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Leonard Bernstein's *Chichester Psalms*:

An Analysis and Companion Piece

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Joshua Henry Fishbein

2014

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ABSTRACT OF THE DISSERTATION

Leonard Bernstein's *Chichester Psalms*:

An Analysis and Companion Piece

by

Joshua Henry Fishbein

Doctor of Philosophy in Music

University of California, Los Angeles, 2014

Professor Ian Krouse, Chair

There are two parts to this dissertation: the first is an analytical monograph, and the second a music composition, both of which are described below.

Part One (Analytical Monograph)

In his composition, *Chichester Psalms* for choir, solo treble, and orchestra, Leonard Bernstein assembles excerpts in Hebrew from the Book of Psalms to narrate a story of conflict and resolution. Bernstein develops his narrative musically by foreshadowing, summarizing, and dramatizing conflict. Specifically, he alludes to key areas in advance of their arrival by manipulating sequential repetition, melodic contour, and ambiguous harmonies. He concisely restates the music he has already presented in an eclectic juxtaposition of keys, textures, and themes. Finally, the composer dramatizes conflict by exploring distant keys at the micro and

macro levels. The musical application of these devices is notable for the way that it illuminates the meaning of the text.

Part Two (Music Composition)

Using Bernstein's music as inspiration, I composed an original Judeo-Christian interfaith companion piece to *Chichester Psalms*, titled *Psalms, Songs, and Blues*. In five movements, this piece sets both Psalm excerpts and portions of the Jewish liturgy in English, Hebrew, and Latin, for cantor (baritone), SATB chorus, and orchestra. Scored for the same orchestration as *Chichester Psalms*, my work is designed to complement Bernstein's for performance on the same concert program.

The dissertation of Joshua Henry Fishbein is approved.

Roger Bourland

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Ronald W. Vroon

Ian Krouse, Committee Chair

University of California, Los Angeles

2014

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Vita/Biographical Sketch

Joshua Henry Fishbein

Education	San Francisco Conservatory of Music Master of Music in Composition	Graduated May 2009 Teacher: Prof. David Conte
	University of Maryland, College Park Master's study in Music Composition	Fall 2006 – Spring 2007 (transferred) Teacher: Prof. Lawrence Moss
	Carnegie Mellon University, Pittsburgh, PA Bachelor of Fine Arts in Music Composition Bachelor of Science in Psychology	Graduated May 2006 Teacher: Prof. Nancy Galbraith Advisor: Prof. Lori Holt
	The Johns Hopkins Peabody Preparatory Piano Performance Music Theory	Fall 1999 – Spring 2002 Teacher: Carol Prochazka Teacher: Stephen Coxe
Summer Programs	Lehigh/ACDA Choral Composers' Forum Lehigh University, Bethlehem, PA	Summer 2010 Teachers: Steven Sametz, Chen Yi
	European American Musical Alliance, Paris Summer Composition Program	Summer 2008 Teacher: Robert Beaser
Teaching	University of Nevada, Las Vegas Basic Musicianship IIE (Harmony) Basic Musicianship IIF (Ear-training) Beginning Orchestration Advanced Orchestration Fundamentals of Music Composition I Applied Composition	Visiting Lecturer (full-time) Fall 2014, Spring 2015 Fall 2014, Spring 2015 Fall 2014 Spring 2015 Fall 2014 Fall 2014, Spring 2015
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	San Francisco Conservatory of Music Dept. of Musicianship and Music Theory Conservatory Chorus	Fall 2007 – Spring 2009 Graduate Assistant Assistant Conductor
	University of Maryland School of Music Music Fundamentals Freshman Sight-Singing (2 sections) Sophomore Sight-Singing (2 sections)	Graduate Teaching Assistant Summer 2007 Fall 2006, Spring 2007 Fall 2006, Spring 2007

