

# Song of Time

## Scene I-14

Ethan Eldred

Lyrics from "Journey to the West"

Slowly, as a story (c. ♩ = 84)

Solo 1 *mf* Five hundred years pass by, like a flowing stream. The work of a life - time is

*rubato* Solo 2

Piano

*rubato* 4 Duo: *mf* Company:

on - ly froth and foam. Yes - ter - day's face had the glow of pea-ches. But

Pno.

7 *a tempo* Women to - day's tem - ples are Touched by flakes of snow, As each dawn the

Men 8 to - day's tem - ples are touched by, touched by flakes of snow. Each dawn the

7

Pno.

# Ice River Song

*rit.* **Slower (c. ♩ = 64)**

stars are swept a - way. So e - ven they the stars will one day be dust, but

stars are swept a - way. So the stars will be dust but

Pno.

*rit.*

good works in se - cret will al - ways leng - then life. Virtue needs no pi - ty.

Good works in se - cret will al - ways leng - then life. Virtue needs no pi - ty.

Pno.

16

Heaven \_\_\_ minds its own. \_\_\_

8

Heaven \_\_\_ minds its own.

16

Pno.

# J.B. Family Song (Major and Minor Version)

Ethan Eldred Words from Archibald MacLeash's "J.B."

Happy/ Slightly ambiguous

C Am C F C/E G F

I love Mon-day, Tues-day, Wed-nes-day, where have Mon-day Tues-day gone? Un-der the gras-tree

Am F F C F

**Fine**

6 Un-der the greentree one by one? Caught as we are in Hea-ven's quan-dry, is it we or

C/E G F Am F

**D.C. al Fine**

12 they are gone? Un-der the gras-tree un-der the greentree one by one.

Dark/Folky modal

Cm G7/B Fm

19

Cm/G G7 Cm G7 A<sup>b</sup> E<sup>b</sup> Fm Cm G7

**Fine**

25

G7/B Cm/G G7 Cm

**D.S. al Fine**

31

# VV I know that Job

Ethan Eldred

## H "Aren't We" Transitional

The musical score is for a piece titled "Aren't We" Transitional, in 4/4 time with a key signature of one flat (Bb). The score includes parts for Flute, Clarinet in Bb, Synthesizer, Soprano, Mezzo-Soprano, Violin, Viola, and Cello. The Flute and Clarinet in Bb parts feature intricate sixteenth-note patterns. The Synthesizer part consists of sustained chords in the bass register. The vocal parts (Soprano and Mezzo-Soprano) have melodic lines with dynamic markings. The Violin, Viola, and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

**Flute:** *pppp* *pp* *pppp* *pp*

**Clarinet in Bb:** *pppp* *pp* *pppp* *ppp*

**Synthesizer:** Sustained chords in the bass register.

**Soprano:** *pppp* *ppp* *pp* *ppp*

**Mezzo-Soprano:** *pppp* *pp* *ppp*

**Violin:** *pppp*

**Viola:** *pppp*

**Cello:** *pppp* *ppp*

J.B. Orchestral Themes

2

5

Fl.

B♭ Cl.

Synth

S

Mezzo

Vln.

Vla.

Vc.

*p*

*ppp*

*pppp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*



J.B. Orchestral Themes

4  
15

Fl.

B♭ Cl.

Synth

S

Mezzo

Vln.

Vla.

Vc.

*ppp* *p* *ppp*

*ppp* *pp* *ppp* *ppp*

*ppp* *ppp* *pp* *ppp* *pp*

*ppp*



J.B. Orchestral Themes

20

Fl.

B♭ Cl.

Synth

S

Mezzo

Vln.

Vla.

Vc.

*pppp* *pp* *pppp* *ppp* *p* *ppp* *p*

*pppp* *pppp* *pppp*

24

Fl.

b Cl.

*pp*

24

Synth

S

24

Trombone

24

Vln.

*p* *pp*

Vla.

*ppp* *p* *pp*

Vc.

*mp*

*V*

28

Fl.

b Cl.

