

Grave (♩ = 88)

1. 2. Flöte
(2. auch kleine Flöte)

Oboe

Kleine Klarinette
[in Es]

Klarinette [in A]

Baßklarinette
[in B]

Fagott

1. 2. Horn [in F]

1. 2. Trompete [in B]

1. 2. Posaune

Baßtuba

Pauken

Xylophon

Flexaton

Große Trommel

Becken

Tamtam

Kleine Trommel

Glocke

RABBI

Sopran

Alt

Tenor

Baß

1 Grave (♩ = 88) 2 3 4

I. Geige

II. Geige

Bratsche

Violoncello

Kontrabaß

1.2. Fl

Kl

Bs Kl

1. Trp

1. Gg

1. Gg die übrigen

II. Gg

1. Br

Br die übrigen

Vcl

1.2. Fl

Kl

Bs Kl

1. Trp

1. Gg

1. Gg die übrigen

II. Gg

1. Br

Br die übrigen

Vcl

10

1.2. Fl *pp* a2

Ob *pp*

kl Kl *pp*

Kl *pp*

Bs Kl

1. Gg *pp* 6

I. Gg die übrigen *pp* 6

II. Gg *pp* 6

Br *fp* *pp*

Vcl *fp* 3 *fpp* am Steg

1. Kbs *pp*

Detailed description: This page of a musical score contains measures 10 through 14. The woodwind section (Flute 1 & 2, Oboe, Clarinet in A, Clarinet in Bb, Bass Clarinet) plays a melodic line starting at measure 10, marked *pp*. The string section (Violins I & II, Viola, Cello, Double Bass) plays a rhythmic accompaniment of sixteenth-note patterns, also marked *pp*. The brass section (Trumpets and Trombones) plays a rhythmic accompaniment of eighth-note patterns, marked *fp*. The piano part features a triplet of sixteenth notes in measure 11, marked *fp*, and a section marked "am Steg" starting in measure 13, marked *fpp*. The score is in a key with two flats and a 3/4 time signature.

1. 2. Fl H^{a2} 12 V

Ob H V

kl Kl H V

Kl H V

Bs Kl 7 *pp*

Fg *pp*

1. 2. Hr 2. *pp* o.D. *pp*

1. Trp

1. 2. Pos *ppp*

Ta

Pk

1. Gg 12 6 6 6 6

2. Gg *pp* am Steg - - - -

3. Gg *pp* am Steg - - - -

1. Br *pp* arco am Steg - - - -

2. Br

1. Vcl *pp dolce* pizz. arpeggio

2. Vcl *pp dolce* pizz.

1. Kbs *pp*

1.2. Fl *a2*
p

Ob
p

kl Kl
p

Kl
p

Bs Kl

Fg

1.2. Hr

1. Trp
(m. D.)
ppp

1.2. Pos

Ta
ad libitum

Pk
ppp

1. Gg
6 13 6 6 6

2. Gg

3. Gg

1. Br
arco
am Steg

2. Br
pp

1. Vcl

2. Vcl

1. Kbs

14 15 16

I. 2. Fl a2 7 *p*

Ob 7

Kl Kl 7 *H* *mp*

Kl 7 *f* 6 3

Bs Kl *fp*

Fg *fp*

I. 2. Trp m. D. 1. *pp* *molto p*

I. 2. Pos *ppp*

Ta *molto p e dolce*

Pk *pp*

14 15 16 *H* alle *b.e.* *molto p ed espr.* *sempre p*

I. Gg *H* *b.e.* *molto p ed espr.* *sempre p*

II. Gg *H* *b.e.* *molto p ed espr.* *sempre p*

I. Br *p* *molto p* *zus. arco* 3 3 3

Br die übrigen *molto p* 3 3 3

I. Vcl *H arco* *p* 7 *p* 3 3 3

2. Vcl *p*

3. Vcl

Kbs *p* alle. m. D. pizz.

sempre molto piano

17 Ha2 *p* < 18 *pp*

Ob *p* < *pp*

Kl Kl *pp*

Kl *p* < *pp*

Bs Kl *p* 3 3

Fg *p* 3 3

m. D.

1. Hr *p*

1. Trp 6

Ta

sempre molto piano

17 18

I. Gg *p*

II. Gg *p*

Br *p* *H* *p*

Vcl *alle* *p* *arco*

Kbs *p*

This musical score page contains measures 19 and 20 for a variety of instruments. The woodwind section (Flutes 1 & 2, Oboe, Clarinets in Bb and B, Bassoon, Horns 1, Trumpets 1) plays a sixteenth-note figure with a sixteenth rest, marked with dynamics *f*, *fp*, and *pp*. The brass section (Trumpets 1, Trombones 1 & 2, Horns 2, Horns 3) plays a similar figure with dynamics *pp* and *f*. The string section (Violins 1 & 2, Violins 3 & 4, Violas, Violas, Cellos, Double Basses) plays a sixteenth-note figure with dynamics *p* and *f*. The keyboard part (Kb) plays a sixteenth-note figure with dynamics *p* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

21

1.2.Fl
Ob
kl Kl
Kl
Bs Kl
Fg
1. Hr
1. Trp

This section of the score includes parts for 1.2. Flute, Oboe, Clarinet in C (kl Kl), Clarinet in Bb (Kl), Bassoon (Bs Kl), and Fagot (Fg). The woodwinds play a melodic line with slurs and accents. The Bassoon and Fagot parts include dynamic markings of *mf* and a breath mark 'H'. The Horn (1. Hr) and Trumpet (1. Trp) parts are currently silent.

