

HAKOL HEVEL

(All Is Mere Breath)

for TTBB Chorus & Orchestra with Soli

a cantata in ten movements

in memory of the victims of the COVID-19 pandemic

Duration 40'

Nicholas Weininger (ASCAP)

(2022)

Instrumentation

Clarinet in B \flat (doubling E \flat Clarinet)

2 Cornets in B \flat

2 Horns in F

Solo Soprano

Solo Mezzo-Soprano

Solo Baritone

TTBB Chorus

Strings

Libretto

*Chorus sings in Hebrew, soloists in English, unless otherwise noted.
Verses in the Hebrew column are underlined; some are set only in part.*

Translation by Robert Alter

I. Overture TACET

II. How she sits alone

PARTS	ORIGINAL HEBREW	TRANSLATION
Mezzo soloist <i>(in Hebrew)</i>	Eichah yashva badad	How she sits alone,
Chorus	ha'ir rabati am	the city once great with people.
Mezzo soloist <i>(in English)</i>	<u>Lamentations 1:1, 1:2</u> (parts) Eichah yashva badad ha'ir rabati am Haitah ke almanah Bacho tivkeh balailah ve dimatah al lecheilah	How she sits alone, the city once great with people. She has become like a widow. She weeps on through the night, and her tears are on her cheek.
Chorus	<u>Lam. 1:4</u> (part) Darchei Tsion avelot mi b'li ba'ei moed kol sh'areiha shomeimin.	The roads of Zion mourn without festival pilgrims. All her gates are desolate.
Soprano soloist	<u>Lam. 1:6</u> (part) Ve yetsei mi bat Tsion kol hadarah. Hayu sareiha k'ayalim Lo matzu mireh.	And from Zion's Daughter is departed all her glory. Her nobles have become like stags that find no pasture.
Chorus	<u>Lam. 5:1, 5:9, 5:14</u> Zachor Adonai me hayah lanu Habita ur'ei et cherpateinu. Be-nafsheinu navi lachmeinu mi-penei cherev hamidbar Zekenim mi-sha'ar shavatu bachurim mi-neginatam	Recall, O Lord, what befell us, Look and see our disgrace. At the cost of our lives we got bread because of the desert sword. Elders were no more in the gates, nor young men at their songs.
Baritone soloist	<u>Lam. 2:13</u> Ma aidech ma adameilach Habat Yerushalayim? Ma ashveilach va'anachamech Betulat bat Tsion? Ki gadol ka yam shivrech. Mi yirpalach?	How can I bear witness for you, what can I liken to you, O Daughter of Jerusalem? What can I compare to you and console you, O Virgin, Zion's Daughter? For great as the sea is your breaking. Who can heal you?
Chorus	<u>Lam. 5:18</u> Al har Tsion sheshamem Shualim hilechu vo.	On Mount Zion which is desolate foxes go about.

III. The words of Qohelet

Chorus	<u>Qohelet [Ecclesiastes] 1:1, 1:2, 1:14</u> Divrei Kohelet ben David melech be-Yerushalayim Havel havalim, havel havalim hakol hevel u re'ut ruach	The words of Qohelet son of David, king in Jerusalem. Merest breath, merest breath, all is mere breath and herding the wind.
Baritone soloist	<u>Qohelet 1:3, 1:14</u> Mah yitron la-'adam be kol amalo sheh-yaamol tachat ha-shamesh Ra'iti et kol ha'amasim sheh-na'asu tachat ha-shamesh ve hineh hakol hevel u re'ut ruach.	What gain is there for man in all his toil that he toils under the sun? I have seen all the deeds that are done under the sun, and behold, all is mere breath and herding the wind.
Chorus	Ve hineh hakol hevel u re'ut ruach.	And behold, all is mere breath and herding the wind.
Baritone soloist	<u>Qohelet 1:17</u> Ve etnah libi va'adat chochmah ve da'at holelot ve sichlut yadati sheh gam zeh hu raion ruach	And I set my heart to know wisdom and to know revelry and folly, for this, too, is herding the wind.
Chorus	Gam zeh hu raion ruach	This too is herding the wind.
Baritone soloist	<u>Qohelet 1:18</u> Ki be-rov chochmah rav ka'as ve yosif da'at yosif machov	For in much wisdom is much worry, and he who adds knowledge adds pain.

IV. Like foxes among the ruins

Mezzo soloist	<u>Ezekiel 13:4, 13:6, 13:9 (parts)</u> Ke-shualim bachoravot neviyeicha Yisra'el hayu Chazu shav ve kesem kazav Besod ami lo yihyu ve el admit Yisrael lo yavou	Like foxes among the ruins your prophets have become, O Israel. They saw empty visions and false divinations. They shall not take part in the council of My people and they shall not come to the soil of Israel.
Chorus	Ya'an uvya'an...	Surely because...
Mezzo soloist	<u>Ezekiel 13:10 (part)</u> Ya'an uvya'an hitu le-ami lemor shalom ve ein shalom Lemor shalom...	Surely because they misled My people, saying, All is well, when it was not well! <i>(repeats "saying, All is well" in Hebrew)</i>
Chorus	Ve ein shalom!	[But] it was not well!
Chorus	<u>Jeremiah 6:13</u> Ki miktanam ve ad-gedolam kulo botzea batzah uminavi ve ad-kohen kulo oseh shakehr.	For from the least of them to their greatest all of them chase gain, and from prophet to priest all of them work lies.

continued on the next page...

Mezzo soloist	<u>Jeremiah 6:14</u> Ve irapu et shever ami al-nikala lemor shalom shalom... Lemor shalom shalom...	And they would heal My people's wound easily saying, "All is well, all is well," but it is not well! <i>(repeats "saying, All is well, all is well" in Hebrew)</i>
Chorus	Ve ein shalom!	But it [is] not well!
Mezzo soloist	<u>Jeremiah 6:15</u> Hovishu ki toevah asu Gam bosh lo yevoshu Gam hachlim lo yada'u	They acted shamefully, for they performed abominations. They were not even ashamed, they did not even know how to be disgraced.
Chorus	Lachen yipelu vanoflim Be'et pikadtim yikashelu amar Adonai.	Therefore shall they fall among those who fall. When I exact judgment from them, they shall stumble— said the LORD.

V. My God, my God

Chorus	Eli eli lamah azavtani	My God, my God, why have You forsaken me?
Soprano soloist	<u>Psalm 22:1</u> Eli eli lamah azavtani rachok mi-shuati divrei sha'agati	My God, my God, why have You forsaken me? Far from my rescue are the words that I roar.
	<u>Psalm 22:11, 22:20, 22:21 (parts)</u> Al tirschak mimeni Ki tzara kerova Hatzila me-cherov nafshi Mi yad-kelev yechidati Hoshiyeni mi pi aryeh	Do not be far from me, For distress is near. Save from the sword my life, From the cur's power my person. Rescue me from the lion's mouth.

VI. Interlude: Turning TACET

VII. Look, my servant

Chorus	<u>Isaiah 42:1</u> Hen 'avdi etmochbo Bechiri ratztah nafshi Natati ruchy alav Mishpat lagoyim yotzi	Look, My servant, I have stayed him up, My chosen one, I have greatly favored. I have set my spirit on him, He shall bring forth justice to the nations.
Soprano/ Mezzo (<i>duet</i>)	<u>Isaiah 49:4, 49:8 (parts), 49:11</u> Ve ani amarti lerik yagati Le tohu ve hevel kochi chileti Koh amar Adonai: Be'et ratzon aniticha Uvyom yeshua azarticha Ve samit kol harai la darech Umsilotai yerumun.	And I had thought, "In vain have I toiled, For naught, for mere breath, my strength have I sapped." Thus said the Lord: In an hour of favor I answered you And on a day of rescue I aided you. And I will make all My mountains a road, And My highways shall rise.
Chorus	<u>Isaiah 42:6, 42:16 (parts)</u> Ani Adonai keraticha ve-tzedek Ve achzek be-yadeicha Ve etzarcha ve etencha livrit 'am le-or goyim, Ve holachti 'ivrim Be-derech lo yada'u Asim machshach lifneihem la- 'or Uma'akashim lemishor.	I the Lord have called you in righteousness And held your hand, And preserved you and made you a covenant for peoples and a light of the nations, And I will lead the blind On a way they did not know, I will turn darkness before them to light, And rough ground to a level plain.

