

FULL SCORE

# ESSAYS ON PEACE

*for SATB divisi, piano, harp and string quintet*

1984

Gary Bachlund

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*SATB divisi, harp, piano and string quintet*

Adapted from Rabbinic Texts

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### CONTENTS

I.	Meditations	1
II.	Words There Are	5
III.	Hezekiah: Seek Peace	10
IV.	Bar Kappara: Between Husband and Wife	15
V.	Rabbi Jose the Galilean: The Name of God	24
VI.	Think on the End	29
VII.	Rabbi Simeon ben Yohai: All Blessings	38
VIII.	The Rabbis Taught: Great Peace	43

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From Rabbinic sources

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## I. Meditations

The score is divided into two systems. The first system includes parts for Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piano part begins with a tempo marking of  $\text{♩} = 60$  and a dynamic of *mp* *molto sostenuto*. The Harp part is marked *mp* and includes the instruction *l. v.*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked *p*. The second system includes parts for Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano part in the second system features more complex rhythmic patterns. The Harp part has a melodic line. The string parts continue with sustained notes and some movement.

Essays on Peace

*molto rit.* *a tempo*

14

Pno. *mf* *mp*

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb. *p* *p*

20

Pno.

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *p*

*molto rit.* *a tempo*

26

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

*p*

33

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*p*

*p*

*p*

Essays on Peace

molto rit. .

Musical score for measures 41-47. The score includes parts for Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *mp* dynamic. The harp part features a *mf* dynamic in measure 42, followed by *mp* and *pp*. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *mp*. The section concludes with a *molto rit.* marking.

Musical score for measures 48-54. The score includes parts for Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The piano part starts with a *p* dynamic and ends with *pp*. The harp part has a *mp* dynamic and includes the instruction *l. v.* in measure 49. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *mp*. The section concludes with a *molto rit.* marking and a *p* dynamic. A double bar line is present at the beginning of the section.

circa 3' 45" *p*

II. Words There Are

*♩ = 50*

**Piano**

**Harp**

**S**  
Words there are and prayers, but jus-tice there is not nor yet peace. The *mp*

**A**  
Words there are and prayers, but jus-tice there is not nor yet peace. The *mp*

**T**  
Words there are and prayers, but jus-tice there is not nor yet peace.

**B**  
Words there are and prayers, but jus-tice there is not nor yet peace.

---

**Pno.**

**Hp.**

**S**  
pro-phet said: in the end of days, the Lord shall judge be-tween the na - tions...

**A**  
pro-phet said: in the end of days, the Lord shall judge be-tween the na - tions...

**T**  
in the end of days, the Lord shall judge be-tween the na - tions...

**B**  
in the end of days, *pizz.* the Lord shall judge be-tween the na - tions...

**Cb.**  
*mf*

6

Pno. *f*

Hp. *mf*

S *mf*  
They shall beat their swords in-to plow - shares, and theirspears in - to prun-ing hooks,

A *mf*  
They shall beat their swords in-to plow - shares, and theirspears in - to prun-ing hooks,

T *mf*  
They shall beat their swords in-to plow - shares, and theirspears in - to prun-ing hooks,

B *mf*  
They shall beat their swords in-to plow - shares, and theirspears in - to prun-ing hooks,

---

9

Hp.

S  
na - tion. —  
Na-tion shall not lift up sword a-against na-tion. Words there are. —

A  
Na-tion shall not lift up sword a-against na - tion. —

T  
Na-tion shall not lift up sword a-against na - tion. —

B  
Na-tion shall not lift up sword a-against na - tion. —

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* arco



12

Hp.

S  
Nor e - ver a - gain train for war. Ne - ver a - gain train for war.  
Words there are. Words there are. Words there are.

A  
Nor e - ver a - gain shall they train for war. Ne - ver a - gain train for war.

T  
Words there are. Nor e - ver a - gain shall they train for war. Ne ver a - gain

B  
Nor e - ver a - gain shall they train for war. Ne ver a - gain train

Vla.

Cb.

15

Pno.

Hp.

S  
Ne - ver. The Lord jud - ges the na - tions.

A  
Ne - ver. The Lord jud - ges the na - tions.