21

1. Gg
2. Gg
I. Gg die übrigen
II. Gg
1. Br
Br die übrigen
1. Vcl
Vcl die übrigen
Kbs

This section of the score includes parts for Violin I (1. Gg), Violin II (2. Gg), Violin III (I. Gg die übrigen), Violin IV (II. Gg), Trumpet (1. Br), other Brass (Br die übrigen), Violin I (1. Vcl), other Violins (Vcl die übrigen), and Cello (Kbs). The strings play a sustained chord with a dynamic marking of *p*. The Trumpet and Violin I parts feature a complex rhythmic pattern starting at measure 21, with a dynamic marking of *mf* and the instruction 'am Steg -'. The other instruments in this section are silent.

22 a2 Flzg. 23

1.2. Fl *mf*

Ob

kl Kl

Kl

Bs Kl

Fg

1. Hr *H(m.D.) p*

1. Trp *H(m.D.) p*

22 23

1. Gg

2. Gg

3. Gg

4. Gg

5. Gg

II. Gg *pizz. mf*

1. Br

2. Br

3. Br

1. Vcl

Detailed description: This is a page of a musical score for orchestra, covering measures 22 and 23. The score is written for various instruments, including woodwinds, brass, and strings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes 1.2. Flutes, Oboe, Clarinet in A (kl Kl), Clarinet in B-flat (Kl), Bassoon (Bs Kl), and Contrabassoon (Fg). The brass section includes 1. Horn (Hr), 1. Trumpet (Trp), and three Trombones (1., 2., 3. Gg). The string section includes II. Viola (Gg), 1. Violin (Vcl), and 2. and 3. Violins (Br). The score features several dynamic markings, including *mf* (mezzo-forte) and *p* (piano). There are also performance instructions such as *a2 Flzg.* (second flute), *H(m.D.)* (horn in middle D), and *pizz.* (pizzicato). The woodwinds and brass play sustained notes, while the strings play a rhythmic accompaniment. The page is numbered 12 at the top left.

1.2.Fl a2 24 mf

Ob f p

klKl f p

Kl f p

BsKl

Fg f

1.Hr 7

1.Trp 7

24 am Steg trem. p

1.Gg p am Steg trem.

2.Gg p

3.Gg pizz. pp

4.Gg pizz. pp

5.Gg pizz. pp

II.Gg

1.Br pizz. pp pizz.

2.Br pp pizz.

3.Br pp

1.Vcl

L'istesso tempo

♩=132 (♩=44)

25 26 a2 27 28 1. 29

1.2. Fl *pp*

Kl Kl *pp*

Bs Kl *pp* *p dolce*

Fg *pp* *p* *pp*

1.2. Hr *pp* *pp*

Ta *pp* *p*

Tam *pppp*

RABBI

The Kabalah tells a legend: At the beginning God

L'istesso tempo

♩=132 (♩=44)

25 26 27 28 29

1. Gg *pp*

2. Gg *pp*

1. Br *pp* *arco am Steg* *pp* *pp*

2. Br *pp* *arco am Steg* *pp* *pp*

Br die übrigen *pp* *arco am Steg* *pp*

1. Vcl *pp* *arco am Steg* *p*

2. Vcl *pp* *arco am Steg* *pp* *pp*

Vcl die übrigen *pp* *arco am Steg* *pp*

1. Kbs *pp* *pizz. vibr.* *p*

Kbs die übrigen *pp* *pizz. vibr.*

colla parte

colla parte .

30 31 32

kl Fl *pp* *fp*

1. Fl *pp* *fp*

Ob *pp*

kl Kl *pp* *ff* *fp*

Kl *pp* *ff* *fp*

Bs Kl *pp* *ff* *fp*

Fg *pp*

1.2. Hr

1. Trp *pp* *fp*

Flex *hängend* *ff*

Beck *ppp*

Glck *ff*

RABBI said: „LET THERE BE LIGHT.” Out of space a

colla parte

colla parte .

30 31 32

1. Br *pp* *ff* *ff*

2. Br *p* *ff* *ff* *zus.*

Br die übrigen *ff* *ff*

1. Vcl *p* *ff* *ff*

2. Vcl *ff* *ff* *(get.)* *o. D.*

Vcl die übrigen *ff* *ff* *(get.)* *o. D.*

1. Kbs *pizz.* *ff* *arco*

Kbs die übrigen *ff* *ff* *(get.)* *o. D.* *arco*

..... a tempo

colla parte

33 34

klFl

f

1. Fl

f

Ob

f

klKl

f

Kl

f

1. Trp

p

Flex

gliss.

Glck

RABBI

flame burst out.

God

..... a tempo

colla parte

33 34

1. Gg

f

o. D. spicc.