VIII. Send out your bread upon the waters

Soprano soloist	<u>Qohelet [Ecclesiastes] 11:1</u> Shalach lachmeicha al penei hamayim ki ve rov hayamim timtza'einu	Send out your bread upon the waters, for in the long course of time you will find it.
Mezzo soloist	<u>Qohelet 11:2</u> Ten chelek le shivah ve gam lishmonah ki lo teda mah yihyeh ra'a al ha'aretz	Give a share to seven and even to eight, for you know not what evil will be on earth.
Soli Trio	<u>Qohelet 11:8</u> Ki imshanim harbeh yihyeh ha'adam be chulam yismach ve yizkor et yimei hachoshech Ki harbei yihyu. Kol sheba havel.	Should a man live many years, let him rejoice in all of them, and let him recall the days of darkness, For they will be many. Whatever comes is mere breath.
Trio (<i>in Hebrew</i>)	<u>Qohelet 1:1, 1:14 (reprise)</u> Divrei Kohelet ben David melech be-Yerushalayim Havel havalim hakol hevel u re'ut ruach	The words of Qohelet son of David, king in Jerusalem. Merest breath, all is mere breath and herding the wind.

IX. Hear this, you elders

Soloists

(in English)

echoed by chorus

in Hebrew

Joel 1:2

Shimuzot ha-zekenim
ve ha'azinu kol yoshvei ha'aretz
Hehaitah zot bimeichem
ve im bimei avoteichem?

Hear this, you elders,
and give ear, all dwellers of the land.
Has its like happened in your days
and in the days of your fathers?

Baritone
soloist

Joel 1:3

Aleiha livneichem saperu
uveneichem livneihem
uveneichem le dor acher

Recount it to your children
and to your children's children
and to their children in a generation to come.

X. Coda: Oseh Shalom

*Text from the traditional Jewish prayer which ends the Mourner's Kaddish.
Translation Public Domain.*

Chorus

Oseh shalom bimromav
Hu ya'aseh shalom aleinu
Ve al kol Israel
Ve al kol yoshvei tevel
Ve imru: Amein.

May the One who makes peace in the heavens
Make peace also for us,
And for all Israel,
And for all who dwell on earth,
And let us say, Amen.

HAKOL HEVEL

(All is Mere Breath)

Nicholas Weininger (ASCAP)

1. Overture

Tranquillo ♩ = 72

The score is arranged in a standard orchestral format. The top section includes woodwinds: Clarinet in Eb, Horn in F 1.2, and Cornet in Bb 1.2. Below these are the vocal parts, divided into two groups: 'Soli' (Soprano, Mezzo-Soprano, Baritone) and 'Choir' (Tenor I, Tenor II, Baritone, Bass). The bottom section features the string ensemble: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and begins with a *mp* dynamic. The woodwinds and strings play a rhythmic pattern of eighth and quarter notes, while the vocalists provide a steady accompaniment.

11

Cl. in Eb

mf 3

3

3

3

Choir

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

18

21

Cl. in Eb

3

straight mute

Crt in Bb 1.2

p

Choir

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

p

p

p

p

p

p

pp

31

ac - - - - ce - - - - le - - - - ran - - - - do - - - - poco -

Cl. in E \flat 27

Hn in F 1.2

Crt in B \flat 1.2

pp *p* *mp*

con sord. senza sord.

p *mp*

senza sord.

p *mp*

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vla

Vc.

D. B.

pp *p* *mp*

pp *p* *mp*

pp *p* *mp*

pp *p* *mp*

p *mp*

----- a ----- poco ----- ♩ = 108 ----- **molto rit. to ♩ = 60**.....

36

Cl. in Eb *f*

Hn in F 1.2 *mf* *f* *cuivré*

Crt in Bb 1.2 *mf* *f* *cuivré*

Choir

I

T.

II

BAR.

B.

I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

7

HAKOL HEVEL

Lamentations 1-2, 5

Nicholas Weininger (ASCAP)

2. How she sits alone

Adagio ♩ = 60

The musical score is arranged in a standard orchestral format. The top section includes the Clarinet in Eb, Horn in F 1.2, and Cornet in Bb 1.2. The middle section features Soli voices (Soprano, Mezzo-Soprano, Baritone) and a Choir (Tenor I, Tenor II, Baritone, Bass). The bottom section consists of the string ensemble: Violin I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is Adagio at 60 beats per minute. The brass instruments (Horn and Cornet) play a rhythmic pattern of quarter notes, starting with a *f* dynamic and moving to *mf* and then *mp*. The string ensemble provides a harmonic and rhythmic foundation, with the Violoncello and Double Bass playing a similar pattern to the brass. The Soli and Choir parts are currently silent, indicated by rests.

7

Hn in F 1.2

Crt in B \flat 1.2

2. *p cresc.*

straight mute

p cresc.

Choir

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

Detailed description: This page of a musical score is for the second movement, '2. How she sits alone'. It features seven staves of instruments and a choir. The top two staves are for Horn in F (1.2) and Cornet in B-flat (1.2). The Horn part begins with a series of quarter notes in the first measure, followed by rests, and then a half note in the second measure. The Cornet part follows a similar pattern but includes a 'straight mute' instruction. Both parts are marked with a piano dynamic and a crescendo. The choir consists of four parts: Soprano I, Tenor, Soprano II, and Bass. All choir parts are currently silent. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has a melodic line with accents and slurs. The Viola part has a similar melodic line. The Violoncello and Double Bass parts provide harmonic support with sustained notes and some movement in the second and third measures.

14

The musical score is for the piece "How she sits alone" and consists of 14 measures. The instruments and parts are as follows:

- Cl. in Eb:** Measures 12-14. Measure 14 features a triplet of eighth notes marked *mp*.
- Hn in F 1.2:** Measures 12-14. Sustained notes marked *fpp*.
- Crt in Bb 1.2:** Measures 12-14. Sustained notes marked *fpp*.
- M.S. (Mezzo-Soprano):** Measures 12-14. Lyrics: "Ei - cha ya - shva ba - dad Ei -". Dynamics include *f* and *f*.
- Choir:** Includes parts for Soprano I (I), Soprano II (II), Alto (BAR.), and Bass (B.). All parts sing the lyrics "Ha - 'ir ra - ba - ti am" in measure 14. Dynamics include *pp*.
- Vln (Violins):** Includes parts for Violin I (I) and Violin II (II). Sustained notes marked *fpp*.
- Vla (Viola):** Sustained notes marked *fpp*.
- Vc. (Violoncello):** Sustained notes marked *fpp*.
- D. B. (Double Bass):** Sustained notes marked *fpp*.

The score is in 5/4 time and the key signature has two flats (Bb and Eb).

Cl. in Eb

M.S.

Choir

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

17

3

- cha ya - shva ba - dad

mf Ha - 'ir ra - ba - ti am

mf Ha - 'ir ra - ba - ti am

mf Ha - 'ir ra - ba - ti am

mf Ha - 'ir ra - ba - ti am

p

p

p

p

p

3

3

3

3

3

Detailed description: This is a page of a musical score for a symphony orchestra and choir. The page is numbered 8 in the top left and 21 in a box in the top right. The title '2. How she sits alone' is centered at the top. The score is arranged in systems. The first system includes Cl. in Eb (Clarinet in E-flat), M.S. (Mezzo-Soprano), and a four-part choir (I, T., II, BAR., B.). The Cl. in Eb part starts at measure 17 and has a triplet of eighth notes in measure 21. The M.S. part has lyrics '- cha ya - shva ba - dad' and a melodic line with a slur. The choir parts (I, T., II, BAR., B.) all sing the lyrics 'Ha - 'ir ra - ba - ti am' starting in measure 21, with a *mf* dynamic marking. The second system includes Vln I, Vln II, Vla, Vc., and D. B. (Double Bass). The Vln I and II parts have a triplet of eighth notes in measure 21, marked *p*. The Vla, Vc., and D. B. parts have a melodic line with a slur, marked *p*. The score is in 5/4 time and the key signature has three flats (B-flat, E-flat, A-flat).

22

Hn in F 1.2

Crt in Bb 1.2

M.S.