T  
train for war. The Lord jud - ges the na - tions.

B  
for war. The Lord jud - ges the na - tions.

Cb.

Essays on Peace

17

Hp.

S *mp* Peace: dis-tant vi - sion. Peace. Peace. \_\_\_\_\_

A Peace will re-main a dis-tant vi - sion. \_\_\_\_\_ Peace. \_\_\_\_\_ Un - til we do the work \_\_\_\_\_

T *mp* Peace will re - main a dis-tant vi - sion\_ un - til we do the work of \_\_\_\_\_

B *mp* Peace. \_\_\_\_\_ Peace. \_\_\_\_\_ Peace. \_\_\_\_\_ Un - til \_\_\_\_\_

Vln. II

Vla.

20

Pno.

Hp.

S Peace. \_\_\_\_\_ Peace. \_\_\_\_\_

A of peace our - selves. Peace. \_\_\_\_\_

T peace our - selves. Peace. \_\_\_\_\_

B we do the work our - selves. Peace. \_\_\_\_\_

Vln. II

Vla.

do the work of \_\_\_\_\_ peace. Peace. \_\_\_\_\_

22

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*f*

23

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

25

Pno.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

Words there are and prayers.

*mp*

Words there are and prayers.

*mp*

Words there are and prayers.

*mp*

Words there are and prayers.

*p*

*p*

*p*

*pizz.*

*mp*

*pizz.*

*mp*

III. Hezekiah: Seek Peace  
*quasi una cadenza*

28

Vln. I

*f*

3

12

30

Vln. I

*mp*

arco *quasi una cadenza*

Vc.

*mf*

3

33

Hp.

S *mp*  
Great is peace: Man can-not wait for peace. The psalm-ist said: seek— peace.

A *mp*  
Great is peace: Man can-not wait for peace. The psalm-ist said: seek— peace.

T *p*  
Peace... Peace... Peace.

Vc. *p*



37

Pno. *f* *mp*

Hp.

S *mp*  
Peace in your place.

A *mp*  
Peace in your place.

T *mp*  
Peace in your place.

Vc. *quasi una cadenza*  
*mf*

40

Hp.

S

A

T

Vc.

*mp*

Pur-sue it wher-ev - er

*mp*

Pur-sue it wher-ev - er

*mp*

Peace.

3

12

*p*

44

Pno.

Hp.

S

A

T

Vc.

*f*

*mp*

*mf*

it is to be found. Seek peace in your place. Al-

*mf*

it is to be found. Seek peace in your place. Al-

Peace.

*f*

3

*mp*

48

Pno.

Hp.

S  
though we wait, wait for judgment, we can-not wait, wait for peace to fall like

A  
though we wait, wait for judgment, we can-not wait, wait for peace to fall like

T  
*mp* Peace. *mp* Peace.

B  
*mp* Peace. *mp* Peace.

Vc.

51

Pno.

Hp.

S  
rain up-on us.

A  
rain up-on us.

T

B

Vc.

54

Hp.

S  
Great is peace: Man can - not wait for peace. Seek peace. Seek peace in your place. —

A  
Great is peace: Man can - not wait for peace. Seek peace. Seek peace in your place. —

T  
Peace. — Peace. — in your place. —

B  
Peace. — Peace. — in your place. —

Vc.

rit. ————

57

Pno.

mp

Hp.

S

A

T

B

Vln. I  
ppp p ppp

Vln. II  
ppp p ppp

Vla.  
ppp p ppp

Vc.  
ppp p ppp

circa 5' 40"



IV. Bar Kappara: Between Husband and Wife

♩ = 100

Piano *mf* *f*

Harp *mf* *p* [As a background]

S *f*  
Great is peace.

A *f*  
Great is peace.

Violin I *pizz.* *f* *pizz.*

Viola *f* *pizz.*

Contrabass *f* *mf*

Pno. *mf*

Hp. *f*

S *f*  
The To-rah and the prophets use

A *f*  
The To-rah and the prophets use

Vln. I *arco*

Vla. *arco*

Cb. *f*

14

Pno.

Hp.

S  
false - hood, false - hood to main - tain peace be - tween hus - band and wife.