Synth

S

Trombone

28

Vln.

Vla.

Vc.

*ppp*

32

Fl.

*mp*

Cl.

Synth

Sax

Oboe

Violin

*p* *pp* *mp*

Viola

*p* *p* *pp*

Vc.

*mp*

Detailed description: This page of a musical score, titled 'J.B. Orchestral Themes', contains measures 32 through 35. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Synth, Saxophone (Sax), Oboe, Violin (Vln.), Viola (Vla.), and Cello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 32 begins with a dynamic of *mp* (mezzo-piano). The Flute part features a melodic line with slurs and accents. The Clarinet part has rests. The Synth part has rests. The Saxophone part has a melodic line with slurs and accents. The Oboe part has a melodic line with slurs and accents. The Violin part has a melodic line with slurs and accents, with dynamics *p* (piano), *pp* (pianissimo), and *mp*. The Viola part has a melodic line with slurs and accents, with dynamics *p* and *pp*. The Cello part has a melodic line with slurs and accents, with a dynamic of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, titled "J.B. Orchestral Themes" and numbered "9", contains measures 36 through 40. The score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note G4, followed by a half note G4.
- b Cl. (Bass Clarinet):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note Bb3, followed by a half note Bb3.
- Synth (Synthesizer):** Measures 36-39 are marked with a fermata. In measure 40, it plays a sustained chord of G4 and Bb3.
- S (Saxophone):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note G4, followed by a half note G4.
- trumpet (Trumpet):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note G4, followed by a half note G4.
- Vln. (Violin):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note G4, followed by a half note G4.
- Vla. (Viola):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note G4, followed by a half note G4.
- Vc. (Violoncello):** Measures 36-39 are marked with a fermata. In measure 40, it plays a quarter note G4, followed by a half note G4.

The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as fermatas, slurs, and dynamic markings.

This page of the musical score, titled "J.B. Orchestral Themes", contains measures 40 through 45. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Melodic line in treble clef, starting with a half note G4 and a quarter note A4, followed by a series of eighth notes and a final half note G4.
- b Cl.** (Bass Clarinet): Rests throughout the measures.
- Synth** (Synthesizer): Treble and bass clefs. Treble clef has rests. Bass clef has a sustained low note with a tremolo effect.
- S** (Soprano): Treble clef. Features a melodic line with eighth notes and a final half note G4.
- Mezzo** (Mezzo-soprano): Treble clef. Features a melodic line with eighth notes and a final half note G4.
- Vln.** (Violin): Treble clef. Sustained notes with a tremolo effect.
- Vla.** (Viola): Bass clef. Sustained notes with a tremolo effect.
- Vc.** (Violoncello): Bass clef. Sustained notes with a tremolo effect.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (trapezoidal shapes). The key signature is one sharp (F#).

# Habel, Habalim

Excerpted from Ecclesiastes

Ethan Eldred

For SATB divisi, piano, and optional strings.

Adagio ♩ = 100

Alto

Tenor

Bass

Piano

### Composer's translation:

*habel, habalim! hakol habel!  
vehineh! hakol habel!  
ure'ut ruach!  
ve'eyn yitron tahat hashemesh,  
ki haelohim beshamayim  
ve'attah al ha'arets,  
ki mi asher yechubar hachaim  
yesh bitachon.*

*Meaningless, meaningless! All is meaningless!  
And behold! All was meaningless!  
(Nothing but) A chase after the wind!  
And nothing will be gained under the sun,  
For God is in Heaven  
And you are upon the earth,  
But to all who are among the living  
There is hope.*

10

S

A

T

B

Pno.

Ve-hi-neh! \_\_\_\_\_

Ha - bel, ha-ba - lim! Ha - kol, ha - bel! Ha -

Ha - bel, ha-ba - lim! Ha - kol, ha - bel! Ha -

bel, \_\_\_\_\_ ha - bel. \_\_\_\_\_ Ha - kol ha - bel! Ha - bel! \_\_\_\_\_

10



Habel, Habalim

19

S

Ha<sup>3</sup> - kol ha<sup>3</sup> - bel!