Published Compositions	<i>Two Prayers for Sabbath Evening</i> Cantor, SATB Choir, and Piano	Transcontinental Music Publications Catalog No. 993489
	<i>Two Keats Choruses</i> I. <i>The Human Seasons</i> II. <i>The Poetry of Earth</i> SATB Chorus (divisi) unaccompanied	E.C. Schirmer Music Company Catalog No. 8086 Catalog No. 8087
	<i>Piping Down the Valleys Wild</i> SATB Chorus and Piano	E.C. Schirmer Music Company Catalog No. 7979
	<i>With a Greeting</i> SSAATTBB Chorus unaccompanied	E.C. Schirmer Music Company Catalog No. 8030
	<i>May the Words of My Mouth</i> SATB Chorus (opt. divisi) unaccompanied	E.C. Schirmer Music Company Catalog No. 8031
	<i>Unseen Secrets</i> SSAA Chorus and Piano	E.C. Schirmer Music Company Catalog No. 8041
	<i>Psalm of Praise</i> SATB Chorus (divisi) unaccompanied	Shalshélet Festival Songbook from the Fifth International Festival of Jewish Liturgical Music (2013)
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Awards/ Honors	<p>Winner, Chorus Austin, Inaugural Young Composers Competition: 2014</p> <p>2nd place, Cerddorion Vocal Ensemble, Emerging Composers Competition: 2014</p> <p>Winner, Cantate Chamber Singers, 9th Young Composers' Contest: 2013</p> <p>Winner, Delaware Valley Chorale, Choral Composition Competition: 2013</p> <p>Merit and Festival Awards, Boston Metro Opera, Int'l. Comp. Competition: 2013</p> <p>Winner, BMI, 60th Annual Student Composer Award: 2012</p> <p>2nd place, Belvedere Chamber Music Festival, Composition Contest: 2012</p> <p>Winner, The American Prize in Composition – Choral Division (student): 2012</p> <p>Winner, ACDA, Brock Memorial Student Composition Competition: 2012</p> <p>Winner, Guild of Temple Musicians, Young Composers Award: 2011</p> <p>Winner, National Lutheran Choir, 25th Anniversary Choral Competition: 2011</p> <p>Winner, The Esoterics, POLYPHONOS Competition: 2010 – 2011</p> <p>MetLife Creative Connections Award, Meet the Composer, Inc.: 2010</p> <p>Winner, WomenSing, Youth-Inspiring-Youth Competition: 2009</p> <p>First Prize, San Francisco Conservatory Art Song Competition: 2009</p> <p>Distinguished Teaching Award from the University of Maryland: 2007</p> <p>Member of Phi Beta Kappa: 2006</p> <p>Harry G. Archer Award for Orchestral Comp., Carnegie Mellon University: 2006</p>	

Leonard Bernstein's *Chichester Psalms*

Analysis

Commissioned by the Dean of Chichester Cathedral in Sussex, England, the so-titled *Chichester Psalms* (1965) by Leonard Bernstein exemplifies the composer's cohesive musical language in a captivating work of art. Bernstein holds the listener's attention by assembling contrasting themes, distant keys, and surprising cadences to accompany his own selections from the Book of Psalms. Moreover, the piece has a unique orchestration with two harps, no woodwinds or horns, and chorus (with solo treble) to be comprised entirely of male voices. The use of male voices alone is appropriate to both the traditional Anglican choir of men and boys (the ensemble that was to give the premiere) as well as the orthodox Jewish tradition, from the composer's own religious heritage. Furthermore, Bernstein sets the Psalms entirely in Hebrew. Listed below is his libretto in Hebrew transliteration and English.

Movement I.

Ps. 108, vs 2: <i>Urah, hanevel, v'chinor!</i> <i>A-irah shachar!</i>	Awake, psaltery and harp: I will rouse the dawn!
Ps. 100: <i>Hariu l'Adonai kol haaretz.</i> <i>Iv'du et Adonai b'simcha.</i> <i>Bo-u l'fanav bir'nanah.</i> <i>D'u ki Adonai Hu Elohim.</i> <i>Hu asanu, v'lo anachnu.</i> <i>Amo v'tson mar'ito.</i> <i>Bo-u sh'arav b'todah,</i> <i>Chatseirotav bit'hilah,</i> <i>Hodu lo, bar'chu sh'mo.</i>	Make a joyful noise unto the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know ye that the Lord, He is God. It is He that hath made us, and not we ourselves. We are His people and the sheep of His pasture. Enter into His gates with thanksgiving, And into His courts with praise. Be thankful unto Him, and bless His name.