How she_ sits a - lone, the ci - ty___ once great with peo - ple._____ She has be -

con sord.

mp

p

p

p 3

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

Choir

Detailed description: This page of a musical score is for the second movement, 'How she sits alone'. It features a soloist (M.S.) and a choir. The soloist's part begins at measure 22 with the lyrics 'How she_ sits a - lone, the ci - ty___ once great with peo - ple._____ She has be -'. The music is in a key with two flats (Bb) and a 5/4 time signature. The soloist's part includes dynamic markings of *mp* and *p*, and a triplet of eighth notes. The choir consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, all of which are currently silent. The orchestration includes Horns in F (1.2), Clarinet in Bb (1.2), Violins (I and II), Viola, Violoncello, and Double Bass. The score includes various musical notations such as rests, slurs, and dynamic markings.

27
Cl. in Eb

M.S.
- come like a wi - dow She weeps on through the night and her tears are on her

I
T.
II
BAR.
B.

Choir

I
Vln
II
Vla
Vc.
D. B.

mp
f
mp
mf
p
mf

3

3

3

3

3

3

3

3

33
Hn in F 1.2

33
Crt in Bb 1.2

M.S.
cheek.

I
T.
II
BAR.
B.

Choir

senza sord.
open

mp
f
mp
f

>

>

>

>

>

>

>

>

40

37

Hn in F 1.2

Crt in B \flat 1.2

Choir

I
T.
II
BAR.
B.

Dar - chei Tsi - on a - ve - lot,
 Dar - chei Tsi - on a - ve - lot,
 Dar - chei Tsi - on a - ve - lot,
 Dar - chei Tsi - on a - ve - lot,

Vln II

Vla

Solo
Vc.
gli altri

p
p
pp
pp
mp
mp
mp
p

42

Choir

I
T.
II
BAR.
B.

Mi be - li ba - 'ei mo - ed Kol she - 'a - rei - ha, Kol she - 'a - rei - ha,
 Mi be - li ba - 'ei mo - ed Kol she - 'a - rei - ha, Kol she - 'a - rei - ha,
 Mi be - li ba - 'ei mo - ed Kol she - 'a - rei - ha, Kol she - 'a - rei - ha,
 Mi be - li ba - 'ei mo - ed Kol she - 'a - rei - ha, Kol she - 'a - rei - ha,

Vln II

Vla

Solo
Vc.
gli altri
D. B.

mp
mp
mp
mp
pp
pp
pp
pp
pp
pp
pp
p
p
p
p
mp
mp
mp
mp

46 *mf* *And*

S. *mf* *p*

I. *mf* *p*
Kol she - 'a - rei - ha sho - me - min. Kol she - 'a - rei - ha sho - me - min.

T. *mf* *p*
Kol she - 'a - rei - ha sho - me - min. Kol she - 'a - rei - ha sho - me - min.

II. *mf* *p*
Kol she - 'a - rei - ha sho - me - min. Kol she - 'a - rei - ha sho - me - min.

BAR. *mf* *p*
Kol she - 'a - rei - ha sho - me - min. Kol she - 'a - rei - ha sho - me - min.

B. *mf* *p*
Kol she - 'a - rei - ha sho - me - min. Kol she - 'a - rei - ha sho - me - min.

I. *p* 3 3

Vln. *p* 3 3

II. *p* 3 3

Vla. *p* 3 3

Vc. *pp*

D. B. *pp*

51 **51** *Con moto* ♩ = 90

S. from Zi - - on's daugh - ter has de - par - ted all her glo - ry, has de - par - - - -

I.

T.

II.

BAR.

B.

Vla. *mp* *mf*

56 *mp* 59

S. *mp*
 - - - ted all her glo - ry, Her no - bles have be - come like stags that

Choir
 I
 T.
 II
 BAR.
 B.

Vla *mp*

61 *mf* *f* rit.....

S. *mf* *f*
 find no pas - ture like stags, like stags that find no

Choir
 I
 T.
 II
 BAR.
 B.

Vla *mf*

Vc. *mf*

D. B. *mf*

Viola Cadenza

66 *p*

S. pas - ture.

Choir: I, T., II, BAR., B.

Vln I, II, Solo, Vla, gli altri, Vc., D. B.

p, *mp*, Solo, gli altri



71 **71** Misterioso $\text{♩} = 76$

Cl. in Eb

Choir: I, T., II, BAR., B., Solo, Vla, gli altri

Za - khor A - do - nai Meh ha -

Za - khor A - do - nai Meh ha -

Za - khor A - do - nai meh ha - yah

Za - khor A - do - nai meh ha - yah

unis.

unis.

p, *mp*, *mf*

77

Cl. in Eb

Hn in F 1.2

Choir

I T. -yah la - - nu Ha - bi - - ta u - rei et cher - pa -

II -yah la - - nu Ha - bi - - ta u - rei et cher - pa -

BAR. la - - nu Ha - bi - - ta ha - bi - - ta

B. la - - nu Ha - bi - - ta ha - bi - - ta u -

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

84

88

Cl. in Eb

Crt in Bb 1.2

Choir

I T. -tei - - nu Be naf - shei - nu na - vi lach - mei - nu Be naf -

II -tei - - nu Be naf - shei - nu na - vi lach - mei - nu Be naf -

BAR. Be naf - shei - nu Na - vi lach - mei - nu

B. -rei et cher - pa - tei - nu Be naf - shei - nu Na - vi lach - mei - nu

mf *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

90

Cl. in Eb

Choir

I T. -shei - nu na - vi lach - mei - nu mi pe - nei che - rev ha mid - bar Ze - ke -

II -shei - nu na - vi lach - mei - nu mi pe - nei che - rev ha mid - bar Ze - ke -

BAR. Be naf - shei - nu na - vi lach - mei - nu mi pe - nei che - rev ha mid - bar Ze - ke -

B. Be naf - shei - nu na - vi lach - mei - nu mi pe - nei che - rev ha mid - bar Ze - ke -

mf *f* *f* *pp* *mf* *f* *pp* *pp* *pp*

96 *p* *mp* *p*

Hn in F 1.2

I *mf*
-nim mi sha - 'ar sha - va - - - tu ba - chu - rim mi - ne - gi - na -

T. *mf*
-nim mi sha - 'ar sha - va - - - tu ba - chu - rim mi - ne - gi - na -

II *mf*
-nim mi sha - 'ar sha - va - - - tu ba - chu - rim mi - ne - gi - na -

BAR. *mf*
-nim mi sha - 'ar sha - va - - - tu ba - chu - rim mi - ne - gi - na -

B. *mf*
-nim mi sha - 'ar sha - va - - - tu ba - chu - rim mi - ne - gi - na -

Choir

102 *mp* *pp*

Crt in Bb 1.2

I *pp*
- tam

T. *pp*
- tam

II *pp*
- tam

BAR. *pp*
- tam

B. *pp*
- tam

Choir

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf*

108

Hn in F 1.2

Crt in B \flat 1.2

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vla

Vc.

p

mp

pizz.

113

117

Cl. in E \flat

Crt in B \flat 1.2

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vla

Vc.

mf

mf

mf

mf

p

3

1.

7

3

3

131 Adagio ♩ = 60

128

Cl. in E♭

Hn in F 1.2

Crt in B♭ 1.2

BAR.

mf

f

p

-sole you,

O Vir - gin, Zi - on's Daugh - ter?

I

T.

II

BAR.

B.

I

Vln

II

Vc.

D. B.

mp

mf

p

mf

mf

The image shows a page of a musical score for '2. How she sits alone', page 19. The score is in 4/4 time and Adagio tempo (♩ = 60). It features a vocal soloist (Soprano) and a choir. The instrumental parts include Clarinet in E-flat, Horn in F (1.2), Cor Anglais in B-flat (1.2), Violin I and II, Viola, and Double Bass. The vocal soloist part has lyrics: '-sole you, O Vir - gin, Zi - on's Daugh - ter?'. The score includes various dynamics (mf, f, p), articulations (accents), and ornaments (trills, grace notes). The instrumental parts feature triplets and slurs. The page number '128' is in the top left, and '131' is in a box in the top right.

132

Cl. in Eb

Crt in Bb 1.2

BAR.

For great as the sea is your brea - king, Who can heal you? Who can

Choir

I

T.

II

BAR.

B.

Solo

Vln I

gli altri

Vc.

D. B.

138

139

Cl. in Eb

BAR.

heal you?

Choir

I

T.