A

bel, ha - ba - lim! Ha - kol, ha -

T

bel, ha - ba - lim! Ha - kol, ha -

B

Ha - bel! Ha - kol,

Pno.

Detailed description of the musical score: The score is for a vocal ensemble and piano. It is in 6/8 time and B-flat major. The Soprano (S) part begins with a fermata on a whole note, followed by a melodic line with a triplet of eighth notes. The Alto (A) and Tenor (T) parts have similar melodic lines. The Bass (B) part has a more rhythmic line. The Piano (Pno.) part has a simple accompaniment with a fermata on the first measure.

Adagio ♩ = ♩ = 50 \* >

24

S U - re - 'ut - ru - ach! Ve - 'eyn yit - ron, ta -

A bel! U - re - 'ut ru - ach! Ha - bel,

T bel! U - re - 'ut ru - ach! U - re -

B U - re - 'ut ru - ach, 'ut ru - ach! Ha - bel, U - re - 'ut ru - ach!

24 8<sup>va</sup>

Pno. *mf* loco

\* Notation directions:

Phrases without noteheads should be declaimed using a "stage" whisper with little to no discernable pitch presence.

Phrases with X noteheads should be declaimed or shouted according to dynamic with little to no discernable pitch presence.

When the same phrase appears with normal noteheads, it should be sung at pitch.

26

S  
hat — ha - shem - esh! Ve - 'eyn — yit - ron, ta - hat — ha - shem - esh! Ve -

A  
ha - ba - lim! Ha - kol, ha - bel! U - re - 'ut, ru - ach! 'ut ru - ach!  
U - re - 'ut ru - ach!

T  
'ut ru - ach! U - re - 'ut ru - ach! Ha - kol... U - re - 'ut ru - ach! 'ut ru - ach!

B  
ha - ba - lim! Ha - kol, ha - bel! U - re - 'ut ru - ach!  
'ut ru - ach U - re - 'ut ru - ach 'ut ru - ach U - re - 'ut ru - ach 'ut ru - ach!

Pno.

29 *cresc.*

S  
'eyn \_\_\_ yit - ron, \_\_\_ ta - hat \_\_\_ ha - shem - esh! Ve - 'eyn \_\_\_ yit - ron, ta -

A  
'ut ru - ach! *dim.* *dim.* Ha - kol...  
Ha - kol, ha -

T  
'ut ru - ach! Ha - bel! ha - ba - lim!  
U - re - 'ut ru - ach *dim.* *cresc.* U - re - 'ut ru - ach  
Ha - kol,

B  
'ut ru - ach! Ha - bel! ha - ba - lim! ha -  
U - re - 'ut, ru - ach! 'ut ru - ach! *dim.* *cresc.* U - re - 'ut ru - ach 'ut ru - ach

Pno.

32

S  
hat \_\_\_\_\_ ha - shem - esh! U - re - 'ut, ru - ach! 'ut, ru - ach! U - re -

A  
*cresc.* U - re - 'ut ru - ach! 'ut ru - ach! U - re - 'ut ru - ach! 'ut ru - ach!  
bel! *cresc.* U - re - 'ut ru - ach! 'ut ru - ach! U - re - 'ut, ru - ach!

T  
U - re - 'ut ru - ach! 'ut ru - ach! U - re - 'ut ru - ach! 'ut ru - ach!  
bel! *cresc.* U - re - 'ut, ru - ach! 'ut ru - ach! U - re - 'ut ru - ach!

B  
U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut ach! U - re - 'ut ru - ach!  
bel! *cresc.* U - re - 'ut, ru - ach! 'ut ru - ach! U - re - 'ut, ru - ach! 'ut ru - ach!

Pno.



36

S

- 'ut, ru - ach! 'ut, ru --ach! - *mf dim.* U - re - 'ut, ru - ach! U - re -

A

U - re - 'ut, ru - ach! U - re - 'ut ru - ach!

ut ru - ach U - re - 'ut, ru - ach! U - re - 'ut, ru - ach!

