

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 Kimmel, “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 disbarring 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 obbligato) and string quartet, joined by voice, constantly struggling between life and death, the two inevitable identities.

Instrumentation

(optional vocal obbligato 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 obbligato)

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-heheyenu 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 Buonaspina (b. 1996)

4 Lento, senza misura

6 I: Invocation

Voice

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Drum Set

dim a niente

smfz

ppp

dim al. niente

smfz

dim al. niente

smfz

dim al. niente

Arco

smfz

dim al. niente

Freely

p espressivo

Arco

smfz

ppp

dim al. niente

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

dim al. niente

smfz

ppp

PREVIEW ONLY

15

19

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

20

mp

Prayerfully

PPP

19

20

3

4

PREVIEW ONLY

15

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc. *agitato*

Cb.

Dr.

p *espress.*

Prayerfully

PPP

dim a niente

Light, cymbal-based colors

PPP *Prayerfully*

dim a niente

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

26 **3** **4** **Tranquilo** **pp**

Voice: The peace-ful ghe - tto,____ the peace-ful ghe - tto,____ be-fore the raid____

Pno. **pp** **legato** **sim.**

26 **3** **4** **Tranquilo** **pp**

Vln. I: **pp**

Vln. II: **pp**

Vla.: **pp**

Vc.: **pp**

Cb.

Dr. **pp** Sim.

(PRE)USALAM

37

38

5 **4** **pp** **4** **moving** **poco rit.**

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

Pno. **pp** **moving** **p leggiero** **mp** **moving**

43 **2A Tempo** **4**

98

38 **5** **4** **pp** **moving** **poco rit.**

Vln. I **p leggiero** **mp** **moving**

Vln. II **p leggiero** **mp** **moving**

Vla. **Trem. gradual** **ppp** **Staggering** **p leggiero** **mp** **moving**

Vc. **Trem. gradual** **ppp** **Staggering** **p leggiero** **mp** **moving**

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

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

6

51 9 8 6 8 4 *poco accel.*

54 *f Agitato*

Shad-ows on swell-en legs, mov-ing with fear.

2 4

60

The cre-a-tion of hell

The shouts, the shouts, the shouts of the Raid-ers, en

Voice

Pno. *pp* *mf* *f*

Lilting

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

63 **2**
Voice
joy-ing the hunt_____

poco rit.

70 A Tempo **3**
4

The cries of the wound-ed,
begg-ing for life
The fa-ces of moth-ers_____

Pno.
molto espressivo
Con Ped.

Vln. I
molto espressivo
Pizz Arco

Vln. II
Pizz

Vla.
molto espressivo

Vc.
Sul G **pp** espressivo
Arco

Cb.
Arco **pp**

Dr. cym. scrape, I.v.
Low roll, subdued **pp**

poco rit.

70 A Tempo **3**
4

2
4

3
4

2
4

Vln. I
Arco **mf**
Pizz **f**
sul G

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

Vla.
mf
Pizz **f**
Arco

Vc.
mf
Pizz **f**
Arco

Cb.
mf
f
Arco

Dr. (Secco) **mf**
W/Bass **mp**

8

75

poco rit.

81 Slightly Slower

mp

Voice: carved with pain. Hid-ing child-ren, drip-ping with fear.

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

poco rit.