II

BAR.

B.

Vc.

D. B.

Al har Tsi - on she - sha - mem Shu - a - lim hi - le - chu vo.

Al har Tsi - on she - sha - mem Shu - a - lim hi - le - chu vo.

Al har Tsi - on she - sha - mem Shu - a - lim hi - le - chu vo.

Al har Tsi - on she - sha - mem Shu - a - lim hi - le - chu vo.

HAKOL HEVEL

Ecclesiastes (Qohelet) 1

Nicholas Weininger (ASCAP)

3. The words of Qohelet

Adagio ♩ = 56

Clarinet in B♭

Horn in F 1.2

BARITONE

TENOR I

TENOR II

BARITONE

BASS

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Double Bass

p *mp* *mf*

(p) [vo.]

mp *tr* *p*

mp *tr* *p*

mp *tr* *p*

mp *tr* *p*

mp *tr* *p*

1 *p*

2 *p*

p

8 10 rit.

Cl. in Bb

Choir

I
T.
II
BAR.
B.

mf

Div - rei Ko - he - let ben Da - vid me - lech be Ye - ru - sha - la - yim

I
Vln
II
Vla
1
Vc.
2
D. B.

||

14 a tempo

p

Choir

I
T.
II
BAR.
B.

p

Ha - vel ha - va - lim Ha - vel ha - va - lim Ha - vel ha - va -

p

Ha - vel ha - va - lim Ha - vel ha - va - lim Ha - vel ha - va -

p

Ha - vel ha - va - lim Ha - vel ha - va - lim Ha - vel ha - va -

p

Ha - vel ha - va - lim Ha - vel ha - va - lim Ha - vel ha - va -

Vc. unis.

D. B.

p

Cl. in Bb

19 *p* *3* *3* 23

Choir

I *mp*
T. - lim ha - kol he - vel u___ re - ut ru - ach Ha - vel ha - va - lim Ha - vel ha - va -

II *mp*
- lim ha - kol he - vel u___ re - ut ru - ach Ha - vel ha - va - lim Ha - vel ha - va -

BAR. *mp*
- lim ha - kol he - vel u___ re - ut ru - ach Ha - vel ha - va - lim Ha - vel ha - va -

B. *mp*
- lim ha - kol he - vel u___ re - ut ru - ach Ha - vel ha - va - lim Ha - vel ha - va -

Solo *mp* *3* *3* *3*

Vla *mp* *3* *3* *3*

gli altri *mp* *3* *3* *3*

Vc. *pizz.*

D. B. *pizz.* *arco* *mp*

Choir

I *mp*
T. - lim Ha - vel ha - va - lim ha - kol he - vel u___ re - ut

II *mp*
- lim Ha - vel ha - va - lim ha - kol he - vel u___ re - ut

BAR. *mp*
- lim Ha - vel ha - va - lim ha - kol he - vel u___ re - ut

B. *mp*
- lim Ha - vel ha - va - lim ha - kol he - vel u___ re - ut

Solo *mp* *3* *3* *3* *3* *6*

Vla *mp* *3* *6*

gli altri *mp*

Vc. *pizz.*

D. B. *pizz.*

31 32

Cl. in Bb

BAR.

mf

What gain— is there for man in all the toil that he toils un - der the

I
T.
II

ru - ach

ru - ach

ru - ach

ru - ach

I
Vln

pp

II

pp

Solo

unis.

p

Vla

unis.

p

gli altri

Vc.

arco

p

pp

mp

D. B.

arco

p

pp

mp

The image shows a page of a musical score for '3. The words of Qohelet'. The score is written for a large ensemble, including a Clarinet in Bb, a Bassoon, a four-part choir (Soprano, Tenor I, Tenor II, Bass), two Violins, a Solo Viola, a Violoncello, and a Double Bass. The music is in 4/4 time, with a key signature of one flat (Bb). The score is divided into measures, with measure numbers 31 and 32 indicated. The lyrics are: 'What gain— is there for man in all the toil that he toils un - der the'. The choir parts are marked with 'ru - ach'. The instrumental parts include dynamics such as *mf*, *pp*, *p*, and *mp*, and performance instructions like 'arco' and 'unis.'. The score is written in a standard musical notation with various clefs and time signatures.

37

Cl. in Bb

Hn in F 1.2

mp

fp

fp

mf 3

BAR.

sun? I have seen all the deeds that are done un-der the sun

I

T.

II

BAR.

B.

I

Vln

mp

fp

fp

II

mp

fp

fp

Vla

fp

fp

Vc.

fp

fp

D. B.

fp

fp

44

Cl. in Bb

Hn in F 1.2 *mf*

BAR. *mf*

And be - hold, And be - hold, All is mere breath and her - ding the

Choir

I

T.

II

BAR.

B.

I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Cl. in Bb

Hn in F 1.2

BAR. *mf*

wind. *f* *p*

Ve hi - neh ha - kol he - vel u re - ut ru - ach

Choir

I *f* *p*

T. *f* *p*

II *f* *p*

BAR. *f* *p*

B. *f* *p*

I

Vln II

Vla

Vc.

53 **Con moto** ♩ = 90

Cl. in Bb

BAR.

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vc.

D. B.

mf

p

And I set my heart to know wis - dom,

BAR.

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vc.

D. B.

mf

p

and to know, to know re - - - - - vel - ry,

65

re - - - - - vel - ry, re - - - - - vel - ry and fol - ly,

f

Choir

I T. II

BAR. B.

Vln I II

Vla

Vc.

D. B.

mp *mf* *mp*

71 Colla Voce (♩ ≈ 56) Cadenza

Hn in F 1.2

BAR.

I T. II

BAR. B.

Vln I II

Vla

Vc.

D. B.

mf *f* *p*

mf *f* *mp*

For this, too, for this, too, is her - - - - - ding the

Agitato ♩ = 112

76

BAR. wind.

I
T.
II

Choir

BAR.

B.

Solo

Vln I

gli altri

Solo

Vc.

gli altri

Gam zeh hu rai - on ru - ach

Gam zeh hu rai - on ru - ach

Gam zeh hu rai - on ru - ach

Gam zeh hu rai - on ru - ach

Solo *mp*

gli altri

Solo *mp*

gli altri

83

I
T.
II

Choir

BAR.

B.

Solo

Vln I

gli altri

Solo

Vc.

gli altri

unis.

unis.

unis.

unis.

88

Cl. in Bb

BAR.

mf *mf* *p*

For in much wis - dom is much wor - ry, in much

Choir

I

T.

II

BAR.

B.

I

Vln

mp *spicc.* *p*

II

mp *spicc.* *p*

Vla

mp *spicc.* *p*

Vc.

mp *spicc.* *p*

94

Cl. in Bb

BAR.

p *f*

wis - dom is much wor - ry, For in much wis - dom is much

Choir

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

mf

D. B.

mf

100

Cl. in Bb

mf

BAR.

p

wor - ry and he that adds know - ledge, he that adds know-ledge adds pain,

Choir

I

T.

II

BAR.

B.

Vc.

p

D. B.

105

Choir

I

T.

II

BAR.

B.

Vln

p *mf* *f*

8va

II

p *mf* *f*

Vla

mf *f*

Vc.

p *mf* *f*

D. B.

mf *f*

112 114 *p*

BAR. For in much wis - dom

Choir
I
T.
II
BAR.
B.

Vln I
Vln II
Vla
Vc.
D. B.

mf *mp* *p*

117

Cl. in Bb

BAR. is much wor - - ry For in much

Choir
I
T.
II
BAR.
B.

Vln I
Vc.

p *mp*

122

Cl. in Bb

BAR.

mf

f

wis - - dom is much wor - ry For in much wis - dom

Choir

I

T.

II

BAR.

B.

I

Vln

mf

II

Vla

Vc.

mf

D. B.

mf

127

Cl. in Bb

Hn in F 1.2

BAR.

is much wor - ry And he that adds know - ledge,

Choir

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

mp

1. *mp*

p

p

p

p

p

p

132

Cl. in Bb

Hn in F 1.2

BAR.

he that adds know - ledge adds pain, adds pain, For in much

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

mf

f

mp

f

mf

mf

mp

mf

137

141

Cl. in Bb

BAR.

wis - dom is much wor - ry and he that adds know -

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

mf

mp

p

mp

p

mp

p

p

ritardando.....a tempo

f

143

S. BAR. - ledge adds pain.

Choir

I
T.
II
BAR.
B.

