

Robert Buonaspina

יוצר השחרור

# Creed of Liberation

for tenor cantor, string quartet, & rhythm section

performing time: approx. 21'00"

with text by Alexander Kimel

# יוצר השחרור

## *Creed of Liberation*

Robert Buonaspina, 2019

“Creed of Liberation” is a suite in three interconnected parts composed with the intention of identifying a preeminent narrative in Holocaust-era literature: liberation — the tantalizingly fluid concept thereof. Excerpts from two poems by the author Alexander Kimel, “The Action in the Ghetto of Rohatyn, March 1942,” and “The Creed of a Holocaust Survivor” are performed in tandem with intermittent iterations of the infamous Yom Kippur declaration, “Kol Nidre,” a statement of penance and subsequent rite of forgiveness.

Both bodies of writing develop similarly — despite only one body being in true perception of the natural world. As is common in the harrowing tales of genocidal literature, the tangible converges with the metaphysical, eventually resulting in an increasing obfuscation of cerebral affectations. In my suite, the disbaring of tonality is indicative of true liberation, at least conceptually — liberation that functions as the metaphysical marriage between worldly persecutions versus the spiritual sovereignty of Jewish scripture.

With an apparent convergence of several pairs of objective dualities, this suite is composed for jazz rhythm section (piano, upright bass, and drum-set obligato) and string quartet, joined by voice, constantly struggling between life and death, the two inevitable identities.

### **Instrumentation**

*(optional vocal obligato for all instrumental parts)*

tenor cantor (straight-tone or vibrato)  
piano (rhythm section)

violin 1  
violin 2  
viola  
cello

upright bass (rhythm section)  
drum set (rhythm section/percussion obligato)

### **Part I:**

- *Invocation*
- The Action in the Ghetto of Rohatyn, March 1942 *(selections of)*

### **Part II:**

- *Invocation*
- The Creed of a Holocaust Survivor *(selections of)*

### **Part III:**

- *Invocation*
- *Assurance of Forgiveness*

## Text, in order by which it appears

### Part I:

**V'nislah l'khol adat b'nei yisra-el v'la-ger ha-gar  
b'tokham, ki l'khol ha-am bi-sh'gagah.**

*“The entire congregation of the people Israel shall be forgiven,  
as well as the stranger who dwells among them, for all have erred.”*

The peaceful ghetto, before the raid  
Children shaking like leaves in the wind  
Mothers searching for a piece of bread.

Shadows, on swollen legs, moving with fear.  
The creation of hell  
The shouts of the Raiders, enjoying the hunt.  
Cries of the wounded, begging for life.  
Faces of mothers carved with pain.  
Hiding Children, dripping with fear.

My fearful return  
Families vanished in the midst of the day  
The mass grave steaming with vapor of blood  
Mothers searching for children in vain.  
The pain of the ghetto, cuts like a knife.

The wailing of the night  
The doors kicked ajar, ripped feathers floating the air  
The night scented with snow-melting blood  
While the compassionate moon, is showing the way.  
For the faceless shadows, searching for kin.

This world upside down  
Where the departed are blessed with an instant death.  
While the living condemned to a short wretched life,  
And a long tortuous journey into unnamed place,  
Converting living souls,  
Converting living souls,  
Converting living souls, into ashes and gas.

### Part II:

**V'nislah l'khol adat b'nei yisra-el v'la-ger ha-gar  
b'tokham, ki l'khol ha-am bi-sh'gagah.**

*“The entire congregation of the people Israel shall be forgiven,  
as well as the stranger who dwells among them, for all have erred.”*

I do believe, with all my heart,  
In the natural Goodness of Man.  
Despite the blood and destruction,  
Brought by one man, trying to be God,  
In the Goodness of Man, I do believe.

I do believe, with all my heart,  
That God created a beautiful world,  
The sun and the trees, the flowers and the bees.  
And the best way to serve God, is  
To enjoy the fruits of His labor of love.