2. Gg

f

o. D. spicc.

3. Gg

f

o. D. arco spicc.

4. Gg

f

o. D. arco spicc.

5. Gg

f

o. D. arco spicc.

6. Gg

f

o. D. spicc.

Br

p

poco accelerando

35 36

klFl *nimmt 2. Fl.*

I. Fl

Ob

klKl *quasi Triller* *ff*

Kl *quasi Triller* *ff*

BsKl *quasi Triller* *ff*

Fg

I. 2. Hr *m. D.* *ff*

I. 2. Trp *m. D.* *ff*

I. 2. Pos *m. D.* *ff*

Ta *(m. D.)* *ff*

Flex *gliss.*

Tam

klTr *ppp*

RABBI

crushed that light to atoms.

poco accelerando

35 36

I. Gg *o. D.* *ff*

II. Gg *o. D. arco* *ff*

1. Br *ff* *spicc.* *f*

2. Br *ff* *spicc.* *f*

Br die übrigen *ff* *spicc.* *f*

1. Vcl *ff* *spicc.* *f*

2. Vcl *ff* *spicc.* *f*

Vcl die übrigen *ff* *zus.* *f*

1. Kbs *ff* *spicc.* *f*

2. Kbs *ff* *spicc.* *f*

Kbs die übrigen *ff* *zus.* *f*

37 38

1. Fl

klkl

Kl

Flex

Detailed description: This section contains the musical notation for measures 37 and 38 for the woodwind and string sections. The woodwinds (1. Fl, klkl, Kl, Flex) play a melodic line with a glissando in the Flex part. The strings (1. Vcl, 2. Vcl, 3. Vcl, 1. Kbs, 2. Kbs) play a rhythmic accompaniment with dynamics ranging from p to f.

RABBI

Myriads of sparks are hidden in our world, but not all of us be-

poco rit. a tempo

37 38

1. Gg

1. Br

2. Br

1. Vcl

2. Vcl

3. Vcl

1. Kbs

2. Kbs

Detailed description: This section contains the musical notation for measures 37 and 38 for the string section. It includes parts for 1. Gg, 1. Br, 2. Br, 1. Vcl, 2. Vcl, 3. Vcl, 1. Kbs, and 2. Kbs. The strings play a rhythmic accompaniment with dynamics ranging from p to f, including markings for dim. and morendo. The woodwinds (1. Fl, klkl, Kl, Flex) are also present in this section.

39 40 41 42

klkl

Kl

Bskl

Fg

Detailed description: This section contains the musical notation for measures 39, 40, 41, and 42 for the woodwind section. It includes parts for klkl, Kl, Bskl, and Fg. The woodwinds play a melodic line with dynamics ranging from p to ppp, including markings for p dolce and ppp.

RABBI

- hold them. The self-glorious, who walks arrogantly up - right, will nev-er perceive one; but the

39 40 41 42

1. Vcl

2. Vcl

3. Vcl

1. Kbs

2. Kbs

Detailed description: This section contains the musical notation for measures 39, 40, 41, and 42 for the string section. It includes parts for 1. Vcl, 2. Vcl, 3. Vcl, 1. Kbs, and 2. Kbs. The strings play a rhythmic accompaniment with dynamics ranging from p to ppp, including markings for trem. am Steg. and ppp.

44 rit. 45

H

1. Fl *p dolce*

2. Fl *p*

kl Kl *p*

Kl *pp*

Bs Kl *p*

Fg *p*

1. Hr *pp* H(m.D.)

1. Trp *pp* (m.D.)

2. Trp *pp* (m.D.)

1.2. Pos *pp* (m.D.)

4 4 4 4 4 4 4 4

RABBI

meek and modest, eyes downcast, he sees it — „A light is sown for the pious.”

43 44 rit. 45

arco

1. Gg *pizz.* *p* H arco

2. Gg *pizz.* *p* H arco

3. Gg *pizz.* *p* H arco

I. Gg die übrigen *pizz.* *p*

II. Gg *pizz.* *p*

Br *p* alle get. pizz.

4 4 4 4 4 4 4 4

colla parte

a tempo,
ma sempre colla parte

46 *longa* 47 48 (♩ = 88)

Kl
BsKl
Fg
RABBI

46 *longa* 47 48 (♩ = 88)

Br
Vcl
Kbs

Bischiwo Schel Malo Uwischiwo Schel Mato
In the name of God, we solemnly proclaim
colla parte

that every transgressor,
a tempo,
ma sempre colla parte
get.