81 Slightly Slower

Vln. I: **Pizz** **p**

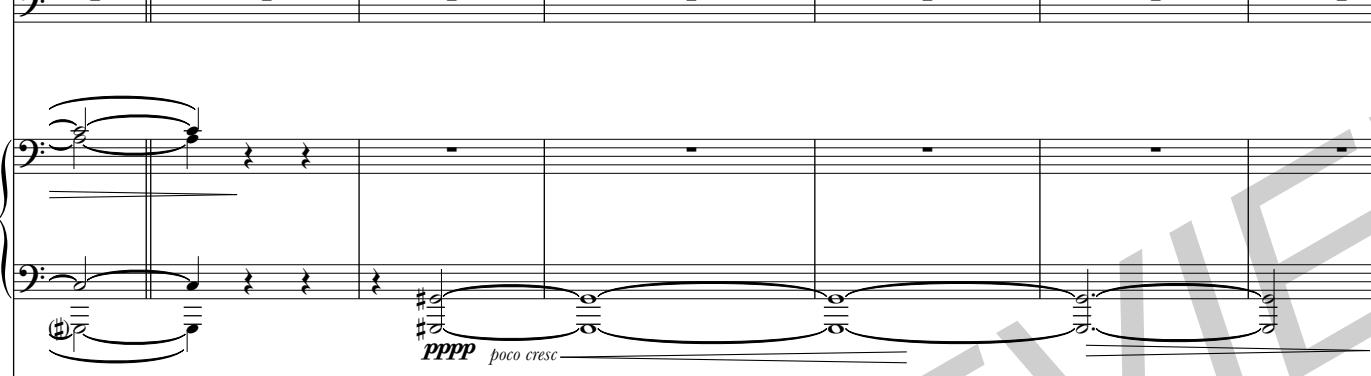
Vln. II: **Pizz** **w/ pno.** **dim e espressivo.** **mp** **pp dim. molto** **Arco** **espress.** **dim a niente**

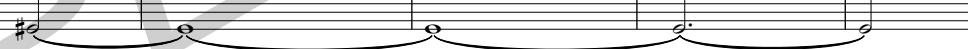
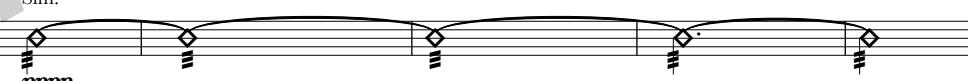
Vla.: **dim e espressivo.** **mp** **pp dim. molto** **Arco** **espress.** **dim a niente**

Vc.: **dim e espressivo.** **Pizz** **pp dim. molto** **dim a niente**

Cb.: **dim e espressivo.** **Light cym. (l.v.)** **Pizz** **mp** **pp dim. molto** **Arco** **dim a niente**

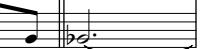
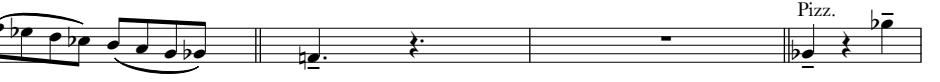
Dr.: **dim e espressivo.** **Light fill** **W/Pizz** **Low roll fill** **Add cym. colors** **dim a niente**

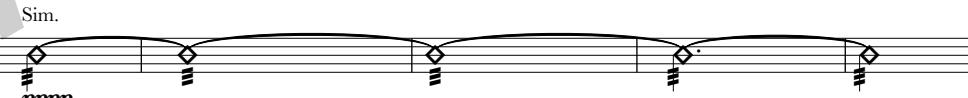
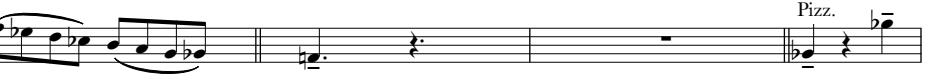
91
3 **4** Più Lento, but Pushing Forward **4** **4**
90
Voice: - | - | - | - |
Pno.: 

91
3 **4** Più Lento, but Pushing Forward **4** **4**
Vln. I: - | 
Vln. II: - |
Vla.: - | 
Vc.: - |
Cb.: - | 
Dr.: - | 

3 **4**
4 **4**

98
6 **8** With a Little More Motion **3** **4**
100
Pno.: 

98
6 **8** With a Little More Motion **3** **4**
Vln. I: - | 
Vln. II: - | 
Vla.: - | 
Vc.: - | 
Cb.: - | 
Dr.: - | 

Sim. 
pizz. 
Long hit 
W/Pizz Bass 

10

101 rit. **103** *Tempo di I*

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* *espress.*

109 *Faster*

Vln. I rit. **103** *Tempo di I* *p* *p* *mf* *Pizz.* *Arco* *Sul G* *espress.*

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

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

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

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

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

117 Driving Forward

114

the pain of the ghe-tto,
the pain of the ghe-tto,
the pain of the ghe-tto,
cuts like a knife!