T

*mf dim.* U - re - 'ut ru - ach! U - re - 'ut ru - ach!

B

U - re - 'ut ru - ach! U - re - 'ut ru - ach!

Pno.

38

S  
'ut, ru - ach! *p* U - re - 'ut, ru - ach!

A  
U - re - 'ut ru - ach! *mp dim.* U - re - 'ut ru - ach!  
U - re - 'ut, ru - ach! U - re - 'ut, ru - ach!

T  
U - re - 'ut ru - ach! *p* U - re - 'ut ru - ach!

B  
U - re - 'ut ru - ach! *mp dim.* U - re - 'ut ru - ach! *p*

Pno.

38

Detailed description: This page of a musical score, numbered 10, is titled 'Habel, Habalim'. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The Soprano part begins at measure 38 with a half note 'ut, ru - ach!' followed by a half rest, then a half note U - re - 'ut, ru - ach!' with a piano (*p*) dynamic. The Alto part has a half note U - re - 'ut ru - ach!' with a mezzo-piano (*mp*) dynamic, followed by a half rest, then a half note U - re - 'ut ru - ach!' with a *dim.* dynamic. The Tenor part has a half note U - re - 'ut ru - ach!' with a piano (*p*) dynamic, followed by a half rest. The Bass part has a half note U - re - 'ut ru - ach!' with a mezzo-piano (*mp*) dynamic, followed by a half rest, then a half note U - re - 'ut ru - ach!' with a *dim.* dynamic, and finally a half note U - re - 'ut ru - ach!' with a piano (*p*) dynamic. The Piano accompaniment consists of a right-hand part with a melodic line of eighth notes and a left-hand part with a simple harmonic accompaniment. The score includes various musical notations such as accents, slurs, and dynamic markings.



40

S *mp* Ki ha-el - o - him ba-sha - ma - yim, Ve 'at - tah

A *p* U - re - 'ut ru - ach!  
U - re - 'ut, ru - ach!

T *mp* Ki ha-el - o - him ba-sha - ma - yim, Ve 'at tah

B U - re - 'ut ru - ach!  
U - re - 'ut ru - ach!

Pno. *mp*

44

S

al ha-ar-ets! Ki ha-el - o - him ba-sha - ma-yim, Ve \_\_\_ 'at - tah

A

Ha - bel! Ha-ba-

T

8

al ha-ar-ets! Ki ha-el - o - him ba-sha - ma-yim, Ve \_\_\_ 'at - tah

B

Pno.

48

S al ha - ar - ets! Ki ha-el - o - him ba-sha - ma - yim, Ve\_\_ 'at - tah

A lim! Ha - kol, ha -

T al ha - ar - ets! Ki ha-el - o - him ba-sha - ma - yim, Ve\_\_ 'at - tah

B

Pno.

52

S  
al ha - ar - ets! *mf* Ki ha-el - o - him ba - sha - ma - yim, Ve - 'at - tah

A  
bel! *mf* Ha - bel! Ha - ba -

T  
8 al ha - ar - ets! *mf* Ha - bel! Ha - ba -

B  
*mf* Ha - bel! Ha - ba -

Pno.

*cresc. poco a poco*

The musical score is for a vocal ensemble and piano. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 52. The Soprano part has a melodic line with lyrics: 'al ha - ar - ets! *mf* Ki ha-el - o - him ba - sha - ma - yim, Ve - 'at - tah'. The Alto, Tenor, and Bass parts have lyrics: 'bel! *mf* Ha - bel! Ha - ba -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'cresc. poco a poco' marking is placed above the Soprano staff, indicating a gradual increase in volume. The score ends with a double bar line and repeat signs in the piano part.

56

S al ha - ar - ets! Ki ha-el - o - him ba - sha - ma - yim, Ve\_\_\_ 'at - tah

A lim! Ha - kol, ha -

T lim! Ha - kol, ha -

B lim! Ha - kol...

56

Pno.