49 50 51

Kl
BsKl
Fg
I. 2. Hr
I. 2. Trp
RABBI

be it that he was unfaithful to Our People because of fear, or misled by false doctrines of any kind, out of

49 50 51

I. Gg
II. Gg
Br
Vcl
Kbs

alle
zus.
pizz.

ff
zus.
(pizz.)

ff
ff
ff
ff
ff

52 53 54 55 56 57

1.2. Fl *fp* a2

Ob *p*

Kl *p*

Bs Kl *p*

Fg *p*

1.2. Hr

1.2. Trp

Ta o.D. *p*

Pk *pp* *pppp*

RABBI

KOL NIDRE

weakness or greed: we give him leave to be one with us in prayer to- night. A light is sown for the pious, a light is sown for the sinner. All is sown for the repenting

52 53 54 55 56 57

I. Gg *ff*

II. Gg *ff*

Br *fp* *ppp*

Vcl *p* zus. *ppp*

Kbs *ppp* zus. 3 *ppp*

Moderato (L'istesso tempo)

(♩ = 88)

58 59 60

I. 2. Fl *H_{a2}* *p*

Ob *H* *p*

kl Kl *H* *p*

Kl *H* *p*

Bs Kl *H* *p*

Fg *H* *p*

I. 2. Hr *o. D.*

I. 2. Pos *o. D.* *molto p*

Ta *molto p*

RABBI

vows, oaths, promises and plights of an-y kind, where-with we

Moderato (L'istesso tempo)

(♩ = 88)

58 59 60

I. Gg *arco* *molto pp*

II. Gg *arco* *molto pp*

Br *zus.* *molto pp* *get.*

Vcl *molto pp*

Kbs *molto pp*

61 a2 62 63 7

I. 2. Fl
Ob
kl Kl
Kl
Bs Kl
Fg

I. 2. Hr
I. 2. Trp
I. 2. Pos
Ta
Tam

RABBI

pledged our- selves coun-ter to our in- her- it- ed faith in God, Who is

61 62 63 pizz. arco 5

I. Gg
II. Gg
Br
Vcl
Kbs

64 65 66

Ob

Kl

BsKl

Fg

1.2. Hr

1.2. Trp

1. Pos

2. Pos

Ta

RABBI

One, Ev-er-last-ing, Unseen, Unfathomable,

64 65 66

I. Gg

II. Gg

Br

Vcl

Kbs

zus. arco

67 68 Ha2 769

1. 2. Fl *f* *pp* *fp*

Ob *f* *pp* *fp*

Kl Kl *f* *pp* *fp*

Kl *f* *pp* *fp*

Bs Kl *f* *pp*

Fg *f* *pp*

1. 2. Hr *gestopft* *fp*

1. Trp *p* *pp subito* *fp*

2. Trp *p*

1. Pos *pp* *p*

2. Pos *pp* *p*

Ta *pp* *p*

Pk *mf* *p* *hängend* *fp*

Beck *mf* *p* *hängend* *fp*

RABBI

we de- clare these null and void.

67 68 69

I. Gg *mf* *fp*

II. Gg *mf* *fp*

Br *mf* *fp* *H zus.* *f*

Vcl *f* *p* *p*

Kbs *arco* *mf* *p* *p*

70 71 72

1.2. Fl

Ob

Kl Kl

Kl

Bs Kl

Fg

1. Hr

1.2. Trp

1.2. Pos

RABBI

We re - pent that these obligations have es -

Detailed description of the upper section of the score: This section covers measures 70, 71, and 72. The instruments listed are 1.2. Fl, Ob, Kl Kl (two staves), Kl, Bs Kl, Fg, 1. Hr, 1.2. Trp, and 1.2. Pos. The key signature has two flats. In measure 70, the woodwinds are mostly silent. In measure 71, the Clarinets (Kl Kl) and Bassoon (Bs Kl) play a melodic line starting with a forte (f) dynamic, marked with a breath mark (H) and a triplet. The Bassoon (Bs Kl) and Trumpets (Trp) play a rhythmic accompaniment starting with a fortissimo piano (fp) dynamic. In measure 72, the woodwinds play a more complex melodic line with a pianissimo (pp) dynamic, marked dolce. The Bassoon (Bs Kl) and Trumpets (Trp) continue their accompaniment with a piano (p) dynamic. The vocal line for RABBI is present in measure 72, with the lyrics "We re - pent that these obligations have es -".

70 71 72

I. Gg

II. Gg

Br

Vcl

Kbs

Detailed description of the lower section of the score: This section covers measures 70, 71, and 72. The instruments listed are I. Gg, II. Gg, Br, Vcl, and Kbs. The key signature has two flats. In measure 70, the Horns (Gg) and Trombones (Br) are silent. In measure 71, the Horns (Gg) and Trombones (Br) play a melodic line starting with a forte (f) dynamic, marked with a breath mark (H) and a triplet. The Violins (Vcl) play a rhythmic accompaniment starting with a fortissimo piano (fp) dynamic. In measure 72, the Horns (Gg) and Trombones (Br) play a more complex melodic line with a pianissimo (pp) dynamic, marked get. (glissando). The Violins (Vcl) continue their accompaniment with a piano (p) dynamic. The Double Bass (Kbs) plays a rhythmic accompaniment starting with a fortissimo piano (fp) dynamic, marked pizz. (pizzicato) in measure 71 and arco (arco) in measure 72.

73 74 75

1.2. Fl *a2* *p* *H*

Ob

kl Kl *p*

Kl

Bs Kl

Fg

1. Hr *5* *7*

1. 2. Trp *pp*

1. 2. Pos *pp*

Pk *pp* *3* *pp*

RABBI

- tranged us from the sacred task we were chosen for.