I believe with all my heart,  
That the Messiah will come,  
When man will conquer his destructive urge,  
And learn how to live in harmony with nature and himself.  
When all the preachers of hate will be silenced,  
And man will become his brother's keeper.  
When man will stop killing man, in the name of God,  
And nation will not lift weapons against nation.  
When it will be, I do not know, but  
Despite all the signs to the contrary.  
In the dawn of a Better World, I do believe.

### Part III:

**V'nislah l'khol adat b'nei yisra-el v'la-ger ha-gar  
b'tokham, ki l'khol ha-am bi-sh'gagah.**

*“The entire congregation of the people Israel shall be forgiven,  
as well as the stranger who dwells among them, for all have erred.”*

**Barukh atah Adonai eloheinu melekh ha-olam,  
she-heheyanu v'kiy'manu v'higi-anu a la-z'man ha-zeh**  
*“Barukh atah Adonai, our God, ruler of time and space, for granting us life,  
for sustaining us, and for bringing us to this moment.”*

# יוצר השחרור Creed of Liberation

## I

Text by: Alexander Kimel

Robert Buonasпина (b. 1996)

**4/4 Lento, senza misura** **6** **I: Invocation**

Voice

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Drum Set

*smfz* *ppp* *dim al. niente* *ppp* *Freely* *p espressivo* *dim al. niente* *ppp* *dim al. niente* *ppp*

Very light colors, using cymbal mostly  
(Recommended: Rubber mallets &/ brushes)

19 Recited (on A): V'nishlah l'khol adat b'nei yisra-el v'la-ger ha-gar b'tokham,  
ki l'khol ha-am bi-sh 'gagah. 20

3  
4

15

Voice

*mp*

Pno.

*Prayerfully*  
*ppp*

Vln. I

Vln. II

Vla.

Vc.

*agitato*  
*p espress.*

Cb.

*Prayerfully*  
*ppp* *dim a niente*

Dr.

Light, cymbal-based colors  
*ppp* *Prayerfully* *dim a niente*

PREVIEW ONLY

**26** I: The Action in the Ghetto of Rohatyn,  
March 1942

26 **3/4** **Tranquilo**

*pp*

Voice

The peace-ful ghe - to, — the peace-ful ghe - to, — be-fore the raid. —

**4/4**

Pno.

*pp*

*pp* *legato*

*sim.*

*sim.*

**26**

**3/4** **Tranquilo**

Vln. I

*pp*

**4/4**

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Cb.

Dr.

*Sim.*

*pp*



37 38  $\frac{5}{4}$  *pp*  $\frac{4}{4}$  *moving* *poco rit.* 43  $\frac{2}{4}$  **A Tempo** 89

Voice

Child-ren shak-ing like leaves in the wind Mo-thers search-ing for a piece of bread.

Pno.

*pp* *moving* *p* *p leggiero* *mp* *moving*

Vln. I 38  $\frac{5}{4}$   $\frac{4}{4}$  *pp* *poco rit.* 43  $\frac{2}{4}$  **A Tempo** 89

Vln. II

*pp* *p leggiero* *mp* *moving*

Vla.

*Trem. gradual* *ppp* *Slagging* *p* *p leggiero* *mp* *moving*

Vc.

*Trem. gradual* *ppp* *Slagging* *p* *p leggiero* *mp* *moving*

Cb.

*Trem. gradual* *ppp* *Pizz.* *moving* *Arco.* *pp*

Dr.

*Low roll, w/low strings* *ppp* *Light hit* *Cym. scrape* *Light cymbal colors* *Sim., very loose* *pp* *pp leggiero* *dim a niente*

51  $\frac{9}{8}$   $\frac{6}{8}$   $\frac{4}{4}$  poco accel. 54 *f* Agitato  $\frac{2}{4}$   $\frac{2}{4}$  60  $\frac{3}{4}$   $\frac{2}{4}$

Voice: Shad-ows on swoll-en legs, mov-ing with fear. The cre-a-tion of hell The shouts, theshouts, the shouts of the Raid-ers, en