Detailed description: This is a page of a musical score for the piece 'Habel, Habalim'. It features five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.) accompaniment. The score begins at measure 56. The Soprano part has a melodic line with a long slur over the first four measures. The vocal parts (A, T, B) have a simple harmonic accompaniment with lyrics. The piano accompaniment consists of a rhythmic pattern in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be 4/4.

60

S  
al ha - ar - ets! Ki ha-el - o - him ba - sha - ma - yim,

A  
bel! \_\_\_\_\_ Ha - bel, ha-ba-lim!

T  
8  
bel! \_\_\_\_\_ Ve - 'eyn \_\_\_ yit - ron, \_\_\_ ta - hat \_\_\_ ha - shem-esh! Ha -

B  
U - re - 'ut, ru - ach! 'ut, ru - ach!

Pno.

60

63

S  
Ve \_\_\_\_\_ 'at - tah  
al ha - ar - ets!

A  
Ha - kol, ha - bel!  
U - re - 'ut, ru - ach!

T  
8  
bel!  
Ve - 'eyn \_\_\_\_\_ yit - ron, \_\_\_\_\_ ta -

B  
U - re - 'ut, ru - ach! 'ut, ru - ach!

63  
Pno.

65

S  
U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach!

A  
'ut, ru - ach! Ha - bel, ha - ba - lim!

T  
8 hat ha - shem - esh! Ha - bel!

B  
U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach!

65

Pno.



67

S

'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach!

A

Ha - kol, ha - bel! U - re -

T

U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach!

B

U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach!

Pno.

69

S *ut, ru - ach!* *p*

A *at, ru - ach! at, ru - ach!* *p*

T *8* *p*

B *p* Ki - mi — a - sher ye - chu - bar el — kol —

Pno. *p*

Detailed description: This is a page of a musical score for a vocal quartet and piano. The score is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). It begins at measure 69. The Soprano part has a melodic line with a fermata and a dynamic marking of *p*. The Alto part has a similar melodic line with a fermata and a dynamic marking of *p*. The Tenor part has a single note with a fermata and a dynamic marking of *p*. The Bass part has a melodic line with a fermata and a dynamic marking of *p*, followed by the lyrics "Ki - mi — a - sher ye - chu - bar el — kol —". The Piano accompaniment consists of sustained chords in both hands, with a dynamic marking of *p*.

72

S

A

T

B

Pno.

— ha-cha-im yesh — bi-ta-chon! Ki - mi a - sher —

loco

75

S

A

T

B

Pno.

ba - sha - ma - yim, Ve 'at - tah

ye - chu - bar el kol ha - cha - im yesh

Detailed description: This is a page of a musical score for a vocal ensemble and piano. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. The Soprano and Tenor parts are mostly silent, indicated by a horizontal line with a small black bar. The Alto part has lyrics: "ba - sha - ma - yim, Ve 'at - tah". The Bass part has lyrics: "ye - chu - bar el kol ha - cha - im yesh". The Piano part consists of two systems of music. The first system has a treble clef and a bass clef, with a 7/8 time signature. The second system continues the piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

77

S  
U - re - 'ut, ru - ach! 'ut, ru - ach! Ve - hi - neh!

A  
al ha - ar - ets!

T  
8  
U - re - 'ut, ru - ach! 'ut, ru - ach! Ha -

B  
bi - ta - chon!

Pno.

77

78

S  
Ha<sup>3</sup> - kol \_\_\_\_\_ Ha<sup>3</sup> - bel! \_\_\_\_\_

A  
Ki ha-el - o - him \_\_\_\_\_ ba - sha - ma - yim, \_\_\_\_\_

T  
bel, \_\_\_\_\_ ha-ba - lim! \_\_\_\_\_ Ha - \_\_\_\_\_

B  
Ki - mi \_\_\_\_\_ a - sher \_\_\_\_\_ ye - chu - bar el \_\_\_\_\_ kol \_\_\_\_\_

Pno.

80

S  
U-re-'ut, ru-ach! 'ut, ru-ach! Ve - hi-neh! \_\_\_\_\_

A  
1.  
Ve 'at - tah al ha - ar - ets!

