. *fff* *p*

Db. *fff* *extreme sul pont.* *p*

CUE 9

Audio

91

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

C Tpt.

Tbn.

Crot.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

moving toward extreme sul tasto.....

toward extreme s.p.

Audio

98

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T. D.

Crot.

Xyl.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Audio

100

Fl.

Ob.

Cl.

Bsn. 5 *p*

Hn. 5 *p*

C Tpt. senza sord. 5 *p*

Tbn. senza sord. 5 *p*

T.D. 3 *ff*

M-S.

Cel. 9 *ffff*

Vln. 1 extreme sul pont. 3 *ffff* 3 3

Vln. 2 extreme sul pont. 3 3

Vla. 3 *ffff* 3 extreme sul pont. 3 3

Vc. 3 *ffff* 3 3 3 3

Db. 3 *ffff* 3 3 3 3

Audio

105

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T. D.

B. D.

Tom-t.

Crot.

Xyl.

M-S.

MI - - KREH -
an ins
SHEH - SVI -
tance a round
VO which
HA - DVA - RIM
things.
KA - RU.
hap - pened.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Audio

V. Song of the Righteous | *Kol Biru'ei*

ISRAEL BAR KOHAV 0.0" 3.1" 6.3" 9.4" 12.6" YOTAM HABER

L=76

Piccolo
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Snare Drum *ff*
Bass Drum
Crotale
Glockenspiel
Marimba
Keyboard should be equipped with a mod wheel to allow microtonal inflections
ELECTRIC Piano
Mezzo-soprano **CUE 1**
Celesta
Violin 1 *ppp* pizz.
Violin 2 *p sf* pizz.
Viola *f*
Violoncello *ppp*
Double Bass *ppp*

14.9" 18.1" 21.3" 24.4"

2

6

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *pp* *f*

Hn. *pp* harmon mute stem in and use l.h. to open and close *f* *p* *f*

C Tpt. *con sordino* *pp* *f*

Tbn. *pp* *f*

S.D. snare on rim shot *ff*

B. D. *ff*

Glock.

E. Pno.

M-S. *mf*
 TSO-DEK HA-YAM, TSOD-KIM AT-SEY HA - ZA - YIT HA-NIS-RA-FIM, TSOD - KIM U-DAY HA - ESH SHEL EH - RO-PA,
 The sea is right, the fla - ming ol - ive bra-nches are right, right the burn. cin - ders of Eu - rope,-

Cel.

Vln. 1 *ff*

Vln. 2

Vla.

Vc. *ff*

D. b. *ff*

3

A

24.9" 10 28.1" 31.3" 32.8" 35.2"

Picc. Ob. Cl. Bsn. *pp* *p*

Hn. *pp* *f* *pp* *f p* 8va if poss.

C Tpt. *pp* *f p* *p* *p*

Tbn. *pp* *f* *p* *p*

S.D. *pp* *p*

B. D. *pp* *p*

Crot. *f*

Glock.

Mar.

E. Pno. *secco*

CUE 2

M-S. TSOD - KIM - HA - SHVA - TIM - HA - NOH - DEH - DIM - HA - MEH - CHAP - SIM
right the won de ing tribes sear ching for a

Cel.

Vln. 1 *pp* *fp*

Vln. 2 *pp* *fp*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *pp* *pp*

4

38.4" 41.5" 43.9" 47.1" 49.4"

15

Picc. *f* 5 **B** 5 *ff*

Ob. *f* 5 5 *ff*

Cl. 5 5 *ff*

Bsn. 5 5 *ff*

Hn. *f* — *f* — **FLZ** *p* — *fff*

C Tpt. *f* — *f* — *f* — *fff* **FLZ**

Tbn. *f* — *f* — *p* — *fff*

S.D. — **rim shot, snares off** —

B. D. — *ff* — *f* —

E. Pno. — *ff* —

M-S. — *ff* — *mf* —
LA - HEM BA - YIT,
home, TSOD - KIM HA - KA - HU - OT, BEH - TEY HA - TEY, HA - MIZ - RA - KOT HA - TSNU - OT BA - MA - KOM SHEH - EYN BO
the cof - fee hou - ses and tea shops are right, the mo - dest foun - tains in pla - ces where there is no —