A  
false - hood, false - hood to main - tain peace be - tween hus - band and wife.

Vln. I

Vla.

Cb.

21

Pno.

Hp.

S  
False-hood. False - - hood. For no mar-riage is

A  
False-hood. False - - hood. For no mar-riage is

Vln. I

Vla.

Cb.

28

Pno.

Hp.

S  
made with-out a quar-rel. Quar - - - rel.

A  
made with-out a quar-rel. Quar - - - rel.

Vln. I

Vla.

Cb.

35

Pno.

Hp.

S  
The To-rah and the pro-

A  
The To-rah and the pro-

Vln. I  
pizz. arco

Vla.  
pizz. arco

Cb.

42

Pno.

Hp.

S  
- phets use false - hood. Lies! Lies! Lies! But peace it - self must ne - ver,

A  
- phets use false - hood. Lies! Lies! Lies! But peace it - self must ne - ver,

Vln. I

Vla.

Cb.

49

Pno.

Hp.

S  
*niggun-like*  
ne - ver be a lie. Lie! Lie! Lie, lie, lie, lie, lie,

A  
ne - ver be a lie. Lie! Lie! Lie! Lie, lie, lie, lie, lie,

Vln. I

Vla.

Cb.

56

Pno.

Hp.

S  
— lie, lie, lie, — lie! But peace it - self must ne - ver be a lie. —

A  
— lie, lie, lie, — lie! But peace it - self must ne - ver be a lie. —

Vln. I

Vla.

Cb.

63

Pno.

Hp.

S  
Lie, lie, lie, lie, lie, lie lie, lie, lie. — Great is

A  
Lie, lie, lie, lie, lie, lie lie, lie, lie. — Great is

Vln. I

Vla.

Cb.

*mf*

*mp*

*mp*

Essays on Peace

rit. . . . . ♩ = 70

72

Pno.

Hp.

S

A

Vln. I

Vla.

peace. . . . . If peace is to be brought in-to the world, it must be brought

peace. . . . . If peace is to be brought in-to the world, it must be brought

rit. . . . . ♩ = 100

83

Pno.

Hp.

S

A

Vln. I

Vla.

Cb.

—first to the fam' ly. . . . . The To-rah

—first to the fam' ly. . . . . The To-rah

arco

arco

arco

92

Pno.

Hp.

S  
and the pro - phets use false - hood, peace be - tween hus - band and wife. —

A  
and the pro - phets use false - hood, peace be - tween hus - band and wife. —

Vln. I

Vla.

Cb.

99

Pno.

Hp.

S  
For the sake of peace — one may lie. — Lie, lie, — lie, lie, lie. Lie, lie, —

A  
For the sake of peace — one may lie. — Lie, lie, — lie, lie, lie. Lie, lie, —

Vln. I

Vla.

Cb.

106

Pno.

Hp.

S

A

Vln. I

Vla.

Cb.

— lie, lie, lie, lie, lie, — lie, lie, lie, — lie. Lie, lie, lie, lie, lie, —

— lie, lie, lie, lie, lie, — lie, lie, lie, — lie. Lie, lie, lie, lie, lie, —

112

Pno.

Hp.

S

A

Vln. I

Vla.

Cb.

*mf*

— lie, lie. Lie, lie, lie, lie, lie, lie, lie, —

— lie, lie. Lie, lie, lie, lie, lie, lie, lie, —



119 *rit.*

Pno. *mp*

Hp.

S. *mp*  
Great is peace.

A. *mp*  
Great is peace.

Vln. I

Vla. *p*

Cb. *p*

130 ♩ = 70

Hp. *mf*

Vln. I *mf*

135 *rit.* *molto rit.*

Hp.

Vln. I

circa 3' 30"

V. Rabbi Jose the Galilean: The Name of God

♩ = 100

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of ♩ = 100. The Piano part starts with a *mf* dynamic, playing a melodic line in the right hand and a supporting bass line in the left hand. The Harp part follows with a *mp* dynamic, providing a harmonic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all begin with a *mp* dynamic and sing the lyrics: "Great is peace: Peace is the name of God. As it is writ-ten:\_\_\_\_\_". The instrumental parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) also start with a *mp* dynamic, with the strings playing a sustained accompaniment. The score is written in 6/8 time, with a key signature of one sharp (F#).