T  
8  
kol, ha - bel! U-re-'ut, ru-ach! 'ut, ru-ach! Ha -

B  
ha-cha-im yesh bi - ta - chon! \_\_\_\_\_

Pno.  
80

1.

Detailed description: This page of a musical score contains five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.). The score begins at measure 80. The Soprano part features a melodic line with a first ending bracketed and containing three triplet eighth notes. The Alto part has a melodic line with a first ending bracketed. The Tenor part starts with a whole note chord and then has a melodic line with a first ending bracketed and containing three triplet eighth notes. The Bass part has a melodic line with a first ending bracketed. The Piano part consists of a rhythmic accompaniment with a first ending bracketed. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are in Hebrew.

82

S  
U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach!

A  
al ha - ar - ets!

T  
8  
bel! U - re - 'ut, ru - ach! 'ut, ru - ach! U - re -

B  
bi - ta - chon!

Pno.

Detailed description: This is a page of a musical score for a vocal ensemble and piano. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. The score begins at measure 82. The Soprano part has two phrases of 'U - re - 'ut, ru - ach! 'ut, ru - ach!' with triplets and accents. The Alto part has 'al ha - ar - ets!' with a long note. The Tenor part has 'bel!' followed by 'U - re - 'ut, ru - ach! 'ut, ru - ach!' and 'U - re -'. The Bass part has 'bi - ta - chon!' with a long note. The Piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand, both featuring triplets and accents.



83

S

*cresc.*

U - re - 'ut, ru - ach! 'ut, ru - ach!

U - re - 'ut, ru - ach! 'ut, ru - ach!

A

*cresc.*

U - re - 'ut, ru - ach! 'ut, ru - ach!

U - re -

T

*cresc.*

ru - ach! 'ut, ru - ach!

U - re - 'ut, ru - ach! 'ut, ru - ach!

U - re -

B

*cresc.*

U - re - 'ut, ru - ach! 'ut, ru - ach!

U - re - 'ut, ru - ach! 'ut, ru - ach!

Pno.

83

A tempo: A little slower and grander. ♩ c. 60

84

S *molto rit.* U - re - 'ut, ru - ach! Ha - bel! *ff* Ki - mi a - sher! *f*

A 'ut, ru - ach! 'ut, ru - ach! Ha - bel! *ff* Ki - mi a - sher *f*

T 'ut, ru - ach! 'ut, ru - ach! Ha - bel! *ff* Ki - mi a - sher *f*

B U - re - 'ut, ru - ach! Ha - bel! *ff* Ki - mi a - sher *f*

Pno. *ff* *f*

86

S  
y - chu - bar el kol ha - cha - im - yesh bi - ta - chon!

A  
ye - chu - bar el kol ha - cha - im yesh bi - ta - chon!

T  
ye - chu - bar el kol ha - cha - im yesh bi - tachon! Ha -

B  
ye - chu - bar el kol ha - cha - im yesh bi - ta - chon!

Pno.

89

S  
Ki-mi a - sher!  
Ki - mi a - sher ye - chu - bar el kol ha - cha - im yesh

A  
Ki - mi a - sher  
Ki - mi a - sher y - chu - bar el kol ha - cha - im -

T  
bel, ha - ba - lim! Ha - kol, ha -

B  
Ki - mi a - sher ye - chu - bar el kol ha - cha - im yesh

Pno.

Detailed description: This is a musical score for a choral and piano piece. It consists of five staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.). The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 89 is the starting point. The Soprano part begins with a melodic line and lyrics 'Ki-mi a - sher!'. The Alto part has a similar melody with lyrics 'Ki - mi a - sher'. The Tenor part has a more rhythmic accompaniment with lyrics 'bel, ha - ba - lim! Ha - kol, ha -'. The Bass part has a melodic line with lyrics 'Ki - mi a - sher'. The Piano part provides harmonic support with chords and a melodic line in the right hand. The lyrics are in Hebrew and appear to be a prayer or hymn. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Tempo 1: ♩=100

92

S  
— bi-ta-chon! U-re-'ut, ru-ach! U-re-'ut, ru-ach!