Cel. —

Vln. 1 2 5 *f* 5 *fff*

Vln. 2 2 5 *f* 5 *fff*

Vla. 2 2 2 5 *f* 5 *fff*

Vc. 2 2 2 5 *f* 5 *fff*

D. b. *p* — *fp* — *f* *p* — *fp* — *f* *p* — *fp* — *f* *p* —

5

51.8" 53.4" 54.9" 56.5"

20

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

E. Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

f

f

p

ord.

f

p

p

lines signify microtonal inflections with mod wheel

fff

cresc.

f

MA-wa

YIM-ter

TSOD-right

KIM

are

CEL.: mm.20-26 optional if extra player is not available

p

f

ff

f

sf

f

f

C

58.1" 59.7" 1'01.3" 1'02.8" 1'04.4" 1'06.0" 1'07.6" 1'09.2"

24

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *f*

Hn. *lontano*

C Tpt. *senza sord.* *p* *ppp* *p* *ppp* *pp*

Tbn. *f* *pp* *ppp* *pp*

S.D.

B. D. *pp*

Crot.

Glock.

Mar.

E. Pno. *p* *3*

M-S. *ff* *p*
HA - DA - GIM
the fish
HA - - -
CHA - MO - - RIM
the don keys
HA and

Cel. *tr* *2*

Vln. 1 *ff*

Vln. 2

Vla. *f* *ff*

Vc. *f*

Db. *f*

7

1'10.7" 1'12.3" 1'13.9" 1'17.1" 1'20.2" 1'23.4" 1'26.5"

D

32

Picc. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

S.D. B. D. Crot.

Glock. Mar.

E. Pno. M-S.

Cel.

Vln. 1 Vln. 2 Vla. Vc. Db.

1'28.1"

1'29.7"

1'31.3"

1'32.8"

1'34.4"

1'36.0"

E

39

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *p*

Hn.

C Tpt.

Tbn.

S.D.

B. D.

Crot.

Glock.

p

Mar. *p*

p

E. Pno. *p*

M-S. *mf* bright bell-like
TSO - DEK YISH-MA - EL TSOD-KIM NE-VI-IM MI-KOL HA-SU-GIM VEH-HA - MI-NIM
right is Ish - ma - el right the pro - phets of all types and kinds,

Cel.

Vln. 1 **E**

Vln. 2

Vla.

Vc.

D. b.

9

1'37.6" 1'39.2" 1'40.7" 1'42.3" 1'43.9"

45

Picc. Ob. Cl. Bsn. Hn. C Tpt. Tbn. S.D. B. D. Crot. Glock. Mar. E. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

(8) _____

p *darkly*

M-S. *f* *p* *3*

TSO - DEK HA - DI - MA - YON HA - ZO - HER SHEH - MEH - CHA - SEH KSHEH - MI - CHA AL ER - VAT HA - A - RETZ HA - DA - LA
right the shi - ning im - age that co - vers the land's na - ked - ness like a blan - ket,

Cel. *f* *p* *3*

Vln. 1 *fff* *pp* *3*

Vln. 2 *fff* *pizz.* *pp* *3*

Vla. *sf* *pp*

Vc. *ppp*

Db. *ppp*

10

50

F

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *pp* *f*

Hn. *pp* con sordino (harmon, stem out) *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

S.D. RIM SHOT *ff*

B. D. *ff*

Crot.

Glock. *f* *f*

Mar.

E. Pno.

M-S. *f* *ff* *p*
TSOD - KIM - HA - YEH - LA - DIM - HA-YEH-CHE-FIM - BIR - CHO - VOT - HA - IR - HA - A - TI - KA
right are the chill dren bare foot of the old ci ty.

Cel.