S *pp* *3* *We repent.*

A *pp* *3* *We repent.*

CHOR

T *pp* *3* *We repent.*

B *pp* *3* *We repent.*

73 74 75

I. Gg *p dolce* *p*

II. Gg *p*

Br *p* *3* *3* *3*

Vcl *p dolce* *3* *3* *3*

Kbs *p*

I. 2. Fl
Ob
Kl
BsKl
Fg

I. Hr
I. 2. Trp
2. Pos
Ta

RABBI

S
A
CHOR
T
B

cresc.

We re-pent.

I. Gg
II. Gg
Br
Vcl
Kbs

1. 2. Fl
Ob
kl Kl
Kl
Bs Kl
Fg

1. Hr
2. Hr
1. 2. Trp
2. Pos
Ta

S
A
CHOR
T
B

We repent.

79 80 81 *accelerando poco a poco*

I. Gg
II. Gg
Br
Vcl
Kbs

82 83 84 rit.

1.2. Fl *ff* *ff* *ff* *ff*³

Ob *ff* *ff* *ff*

klKl *ff* *ff* *ff* *ff*³

Kl *ff* *ff* *ff* *ff*³

BsKl *ff* *ff* *ff*

Fg *ff* *ff* *ff*

1. Hr *f* *f*³ *f*³ *f*³

2. Hr *f* *f*³ *f*³ *f*³

1. Trp *mp* *f* *f* *f*

2. Trp *f* *f* *sf*

1.2. Pos *f* *sf* *sf*

Ta *ff*

Pk *ff*

82 83 84 rit.

I. Gg *f* *ff* *ff*

II. Gg *f* *ff* *ff*

Br *f* *sf* *ff* *ff*

Vcl *f* *ff* *sf* *ff*

Kbs *f* *sf* *ff*

85 tempo Poco più mosso (♩ = 112)

Ob

BsKl

Fg

I. 2. Pos

RABBI

We shall strive from this day of a - tone - ment till the next to a -

Br

Vcl

Kbs

85 tempo get. f

86 Poco più mosso (♩ = 112) f^p zus.

87

I. 2. Fl

Ob

Kl Kl

Kl

BsKl

Fg

I. Hr

2. Hr

RABBI

- void such and sim - i - lar ob - li - ga - tions, so that the Jom Kippur to fol - low may come to us for

rit.

I. Gg

II. Gg

Br

Vcl

Kbs

88

89

90

rit.

1.2. Fl *a2*
 Ob
 Kl Kl
 Kl
 Bs Kl
 Fg
 1. Hr
 2. Hr
 1.2. Trp
 1. Pos
 2. Pos
 Ta
 Pk
 RABBI

S
 A
 CHOR
 T
 B

good.
 All vows and oaths and
 All vows and oaths and
 All vows and oaths and
 All vows and oaths and

91 92 93 94 95

I. Gg
 II. Gg
 Br
 Vcl
 Kbs

non legato
 non legato
 martellato
 martellato
 martellato
 martellato
 3 fach get.
 zus.
 pizz.

96 97 98

a2

1.2. Fl
Ob
kl Kl
Kl
Bs Kl
Fg

1. Hr
2. Hr
1. Trp
2. Trp
Pk

S
A
CHOR
T
B

pro - mis-es and plights of an - y kind, where - with we

96 97 98

1. Gg
II. Gg
Br
Vcl
Kbs

99 100

I. 2. Fl
Ob
Kl Kl
Kl
Bs Kl
Fg

1. Hr
1. Trp
2. Trp
1. Pos
2. Pos
Ta
Pk

S
A
CHOR
T
B

pledged our-selves coun - ter to our in - her - it - ed faith in God, Who is

pledged our-selves coun - ter to our in - her - it - ed faith in God, Who is

pledged our-selves coun - ter to our in - her - it - ed faith in God, Who is

pledged our-selves coun - ter to our in - her - it - ed faith in God, Who is

1. Gg
II. Gg
Br
Vcl
Kbs

p dolce
p dolce
p
ff
ff
pizz.

101 *a2* 102 103

1.2. Fl
Ob
Kl Kl
Bs Kl
Fg

1. Hr
2. Hr
1. Trp
2. Trp
1. Pos
2. Pos
Ta
Pk

S
A
CHOR
T
B

One, _____ Ev-er-last - ing, Un-seen, Un- fath-om-a - - ble, we_ de-clare these null_ and

101 102 103

I. Gg
II. Gg
Br
Vcl
Kbs

1. 2. Fl
Ob
Kl Kl
Kl
Bs Kl
Fg

Musical score for woodwinds. Flutes (1. 2. Fl) play a melodic line with a dynamic of *fp* and a breath mark *a2*. Oboe (Ob) and Clarinets (Kl Kl) play a sustained chord with *ff* dynamics. Bass Clarinet (Bs Kl) and Bassoon (Fg) play a rhythmic accompaniment of eighth notes.

1. Hr
1. Trp
2. Trp
1. Pos
2. Pos
Ta
Pk

Musical score for brass and percussion. Horn (1. Hr) plays a melodic line with *ff* dynamics. Trumpets (1. 2. Trp) play a rhythmic accompaniment with *ff* dynamics. Trombones (1. 2. Pos) play a melodic line with *f* dynamics. Percussion (Pk) plays a rhythmic accompaniment with *fp* dynamics.