Pno. *pp* *mf* *f* *Lilting*

Vln. I *pp* *mf* *f* Pizz Arco 60 Pizz Arco

Vln. II *pp* *mf* *f* Pizz Arco Pizz Arco

Vla. *pp* *mf* *f* Pizz Arco Pizz Arco

Vc. *pp* *f* Pizz Arco Pizz

Cb. *pp* *f* *mf* Arco Pizz

Dr. Mid-high roll *pp* Low roll Long hit (W/Pizz) Fill---- Hits w/ens. (Secco) *mf* Fill----- W/Bass Fill----- *mf* W/Ens. Fill-----



63  $\frac{2}{4}$  *poco rit.* **70** *A Tempo*  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Voice  
 joy-ing the hunt \_\_\_\_\_ The cries of the wound-ed, begg-ing for life The fa-ces of moth-ers \_\_\_\_\_

Pno.  
*molto espressivo*  
 Con Ped. *mf* *f* *espress.*

Vln. I  
 $\frac{2}{4}$  *molto espressivo* *poco rit.* **70** *A Tempo*  $\frac{3}{4}$   $\frac{2}{4}$  (Arco) *tr*  $\frac{3}{4}$   $\frac{2}{4}$  *tr*  
 Pizz Arco *mf* *f*

Vln. II  
 Pizz *mf* *f* sul G

Vla.  
 $\frac{3}{4}$  *molto espressivo* *poco rit.* **70** *A Tempo*  $\frac{3}{4}$   $\frac{2}{4}$  (Arco) *tr*  $\frac{3}{4}$   $\frac{2}{4}$  *tr*  
 Pizz *mf* *espress.* *f* sul G

Vc.  
 Sul G *pp* *espressivo* *poco rit.* **70** *A Tempo*  $\frac{3}{4}$   $\frac{2}{4}$  (Arco) *tr*  $\frac{3}{4}$   $\frac{2}{4}$  *tr*  
 Arco *mf* *f* sul G

Cb.  
 Arco *pp* *mf* *f* Arco

Dr.  
 cym. scrape, I.v. Low roll, subdued (Secco) W/Bass  
*pp* *mf* *mp*

**poco rit.**

**81 Slightly Slower**  
*mp*

Voice

carved with pain. \_\_\_\_\_ Hid-ing child-ren, \_\_\_\_\_ drip-ping with fear. \_\_\_\_\_

*dim a niente*

Pno.

*dim e espressivo.* w/ vla. *mp* *pp dim. molto* *espress.* *dim a niente*

**poco rit.**

**81 Slightly Slower**

Vln. I

*Pizz* *p*

Vln. II

*Pizz* *p*

Vla.

w/ pno. *dim e espressivo.* *mp* *pp dim. molto* *dim a niente*

Vc.

*dim e espressivo.* *mp* *pp* *pp dim. molto* *espress.* *dim a niente*

*Pizz* *Arco*

Cb.

*dim e espressivo.* *mp* *pp dim. molto* *Arco* *dim a niente*

*Pizz*

Dr.

*Light cym. (I.v.)* *dim e espressivo.* *pp* *p* *Light fill* *W/Pizz* *Low roll fill* *Add cym. colors* *ppp dim. molto* *dim a niente*



101 **rit.** *p* **103** **Tempo di I** **2/4** **3/4** **3/4** **poco accel.** *mf* **109** **Faster** **2/4** **3/4** **2/4**

Voice: My fear-ful re - turn Fam-ilies van-ished in the midst of day The mass grave steam-ing with vap-or of blood Moth-ers search-ing for child-ren in vain

Pno. *p* *p* *mf* *mf* *mf* *espress.*

Vln. I **rit.** *p* **103** **Tempo di I** **2/4** **3/4** **3/4** **poco accel.** *mf* **109** **Faster** *Pizz* *Arco* *Sul G* *espress.*

Vln. II *p* *mf* *Pizz* *Arco* *espress.*

Vla. *p* *mf* *Pizz* *Arco*

Vc. *Pizz.* *Arco* *p* *mf* *3*

Cb. *Arco* *p* *mf* *Pizz* *Arco*

Dr. Short fill Long hit *mf* Roll fill Choked sound Hit Roll fill Ens. hits Secco hit Fast cym scrape



129

Subito Lento, but Pushing Forward

Moving

135

127  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Voice

The wail-ing of the night, the doors kicked a - jar, the

Pno.