Pno.

Lifting

Vln. I

(Arco)

sfp cresc

(Arco)

sfp cresc

Vln. II

sfp cresc

sfz

Sul A

Sul E

Vla.

espress.

sfp cresc

sfz

f

Sul D

Sul A

Vc.

espress.

sfp cresc

sfz

f

Cb.

Pizz

Arco

Dr.

Roll fill

Varying rolls w/hits

Pizz

Fast fill

Hard hit

Cym (Choked) scrape

Sim.

I.v.

129

Subito Lento, but Pushing Forward

127 2 4 4 3 4

Voice

Moving

135

*Tenderly**pp*

The wail-ing of the night,

the doors kicked a - jar,

the

Pno.

mf

Vln. I

mp *espress.*

Vln. II

mp *espress.*

Vla.

Vc.

Cb.

ff — *pp**mf**Arco*

Dr.

129

Subito Lento, but Pushing Forward

Moving

135

*mf**mf**mf**mf**mf**poco cresc.* — *mf*Choked
H.H.

Cym. crash (and rolls)

Washy cymbal colors

Roll fill Hard hit

Roll fill Hard hit

143 Slightly Slower, with an Intense Energy

139 **3** **4**

Voice ripp-led fea-thers float-ing in the air,

5 **4** *p cresc.* **3** **4** **#** the night scent-ed with snow melt-ing blood

While the moon, in its com-pass - ion, is show-ing the way.

Pno. (Ped)

143 Slightly Slower, with an Intense Energy

Vln. I **3** **4** *tr.....* **5** **4** *(p) cresc.* **3** **4** *fp* *(p) cresc.* **4** **4** *mf* **3** **4** *cresc.*

Vln. II **3** **4** *fp* *(p) cresc.* **3** **4** *mf* **3** **4** *cresc.*

Vla. **3** **4** *fp* *(p) cresc.* **3** **4** *mf* **3** **4** *cresc.*

Vc. **3** **4** Pizz **3** **4** *Arco* **3** **4** *p cresc.* **3** **4** *mf* **3** **4** *cresc.*

Cb. **3** **4** *Pizz* **3** **4** *Arco* **3** **4** *p cresc.* **3** **4** *Pizz*

Dr. **3** **4** Cym. scrape Dry H.H. Choked Cym. crash (and rolls) Light fill Soft hit

[L.v.] Quick hit fill > *> fp* *>* *pp* *>*

14

Slightly Faster

150 **2**
4 **3**
4 *mf* poco accel. *mp* **4** *f*

Voice

155 Groove**Held Back, but Relentlessly Pushing Forward***p* *Held back, wistfully*

For the face-less shad-ows, search-ing for their kin,

search-ing for kin.

Pno.

Sparse fills throughout
mp cresc gradual

2
4 **3**
4 *mf* poco accel. **4** Pizz. Arco. **155** **Held Back, but Relentlessly Pushing Forward**

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Mid-high roll Low roll light fill Low roll Mid-high roll fill Secco hit Fill into groove Hits w/rhythm sect.
Dr. *p* *mf* *mp* *f* *mp* *f* *mp* *f*

Str. trem. Ens. Rhythm Str. trem. Ens. Rhythm

Sparse fills throughout

163 15
Pno. 2 4
4 4
Vln. I 2 4
4 4
mp cresc gradual
Vln. II 3 4
4 4
mp cresc gradual
Vla. 3 4
4 4
mf
mp cresc gradual
Vc. 3 4
4 4
mf
mp cresc gradual
Cb.
Dr. Fill-----
Ens. > Fill-----
cresc. gradual
Fill-----
Fill-----

165
165
165

4 175 **Piano Solo (Play 2x)**
(First time only)

Improvise thematically, using this order of pitches

Pno.

mf
Grow

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

4 175

184

Vln. I

Vln. II

Vla.