*Ki tov Adonai, l'olam chas'do,
V'ad dor vador emunato.*

For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
Generations.

Movement II.

Ps. 23: *Adonai ro-i, lo echsar.
Bin'ot deshe yarbitseini,
Al mei m'nuchot y'nachaleini,
Naf'shi y'shovev,
Yan'cheini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nachamuni.*

The Lord is my shepherd, I shall
not want.
He maketh me to lie down in
green pastures,
He leadeth me beside the still
waters,
He restoreth my soul,
He leadeth me in the paths of
righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow
of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

*Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vachesed
Yird'funi kol y'mei chayai,
V'shav'ti b'veit Adonai
L'orech yamim.*

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Ps. 2, v. 1-4: *Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yachad
Al Adonai v'al m'shicho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'chak, Adonai
Yil'ag lamo!*

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His
anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Movement III.

Ps. 131	<i>Adonai, Adonai, Lo gavah libi, V'lo ramu einai, V'lo hilachti Big'dolot uv'niflaot Mimenu. Im lo shiviti V'domam'ti, Naf'shi k'gamul alei imo, Kagamul alai naf'shi. Yachel Yis'rael el Adonai Me'atah v'ad olam.</i>	Lord, Lord, My heart is not haughty, Nor mine eyes lofty, Neither do I exercise myself In great matters or in things Too wonderful for me. Surely I have calmed And quieted myself, As a child that is weaned of his mother, My soul is even as a weaned child. Let Israel hope in the Lord From henceforth and forever.
Ps. 133, vs. 1:	<i>Hineh mah tov, Umah naim, Shevet achim Gam yachad.</i>	Behold how good, And how pleasant it is, For brethren to dwell Together in unity.

Specific Psalms were selected to accentuate an overall theme of peace, conflict, and resolution. After Psalm 108:2 (“Awake, psaltery and harp”) initially jolts the audience to attention, a dancing celebration accompanies Psalm 100 (“Make a joyful noise unto the Lord”). In the second movement, amidst a peaceful pastoral scene from Psalm 23 (“The Lord is my shepherd”), the tenors and basses violently interject “Why do the nations rage?” (from Psalm 2:1-4). Finally, the third movement provides a tranquil answer to the conflict from the previous movement with a modestly stated Psalm 131 (“Lord, Lord, My heart is not haughty”). The piece ends unified on Psalm 133:1 as the a cappella choir relishes “how good, and how pleasant it is, for brethren to dwell together in unity.”

Bernstein assembled these Psalm excerpts in this specific sequence in order to narrate a story of conflict and resolution. Moreover, he develops his narrative musically by keenly foreshadowing, summarizing, and expressing conflict. Specifically, the composer alludes to key areas in advance of their arrival by means of sequential repetition, melodic contour, and

ambiguous harmonies. He concisely restates the music he has already explored through juxtaposition of different keys, textures, and themes. Finally, Bernstein dramatizes conflict by exploring distant keys at the micro and macro levels. The musical application of these devices (foreshadowing, summary, and conflict) is notable for the way that it illuminates the meaning of the text.

I. Foreshadowing

In the first movement of *Chichester Psalms*, Bernstein energetically announces “Awake, psaltery and harp: I will rouse the dawn!” with a bold sequence of 20th Century organum at three different pitch levels (B \flat , C and G). These pitches are significant in the way that they predict key-areas in the first movement and throughout the work as a whole. Furthermore, when treated melodically, these three pitches create a set contained within the melodic theme itself.

After an initial major 7th punctuation on B \flat by the orchestra, the sopranos and altos proclaim “Awake, psaltery!” They do so with a brash quartal theme (see Diagram 1). Here, the tonic, B \flat , is melodically circumscribed by both lower and upper quartal neighbors, F and E \flat . Rather than continue to rise by fourth out of a comfortable singing range from E \flat to A \flat , Bernstein displaces the implied high A \flat down an octave, thereby falling by perfect fifth rather than rising by perfect fourth. This octave displacement is not only a sensible move vocally, but it also serves to create a Mixolydian lower neighbor back to the tonic in its obligatory register.