I
Vln
II
Vla
Vc.
D. B.

p *f*

HAKOL HEVEL

Ezekiel 13; Jeremiah 6

Nicholas Weininger (ASCAP)

4. Like foxes among the ruins

Andante ♩ = 80

The score is written for a chamber ensemble and choir. It begins with a tempo marking of 'Andante' and a metronome marking of ♩ = 80. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Clarinet in Bb part features a melodic line starting with a mezzo-piano (*mp*) dynamic and moving to mezzo-forte (*mf*). The Horn in F 1.2 part is silent. The Soli section includes Soprano, Mezzo-Soprano, and Baritone parts, all of which are silent. The Choir section includes Tenor I, Tenor II, Baritone, and Bass parts, all of which are silent. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment, starting with a forte (*f*) dynamic and moving to fortissimo (*fp*) and then mezzo-piano (*mp*) dynamics. The score is divided into measures by vertical bar lines.

9 Relentless ♩ = 130
tr

7

Cl. in Bb

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vla

Vc.

D. B.

mf à la metallica

mf à la metallica

mf à la metallica

mf à la metallica

mf à la metallica

13

Cl. in Bb

f

f contemptuous spitting

M.S.

Like fox - es, like fox - es a - mong the ru - ins Like

Choir

I

T.

II

BAR.

B.

Vln I

Vln II

Vla

Vc.

D. B.

19

Cl. in Bb

mp

M.S.

fox - es, fox - es a - mong the ru - ins Your pro - phets have — be - come, Your

p

Choir

I

T.

II

BAR.

B.

I

Vln

pizz.
p

II

pizz.
p

Vla

pizz.
p

Vc.

pizz.
p

D. B.

pizz.
p

Detailed description: This is a page of a musical score for a chamber ensemble and a vocal soloist. The score is in G major (one sharp) and 4/4 time. It begins at measure 19. The vocal soloist (M.S.) has the lyrics: "fox - es, fox - es a - mong the ru - ins Your pro - phets have — be - come, Your". The instrumental parts include Clarinet in Bb, Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds (Cl. in Bb, T., II, BAR., B.) are currently silent. The strings play a rhythmic accompaniment of eighth notes. Dynamic markings include *mp* for the Clarinet and *p* for the strings. The strings use *pizz.* (pizzicato) starting in measure 23. The score is written on a grand staff with five systems of staves.

24 27

Cl. in Bb

Hn in F 1.2

M.S.

pro - phets have be - come O Is - ra - el.

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

Choir

mf *f* *ff* *f* *mf* *arco* *mf* *arco* *mf* *arco* *mf* *arco* *mf* *arco* *mf*

29

Cl. in Bb

Hn in F 1.2

M.S.

p *sotto voce*

They saw emp - ty vi - sions

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

p

35

M.S.

mp *f*

and false di - vi - na - tions. Emp - ty vi - sions and false, false, false, false, false di - vi -

I

T.

II

BAR.

B.

Vla

Vc.

mp

41

Cl. in Bb

mf

M.S.

-na - tions. They shall not take

Choir

I

T.

II

BAR.

B.

Vln II

p non stacc.

Vla

p non stacc.

Vc.

mp

47

M.S.

part in the coun - cil of my peo - ple, shall not take part in the coun - cil of my

Choir

I

T.

II

BAR.

B.

Vln II

Vla

1

Vc.

2

mf

53 *mf* 56

Hn in F 1.2

M.S. *f*
peo - ple, And they shall not come to the

Choir
I
T.
II
BAR.
B.

I *mf*
Vln *mf* crisp & pointed
II *mf* crisp & pointed
Vla *mf* crisp & pointed
1 unis.
Vc. *mf*
2 unis.
D. B. *mf*

58 *molto rit.* *tr*

M.S. *tr*
soil, to the soil of Is - - ra -

Choir
I
T.
II
BAR.
B.

I
Vln
II
Vla
Vc.
D. B.

4. Like foxes among the ruins

63 **63** *Larghetto* ♩ = 55

Cl. in Bb

M.S. -el. Sure - ly be - cause they mis - led my peo - ple Say - ing All is well,

mf *fp* *f*

*Close immediately to [n].

Choir

I
T. Ya - 'an uv - ya - 'a[n]*
mf *fp*

II
Ya - 'an uv - ya - 'a[n]*
mf *fp*

BAR.
Ya - 'an uv - ya - 'a[n]*
mf *fp*

B.
Ya - 'an uv - ya - 'a[n]*
mf *fp*

Each player unsynchronized glissandi; coordinate arrival.

I
Vln *p* *gliss.*

II
Vln *p* *gliss.*

Vla *p* *gliss.* *mocking*

Vc. *p* *mocking*

D. B. *p*

Cl. in Bb

M.S. when it was not well. Le - mor sha - lom Le - mor sha

p *mf* *f* *scornful with bitter humor* *p* *resigned & despairing*

*Close immediately to [m].

Choir

I
T. Ve ein sha - lo[m]*
f *fp*

II
Ve ein sha - lo[m]*
f *fp*

BAR.
Ve ein sha - lo[m]*
f *fp*

B.
Ve ein sha - lo[m]*
f *fp*

Vla *mp* *pp*

Vc. *mp* *pp*

74 ^{1.} *mf* Driving ♩ = 110

Hn in F 1.2

M.S. - lom

Choir

I *pp* Ve ein sha - lo[m]* *mp* Ki mik - ta - nam ve

T. *pp* Ve ein sha - lo[m]* *mp* Ki mik - ta - nam ve

II *pp* Ve ein sha - lo[m]* *mp* Ki mik - ta - nam ve

BAR. *pp* Ve ein sha - lo[m]* *p* Ki mik - ta - nam *mf* ve ad ge - do - lam Ki mik - ta -

B. *pp* Ve ein sha - lo[m]* *p* Ki mik - ta - nam *mf* ve ad ge - do - lam Ki mik - ta -

Vla

Vc. *p* *mp*

79 83

Hn in F 1.2

Choir

I *f* ad do - - lam ku - lo bo - tze - a ba - tza

T. *f* ad do - - lam ku - lo bo - tze - a ba - tza

II *f* ad do - - lam ku - lo bo - tze - a ba - tza

BAR. *f* - nam ve ad ge - do - lam ku - lo bo - tze - a ba - tza *p* U mi na -

B. *f* - nam ve ad ge - do - lam ku - lo bo - tze - a ba - tza *p* U mi na -

Vc. *mf* *f*

84

Hn in F 1.2

p *mp* *mf* *f*

mp *f*

I U mi na - vi ve ad ko - - - hen ku - lo o - seh

T. U mi na - vi ve ad ko - - - hen ku - lo o - seh

II U mi na - vi ve ad ko - - - hen ku - lo o - seh

BAR. - vi ve ad ko - hen U mi na - vi ve ad ko - hen ku - lo o - seh

B. - vi ve ad ko - hen U mi na - vi ve ad ko - hen ku - lo o - seh

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

89

Hn in F 1.2 *mf* **molto rit.**

I sha - kehr

T. sha - kehr

II sha - kehr

BAR. sha - kehr

B. sha - kehr

Vla *mf*

1 *p*

Vc. 2 *p*

D. B. *p*

94 **Larghetto** ♩ = 55 **95**

Cl. in Bb

M.S.

And they would heal my peo - ple's wound ea - si - ly, say - ing, All is well, All is well,

I
T.
II

Choir

BAR.

B.

I
Vln

II

Vla

1
Vc.

2

D. B.

Each player unsynchronized glissandi; coordinate arrival.

mf

f

p

mp

gliss.

gliss.

gliss.

gliss.

unis.

mp

mp

mp

mp

99 **rall.....**

Cl. in Bb

Hn in F 1.2

M.S. *mp* *mf* *f* as before

But it is not well! Le - mor sha - lom, sha - lom

I
T.
II

Choir

BAR.

B.