*pp* *mf* *ff*

*Tenderly*

129

Subito Lento, but Pushing Forward

Moving

135

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

Vln. I

*mp espress.*

*mf*

Vln. II

*mf*

Vla.

*mp espress.*

*mf*

Vc.

*ff* *pp*

Cb.

*mf*  
Arco

*ff* *pp*

*mf*

Dr.

Choked H.H.  
Cym. crash (and rolls)

Washy cymbal colors

Roll fill

Hard hit

Roll fill

Hard hit

*ff* *pp*

*mp poco cresc.* *mf*

143 Slightly Slower, with an Intense Energy

139  $\frac{3}{4}$

143  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Voice

ripp-led fea-thers float-ing in the air, the night scent-ed with snow melt-ing blood While the moon, in its com-pass-ion, is show-ing the way.

Pno.

*fp* (*p*) *cresc.* *mf* *cresc.*

(Ped)

143 Slightly Slower, with an Intense Energy

Vln. I  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vln. II

Vla.

Vc. Pizz Arco *p* *cresc.* *mf* *cresc.*

Cb. Pizz Arco *p* *cresc.* Pizz

Dr. Cym. scrape Dry (lv) Quick hit fill Choked H.H. Cym. crash (and rolls) Light fill Soft hit *pp*

14 150 **Slightly Faster**  $\frac{2}{4}$   $\frac{3}{4}$  *mf* *poco accel.* *mp*  $\frac{4}{4}$  **155** **Groove** **Held Back, but Relentlessly Pushing Forward** *p* *3* *Held back, wistfully*

Voice: For the face-less shad-ows,, search-ing for their kin, search-ing for\_\_\_ kin.

Pno. *mf* *mp* *f* *mp* *cresc gradual* Sparse fills throughout

Vln. I **Slightly Faster**  $\frac{2}{4}$   $\frac{3}{4}$  *mf* *poco accel.*  $\frac{4}{4}$  **155** **Held Back, but Relentlessly Pushing Forward** *p* *mp* *f* *p* Pizz. Arco.

Vln. II *mf* *mp* *f* *p* Pizz. Arco.

Vla. *mf* *mp* *f* *p* Arco.

Vc. *mf* *mp* *f* *p*

Cb. *mp* *f* *mp* *cresc gradual* (Pizz, with fills) Sparse fills throughout

Dr. *p* *mf* *mp* *f* *mp* Sparse fills throughout  
 Mid-high roll Low roll light fill Low roll Mid-high roll fill Secco hit Fill into groove Hits w/ rhythm sect. Str. trem. Ens. Rhythm Str. trem. > Ens. Rhythm



165

Pno.

163

2/4 4/4 3/4 4/4 2/4 4/4

165

Vln. I

2/4 4/4 3/4 4/4 2/4 4/4

*mp cresc gradual*

Vln. II

*mp cresc gradual*

Vla.

*mf* *mp cresc gradual*

Vc.

*mf* *mp cresc gradual*

Cb.

Dr.

Ensemble (Ens.)

*cresc. gradual*

Fill.....

**175 Piano Solo (Play 2x)**  
(First time only)

Improvise thematically, using this order of pitches



**184 Piano Solo (W/Str. Backgrounds)**

Pno.

**175**

**184**

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Grow; increasing fills

Dr.

mf

Grow; increasing fills

(Add low str.)

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Dr.

202 Voice Enters

Voice *f*  
 This world up-side down, where the de - part-ed are blessed with an ins-tant death. Where the liv-ing con-demned to a short-wretched life. A long, tor-tuous jour-ney, a

Pno. W/ ens., big fills *f*

Vln. I *f* 202

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. Arco *f*

Dr. Big fill W/ ens., big fills Str. trem. Ens. Fill Str. trem. Ens.

211

$\frac{3}{4}$  Coda Out

$\frac{4}{4}$

$\frac{3}{4}$

215

$\frac{4}{4}$  More Movement, Driving

Voice

place with-out a name.