Diagram 1 (Mvt. 1, measure 1 - 2)

Interval:

Soprano
Alto

ff marc.

U - rah, ha - ne - vel!

Function: Tonic Quartal Neighbors Mixolydian Lower Neighbor Tonic

* Octave Displacement

The disjunct quartal theme (B^b, F, E^b, A^b) can also be expressed as pitch class set [0, 2, 5, 7], where B^b = 0. Bernstein treats this theme like a plainchant melody amongst 20th Century organum (a medieval contrapuntal practice of harmonizing Gregorian chant, often in parallel perfect intervals). The bass is added as a second voice to color the chant, beginning at the octave and then descending to a perfect fifth with the final, whereas the tenor simply colors the bass diatonically in a strident string of parallel sevenths (see Diagram 2). This pattern is repeated sequentially, first at the second (C), and then at the sixth (G). Notice how the pattern of scale degrees ($\hat{1}, \hat{2}, \hat{6}$) creates the pitch-class set [0, 2, 5], where scale degree $\hat{2} = C = 0$. Also, notice that this 3-note pattern [0, 2, 5] is contained within the 4-note plainchant melody itself [0, 2, 5, 7]. In this way, Bernstein uses the same tonal pattern in his melodic material as he does to develop that material sequentially. Such an economy of means exemplifies the composer's cohesive tonal language.

Diagram 2 (Mvt. 1, measure 1 - 2)

Chant (Pitch Class Set [0, 2, 5, 7], where B \flat = 0)

Interval with Bass:

Part	Interval
Soprano	P8
Alto	P5 (P12)
Tenor	M7, m7, m7, m7, M7
Bass	M7

One might ask, where is the missing scale degree $\hat{5}$, or F, amongst the sequential repetition at the beginning of *Chichester Psalms*? By measure 8, the listener has already heard the quartal theme sequentially at scale degrees $\hat{1}$, $\hat{2}$, and $\hat{6}$. At measure 9, the listener would expect the fourth iteration of the quartal theme to continue sequentially, perhaps at the level of the dominant (F), which is missing up until that point. However, rather than fulfill the listener's expectations, Bernstein repeats and extends the quartal theme at scale degree $\hat{6}$, saving the dominant until the end of measure 10 (see Diagram 3). Here, the dominant exists as a final unison punctuation to mark the beginning of the next section (and new text) while completing the set [0, 2, 5, 7]. The next section, chanting Psalm 100 back in the home-key of B \flat , is the composer's primary theme group for the first movement. Why did Bernstein neglect the dominant (F) in the sequential repetition at the beginning of his *Chichester Psalms*? He was saving it as V/the home key (B \flat), in order to punctuate the new text at the beginning of the first movement's primary theme group.

Diagram 3 (Mvt. I, measure 9 - 10)

Scale-degree 5 (F)

Extended Quartal Theme on Scale-degree 6 (G)

Soprano
m. 9 *fff* > m. 10 (*non rit.*)
Sha - char a - i - rah! (ah!)

Alto
fff >
Sha - char a - i - rah! (ah!)

Tenor
fff >
Sha - char a - i - rah! (ah!)

Bass
fff >
Sha - char a - i - rah! (ah!)

Orchestral Reduction
ff pesante (*non rit.*)
V/B^b*

* Home-key for next section (the Primary Theme Group)

In addition to their melodic significance, the three pitch levels (B^b, C and G) from the opening of the piece are important in the way that they foreshadow key areas later in the work. The home-key of the first movement, B^b, recurs each time there is a return to the primary theme group. Often times, this return is signaled in the bass by a dominant pedal (a common harbinger to recapitulation in any sonata form). For example, at measure 32 (Ex. 1), as the choir implores

the listener to “enter into His [G-d’s] gates with thanksgiving, and into His courts with praise,” the orchestral bass-line calls a tonal reentering to the home key (B \flat) with a dominant pedal (F).