Vc.

mf

v

Cb.

mf

Dr.

mf

(Add low str.)

188

Pno.

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

17

This musical score page contains six staves of music for a six-piece ensemble. The instruments are Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Drum (Dr.). The score is divided into measures 188 through 193. Measure 188 consists of mostly rests. Measures 189 and 190 feature rhythmic patterns in the lower strings and bass. Measures 191 and 192 show more complex melodic and harmonic development with sustained notes and grace notes. Measure 193 concludes the section with sustained notes and grace notes. The piano part is prominent throughout, providing harmonic support. The violin parts provide melodic lines, while the cellos and bass provide harmonic foundation. The drums provide rhythmic drive. The overall texture is rich and harmonic, typical of a classical or romantic era composition.

202 Voice Enters*f*

Voice

This world up-side down, where the de - part-ed are blessed with an ins-tant death.

Where the living con-demned to a short-wretched life. Along, tor-tuous jour-ney, a

W/ ens., big fills

Pno.

202

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

Dr.

f

Big fill

W/ ens., big fills

Str. trem.

Ens.

Fill

Str. trem.

Ens.

211

3
4 Coda Out**4**
3

215

4
4 More Movement, Driving

210

Voice
Bass clef
 place with-out a name.



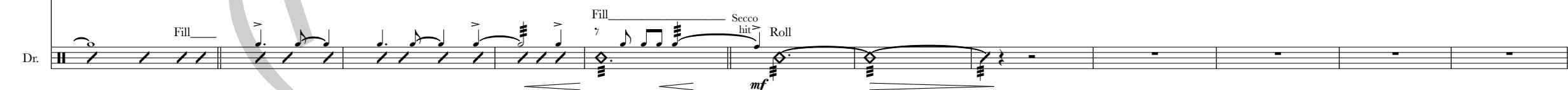
211

3
4**4****3**

215

4
4 More Movement, Driving

A Little Slower



222

A Tempo**6****4****227****3****4****5****3****4****231****Held Back, but Not Too Much**

Voice

This world up-side down,

this world up-side

Pno.

A Tempo**6****4****227****3****4****5****3****4****231****Held Back, but Not Too Much**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

Slow cym. scrape

Light roll

Fill

Hit

Roll fill

Light and low roll, uneasy rumble throughout

p***p******cresc. molto******fp******pp******dim a niente******pp******dim a niente***

235

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

Voice: down, *Con - vert-ing liv-ing souls,* con-vert-ing liv-ing souls,

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

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

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

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

Vla.: *mp*

Vc.: -

Cb.: *Arco* *pp*

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

246 **2** *Cresc.* **3** More Movement **2** **3** **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*

2 **3** Arco, Con Sord. **More Movement** **2** **3** *espress.* *leggiero* **4** **257** Slower, Resigned

Vln. I: _____

Vln. II: _____

Vla.: *Con Sord.* *cresc.* *mf* *pp*

Vc.: *Arco, Con Sord.* *cresc.* *mf* *pp* *Senza Sord* *pp* *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 *pp*

To Second/Third Movement

258 Moving Slightly 260

Voice: dim al niente

Pno: dim a niente pp dim al niente

poco rit.

23

To Second/Third Movement

Moving Slightly 260

Vln. I

Vln. II

Vla.: Senza Sord p legato dim al niente

Vc.: dim a niente p legato dim al niente dim al niente

Cb.: Non vib. dim a niente ppp — poco cresc. dim al niente

Dr.: Getting slower and slower ppp — poco cresc. dim al niente

PREVIEW ONLY

To Second/Third Movement

II / III

II: Invocation

1 Freely, Senza Misura

Vln. I

Vla.

Vc.

pp *espress*

Senza Sord

pp *espress*

=

Vln. I

Vla.