I
Vln *mf*

II *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

Ve ein sha -
Ve ein sha -
Ve ein sha -
Ve ein sha -

103 **a tempo** *p* further despairing **rall.**.....Poco più mosso ♩ = 62

M.S. *fp* *Close immediately to [m]. Le - mor sha - lom, sha - lom *pp* They ac - ted shame - ful - ly

Choir: I, T., II, BAR., B. *fp* - lo[m]* *pp* Ve ein sha - lo[m]*

Vln I, Vln II, Vla, Vc., D. B. *pp*

107 *tr*

Cl. in Bb *mp*

Hn in F 1.2 *mp*

M.S. *mf* for they per - formed a - bo - mi - na - tions *mp* They were not e - ven a - shamed,

Choir: I, T., II, BAR., B.

Vln I, Vln II unis.

111 *fr* **112** *Colla Voce*

Cl. in Bb

Hn in F 1.2

M.S. *mf* *ff* *mp with steely intensity*

They did not e - ven know how to be dis - graced, There - fore shall they fall a - mong

I
T.
II

BAR.

B.

I
Vln

II

Vla

Vc.

D. B.

116 **Maestoso** ♩ = 70

115

M.S. those who fall.

Choir

I. *p* *mf*
La - chen yi - pe - lu va - no - fe - lim be - 'et pe - kad - tim yi - ka - she - lu a -

II. *p* *mf*
La - chen yi - pe - lu va - no - fe - lim be - 'et pe - kad - tim yi - ka - she - lu a -

BAR. *p* *mf*
La - chen yi - pe - lu va - no - fe - lim be - 'et pe - kad - tim yi - ka - she -

B. *p* *mf*
La - chen yi - pe - lu va - no - fe - lim be - 'et pe - kad - tim

poco rit. **a tempo**

122

Cl. in Bb *p* 3 3 3 *tr*

Hn in F 1.2 *p* 3 3 3

Choir

I. *p*
- mar A - do - nai.

II. *p*
- mar A - do - nai.

BAR. *p*
- lu a - mar A - do - nai.

B. *p*
a - - mar A - do - nai.

HAKOL HEVEL

Psalm 22

Nicholas Weininger (ASCAP)

5. My God, my God

Agitato ♩ = 140

SOPRANO

TENORS (UNIS.)

BARITONE/BASS (UNIS.)

Violin I

Violin II

Viola

Violoncello

Double Bass

B.

Vln I

Vln II

Vla

Vc.

D. B.

9

B.

- li e - li la - mah a - zav - ta - - ni? E

Vln I

Vln II

Vla

Vc.

D. B.

13 *mf*

S. My God, my God, Why have you for - sa - ken

B. li e - li la - mah a - zav - ta - - ni? E

I Vln

II Vln

Vla

Vc.

D. B.

17 *f*

S. me? My God, my God, Why have you for - sa - ken

B. li e - li La - mah a - zav - ta - - ni?

I Vln

II Vln

Vla

Vc.

D. B.

21 22 *p* *mp*

S. me? Far from my

T. La - mah a - zav - ta - - ni La - mah a - zav -

Vln II

Vla

Vc.

D. B.

25 *mf*

S. res - - cue Far from my res - - cue Far

T. - ta - - ni La - mah a - zav - ta - - ni La - mah a - zav - ta - - ni

Vln II *mp*

Vla *mp*

Vc. *mp*

D. B. *mp*

30 *f* *ff*

S. from my res - cue are the words that I roar. di - - - -

T. La - - mah La - - mah La - - mah E - - - -

Vln I *f*

Vln II *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

33 *p*

35 *mp* *mf* *mp*

S. Far from my res - cue are the words that I roar.

T. - mi - - - - - nuen - - - - - do

Vln I *mp* *tr m*

Vln II

Vc. *mp*

D. B. *mp*

41

T. -li.

Vln I *p*

Vln II *p*

Vla *p* *gliss*

47

Choir

T. *mp* La - mah a - - zav - - ta - - - - ni *mf* La - mah a - - zav - -

B. *mp* La - mah a - - zav - - ta - - - - ni *mf* La - mah a - - zav - -

Vln I *8va*

Vln II

Vla *gliss*

53

S. *mf* Why, why, why have you for - sa - ken me?

Choir

T. - ta - - - - ni La - mah La - mah

B. - ta - - - - ni La - mah La - mah

Vln I *8va* *mp*

Vln II *mp*

Vla *gliss* *mp*

Vc. *mp*

59 *f*

S. Why, why, why have you for - sa - ken me?

Choir
T. La - mah La - mah

B.

I *mf*

Vln II *mf*

Vla *gliss.*

Vc. *mf*

8^{va}

63

S. *mp* Far from my res - cue are the words, *ff* the words that I roar. *rit.* $\text{♩} = 80$

Choir
T. *p* E - - - - - *mf* li

B. *p* E - - - - - *mf* li

I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Vc. *p* *f*

D. B. *p* *f*

8^{va}

3

p

69 *rall.*.....*Adagio* ♩ = 60 *mp* 71 *poco rall.*.....

S. Do not be far from me,

Solo *pp* unis.

Vln I *pp* unis.

gli altri *p* unis.

Vln II *p* *mp*

Vla *p* *mp*

Vc.

75 *Più mosso* ♩ = 70 *mf*

S. For di - stress is near.

Vln I *pp*

Vln II *mp*

Vla *mp*

Vc. *mp*

82 *poco rall.*.....

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

88 Adagio ♩ = 60

S. *mp* *mf* *p*
 Save from the sword my life, from the cur's___ po - wer my___ per - son,

I Vln *p* *mp*

II Vln *p* *mp*

Vla *p* *mp* *p* *3*

Vc. *p* *mp* *p* *3*

D. B. *p* *mp* *p* *3*

95 *poco string.....*

S. *mf* *f*
 Res - cue me Res - cue me from the li - on's mouth.

I Vln *mf* *f* *mf* *f*

II Vln *mf* *f* *mf* *f*

Vla *mf* *f* *mf* *f*

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

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

HAKOL HEVEL

Nicholas Weininger (ASCAP)

6. Interlude: Turning

Con moto ♩ = 90

Musical score for measures 1-7. The score includes parts for Clarinet in Bb, Horn in F 1.2, Cornet in Bb 1.2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Con moto' with a quarter note equal to 90 beats per minute. Dynamics include *p* (piano), *pp* (pianissimo), and *p* with accents. There are first and second endings for the Horn and Cornet parts, and triplets in the Viola and Violoncello parts.

Musical score for measures 8-11. The score includes parts for Horn in F 1.2, Clarinet in Bb 1.2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (Bb) and the time signature is 3/4. Dynamics include *mp* (mezzo-piano) and *p* (piano). There are first and second endings for the Horn and Clarinet parts, and triplets in the Violin I, Violin II, and Violoncello parts. A box with the number '8' is present at the start of the Horn part.

14 16

Hn in F 1.2

Crt in Bb 1.2

I Vln

II Vln

Vla

D. B.

19 23

Hn in F 1.2

Crt in Bb 1.2

Vln II

Vla

Vc.

D. B.

24

Hn in F 1.2

Crt in Bb 1.2

I Vln

II Vln

Vla

Vc.

D. B.

30

Hn in F 1.2 *mp*

I *p*

II *p*

Vla *p*

Vc. *p*

D. B. *p*

32

35

Cl. in Bb *mf*

Hn in F 1.2

I

II

Vla

Vc. *pp*

D. B. *pp*

HAKOL HEVEL

Isaiah 42, 49

Nicholas Weininger (ASCAP)

7. Look, my servant

Freely **Con Moto** ♩ = 84

Horn in F 1.2

Cornet in Bb 1

SOPRANO

MEZZO-SOPRANO

TENOR I

TENOR II

Few Soli

BARITONE

gli altri

BASS

Violin I

Violin II

Viola

Solo

Violoncello

gli altri

Double Bass

Solo ad lib.

mp

p

p

in falsetto

pp

pp

pp

pp

pp

pp

Hen av - di et - moch - bo Hen av - di et - moch - bo

Hen av - di et - moch - bo

Hen av - di Hen av - di Hen av -

8 *mp* 12

Choir

I Hen av - di et - moch - bo___ Be - chi - ri ratz - tah_ naf - shi Be - chi - ri ratz - tah naf - shi_

T. Hen av - di et - moch - bo___ Be - chi - ri ratz - tah_ naf - shi Be - chi - ri ratz - tah naf - shi_

II Hen av - di et - moch - bo___ Be - chi - ri ratz - tah_ naf - shi Be - chi - ri ratz - tah naf - shi_

Few Soli - di Be - chi - ri ratz - tah naf - shi_

BAR. - di Be - chi - ri ratz - tah naf - shi_

gli altri Be - chi - ri ratz - tah naf - shi_

B. Hen av - di Hen av -

Solo unis.