F

Vln. 1 *pp*

Vln. 2 *pp* arco

Vla. *pp*

Vc. *pp* ARCO *pp*
PIZZ. *ff* PIZZ.

Db. *ff*

1'46.3" 1'47.8" 1'49.4" 1'51.0" 1'52.6" 1'54.2" 1'55.7"

11

57

1'57.3" 158.9" 2'00.5" 2'02.1" 2'03.6" 2'06.0"

sharp, incisive

f *p* *pp* *f* *pp* *f*

f *p* *pp* *f* *pp*

f *p*

S.D.

B. D.

Crot.

Glock.

Mar.

E. Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sharp, incisive

f *arco sharp, incisive*

f *sharp, incisive*

f *sharp, incisive*

f *3* *3* *5*

ARCO

pp

12

207.6" 209.2" 210.7" 213.1" 216.3" 218.6"

63

Picc. *mf* *f*

Ob. *p* *mf* *f*

Cl. *p* *mf* *f*

Bsn. *f* *fff*

Hn.

C Tpt.

Tbn.

S.D. *ff* *fff* *p* *mf* *f*

B. D.

Crot.

Glock.

Mar.

E. Pno. *secco* *p* *mf* *ff* *ff* *ff* *ff*

M-S. TSOD KIM HA - MU-A-ZI-NIM HA - CHA-ZA-NIM HA - RA BA-NIM
right the mue - ez-zins the can-tors the rab-bis

Cel.

Vln. 1 *ff* *ff* *ff* *ff*

Vln. 2 *ff* *ff* *ff* *ff*

Vla. *p* *ff* *ff* *ff*

Vc. *p* *ff* *ff* *ff*

Db. *pp* *p* *fp* *f* *p* *fp* *ff* *p* *ff*

13

221.0" 223.4" 224.9" 226.5"

69

If needed, omit E.Pno. mm. 71-77

M-S. DEK EL KA - NA,
is the jea - lous god, TSO right DEK EL MA full LEH
Cel.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

14

228.1" 229.7" 231.3" 232.8" 234.4" 236.0"

Picc. 73 *fff*

Ob. *pp*

Cl.

Bsn. *f* *f* *f*

Hn. *f* *pp* *pp* *pp*

C Tpt. *ord.* *pp*

Tbn. *f* *pp*

B. D. *pp*

Glock.

E. Pno. *p*

M-S. *f* RA - mer CHA - MIM - TSOD - KIM - *ff* *p* *right...* *are*

Cel. *p* *tr*

Vln. 1 (8) *fff*

Vln. 2 *fff*

Vla. *f* *p* *f* *p* *f* *ff* *fff*

Vc. *f* *f* *f*

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

237.6" 239.2" 240.7" 242.3" 243.9" 245.5" 15
 79 *lontano* G

Picc. *pp* *mf* 2 *ppp*
 Ob. *f* *ppp*
 Cl. *pp* *f* 2 *ppp*
 Bsn. *pp*
 Hn.
 C Tpt.
 Tbn.
 S.D.
 B. D.
 Crot.
 Glock.
 Mar.
 E. Pno.
 M-S.
 Cel.
 Vln. 1 *ppp*
 Vln. 2 *ppp*
 Vla. *ppp*
 Vc.
 Db.

HA - - - - I - MA moth - - - - HOT ers
 the - - - - and the - - - - fa - A VOT thers,

3'03.6" 3'05.2" 3'06.8" 3'08.4" 3'09.9" 3'11.5" 3'13.1" 3'14.7" 3'16.3"

17

96

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S.D.

B. D.

Crot.

Glock.

Mar.