Vc.

molto espress.

9

(PREVIEW ONLY)

14

15
Recited (on A): *V'nishlah l'khол adat b'nei yisra-el v'la-ger ha-gar b'tokham,
ki l'khол ha-am bi-sh 'gagah.*

13

16 II: *The Creed of a Holocaust Survivor*
3 Held Back, Expressive
4

25

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...*
Prayerfully

Vln. I: 14 | 15 *Murmured (whispered) at one's own tempo: Barukh atah Adonai.* 3 Held Back, Expressive
4

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

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

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

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

Dr.: *Murmured (whispered) at one's own tempo: Barukh atah Adonai...*
Light, cymbal-based colors
pp Prayerfully Light roll, w/str.

26 *held back*

Voice nat - ural good of man.

Pno. *held back* *ppp*

Vln. I

Vln. II

Vla. *held back*

Vc. *Arco* *ppp*

Cb. *Arco* *ppp*

Dr. Sim. w/low str & pno. *ppp*

33 Moving Slightly

Vln. I *pp*

Vln. II

Vla. *Con Sord*

Vc. *Pizz* *pp*

Cb. *Pizz* *pp*

Dr. Hit W/Pizz *pp*

38

Vln. I *pp*

Vln. II *pp*

Vla. *Con Sord*

Vc. *pp* *pp*

Cb. *Con Sord Arco* *pp*

Dr. Light cym. hit *pp*

33 Moving Slightly

Vln. I *pp*

Vln. II *pp*

Vla. *Con Sord*

Vc. *pp*

Cb. *Con Sord Arco* *pp*

Dr. Light hit *pp*

38

Vln. I *pp*

Vln. II *pp*

Vla. *Con Sord*

Vc. *pp*

Cb. *Con Sord Arco* *pp*

Dr. Light roll *pp*

Light hit

41 **poco accel.**

43

Voice: one man, try-ing to be God, _____

Pno. (piano) (pizzicato)

poco rit.

48 **Tempo di II**

I, I be - lieve in the nat-ural good of man. _____

legato **3**

poco rit. **Resigned**

poco accel.

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

48 **Tempo di II**

ppp

poco rit.

pizz

mp

mp

mp

mp

Arco

Sim

Small roll

Very light cym. hit

Very light roll (w/str.)

dim a niente

Sim.

Dr. (drum)

58 Slightly Moving, but Held Back

73 **Tempo di II**

56

Voice

Pno.

lieve.

pp

PPP

58 Slightly Moving, but Held Back

73 **Tempo di II**

Vln. I

Vln. II

Senza Sord

pp

Vla.

Senza Sord

pp

Vc.

pp legato

PPP

Cb.

pp legato

PPP

Dr.

Light cym. roll

pp

Roll (w/low str.)

pp

PPP

74

Voice: *pp*
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*

Vln. I: *pp*

Vln. II

Vla.: *pp*

Vc.

Cb.

Dr.

83

p *espress.*

90 A Little Faster
espress.

83

p

90 A Little Faster

p *espress.*

p *espress.*

p *espress.*

p *espress.*

p

Cym. Roll (w/str.)
pp *p*

Cym. scrape Very light roll
ppp *p*

Slow scrape
mp

91

mf **96** Moving

Voice

the flo-wers and bees, the best way to serve God, is to en - joy the fruits of his love.

106 A Little Slower

Pno.

poco cresc.

tenderly **96** Moving

Vln. I

pp *espress.* **sim.** **tr** Pizz. **96** Moving Arco. **tr** Pizz. **106** A Little Slower

Vln. II

pp *espress.* **sim.** **tr** Pizz. Arco. **tr** Pizz. **pp**

Vla.

V **4** **rf** Pizz. Arco. **V** **mp** **Arco.** **V** **pp**

Vc.

V **4** **rf** Pizz. Arco. **V** **rf** **mp** **V** **p** **Arco.** **V** **mp** *leggiero*

Cb.

Pizz **4** **Arco.**

Dr.