A  
yesh bi-ta-chon! Ha - bel, ha - ba -

T  
- bel! Ha - bel, ha - ba -

B  
— bi-ta-chon! U-re - 'ut, ru-ach! U-re-

Pno.

95

S  
U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach!

A  
lim! Ha -

T  
lim! Ha -

B  
'ut, ru - ach! U - re - 'ut, ru - ach! U - re -

Pno.

95

Detailed description: This is a page of a musical score for the piece 'Habel, Habalim'. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The Soprano part has two lines of music, each containing two measures of triplets with lyrics 'U - re - 'ut, ru - ach! 'ut, ru - ach!'. The Alto and Tenor parts have single lines of music with lyrics 'lim!' and 'Ha -'. The Bass part has a single line of music with lyrics ''ut, ru - ach!', 'U - re - 'ut, ru - ach!', and 'U - re -'. The Piano accompaniment consists of two staves; the right hand has a melodic line with triplets and slurs, and the left hand has a simple accompaniment. The page number '95' is written at the beginning of the Soprano and Piano staves.

97

S

U - re - 'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach!

A

kol, ha - bel! - - - Ha --

T

kol, ha bel! Ha -

B

'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach! U - re -

Pno.

99

S

U - re - 'ut, ru - ach! U - re - 'ut, ru - ach!

A

bel! Ha - bel! Ha -

T

bel! Ha -

B

'ut, ru - ach! 'ut, ru - ach! U - re - 'ut, ru - ach! 'ut, ru - ach! U - re -

Pno.



101

S

U-re-'ut, ru-ach! U-re-'ut, ru-ach! Ha -

A

bel! Ha - bel! Ha - bel!

T

bel! Ha - bel!

B

'ut, ru-ach! U-re - 'ut, ru-ach! U-re - 'ut, ru-ach! U-re-

Pno.

104

S  
bel! *dim.* Ha -

A  
Ha - *dim.* bel! Ha -

T  
Ha - *dim.* bel! Ha -

B  
3  
'ut, ru - ach! *dim.*

Pno.  
104  
*dim.*  
*dim.*

Detailed description: This is a page of a musical score for a vocal quartet and piano. The score is in G minor (three flats) and 3/4 time. It begins at measure 104. The Soprano part features a long, expressive line with a crescendo leading to a forte accent on 'bel!' followed by a decrescendo to a sustained note. The Alto and Tenor parts have similar melodic lines with accents and decrescendos. The Bass part has a triplet of eighth notes followed by a rest and then a decrescendo. The Piano accompaniment consists of triplet eighth notes in the right hand and sustained chords in the left hand, both decrescendo. The lyrics are: Soprano: 'bel! Ha -; Alto: Ha - 'dim. bel! Ha -; Tenor: Ha - 'dim. bel! Ha -; Bass: 'ut, ru - ach! 'dim.;

107

S  
bel! \_\_\_\_\_ Ha -

A  
bel! \_\_\_\_\_ Ha - bel! \_\_\_\_\_

T  
bel! \_\_\_\_\_ Ha - bel! \_\_\_\_\_

B  
Ha - bel! \_\_\_\_\_ Ha -

Pno.  
107

110

S  
bel! *pp*

A  
Ha - bel! *pp*

T  
Ha - bel! *pp*

B  
bel! *pp*

Pno.  
110 *pp*

Detailed description: This page of a musical score, numbered 38, is titled "Habel, Habalim". It contains five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for the Piano (Pno.). The score begins at measure 110. The vocal parts feature long, expressive lines with slurs and dynamic markings. The Soprano part starts with a melodic phrase and a long note, followed by a sustained note. The Alto and Tenor parts have similar melodic lines with lyrics "Ha" and "bel!". The Bass part has a long, low note. The Piano accompaniment features triplet patterns in the right hand and sustained notes in the left hand. The key signature has four flats, and the time signature is 4/4. The score concludes at measure 113.