Pno.

End Piano Solo

secco

agitato

Vln. I

211

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

215

$\frac{4}{4}$  More Movement, Driving

A Little Slower

Vln. II

Pizz.

agitato

Arco.

Vla.

Pizz.

agitato

Arco.

Vc.

Pizz.

agitato

Arco.

Cb.

Dr.

Fill

Fill

Secco hit

Roll



A Tempo

6/8

4/4

227

3/4

5/4

3/4

pp

231

Held Back, but Not Too Much

Voice

This world up-side down,

this world up-side

Pno.

mf

fp

pp

Vln. I

A Tempo

6/8

4/4

227

3/4

5/4

3/4

231

Held Back, but Not Too Much

fp

pp

Vln. II

fp

pp

Vla.

fp

Vc.

fp

Pizz

pp

Cb.

Arco

fp

Pizz

pp

Dr.

Slow cym. scrape

pp

Light roll

p

Fill

3

Hit

Roll fill

cresc. molto

Light and low roll, uneasy rumble throughout

fp

ppp

dim a niente

235

**237**  
4/4 **A Little Faster** 5/4 4/4

242 **Held Back, Restrained** 2/4

mp

down, Con - vert-ing liv-ing souls, con-vert-ing liv-ing souls,

Pno. *mp* *espress.* *freely* *mp* *pp*

Vln. I *dim a niente* *mp* Pizz

Vln. II *dim a niente* *mp* Pizz

Vla. *mp*

Vc.

Cb. *pp* Arco

Dr. *ppp* Sim. *ppp poco cresc.* W/Bass & Pno.

246  $\frac{2}{4}$

*Cresc.*  $\frac{3}{4}$

**More Movement**

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

$\frac{4}{4}$  *p*

257 **Slower, Resigned**

Voice

con - vert-ing liv-ing souls, — con - vert-ing liv-ing souls, — con - vert-ing liv-ing, In - to ash - es and gas. —

Pno.

*cresc.*

*mf*

*pp*

Vln. I

$\frac{2}{4}$

$\frac{3}{4}$

Arco, Con Sord.

**More Movement**

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

*espress.*

*leggiero*

$\frac{4}{4}$

257 **Slower, Resigned**

Vln. II

Arco, Con Sord.

*espress.*

*mf*

Vla.

Con Sord.

*cresc.*

*espress.*

*mf*

Senza Sord

*pp*

Vc.

Arco, Con Sord.

*cresc.*

*espress.*

*mf*

Senza Sord, light vib.

*pp*

Cb.

*cresc.*

*espress.*

*mf*

*pp*

Dr.

Light cym. scrape

Roll

Harder cym. scrape

Roll

Lighter cym. scrape

Very light roll

*mf*

*pp*



258 **Moving Slightly** **260** *dim al niente* **poco rit.**

260 **Moving Slightly** **poco rit.**

*dim a niente* **pp** *dim al niente*

*dim a niente* **Senza Sord** **p legato** *dim al niente*

*dim a niente* **p legato** *dim al niente*

*dim a niente* **Non vib.** **ppp - poco cresc.** *dim al niente*

*dim a niente* **ppp - poco cresc.** *Getting slower and slower* *dim al niente*

# II / III

## II: Invocation

**1** Freely, Senza Misura

Vln. I

Vla.

Vc.

*pp espress*

*pp espress*

Senza Sord

==

Vln. I

Vla.

Vc.

*molto espress.*

*molto espress.*

**9**

16 II: The Creed of a Holocaust Survivor

14

15

Recited (on A): V'nishlah l'khol adat b'nei yisra-el v'la-ger ha-gar b'tokham, ki l'khol ha-am bi-sh 'gagah.

16

Held Back, Expressive

13

Voice

I do be-lieve, with all my heart, I do be-lieve, in the

Pno.

Murmured (whispered) at one's own tempo: Barukh atah Adonai...

pp Prayerfully

ppp

Vln. I

14

15

Murmured (whispered) at one's own tempo: Barukh atah Adonai...

ppp

sempre ppp

Vln. II

Murmured (whispered) at one's own tempo: Barukh atah Adonai...