Light roll **ppp** **rmf** *poco cresc.* **p** *Cymbal scrape*

Pno. *molto rit.*

115 **Tempo di II**

Vln. I *tenderly*

Vln. II *dim a niente*

Vla. *dim a niente*

Vc.

Cb.

Dr.

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

I.v.

125 **A Little Faster, But Still Held Back**

Vln. I *pp*

Vln. II *poco cresc.*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Dr. *pp*

(Pizz.)

I.v.

Pizz.

I.v.

Arco

Light roll, w/ low str.

129

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

141 Tempo di II

pp

141 Tempo di II

leggiro

pp p

< ppp >

DRENSEN ONLY

154 Suddenly Faster, but Growing
sub *mf*

33

146 *ppp cresc.*

Voice: I do be-lieve with all my heart, I do be - lieve, that the Mess - i-ah will come, _____

Pno.: *ppp cresc.* *sub mf* *pp* *Cresc. molto gradual*

When man will con-quer his dest - ruc-tive urge, and

Pno.: *ppp cresc.* *sub mf* *pp* *Cresc. molto gradual*

Vln. I: *ppp cresc.* *p* *sub mf* *pp* *Cresc. molto gradual*

154 Suddenly Faster, but Growing
Pizz. Arco.

Vln. II: *ppp cresc.* *p* *sub mf* *pp* *Cresc. molto gradual*

Vla.: *sub mf* *pp* *pp* *Cresc. molto gradual*

Vc.: *dim a niente* *sub mf* *pp* *Arco* *Cresc. molto gradual*

Cb.: *Arco* *sub mf* *pp* *Arco* *Pizz.* *Arco* *Cresc. molto gradual*

Dr.: *ppp cresc.* *p* *sub mf* *pp* *Arco* *Very light roll* *Very light, rolls with tremolo str.* *ppp Cresc. molto gradual*

164

166

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.

178 Growing in Tempo/Intensity

Pno.

166

Arco Cresc. molto gradual

178 Growing in Tempo/Intensity

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

189

181

Voice

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

f cresc.

When it will be, I do not know,

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

189

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

198**In One**

196

Voice

but I be - lieve!

(Opt. piano obbligato)

Pno.

198**No vib. In One**

Vln. I

No vib.**sffz****p** *molto cresc.*

Vln. II

No vib.**sffz****p** *molto cresc.*

Vla.

No vib.**sffz****No vib.**

Vc.

sffz**sffz****sffz**

Cb.

sffz**sffz****sffz**

Dr.

Large fill

Full hits; w/pno & bass

sffz**sffz****sffz****sffz****sffz****sffz****sffz**

213

215 Subito Tempo di II
(in 3, but Slightly Faster)

Growing Marginally Faster

225

37

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

215 Subito Tempo di II
(in 3, but Slightly Faster)

225

sub pp cresc

Pizz.

Arco

sub pp cresc

Pizz.

Arco

sub pp cresc

Pizz.

Arco

sub pp cresc

Light roll

Cym. scrape

pp

pp

mf

pp

III: Invocation**III: Kol Nidre**

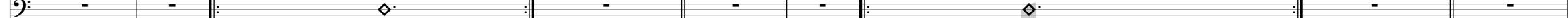
(Safety; voice cue out)

246 In One

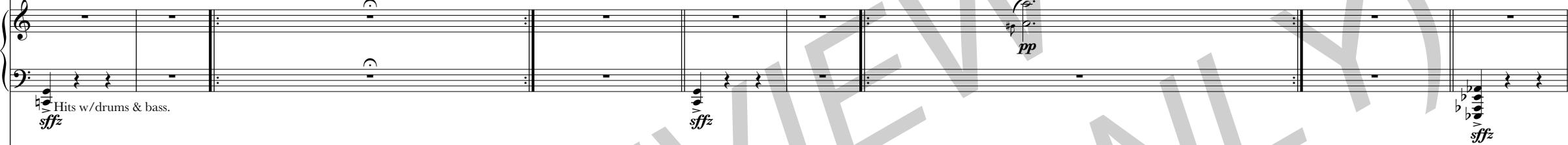
Proclaimed: *V'nishlah l'khол adat b'nei yisra-el v'la-ger ha-gar b'tokham,
ki l'khол ha-am bi-sh 'gagah.*

250

Voice



Pno.