E. Pno.

M-S.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

mf

FLZ

pp

pp

(pp)

mf

3

f

p

5 3 5

2 1 2 2

KO-ACH strength
LEH - A - CHIL
ET all
KOL HA - TSE-DEK,
this righ-teous ness,

VEH - AL and so
KEN_ we have

HIT-KA-NAS-NU ga - thered

KAN here at the As

f

p

pp

18

3'17.8" 3'19.4" 3'21.0" 3'21.8" 3'22.6" 3'23.4" 3'24.2" 3'24.9" 3'25.7" 3'26.5"

105

Picc. *p*
Ob. *ff* *p*
Cl. *ff* *p*
Bsn. *ff* *p*
Hn. *ff* *p*
C Tpt. *f* *ff* *ORD.* *p*
Tbn. *ff* *p*

 S.D.
B. D.
Crot.
Glock.
Mar.

 E. Pno.

 M-S. *ff* *p* *mf*
 HA - U - MOT HA - MEH - U - CHA - DOT
 sem - bly Hall of the United Nations
 LEH HACH RIZ SHEH HA TSE
 to de clare that right is

 Cel.

 Vln. 1 *ff* *arco* *p*
Vln. 2 *ff* *ARCO* *p*
Vla. *ff* *p*
Vc. *ff* *p*
Db. *ff*
ARCO *pp*

19

3'27.3" 3'28.1" 3'28.9" 3'29.7" 3'30.5" 3'31.3" 3'32.1" 3'32.8" 3'33.6" 3'34.4" 3'35.2" 3'36.0" 3'36.8" 3'37.6"

115

Picc. Ob. Cl. Bsn. Hn. C Tpt. Tbn. S.D. B. D. Crot. Glock. Mar. E. Pno.

slow down her rhythm on kol hatsdadim

M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

DEK on all sides KOL HA-TSDA-DIM VEH-AD and un - SHEH - YEH - CHA - REV - HA - O-LAM ends

92

20

3'38.4" 3'39.2" 3'40.7" 3'42.3" 3'43.9" 3'45.5" 3'47.1" 3'48.6" 3'50.2" 3'51.8" 3'53.4" 3'54.9" 3'56.5"

129 J

Picc. *fff* *pp* *f pp* *f pp* *f pp* *f pp* *f* *p* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Ob. *fff* *pp* *f pp* *f pp* *f pp* *f pp* *f* *p* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cl. *fff* *pp* *f² pp* *f² pp* *f² pp* *f* *p* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Bsn. *fff* *p* *fp* *fp*

Hn. *fff*

C Tpt. *ff* *fff*

Tbn. *fff*

S.D.

B. D. *f* *fff*

Crot.

Glock. *pp* *f*

Mar.

E. Pno.

M-S. *p*
MI - SI - BA
for some o **CUE 4** A - CHE - RET - LA - NE - TSACH - TO - CHLU - CHE -
BA
ther, rea son you will for ever live by the

Cel. *p*

Vln. 1 *fff* *ppp*

Vln. 2 *fff* *ppp*

Vla. *fff* *ppp*

Vc. *fff* *ppp*

D. *f p*

3'58.1" 3'58.9" 4'03.1" 4'04.7" 21
K
 142

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Glock.
 E. Pno.
 M-S.
 Cel.

REV
 sword

change strings and winds to sFpp followed by cresc to FFF

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

22

4'06.3"

146

Picc. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Glock. E. Pno. M-S. Cel. Vln. 1 Vln. 2 Vla. Vc. Db.

4'07.8"

Measure 146 (4'06.3" - 4'07.8")

Measure 147 (4'07.8" -)

Measure 148 (begins after 4'07.8")

4'09.4" 148 4'10.2" L =60 4'12.2" 4'14.2" 4'16.2" 4'18.2" 4'20.2" 23

Picc. 8va if possible from m.311 to end
 Ob. 8va if possible from m.311 to end
 Cl. 8va if possible from m.311 to end
 Bsn. grow!
 Hn.
 C Tpt.
 Tbn.
 B. D. f fff
 Glock. (2 MALLETS IN ONE HAND) tr f fff
 E. Pno.
 M-S. VEH - CHE - REV_ LO TA - SUR_ MI - BEYT TSEH - DEK_ of the righ - teous.
 Cel. and the sword will not de part from the home of the righteous.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.