Vc. *p stately* *mp*

gli altri unis. *p stately* *mp*

D. B. *p stately* *mp*

14 17 Poco più mosso $\text{♩} = 92$ *mp*

S. And I___ had thought,

M.S. And I___ had thought,

Choir

I *mf* *f* *p* Na - ta - ti ru - chi a - lav_ Mish - pat la - go - yim yo - - tzi

T. *mf* *f* *p* Na - ta - ti ru - chi a - lav_ Mish - pat la - go - yim yo - - tzi

II *mf* *f* *p* Na - ta - ti ru - chi a - lav_ Mish - pat la - go - yim yo - - tzi

BAR. *mf* *f* *p* Na - ta - ti ru - chi a - lav_ Mish - pat la - go - yim yo - - tzi

B. *f* *p* - di ru - chi a - lav_ Mish - pat la go - yim yo - - tzi

Vln II *p*

Vla *p*

Vc. *mf* *p*

D. B. *mf* *p*

20

S. *mf* *mp* *mf*
In_ vain_ have I toiled, For naught, for mere breath, my

M-S. *mf* *mp* *mf*
In_ vain_ have I toiled, For naught, for mere breath, My

I
T.
II
BAR.
B.

pp
I
Vln
II
Vla
Vc.
D. B.

Detailed description: This is a page of a musical score for a choral and instrumental piece. The page number is 64, and the title is '7. Look, my servant'. The score is divided into two main sections: 'Soli' and 'Choir'. The 'Soli' section includes parts for Soprano (S.) and Mezzo-Soprano (M-S.), with lyrics written below the notes. The lyrics are: 'In_ vain_ have I toiled, For naught, for mere breath, my' for the Soprano and 'In_ vain_ have I toiled, For naught, for mere breath, My' for the Mezzo-Soprano. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The 'Choir' section includes parts for Soprano I (I), Soprano II (II), Baritone (BAR.), and Bass (B.), all of which are currently silent, indicated by a horizontal line with a bar. Below the choir parts are the instrumental parts: Violin I (I), Violin II (II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Violin I part begins with a *pp* (pianissimo) dynamic marking and a rhythmic pattern of eighth notes. The other instrumental parts are currently silent.

Hn in F 1.2

S.

M.S.

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

p

mp

p

p

p

p

strength have I sapped. Thus said the Lord:

strength have I sapped. Thus said the Lord:

2.

This musical score page, numbered 66, is titled '7. Look, my servant'. It features a variety of instruments and vocal parts. At the top, the Horn in F 1.2 part begins with a second ending (marked '2.'), a dynamic of *p*, and a first ending (marked '1.') with a dynamic of *p*. The Soli section includes Soprano (S) and Mezzo-Soprano (M.S.) parts. Both vocal lines start with a dynamic of *p* and feature a triplet of notes (marked '3') with a dynamic of *mp*. The lyrics for both parts are: 'In an hour of fa - vor I an - swered you'. The Choir section consists of five parts: I, T, II, BAR, and B, all of which are currently silent. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Vln I part has a rhythmic pattern of eighth notes, while the other string parts are mostly silent or have minimal accompaniment.

36

Hn in F 1.2

S.

M.S.

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

mp

mf

And on a day of res - cue I ai - ded you

And on a day of res - cue I ai - ded you

3

40

Crt in B♭ 1

mp

S.

p *mf* *p*

And I will make all my moun - tains a road, and my

M.S.

p *mf* *p*

And I will make all my moun - tains, moun - tains a road, and my

I

T.

II

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

44 45 *mf*

Crt in B♭ 1

S. *f*
high - ways shall rise.

M.S. *f*
high - ways shall rise.

I
T.
II

Choir

BAR.
B.

I
Vln *mf*

II

Vla *mf*

Vc. *mf*

D. B. *mf*

49 rit.....

Crt in B♭ 1

S. *mp* my high - ways, my high - ways shall rise. *mf*

M.S. *mp* my high - ways, my high - ways shall rise. *mf*

I
T.
II

Choir

BAR.

B.

I
Vln *mp*

II

Vla

Vc.

D. B.

p

54 **54** Larghetto ♩ = 54

Crt in B♭ 1

I
T. *p* A - ni A - do - nai ke - ra - ti - cha ve tze - dek ve 'ach - zek be ya - *mp* *pp*

II *p* A - ni A - do - nai ke - ra - ti - cha ve tze - dek ve 'ach - zek be ya - *mp* *pp*

BAR. *p* A - ni A - do - nai ke - ra - ti - cha ve tze - dek ve 'ach - zek be ya - *mp* *pp*

B. *p* A - ni A - do - nai ke - ra - ti - cha ve tze - dek ve 'ach - zek be ya - *mp* *pp*

Vc.

D. B.

61

Crt in B♭ 1

68

mf

Choir

I
T.
II
BAR.
B.

p cre - - - - - scen - - - - - do - - - - - *f* *mf*

-dei - cha ve 'e - ten - cha liv - rit am le - or go - yim Ve ho - lach - ti 'iv -

p cre - - - - - scen - - - - - do - - - - - *f* *mf*

-dei - cha ve 'e - ten - cha liv - rit am le - or go - yim Ve ho - lach - ti 'iv -

p cre - - - - - scen - - - - - do - - - - - *f* *mf*

-dei - cha ve 'e - ten - cha liv - rit am le - or go - yim Ve ho - lach - ti 'iv -

p *mp* *f* *mf*

-dei - cha ve et - zar - cha ve 'e - ten - cha liv - rit am le - or go - yim Ve ho - lach - ti 'iv -

70

76

Choir

I
T.
II
BAR.
B.

p *pp* *ff*

-rim be de - rech lo ya - da - 'u A - sim mach - shach lif - nei - hem la - - or

p *pp* *ff*

-rim be de - rech lo ya - da - 'u A - sim mach - shach lif - nei - hem la - - or

p *pp* *ff*

-rim be de - rech lo ya - da - 'u A - sim mach - shach lif - nei - hem la - - or

p *pp* *ff*

-rim be de - rech lo ya - da - 'u A - sim mach - shach lif - nei - hem la - - or

77

Crt in B♭ 1

p *pp*

7

Choir

I
T.
II
BAR.
B.

p *mf* *p*

u - ma - 'a - ka - shim le mi - shor.

p *mf* *p*

u - ma - 'a - ka - shim le mi - shor.

p *mf* *p*

u - ma - 'a - ka - shim le mi - shor.

p *mf* *p*

u - ma - 'a - ka - shim le mi - shor.

HAKOL HEVEL

Ecclesiastes 11

Nicholas Weininger (ASCAP)

8. Send out your bread upon the waters

Adagio ♩ = 60

Clarinet in Eb

SOPRANO

MEZZO-SOPRANO

BARITONE

Violin I

Violin II

Viola

Violoncello

Double Bass

Cl. in Eb

Vln I

Vln II

Vla

Vc.

D. B.

10 Poco più mosso $\text{♩} = 72$

Cl. in Eb

S. *mp* Send out your bread up - on the wa - ters, for in the long course of time you will *mf*

I Vln *p*

II Vln *p*

Vla *p*

Vc. *p*

D. B. *p*

Cl. in Eb

S. *p* find it. *p* *mf*

M.S. Give a share to se - ven and e - ven to eight For you know

I Vln *p* *mp*

II Vln *p*

Vla *p*

Vc. *p*

D. B. *p*

16 *f* 17

M.S. not what e - vil will be on earth.

I Vln *mf* *f*

II Vln *mf* *f*

Vla *mf* *f*

Vc. *mf* *f*

D. B. *mf* *f*

8. Send out your bread upon the waters

22 Poco più mosso ♩ = 84

20

S. *mf* *f*
Should a man live ma - ny years

M.S. *mf* *f*
Should a man live ma - ny years

BAR. *mf*
Should a man live ma - ny years

I Vln *pp*

II Vln *pp*

Vla *pp*

Vc. *p*

D. B. *p*

25

Cl. in Eb *mp*

S. *p*
Let him re - - joice in all of them

M.S. *p*
Let him re - - joice in all of them

BAR. *p* *mf*
Let him re - - joice in all of them And

I Vln

II Vln *p*

Vla *p*

Vc. *pp* *p*

31 35

Cl. in Eb

S. *mf* *f* *p*
And let him re - call The days of dark - ness For

M.S. *mf* *f* *p*
And let him re - call The days of dark - ness For

BAR. *p*
let him re - call The days of dark - ness For

I Vln *pp*

II Vln *pp*

Vla *pp*

Vc.