S
A
CHOR
T
B

void.
void.
void.
void.
void.

Musical score for vocal soloists and choir. Soprano (S), Alto (A), Tenor (T), and Bass (B) parts are marked "void.". The Chorus (CHOR) part is also marked "void.".

104 105 106 107

I. Gg
II. Gg
Br
Vcl
Kbs

Musical score for strings. Violins (I. Gg, II. Gg) play a melodic line with *ff* dynamics. Viola (Br) plays a melodic line with *ff* dynamics. Cello (Vcl) and Double Bass (Kbs) play a rhythmic accompaniment of eighth notes with *ff* dynamics.

1.2. Fl

Ob

kIKl

Kl

BsKl

Fg

1.2. Hr

2. Trp

1.2. Pos

Ta

S

A

CHOR

T

B

Musical score for woodwinds (Flute, Oboe, Clarinet, Bassoon, Bassoon, Fagott) from measures 108 to 110. The score shows sustained notes with dynamic markings of *ff* and various accidentals.

Musical score for brass and percussion (Horn, Trumpet, Trombone, Tuba) from measures 108 to 110. The score shows rhythmic patterns and dynamic markings of *mf*, *mp*, and *p*.

Vocal score for Soprano, Alto, Tenor, and Bass from measures 108 to 110. The lyrics are "Null and void."

I. Gg

II. Gg

Br

Vcl

Kbs

Musical score for strings (Violin, Viola, Violoncello, Kontrabaß) from measures 108 to 110. The score features triplet patterns and dynamic markings of *mf*.

111 112 113

I. 2. Fl
Ob
Kl Kl
Kl
Bs Kl
Fg
1. Hr
2. Hr
1. 2. Trp
1. 2. Pos
Ta
S
A
CHOR
T
B

111 112 113

I. Gg
II. Gg
Br
Vcl
Kbs

114 115

1. Fl *mf dolce*

2. Fl *mf dolce*

Ob *f* *mf dolce*

Kl Kl *mf dolce*

Bs Kl *f* *mf dolce*

Fg *f* *mf dolce*

1. Hr *p dolce* *mf*

2. Hr *mf*

1. Trp *p dolce*

1. Pos

2. Pos *p*

Ta *p*

S
- pent that these ob - li - ga - tions have es - tranged us from the sa - cred task we were

A
We re - pent that these ob - li - ga - tions have es - tranged us from the sa - cred

CHOR

T
We re - pent, we re - pent that these ob - li - ga - tions have es -

B
We re - pent, we re - pent that these ob - li - ga - tions have es -

114 115

I. Gg

II. Gg

Br
I. II. a2 pizz.
3 fach get. III. pizz.
f
I. pizz.

Vcl
3 fach get. II. III. a2 pizz.
f

Kbs
pizz.
mf

1. 2. Fl

Ob

k1kl

Kl

BsKl

Fg

1. Hr

2. Hr

Pk

S

A

CHOR

T

B

p

p

p

pp

p

p

p

p

p

pp

pp

pp

pp

p

p

f

f

f

mp

mp

mp

mp

mp

mp

mp

p

pp

pp

pp

pp

p

a2

116

117

118

I. Gg

II. Gg

Br

Vcl

Kbs

I. arco

II. III. a2 arco

I. arco

II. III. a2 arco

I. arco

II. III. a2 arco

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

cho - sen for.

We re - pent.

We re - pent —

task — we were cho - sen for.

We re - pent. We re -

- tranged us — from the sa - cred task we were cho - - sen for. We re - pent. We re -

- tranged us — from the sa - cred task we were cho - - sen for.

We re - pent. We re -

pp

pp

pp

pp

pp

p

ff

ff

ff

ff

ff

ff

ff

119 120

Ob

Kl

BsKl

Fg

1. Hr

2. Hr

1.2. Trp

1. Pos

2. Pos

Ta

S

A

CHOR

T

B

that these ob - li - ga - tions have es - tranged us from the

- pent that these ob - li - ga - tions have es - tranged us from the

- pent that these ob - li - ga - tions have es - tranged us from the

- pent that these ob - li - ga - tions have es - tranged us from the

119 120

I. Gg

II. Gg

Br

Vcl

Kbs

I. II. a2

III.

1.2. Fl

Ob

Kl Kl

Kl

Fg

1.2. Hr

1. Trp

2. Trp

1. Pos

2. Pos

Ta

S

A

CHOR

T

B

I. Gg

II. Gg

Br

Vcl

Kbs

H a2

H a2

H b

m. D.

sa - cred task we are cho - sen for. We shall strive from this

sa - cred task we are cho - sen for. We shall strive from this day

sa - cred task we are cho - sen for. We shall strive from this

sa - cred task we are cho - sen for. We shall strive from this

121 122 123

stacc. f

stacc. f

stacc. f

I. II. a2 stacc. f

III. stacc. f

stacc. f

124 a2 125 126 2. nimmt kl. Fl.