7

S  
A  
T  
B

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

And he called Him Lord, Peace. E - ven on the thres-hold of war, we are bid - den

13

S  
A  
T  
B

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

to be - gin with peace. — May we see the day when war and blood-shed cease. —

Essays on Peace

19

S We have not come in - to be - ing to hate or to de - stroy,\_\_\_ but to praise,\_\_\_ to

A We have not come in - to be - ing to hate or to de - stroy,\_\_\_ but to praise,\_\_\_ to

T We have not come in - to be - ing to hate or to de - stroy,\_\_\_ but to praise,\_\_\_ to

B We have not come in - to be - ing to hate or to de - stroy,\_\_\_ but to praise,\_\_\_ to

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

S la - bor and to love.\_\_\_ God will ful - fill the pro - mise to bring peace.\_\_\_\_\_

A la - bor and to love.\_\_\_ God will ful - fill the pro - mise to bring peace.\_\_\_\_\_

T la - bor and to love.\_\_\_ God will ful - fill the pro - mise to bring peace.\_\_\_\_\_

B la - bor and to love.\_\_\_ God will ful - fill the pro - mise to bring peace.\_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Pno. *mp* *9* *9*

Hp. *mf*

S  
To let love and jus-tice flow. Peace us the Name of God:

A  
To let love and jus-tice flow. Peace us the Name of God:

T  
To let love and jus-tice flow. Peace us the Name of God:

B  
To let love and jus-tice flow. Peace us the Name of God:

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, titled 'Essays on Peace', is page 27. It features a vocal quartet and a string ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'To let love and jus-tice flow. Peace us the Name of God:'. The piano accompaniment includes a piano (Pno.) and a harp (Hp.). The piano part has a dynamic marking of *mp* and a *9* measure rest. The harp part has a dynamic marking of *mf*. The string ensemble consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 6/8 time and includes various musical notations such as rests, dynamics, and articulation marks.

36

Pno.

mp

p

Hp.

mf

S

Call Him Lord, call Him Peace.

A

Call Him Lord, call Him Peace.

T

Call Him Lord, call Him Peace.

B

Call Him Lord, call Him Peace.

Vln. I

Vln. II

Vla.

Vc.

Cb.

VI. Think on the End

45  $\text{♩} = 50$

Pno. *mf* *molto legato* *ff*

Hp.

Vln. I *f*

Vla. *f*

51  $\text{♩} = 80$

Pno.

Hp. *f*

Vln. I

Vln. II *f*

Vla.

Vc. *f*

This musical score is for measures 55 through 60 of the piece "Essays on Peace". The score is arranged for a piano (Pno.), harp (Hp.), and a string quartet (Violin I, Violin II, Viola, Violoncello, and Contrabass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 55 begins with a piano introduction of chords in the right hand and a single note in the left hand. A *Red.* (ritardando) marking is present. The strings enter in measure 56 with a rhythmic pattern of eighth notes. The piano and harp re-enter in measure 57 with a *ff* (fortissimo) dynamic. The strings continue their rhythmic pattern, with the cello and contrabass playing triplets. Measure 58 features a *ff* dynamic and the harp playing a descending scale. Measure 59 shows the piano and harp playing triplets. Measure 60 concludes with the piano and harp playing triplets and the strings continuing their rhythmic pattern.



62 **molto rit.** ♩ = 48

Pno. *mf*

Hp. *l. v.* 3

S  
Think on the end that a - waits you, and be done with hate.\_\_\_\_

A  
Think on the end that a - waits you, and be done with hate.\_\_\_\_

T  
Think on the end that a - waits you, and be done with hate.\_\_\_\_

B  
Think on the end that a - waits you, and be done with hate.\_\_\_\_

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* > *mp*

Cb. *mf* > *mp*

69

Pno. *mp* 3 3 3

Hp. *l. v.* 3

S  
— If you che-rish rage, where will you go\_\_\_ for par-don?\_\_\_ Par-don?\_\_\_

A  
— If you che-rish rage, where will you go\_\_\_ for par-don?\_\_\_ Par-don?\_\_\_

T  
— If you che-rish rage, where will you go\_\_\_ for par-don? Where will you go?\_\_\_

B  
— If you che-rish rage, where will you go\_\_\_ for par-don?\_\_\_ Par-don?\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

Pno.