37 Adagio ♩ = 60

Cl. in Eb *f* *p*

S. *p*
they will be ma - ny What - e - ver comes is mere

M.S. *p*
they will be ma - ny What - e - ver comes is mere

BAR. *p*
they will be ma - ny What - e - ver comes is mere

I Vln *p*

II Vln *p*

Vla *p*

Vc.

42

Cl. in Eb

S.

M-S.

BAR.

I

Vln

II

Vla

Vc.

D. B.

breath. Div - rei Ko - he - let ben Da - vid me - lech be Ye - ru - sha - la - yim

breath. Div - rei Ko - he - let ben Da - vid me - lech be Ye - ru - sha - la - yim

breath. Div - rei Ko - he - let ben Da - vid me - lech be Ye - ru - sha - la - yim

p *mp* *ppp*

p *mp* *ppp*

p *mp*

p *mp*

p *mp*

48

Cl. in Eb

S.

M-S.

BAR.

I

Vln

II

pp softer *ppp*

p *pp*

p *pp*

Ha - vel ha - va - lim ha - kol he - vel u re - ut ru - ach.

Ha - vel ha - va - lim ha - kol he - vel u re - ut ru - ach.

Ha - vel ha - va - lim ha - kol he - vel u re - ut ru - ach.

pp *3*

HAKOL HEVEL

Joel 1

Nicholas Weininger (ASCAP)

9. Hear this, you elders

Adagio ♩ = 60

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of Adagio and a metronome marking of ♩ = 60. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are listed on the left side of the score: Clarinet in Eb, Horn in F 1.2, Cornet in Bb 1.2, Soli (Soprano, Mezzo-Soprano, Baritone), Choir (Tenor I, Tenor II, Baritone, Bass), Violin (I, II), Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Mezzo-Soprano, Baritone, and Choir) have lyrics in Hebrew. The Mezzo-Soprano part has the lyrics "Hear this, you el - ders,". The Tenor I, Tenor II, Baritone, and Bass parts have the lyrics "Shi - mu -". The instrumental parts include triplets and dynamic markings such as *mp* and *p*.

Cl. in Eb

mp³

S. *mp*
And give ear, all dwell - ers of the land.

Choir

I
T. *p*
- zot ha ze - ke - nim Ve ha - 'a -

II *p*
- zot ha ze - ke - nim Ve ha - 'a -

BAR. *p*
- zot ha ze - ke - nim Ve ha - 'a -

B. *p*
- zot ha ze - ke - nim Ve ha - 'a -

Vln I

Vln II

Cl. in Eb

mp

M.S. *mf*
Has its

Choir

I *mf*
- zi - nu kol yosh - vei ha - 'a - retz

T. *mf*
- zi - nu kol yosh - vei ha - 'a - retz

II *mf*
- zi - nu kol yosh - vei ha - 'a - retz

BAR. *mf*
- zi - nu kol yosh - vei ha - 'a - retz

B. *mf*
- zi - nu kol yosh - vei ha - 'a - retz

Vln I

Vln II

14 17

M.S. like hap - pened in your days

Choir

I He - hai - tah zot bi - - -

T. He - hai - tah zot bi - - -

II He - hai - tah zot bi - - -

BAR. He - hai - tah zot bi - - -

B. He - hai - tah zot bi - - -

Vln I

Vln II

18

Cl. in Eb

S. And in the days of your fa - thers?

Choir

I - mei - chem Ve

T. - mei - chem Ve

II - mei - chem Ve

BAR. - mei - chem Ve

B. - mei - chem Ve

Vln I

Vln II

22

Cl. in Eb

mf

3 3 3

Choir

I
T.
II

im bi - mei a - vo - tei - chem

BAR.

im bi - mei a - vo - tei - chem

B.

im bi mei a vo - tei - chem

I
Vln

mf

II

mf

Vla

mf

Vc.

mf

D. B.

mf

30

Cl. in Eb

mp

3 3 3

Choir

I
T.
II

BAR.

B.

I
Vln

mf

II

mf

Vla

mf

Vc.

mf

D. B.

mf

31

Cl. in Eb

mp

mf

mf

BAR.

Re - count it to your chil - dren, and to your

I

T.

II

Choir

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

p sub.

mp

36

[2+2+2]

Cl. in Eb

f

f

mp

mp

BAR.

chil - dren's chil - dren, and to their chil - dren in a ge - ne - ra - tion to come.

I

T.

II

Choir

BAR.

B.

I

Vln

II

Vla

Vc.

D. B.

mf

mf

mf

mf

mf

40 Più mosso ♩ = 80

Choir

I T. II

BAR. B.

Solo

Vc. gli altri

47 rit..... Adagio ♩ = 60

Cl. in Eb

Hn in F 1.2

Crt in Bb 1.2

Choir

I T. II

BAR. B.

Vln I

Vln II

Vla

Solo

Vc. gli altri

D. B.

HAKOL HEVEL

Traditional Jewish Prayer

Nicholas Weininger (ASCAP)

10. Coda: Oseh Shalom

Adagio ♩ = 60

mp

TENOR I
TENOR II
BARITONE
BASS

Choir

Solo

Violin I

pp *ppp*

6

9 *mf*

T. I
T. II
BAR.
B.

Choir

11

I
II
BAR.
B.
Vln I

p

pp

O - seh sha - lom bim - ro - mav sha -
O - seh sha - lom bim - ro - mav o - seh sha - lom bim - ro -
O - seh sha - lom bim - ro -
O - seh sha -
- lom bim - ro - mav o - seh sha - lom O - seh sha - lom bim - ro -
- mav o - seh sha - lom o - seh sha - lom O - seh sha - lom O - seh sha -
- lom bim - ro - mav sha - lom bim - ro - mav sha - lom O - seh sha -
- mav hu ya - 'a - seh sha - lom sha - lom a -
- mav hu ya - 'a - seh sha - lom a - lei - nu
- lom hu ya - 'a - seh sha - lom a - lei - nu
- lom bim - ro - mav hu ya - 'a - seh sha - lom a - lei - nu

17

mf *p*

I
T. -lei - nu al kol ve al kol Is - ra - el Ve al

II
Ve al kol al kol al kol Is - ra - el Ve al

BAR.
mf *p*
-nu Ve al kol ve al kol Is - ra - el Ve al

B.
mf *p*
-nu Ve al kol al kol Is - ra - el Ve al

Vln I
p *mp*

21

f *p*

I
T. kol al kol yosh - vei te - vel al kol yosh - vei te - vel

II
kol al kol yosh vei te - vel

BAR.
f *p*
kol al kol al kol yosh - vei te - vel yosh - - -

B.
f *mp*
kol Ve al kol yosh - vei te - vel al kol yosh - vei te -

Vln I
pp

25

mp *p*

I
T. yosh - vei te - vel Ve im - ru A - - - mein Ve im -

II
mp *p*
al kol yosh - vei te - vel Ve im - ru A - mein Ve im - ru A -

BAR.
p
-vei te - - vel Ve im - ru A - - - - - mein Ve im - ru A -

B.
p
-vel yosh - vei te - vel Ve im - ru A - - - mein A - - - mein Ve im - ru A -

Vln I
p 3 3

30

32

mf *p* *mf* *f*

Choir

I
T.
II
BAR.
B.
Vln I

- ru A - - - mein A - - - mein Ve im - ru A - mein Ve im - ru A - mein A - - mein.
- mein Ve im - ru A - mein A - mein Ve im - ru A - mein Ve im - ru A - mein A - - mein.
- mein Ve im - ru A - mein Ve im - ru A - mein Ve im - ru A - mein A - - mein.
- - - mein A - - - mein Ve im - ru A - mein Ve im - ru A - mein A - - mein.

mf *p* *mf* *f*
mf *p* *mf* *f*
mf *p* *mf* *f*
mf *p* *mf* *f*

p *mf*

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