1.2. Fl
Ob
kl Kl
Kl
1.2. Hr
1. Trp
2. Trp
1. Pos
2. Pos
Ta
Beck

S
A
CHOR
T
B

day of a - tone - ment till the next to a - void such and sim - i - lar ob-li-
of a - tone - - ment till the next to a - void such and sim - i - lar ob-li-
day of a - tone - ment till the next to a - void such and sim - i - lar ob-li-
day of a - tone-ment till the next to a - void such and sim - i - lar ob-li-

hängend
pp

124 125 126

I. Gg
II. Gg
Br
Vcl
Kbs

kIFl
I. Fl
Ob
kIKl
Kl
BsKl
Fg

ff
fp ad libitum
p dolce
fp
p
p
p

1.2. Hr
1.2. Trp
1.2. Pos

o.D.
f
pp
pp

S
A
CHOR
T
B

- ga - tions, so that the Jom Kip-pur to
- ga - tions, so that the Jom Kip-pur to
- ga - tions, so that the Jom Kip-pur to fol - low may
- ga - tions, so that the Jom Kip-pur to fol - low may

p
p
f
f
p
p
p
p

I. Gg
II. Gg
Br
Vcl
Kbs

ff
ff
ff
ff
ff
p
p
ff

poco rit. tempo

129

130

131

132

klFl

I. Fl

Ob

klKl

Kl

BsKl

Fg

1. 2. Hr

1. 2. Trp

Ta

Pk

S

A

CHOR

T

B

fol - low may come to us for good.

fol - low may come to us for good.

come to us for good.

come to us for good.

dolce

sfp

f

pp

p

p

p

p

poco rit. tempo

129

130

131

132

I. Gg

II. Gg

Br

1. Vcl

2. Vcl

3. Vcl

Vcl die übrigen

Kbs

get. pizz.

pizz.

zus. arco

arco

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

f

f

p

f

fp

fp

fp

fp

fp

ff

p

pesante **Meno mosso**

133 134 135 136 137

kIFl
 1. Fl
 Ob
 kIKl
 Kl
 BsKl
 Fg
 1.2. Hr
 1. Trp
 1. Pos
 2. Pos
 Ta
 Tam
 RABBI
 S
 A
 CHOR
 T
 B

What-ev - er binds us to false-hood may be ab-
 False - hood—
 False - hood—
 False - hood—
 False - hood—

I. Gg
 II. Gg
 Br
 1. Vcl
 2. Vcl
 3. Vcl
 Vcl die übrigen
 1. Kbs
 2. Kbs
 Kbs die übrigen

138

139

klFl
1. Fl
Ob
klKl
Kl
BsKl
Fg

1. Hr
2. Hr
1.2. Trp
1.2. Pos
Ta

Xyl

RABBI
 - solved, re - leased, an -

S
A
CHOR
T
B

ab - solved, re - leased,
 ab - solved, re - leased,
 ab - solved, re - leased,
 ab - solved, re - leased,

1. Gg
II. Gg
Br
Vcl
Kbs

140 141 142

kIFl

1. Fl

Ob

kIKl

Kl

BsKl

Fg

1. 2. Hr

1. 2. Trp

1. Pos

2. Pos

Ta

Pk

RABBI

- nulled, made void and of no pow - er.

S

an - nulled, made void, made void and of no pow - er.

A

CHOR

T

an - nulled, made void, made void and of no pow - er.

B

an - nulled, made void, made void and of no pow - er.

1. Gg

II. Gg

Br

Vcl

Kbs

140 141 142

zus.

fp

mf

Detailed description of the musical score: This page contains the musical notation for measures 140, 141, and 142. The woodwind section includes parts for Clarinet in F (kIFl), Flute (1. Fl), Oboe (Ob), Clarinet in B-flat (kIKl), Clarinet in C (Kl), Bassoon (BsKl), and Bassoon in F (Fg). The brass section includes Horns (1. 2. Hr), Trumpets (1. 2. Trp), Trombones (1. Pos, 2. Pos), and Trombones in C (Ta). The string section includes Percussion (Pk), Rabbinic vocalists (RABBI), Soprano (S), Alto (A), Chorus (CHOR), Tenor (T), and Bass (B). The string ensemble includes Violin I (1. Gg), Violin II (II. Gg), Viola (Br), Violoncello (Vcl), and Double Bass (Kbs). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from fortissimo (ff) to piano (p). Performance markings include 'ad libitum' for the vocalists and 'zus.' (zusammenfassen) for the strings. The key signature has one flat, and the time signature is 4/4.

rit.