Hp.

S  
— Par - don? For - give all o - thers their wrong - do - ings that you may be for -

A  
— Par - don? For - give all o - thers their wrong - do - ings that you may be for -

T  
Look for par - don? For - give all o - thers their wrong - do - ings that you may be for -

B  
— Par - don? For - give all o - thers their wrong - do - ings that you may be for -

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 54

The musical score is arranged in a vertical system. At the top, the piano part (Pno.) features a treble clef with a triplet of eighth notes and a dynamic marking of *f*. The harp part (Hp.) is in the middle, with a bass clef, a triplet of eighth notes, and a dynamic marking of *mf*. Below the harp are four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line has lyrics: "giv'n. For - giv'n. Think on the end that waits for you, and". The dynamics for the vocal parts are marked as *mf*. The bottom section of the score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all in bass clef. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The page number 82 is located at the beginning of the piano part.

89 *rit.* ..... *a tempo*

Pno. *mp*

Hp. *f* *mp*

S  
where\_ will you look\_ for\_ par - don, and be\_ for - gi - ven? Be done with\_ ha - tred.

A  
where\_ will you look\_ for\_ par - don, and be\_ for - gi - ven? Be done with\_ ha - tred.

T  
where\_ will you look\_ for\_ par - don, and be\_ for - gi - ven? Be done with\_ ha - tred.

B  
where\_ will you look\_ for\_ par - don, and be\_ for - gi - ven? Be done with\_ ha - tred.

Vc.

Cb.

95

Hp. *l. v.* *mf*

S *mp*  
Par-don comes with love as strong as death. Think on the

A *mp*  
Par-don comes with love as strong as death. Think on the

T *mp*  
Par-don comes with love as strong as death. Think on the

B *mp*  
Par-don comes with love as strong as death. Think on the

Vln. I *mp*

Vc. *mp*

Cb. *mp* *p*

103

Pno.

*mf* *mp*

Ped.

Hp.

S

end that a-waits you, and be done with hate. \_\_\_\_\_ Great \_\_\_\_\_ is \_\_\_\_\_ peace. \_\_\_\_\_

*mp*

A

end that a-waits you, and be done with hate. \_\_\_\_\_ Great \_\_\_\_\_ is \_\_\_\_\_ peace. \_\_\_\_\_

*mp*

T

end that a-waits you, and be done with hate. \_\_\_\_\_ Great \_\_\_\_\_ is \_\_\_\_\_ peace. \_\_\_\_\_

*mp*

B

end that a-waits you, and be done with hate. \_\_\_\_\_ Great \_\_\_\_\_ is \_\_\_\_\_ peace. \_\_\_\_\_

*mp*

Vln. I

Cb.

circa 5' 10"

VII. Rabbi Simeon ben Yohai: All Blessings

♩ = 60

Piano  
Harp  
Violin I  
Contrabass

Pno.  
Hp.  
Vln. I  
Cb.



Essays on Peace

12  $\text{♩} = 60$

Pno. *pp* *p* *Ped.*

Hp. *mp* *l. v.*

S *mp*  
Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

A *mp*  
Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

T *mp*  
Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

Vln. I

Cb.

19

Pno. *3* *Ped.*

Hp. *l. v.*

S  
peace are to be found all o - ther bless - ings... Feed on love and bro - ther - hood and peace reigns.

A  
peace are to be found all o - ther bless - ings... Feed on love and bro - ther - hood and peace reigns.

T  
peace are to be found all o - ther bless - ings... Feed on love and bro - ther - hood and peace reigns.

B  
Feed on love and bro - ther - hood and peace reigns.

Cb. *p*

Essays on Peace

24

Pno.

Hp.

S

A

T

B

Cb.

*l. v.*

Peace in your com-ing in; peace in your go-ing out; peace with all

Peace in your com-ing in; peace in your go-ing out; peace with all

Peace in your com-ing in; peace in your go-ing out; peace with all

Peace, peace, peace, peace with all

30

Pno.