Vla.

Murmured (whispered) at one's own tempo: Barukh atah Adonai...

ppp

sempre ppp

Vc.

Murmured (whispered) at one's own tempo: Barukh atah Adonai...

Cb.

Murmured (whispered) at one's own tempo: Barukh atah Adonai...

Dr.

Light, cymbal-based colors

pp Prayerfully

ppp

Light roll, w/str.

33 Moving Slightly

38

26 *held back* 4

Voice  
nat - ural good of man. \_\_\_\_\_ De - spite the blood and dest - ruc - tion, \_\_\_\_\_

Pno.  
*held back* 4  
*ppp* *pp* *pp*

Vln. I  
33 Moving Slightly 38  
*pp* Con Sord *pp*

Vln. II  
*pp* Con Sord *pp*

Vla.  
*held back* 4  
*pp* Con Sord *pp*

Vc.  
Arco *ppp* Pizz *pp* Con Sord Arco *pp*

Cb.  
Arco *ppp* Pizz *pp* Arco Con Sord *pp*

Dr.  
Sim. w/low str & pno. *ppp* Hit W/Pizz *pp* Light cym. hit *pp* Light hit Light roll Light hit

41 **poco accel.** **43** **poco rit.** **48** **Tempo di II** *legato* **poco rit.** *Resigned*

Voice  
 one man, try-ing to be God, \_\_\_\_\_ I, I be - lieve in the nat-ural good of man. \_\_\_\_\_ I do be-

Pno.  
*mp* *ppp*

Vln. I **poco accel.** **43** **poco rit.** **48** **Tempo di II** **poco rit.**  
*mp* *ppp*

Vln. II *mp*

Vla. *mp* *ppp* *legato*

Vc. *mp*

Cb. *mp* *Pizz* *Arco*

Dr. *Sim* *Small roll* *Very light cym. hit* *Very light roll (w/str.)* *dim a niente* *Sim.*  
*mp* *ppp*

56

**58** Slightly Moving, but Held Back

**73** Tempo di II

Score for Voice, Piano, Violin I, Violin II, Viola, Cello, Contrabass, and Drums.

**Voice:** lieve. \_\_\_\_\_

**Piano:** *pp* (measures 56-72), *ppp* (measures 73-74)

**Violin II:** Senza Sord *pp* (measures 56-72)

**Viola:** Senza Sord *pp* (measures 56-72)

**Cello:** *pp legato* (measures 73-74), *ppp* (measures 75-76)

**Contrabass:** *pp legato* (measures 73-74), *ppp* (measures 75-76)

**Drums:** Light cym. roll *pp* (measures 56-72), Roll (w/low str.) *pp* (measures 73-74), *ppp* (measures 75-76)

74 *pp* **83** *p* *espress* **90** *espress.* **A Little Faster**

Voice I do be-lieve, with all my heart, I do be-lieve, that God cre-a-ted a beau-ti-ful world, The birds on the trees,

Pno. *pp* *p*

Vln. I *pp* *p* **83** **90** *espress.* **A Little Faster**

Vln. II *p*

Vla. *pp* *p* *espress.*

Vc. *p* *espress* *espress.* *4*

Cb. *p*

Dr. Cym. Roll (w/str.) *pp* *p* Cym. scrape Very light roll *ppp* Slow scrape *mp*

91

*mf* **96** Moving

**106** A Little Slower

Voice

the flowers and bees, the best way to serve God, is to enjoy the fruits of his love.

Pno.

*poco cresc.*

Vln. I

**96** Moving

**106** A Little Slower

*tenderly*

*sim. tr.*

Arco.

Pizz.

*pp*

*espress.*

*mp*

*tr.*

*mp*

*pp*

Vln. II

*tenderly*

*sim. tr.*

Pizz.

Arco.

*tr.*

Pizz.

Arco.

*pp*

*espress.*

*mp*

*rf*

*rf*

*mp*

*p*

*mp*

*leggiero*

Vla.

Pizz.