143 144 145

kIFl

I. Fl

Ob

kIKl

Kl

BsKl

Fg

1.2. Hr

1.2. Trp

1.2. Pos

Ta

p

mf

o.D.
3

143 144 145

I. Gg

II. Gg

Br

Vcl

p

f

rit.

tempo

146

147

148

149

1. Fl

Ob

Kl Kl

Bs Kl

Fg

1. 2. Hr

1. 2. Trp

1. 2. Pos

Ta

gr Tr

Beck

S

A

CHOR

T

B

Hence all such vows shall be no

tempo

146

147

148

149

I. Gg

II. Gg

Br

Vcl

Kbs

150 151 152 153

I. Fl
Ob
kIKl
Kl
Fg

1.2. Hr
1.2. Trp
1.2. Pos
Ta
Tam

S
A
CHOR
T
B

vows, and all such bonds
vows, and all such bonds
vows, and all such bonds
vows, and all such bonds

150 151 152 153

I. Gg
II. Gg
Br
Vcl
Kbs

kIFl
1. Fl
Ob
kIKl
Kl
BsKl
Fg

1. Hr
2. Hr
1. Trp
1. 2. Pos
Ta

S
A
CHOR
T
B

shall be no bonds,
 shall be no bonds,
 shall be no bonds,
 shall be no bonds,

I. Gg
II. Gg
Br
Vcl
Kbs

Musical score for measures 157-159. The score is divided into three measures. Measure 157 contains woodwind parts (k1Fl, 1.Fl, Ob, k1Kl, Kl, BsKl, Fg) and brass parts (1. Hr, 2. Hr, 1. Trp, 2. Trp, 1. 2. Pos, Ta, Pk, grTr, Beck). Measure 158 continues the woodwind and brass parts. Measure 159 includes the vocal soloists (S, A, T, B) and the chorus (CHOR) with the lyrics "all such". Dynamics include *ff* and *fff*. Performance markings include accents and slurs.

Musical score for measures 157-159 for the string section. The score is divided into three measures. Measure 157 contains parts for I. Gg and II. Gg. Measure 158 contains parts for Br, Vcl, and Kbs. Measure 159 continues the string parts. Dynamics include *ff*. Performance markings include accents and slurs.

klFl
1. Fl
Ob
klKl
Kl
BsKl
Fg

1. Hr
2. Hr
1. Trp
2. Trp
1. 2. Pos
Ta

S
A
CHOR
T
B

oaths shall be no
 oaths shall be no
 oaths shall be no
 oaths shall be no

I. Gg
II. Gg
Br
Vcl
Kbs

klFl
 1. Fl
 Ob
 klKl
 Kl
 BsKl
 Fg

Musical score for woodwinds and strings. The woodwinds (klFl, 1. Fl, Ob, klKl, Kl, BsKl, Fg) play a melodic line with a dynamic marking of *ff* starting at measure 167. The strings (1. Hr, 2. Hr, 1. Trp, 2. Trp, 1. 2. Pos) play a rhythmic accompaniment with a dynamic marking of *sf* starting at measure 167.

1. Hr
 2. Hr
 1. Trp
 2. Trp
 1. 2. Pos

Musical score for brass instruments. The horns (1. Hr, 2. Hr) and trumpets (1. Trp, 2. Trp) play a melodic line with a dynamic marking of *sf* starting at measure 167. The trombones (1. 2. Pos) play a rhythmic accompaniment with a dynamic marking of *ff* starting at measure 167.

Tam
 S
 A
 CHOR
 T
 B

Musical score for percussion and vocalists. The tambourine (Tam) plays a rhythmic accompaniment. The vocalists (S, A, CHOR, T, B) sing the lyrics: "- pent. Null and void be our".

1. Gg
 II. Gg
 Br
 Vcl
 Kbs

Musical score for strings. The guitars (1. Gg, II. Gg) and basses (Br) play a melodic line with a dynamic marking of *ff* starting at measure 167. The violins (Vcl) and cellos (Kbs) play a rhythmic accompaniment with a dynamic marking of *ff* starting at measure 167.

Meno mosso

168 169 170

klFl
1. Fl
Ob
klKl
Kl
BsKl
Fg
1. Hr
2. Hr
1. 2. Trp
1. 2. Pos
Pk

S
A
 CHOR
T
B

vows. We re - pent them. A light is

168 169 170

1. Gg
2. Gg
3. Gg
1. Gg die übrigen
II. Gg
Br
Vcl
Kbs

Meno mosso

klFl
l.Fl
Ob
klKl
Kl
BsKl
Fg

RABBI

We give him leave to be

S
A
CHOR
T
B

sown for the sin - - ner.
sown for the sin - - ner.
sown for the sin - - ner.
sown for the sin - - ner.

I. Gg
2. Gg
3. Gg
II. Gg
1. Br
2. Br
3. Br
1. Vcl
Kbs

pp dolce

a tempo (ma meno mosso)

176 177 178 179 180

1. Fl

kIKl

Kl

BsKl

Fg

RABBI

one with us in prayer to - night.

S

A

CHOR

T

B

a tempo (ma meno mosso)

176 177 178 179 180

1. Br

2. Br

3. Br

Br die übrigen

1. Vcl

Vcl die übrigen

Kbs

arco pizz.

allargando

181 182 183 184 185 186

klFl
1. Fl
Ob
klKl
Kl
BsKl
Fg

1. Hr
2. Hr
1. Trp
2. Trp
1. Pos
2. Pos
Ta
Pk

S
A
CHOR
T
B

We re - pent.

We re - pent.

We re - pent.

We re - pent.

We re - pent.

H

181 182 183 184 185 186

1. Gg
II. Gg
Br
Vcl
Kbs

H alle
H arco

arco