Hp.

S

A

T

B

Cb.

*pp*

men. It is the seal of all

men. It is the seal of all

men. It is the seal of all

men. It is the seal of all

35

Pno.

Hp.

S  
bless-ing.

A  
bless-ing.

T  
bless-ing.

B  
bless-ing.

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

Cb.  
*mp*

*f*

*f*

*mf*

*mf*

*mf*

41

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Vc.  
*f*

Cb.  
*f*

*f*

*f*

*f*

*f*

*f*

Essays on Peace

43

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *p* *pp*

Detailed description: This system covers measures 43 to 46. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measures 43 and 44 contain a triplet of eighth notes in the strings. Measures 45 and 46 show a dynamic shift from *mp* to *p* to *pp*. The Viola and Violoncello parts have a fermata over the final measure.

47

Vln. I  
Vln. II  
Vla.  
Vc.

*mp* *p*

Detailed description: This system covers measures 47 to 50. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature changes from 5/4 to 4/4 between measures 48 and 49. Dynamics are marked as *mp* and *p*. The Viola and Violoncello parts have a fermata over the final measure.

51

Vln. I  
Vln. II  
Vla.  
Vc.

*f* *ff* *mp* *p*

Detailed description: This system covers measures 51 to 54. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 51 and 52 contain a triplet of eighth notes. The time signature changes from 6/4 to 4/4 between measures 52 and 53. Dynamics are marked as *f*, *ff*, *mp*, and *p*. The Viola and Violoncello parts have a fermata over the final measure.

VIII. The Rabbis Taught: Great Peace

55

S  
A  
T  
B

As it is said:  
Peace is the end of all things in this world; peace is the end of all things in this  
Peace is the end of all things in this world; peace is the end of all things in this  
Peace, \_\_\_\_\_ peace, \_\_\_\_\_

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp* *p* *pp* *p* *pp* *mp* *pp* *mp*

60

S  
A  
T  
B

Be-hold, \_\_\_\_\_ I will ex - tend \_\_\_\_\_ to her like a ri - ver \_\_\_\_\_ peace. Deep peace and  
world; peace is the end of all things in this world; peace is the end of all things in this world. Deep peace and  
world; peace is the end of all things in this world; peace is the end of all things in this world. Deep peace and  
peace, \_\_\_\_\_ peace, \_\_\_\_\_ As it is

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

65

The musical score is arranged in a standard orchestral format. At the top are the Piano (Pno.) and Harp (Hp.) parts. The Piano part features a melodic line in the right hand and a sustained bass line in the left hand, marked *mf*. The Harp part has a more active melodic line with triplets, marked *f*. Below these are the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with the lyrics "mer - cy, life\_ and\_ love. Deep peace and mer - cy, life\_ and\_ love." The Alto part begins with "mer - cy, life\_ and\_ love. Be-hold, I will ex - tend to her like a ri-ver. Love." The Tenor part begins with "mer - cy, life\_ and\_ love. Be-hold, \_\_\_\_\_ to he like a ri-ver. Love." The Bass part begins with "said: I will ex-tend to her like a ri - ver. \_\_\_\_\_ Life and love." The instrumental section at the bottom includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin and Viola parts have melodic lines with some slurs. The Violoncello part has a melodic line with a slur and is marked *mp*. The Contrabass part has a simple bass line. The score is in 5/4 time and the key signature has three sharps (F#, C#, G#).

70

Pno.

Hp.

S

A

T

B

Vc.

*Red.*

*f*

*mf*

Grant us peace and love. Pro-claim it to the earth. Grant us peace.

73

Pno.

Hp.

T

B

Vc.

Cb.

*mf*

*Red.*

*f*

*pizz.*

May the love of your name hal-low each heart.

77

Pno.

T

B

Vc.

Cb.

U - nite the frag-ments of our hearts to see the light of

U - nite the frag-ments of our hearts to see the light of

80

Pno.

Hp.

S

A

T

B

Vla.

Vc.

Cb.