Example 1 (Mvt. 1, measure 32 – 35)

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This pedal, and the inherent tonal reentering it implies, is made even stronger with the addition of a nervously accented, chromatic lower neighbor (E \natural). Its effectiveness proven strong,

Bernstein repeats this tonal operation with the same text at measure 58, verbatim. By the time the chorus returns to the beginning of Psalm 100, “Make a joyful noise unto the Lord all ye lands,” at measure 40, the home-key of B \flat has been firmly reestablished (see Ex. 2). In other words, the

ensemble celebrates a return to the tonic as the singers joyfully chant Psalm 100 back in the home-key of B \flat major.

Example 2 (Mvt. I, measure 39 – 41)

The image shows a musical score for measures 39-41. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ha - ri - u l' A - do - nai kol ha - lo. Ha - ri - u l' A - do - nai kol ha -". The score includes performance markings such as "ff con gioia marc." and measure numbers 40 and 41. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

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The second pitch level (C) from the opening of the work foreshadows an important secondary key area throughout the first movement. The first two instances, at measures 22 and 48, function to ground the music tonally in C major as the choir recites reassuringly “Know ye that the Lord, He is G-d” (see Ex. 3). Unlike the sequential repetition at the opening, here Bernstein inverts the directionality of the motive from its prime form at measure 14. Rather than melodically ascend by fourth, fall by third, and then rise by second (as the motive does in its prime form), the inverted motive falls by fourth, rises by third, and then falls by second (see

Diagram 4). Here, Bernstein inverts the directionality of his motive to help create variety, thereby generating new interest in a melody that has already been repeated three times.

Ex. 3 (Mvt. I, measure 48 – 50)

The image shows a musical score for measures 48-50. It includes four vocal staves and a piano accompaniment. The lyrics are: "D-u ki A - do - nai Hu E - lo - him. Hu a - sa - nu, nah! A - do - nai Hu E - lo - him." The score includes dynamic markings such as *dim.* and *ff*, and a rehearsal mark [50]. The piano part features a rhythmic pattern of eighth notes and a section labeled "3 Bongos".

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Diagram 4 (Mvt. I, measures 14, 22, & 48)

Diagram 4 illustrates the interval analysis of a motive in prime and inverted forms. The prime form is shown in bass clef (m. 14) with the lyrics "Ha - ri - u l'A". The inverted form is shown in treble clef (m. 22 and m. 48) with the lyrics "D'-u ki A - do".

Motive in Prime Form
 Interval: $\uparrow P4$ $\downarrow m3$ $\uparrow M2$

Inverted Motive
 Interval: $\downarrow P4$ $\uparrow M3$ $\downarrow M2$

Bernstein also utilizes harmony and modal inflection to generate new interest in repeated tonalities. Upon its return at measure 66 (Ex. 4), C major surprises as the choir invites the listener to “enter into His [G-d’s] gates with thanksgiving, and into His courts with praise.”

Example 4 (Mvt. I, measure 66 – 68)

The image shows a musical score for measures 66-68. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked "boisterously" and "fff". The lyrics are "Bo - u sh'a-rav b' - to - dah, Ha - tsei - ro-tav". The piano part is marked "fff giocoso". The score is in C major and 4/4 time. The key signature has one sharp (F#) and the time signature is 4/4. The tempo/mood is marked "boisterously".

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This arrival on C is surprising, because it occurs after a dominant pedal build, where the listener would expect a return to the primary theme group on B \flat . On the contrary, Bernstein enters into a harmonic debate, where distant chords (such as B Major and E \flat minor) interject against the stubbornly reiterating pedal point, C. By measure 80, it is clear that C has won the debate against the other rogue harmonies, but with one concession: an F \sharp . Still in C, but not quite major, the women and men of the choir antiphonally “bless His name” with the bright modal inflection of C

Lydian (see Ex. 5). In this way, resolution has not quite yet been achieved amongst the composer's overall theme of peace and conflict.