Arco.

Pizz.

Arco.

*rf*

*mp*

*rf*

*rf*

*mp*

*p*

*mp*

*leggiero*

Vc.

Pizz.

Arco.

Pizz.

*rf*

*mp*

*rf*

*rf*

*mp*

Cb.

Pizz.

Arco.

*rf*

*rf*

Dr.

Light roll

Cymbal scrape

*ppp*

*rmf*

*poco cresc.*

*pp*



**125** A Little Faster, But Still Held Back  
Gently and legato, w/str.

**115** Tempo di II

**Pno.** *molto rit.* *tenderly* *ppp* *pp*

**Vln. I** *molto rit.* *dim a niente* **115** *ppp* *poco cresc.* **125** *pp*

**Vln. II** *dim a niente* *pp*

**Vla.** *dim a niente* *ppp* *poco cresc.* *pp*

**Vc.** *ppp* *(Pizz)* *I.v.* *pp*

**Cb.** *ppp* *Pizz.* *I.v.*

**Dr.** *Light roll, w/ low str.* *ppp*



141 Tempo di II

The image shows a page of a musical score for a symphony orchestra. The page number is 32, and the rehearsal mark is 141, titled 'Tempo di II'. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Drums (Dr.). The piano part features a complex melodic line with many accidentals and a dynamic marking of *pp*. The string parts (Vln. I, Vln. II, Vla., Vc.) play sustained chords and moving lines, with the cello part marked *leggiere* and *pp*. The drum part has a few notes marked *ppp*. A large, semi-transparent watermark 'PREVIEW ONLY' is overlaid diagonally across the entire page.



166

178 Growing in Tempo/Intensity

Voice

learn how to live in har-mo-ny with him-self and in na-ture. When all the preach-ers of hate will be sil-enced, and man will be - come the keep-er of man.

Pno.

166

178 Growing in Tempo/Intensity

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

*tr*

*pp*

*p*

*Arco Cresc. molto gradual*

*mf*

Voice

When man will stop kill-ing, in the name of God, and nat-ion will not lift weap-ons a - gainst the world. When it will be, I do not know,

*f cresc.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

189

*f cresc.*









III: Invocation

III: Kol Nidre

(Safety; voice cue out)

Proclaimed: V'nishlah l'khol adat b'nei yisra-el v'la-ger ha-gar b'tokham, ki l'khol ha-am bi-sh 'gagah.

Proclaimed: V'nishlah l'khol adat b'nei yisra-el v'la-ger ha-gar b'tokham, ki l'khol ha-am bi-sh 'gagah.

246 In One

250

254

Voice

Pno.

Hits w/drums & bass. *sffz*

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*  
Play 2x + only: *pp*

Vln. I

No vib. *sffz*

246 In One

250 Sim. *sffz*

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*

Vln. II

No vib. *sffz*

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*

Vla.

No vib. *sffz*

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*

Vc.

No vib. *sffz*

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*

Cb.

Arco *sffz* Hits w/drums & pno.

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*

Dr.

Choked hits w/pno & bass. *sffz*

Cymbal Scrape (repeatedly)

Secco, like gun-shots *sffz*

Murmured (whispered) at one's own tempo: *Barukh atah Adonai...*

Voice

Spoken with growing intensity: *Barukh atah Adonai...*  
(2x + only)

Pno.

*p*

*sfz* *sfz*

Sim.

Vln. I

Spoken with growing intensity: *Barukh atah Adonai...* *cresc. molto*

259 Relentlessly Getting Faster

265

*sfz* *fpp cresc*

Vln. II

Spoken with growing intensity: *Barukh atah Adonai...* *cresc. molto*

*sfz* *fpp cresc*

Vla.

Spoken with growing intensity: *Barukh atah Adonai...* *cresc. molto*

*sfz* *p cresc*

Vc.

Spoken with growing intensity: *Barukh atah Adonai...* *cresc. molto*

*sfz* *pp cresc*

Cb.

Spoken with growing intensity: *Barukh atah Adonai...*

*sfz* *sfz*

sim.

Dr.