May the love of your\_ name hal - low each

May the love of your\_ name hal - low each

peace. May the love of your\_ name hal - low each

peace. May the love of your\_ name hal - low each

May the love of your\_ name hal - low each

May the love of your\_ name hal - low each

pesante

*ff*



83

The musical score for page 47, measures 83-84, is arranged in a standard orchestral format. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes the following parts:

- Pno.:** Piano accompaniment with a steady eighth-note pattern in the right hand and chords in the left hand. A fermata is placed over the first measure of the left hand.
- Hp.:** Harp accompaniment with chords and a triplet of eighth notes in the right hand.
- S, A, T, B:** Vocal parts for Soprano, Alto, Tenor, and Bass. Each part has a long note with a fermata, with the lyrics "heart." written below the notes.
- Vln. I, Vln. II:** Violin parts featuring sixteenth-note runs with accents and sixteenth-note chords. The number "6" is written above the runs.
- Vla.:** Viola part with a long note and a fermata.
- Vc.:** Violoncello part with a long note and a fermata.
- Cb.:** Contrabass part with a long note and a fermata.

85

Pno.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

U - nite the frag - ments

U - nite the frag - ments

U - nite the frag - ments

U - nite the frag - ments

*f*

86

Pno.

Hp.

S  
of our hearts to see the

A  
of our hearts to see the

T  
of our hearts to see the

B  
of our hearts to see the

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Pno.

Hp.

S  
light of peace.

A  
light of peace.

T  
light of peace.

B  
light of peace.

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mp*

Cb.  
*mp*

rit. . . . .

89

Piano score for measures 89-93. The piano part features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics range from *mp* to *p*. The harp part has sparse chords. The string section includes Violin I, Violin II, Viola, and Cello, with dynamics around *mp* and an *arco* marking for the Cello.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Musical score for measures 94-98. The piano part continues with dense textures and includes a *p* dynamic marking. The harp part has a *mp* dynamic. The string section includes Violin I, Violin II, Viola, and Cello, with dynamics around *mp*.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Cb.

101

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Pno.** (Piano): Features a series of chords in the left hand and rests in the right hand.
- Hp.** (Harp): Features a series of chords in the left hand and rests in the right hand.
- S.** (Soprano): *mp* Bless-ed is the e-ter-nal source of peace.
- A.** (Alto): *mp* Bless-ed is the e-ter-nal source of peace.
- T.** (Tenor): *mp* Bless-ed is the e-ter-nal source of peace.
- B.** (Bass): *mp* Bless-ed is the e-ter-nal source of peace.
- Vln. I** (Violin I): *p* (piano) dynamic.
- Vln. II** (Violin II): *p* (piano) dynamic.
- Vla.** (Viola): *mp* dynamic.
- Vc.** (Violoncello): *mp* dynamic.
- Cb.** (Cello): *p* (piano) dynamic.

The score is in a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The vocal parts include a triplet of eighth notes in the first measure of each line. The string parts feature various melodic lines and dynamics.

105 **Meno mosso**

The musical score is arranged in a system with the following parts from top to bottom:

- Pno.** (Piano): Treble and bass staves. Treble staff is mostly rests. Bass staff has a melodic line with dynamics *pp* and *p*.
- Hp.** (Harp): Treble and bass staves. Treble staff is mostly rests. Bass staff has a melodic line with dynamic *p*.
- S.** (Soprano): Treble staff. Singing "Peace." with dynamic *p*.
- A.** (Alto): Treble staff. Singing "Peace." with dynamic *p*.
- T.** (Tenor): Treble staff. Singing "Peace." with dynamic *p*.
- B.** (Bass): Bass staff. Singing "Peace." with dynamic *p*.
- Vln. I** (Violin I): Treble staff. Melodic line with dynamics *mp* and *pp*.
- Vln. II** (Violin II): Treble staff. Melodic line with dynamics *mp* and *pp*.
- Vla.** (Viola): Bass staff. Melodic line with dynamic *mp*.
- Vc.** (Violoncello): Bass staff. Melodic line with dynamic *pp*.
- Cb.** (Contrabasso): Bass staff. Melodic line with dynamic *pp*.

The score includes dynamic markings (*pp*, *p*, *mp*) and performance instructions such as *circa 7' 30"* and *Northridge, CA 1984*.