Example 5 (Mvt. I, measure 78 – 85)

The musical score for Example 5, measures 78-85, is presented in a multi-staff format. It includes four vocal staves and two piano accompaniment staves. The lyrics are: "Ho - du lo, - Ho - du lo, - Ba - r' - chu - sh' - mo, -". The score is marked with "tutta forza" at measure 80. The piano accompaniment features complex harmonic textures, including chords and arpeggiated figures. The vocal lines are marked with "dim." and "p molto" dynamics. The piano accompaniment includes markings such as "mf scherzando", "mf (non dim)", and "al niente". Measure numbers 80 and 85 are indicated in boxes above the staves.

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The final pitch level (G) from the opening of the piece foreshadows key areas both in the first movement and later in the work. In the first movement, an arrival on the new key of G at measure 101 (Ex. 6) is accompanied by new text: “For the Lord is good, His mercy is everlasting, and His truth endureth to all generations.”

Example 6 (Mvt. I, measure 101 – 104)

The musical score for Example 6 consists of several staves. At the top, the tempo/mood is indicated as "Dolce, tranquillo". The vocal parts are marked "Solo". The lyrics are: "Ki tov A - do - nai, i' - o - lam ha - s' - do, V' a - dor va - V' - ad dor va - dor V' a - dor va -". The piano part is marked "pp" and "whispering". The timpani part is marked "Timp." and "pp whispering".

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More tranquil than the antiphonal debate at measure 66, this musical passage is sung by a quartet of soloists. Also, the rogue F# from measure 80 (now a leading tone) concedes to an F natural at measure 103 in the orchestral bass. Just as the text becomes gentler, so does the mode soften to G Mixolydian. This tranquility of G in the first movement anticipates a peacefully flowing final movement, which is also in the key of G. Moreover, the pitch level G from the opening not only

predicts G as a key area in the first movement, but also as the key of the final movement. In both cases, for Bernstein, G represents a key of peace, as is evidenced by the tranquil character of music in G in the first and last movements of his *Chichester Psalms*.

The technique of foreshadowing key areas is not limited to just the first and third movements of the piece. In his second movement, Bernstein alludes to future keys in his melodic contours and ambiguous harmonies. For example, although the second movement is generally in the key of A major, the melodic contour of the opening treble solo swings towards A minor with the addition of a C \flat at measures 6, 12, and 16 (see Ex. 7). Locally, the addition of a minor third in major would sound like no more than a blue note, common to the composer's vernacular musical language. However, in this case, the inclusion of C \flat is more than just a local vernacular coloring. On the contrary, Bernstein includes C \flat to foreshadow A minor, which emerges in measure 64 as the key of the B-section in the composer's ternary second movement. Textually, this key change matches the change in tone of the libretto, which shifts from a gently reassuring Psalm 23 ("The Lord is my shepherd, I shall not want.") to an angry Psalm 2: 1-4 ("Why do the nations rage, and the people imagine a vain thing?"). Seen another way, in assembling his libretto, the composer pits Psalm 23 against Psalm 2, in order to accentuate their starkly contrasting sentiments of reassurance and anger. Moreover, he chooses parallel major and minor keys to help dramatize the contrasting nature of these texts musically.

At the beginning of the second movement, Bernstein leaves open the possibility of either parallel major or minor with a tonally ambiguous first chord (see Ex. 7, measure 1). The chord, arpeggiating an open cadential (6)/4 in A, without an explicit sixth above the bass, could be in either major (with a raised sixth above the bass) or minor (with a lowered sixth above the bass). Bernstein purposefully leaves out the implied sixth from this chord in order to predict a

movement that can travel tonally between both parallel major and minor. Furthermore, he colors this opening harmony with a similarly ambiguous tritone (D#).