Spoken with growing intensity: *Barukh atah Adonai...* *cresc. molto*

*sfz* *sfz*

Choked cymbal Hard Fill Dry Hit

sim.

271

277

Pno.

The piano part consists of two staves. The right hand has a few notes at the end of the page, marked with a 'v' and a slur, with the instruction 'Liltingly'. The left hand plays a rhythmic accompaniment of eighth notes, starting with a 'v' and 'cresc molto' marking.

271

277

Vln. I

The Violin I part features a melodic line with many slurs and accents. It starts with a 'v' and 'f cresc molto' marking. At measure 277, it changes to 'fff'.

Vln. II

The Violin II part follows a similar melodic pattern to Vln. I, with many slurs and accents. It starts with a 'v' and 'f cresc molto' marking. At measure 277, it changes to 'fff'.

Vla.

The Viola part has a melodic line with many slurs and accents. It starts with a 'v' and 'f cresc molto' marking. At measure 277, it changes to 'fff'.

Vc.

The Violoncello part has a melodic line with many slurs and accents. It starts with a 'v' and 'f cresc molto' marking. At measure 277, it changes to 'fff'.

Cb.

The Contrabass part has a rhythmic accompaniment of eighth notes. It starts with a 'v' and 'cresc molto' marking. At measure 277, it changes to 'fff'.

Dr.

The Drum part has a rhythmic accompaniment of eighth notes. It starts with a 'v' and 'cresc molto' marking. At measure 277, it changes to 'fff'. There are also markings for 'Str.' and 'Bass/pno:' above the staff.

Pno.

282

**285**  $\frac{4}{4}$  Lento, senza misura

**286** A Little Faster (V1 entrance)

**292**

*sffz* Stagger A throughout

*L.H. dim a niente*

*R.H. dim a niente*

Vln. I

**285**  $\frac{4}{4}$  Lento, senza misura

**286** A Little Faster *agitato*

**292**

*mf cresc. gradual*

Vln. II

*mf cresc. gradual*

*agitato*

Vla.

*mf cresc. gradual*

*agitato*

Vc.

*mf cresc. gradual*

*agitato*

Cb.

(V1 entrance)

*sffz* Stagger throughout

*dim a niente*

Dr.

Like the very beginning  
Light colors, using cymbal mostly (V1 entrance)

*sffz*

*dim a niente*

298 Groove (Reprise)

293 *attacca* *poco accel.* *f cresc.* *ff* Light Fills

Vln. I *f cresc.* *poco accel.* *ff*

Vln. II *f cresc.* *ff*

Vla. *f cresc.* *ff*

Vc. *f cresc.* *ff*

Cb. *f cresc.* *ff* Pizz Light fills

Dr. *f cresc.* *ff* (W/Ens.) Light fills

Detailed description of the musical score: The score is for a piece titled '298 Groove (Reprise)'. It features six staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), plus a Drum (Dr.) staff. The Piano part starts at measure 293 with a treble clef and a key signature of two flats. It includes a melodic line with a 'poco accel.' instruction and a dynamic marking of 'f cresc.' leading to 'ff'. The string parts (Vln. I, Vln. II, Vla., Vc.) also feature 'f cresc.' and 'poco accel.' markings. The Cb. and Dr. parts have 'f cresc.' and 'ff' markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A large watermark 'PERUSALV ONLY' is overlaid on the page. The number '298' is prominently displayed in a box above the Vln. I staff.

307 Coda Out

3/4

2/4

3/4

4/4

*driving to the end*

307

3/4

2/4

3/4

4/4

*driving to the end*

*driving to the end*

*driving to the end*

*driving to the end*

Arco

*driving to the end*

Light fill

Hits W/Ens.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

304

Piano score for measures 304-307. Includes treble and bass staves with various notes, rests, and dynamic markings.

Violin I, Violin II, Viola, and Violoncello scores for measures 304-307. Includes various notes, rests, and dynamic markings.

Contrabass score for measures 304-307. Includes notes, rests, and dynamic markings.

Drum score for measures 304-307. Includes rhythmic patterns and dynamic markings.