246 In One

No vib.

Vln. I



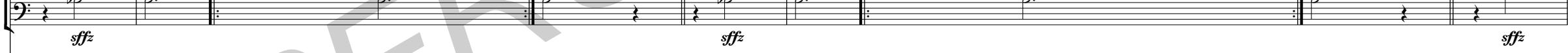
Vln. II



Vla.



Vc.



Cb.



Dr.

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

254

39

Proclaimed: *Barukh atah Adonai, eloheinu melekh ha-olam, she-heheyenu
v'vkiy'manu v'higi-anu a la-z'man ha-zeh!*

255

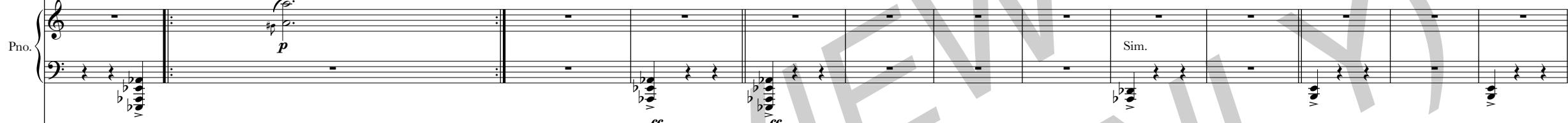
Voice



259 Relentlessly Getting Faster

265

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



Pno.

271

cresc molto

Vln. I

271

f cresc molto

Vln. II

277

f cresc molto

Vla.

Vc.

Cb.

Dr.

41

Liltingly

PREVIEW ONLY

Str. Bass/pno:

cresc molto

fff

fff

fff

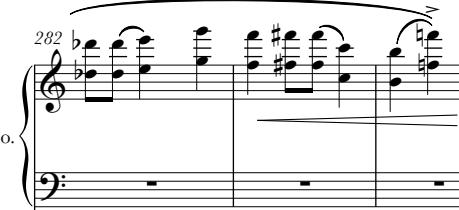
fff

fff

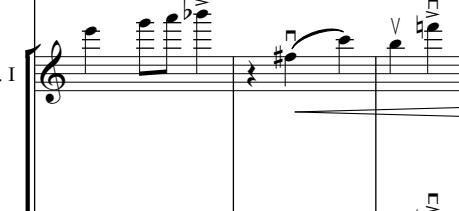
42

285**4 Lento, senza misura****286****A Little Faster**

Pno.

*sffz* Stagger A throughout**292***R.H. dim a niente*

Vln. I

**285****4 Lento, senza misura****286** *agitato**mf cresc. gradual*

Vln. II



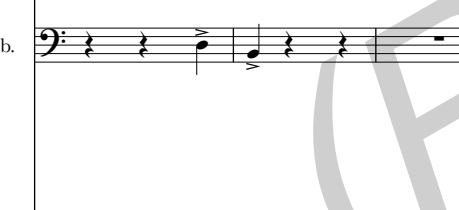
Vla.



Vc.



Cb.



(V1 entrance)

sffz Stagger throughout**292**Like the very beginning
Light colors, using cymbal mostly (V1 entrance)*dim a niente*

293 *attacca* *poco accel.*

Pno. *f cresc.*

298 **Groove (Reprise)** *Light Fills*

Vln. I *f cresc.* *poco accel.* **298** *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*

44

307 Coda Out

304

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dr.

3
4

ff

2
4

driving to the end

3
4

4
4

driving to the end

driving to the end

driving to the end

Arco

ff

driving to the end

Light fill

Hits W/Ens.