Example 7 (Mvt. II, measure 1 – 21)

Andante con moto, ma tranquillo $\text{♩} = 92$ 8

mp semplice, senza cress. o dim. (senza sentimentalità)

Boy Solo
(or
Counter-
Tenor)

A - do - nai - re -

p ma marc. (non arpeggiando)

Arpeggiando rapidamente

10

i, lo ab - sar. Bi - n'ot

15

de - she yar - bi - tsei - ni; Al mei m' - nu - hot y' - na - ha -

bravo **Meno mosso** $\text{♩} = 80$ 20

lei - ni, Naf' - shi y' - sho - vev, Ya - n' - bel - ni

come sopra

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The tritone is ambiguous because it sounds like it should resolve back up to an open perfect fifth, included in both major and minor. Here, the tritone also implies the Lydian mode, used in the first movement, as well as the blues scale, common to Bernstein's vernacular musical language. In measure 17 (Ex. 7), at the end of the first theme sung by the solo treble, the composer repeats this harmonically ambiguous chord, simultaneously treating it as a bookend to frame the first theme of the second movement and opening up the possibility of either parallel major or minor in the rest of the ensuing movement. In other words, Bernstein's clever tonal plan begins with the first chord. Additionally, the first chord is repeated, reminding the listener of this tonal ambiguity as he prepares to hear the movement unfold.

Overall, the harmonic maneuvers in Bernstein's *Chichester Psalms* are keenly planned, as he alludes to key areas in advance of their arrival by means of sequential repetition, melodic contour, and ambiguous harmonies. At the beginning of the work, the composer introduces a bold sequence of 20th Century organum at three different pitch levels, which later become important key areas in the first and third movements. Most notable of which, the last pitch level (G) represents peace, as evidenced by the tranquil character of text and music it accompanies. When treated melodically, the three pitches are also significant in the way that they create a set contained within the melodic theme itself. In this way, Bernstein's cohesive musical language demonstrates an economy of means, as he uses the same tonal pattern in his melodic material to develop that material sequentially. Also, in his second movement, Bernstein alludes to future keys by means of melodic contour and ambiguous harmonies. Melodically, he foreshadows a B-section in the parallel minor with an opening treble solo that touches upon the minor third scale-degree. Not merely a blue note, this harmonic motion towards the parallel minor matches the change of tone in the text from reassurance to anger. Moreover, Bernstein also assembled his libretto to accentuate these starkly different sentiments by pitting contrasting Psalms against one

another. Finally, the composer leaves open the possibility of either parallel major or minor early on with a tonally ambiguous first harmony. That first chord, existing in both major and minor keys, is repeated to remind the listener of tonal ambiguity as the movement unfolds in both parallel major and minor. These preemptive hints provide evidence that Bernstein had a harmonic plan prior to fleshing out the key areas in his *Chichester Psalms*. Dictated by the choice of Psalm excerpts in his libretto, the composer's key areas match the tone of the text. Specifically, keys incorporating elements of major, minor, blues, and church modes, are carefully chosen to musically paint peaceful, gentle and violent Psalms that call the ensemble to celebrate, implore, and debate as the piece unfolds.

II. Summary

In addition to foreshadowing musical events in advance of their occurrence, Bernstein also summarizes the music he has already presented by concisely restating that music in an eclectic juxtaposition of different keys, textures, and themes. The device of summary is most apparent at the end of the second movement, the prelude to the third movement, and the concluding passage of the entire work. In each of these cases, musical summary serves to shed light to the composer's interpretation of the text. By the middle of the second movement, Bernstein has already introduced a wealth of musical material into his compositional stew, which is thoroughly rich with a myriad of key centers, orchestral textures, and melodic themes. Rather than oversaturate his creation, at this middle point the composer chooses to economically reincorporate the musical ingredients he has previously added.

Example 8 (Mvt. II, measure 102 – 107)

L'istesso tempo $d = 108$
($d = d$)

SOPRANO
(Blissfully unaware of threat)

ALTO Ta' - a - rech l' - fa - nai

TENOR Yi-s'-hak, A-do-nai Yi-s'-hak, A-do-nai Yi-l'-ag la-mo,

BASS hak, A-do-nai Yi-s'-hak, A-do-nai Yi-l'-ag la-mo,

L'istesso tempo $d = 108$

pp dolce

102

shul - chan Ne-ged tso - r'

nai shul - chan

Yi-l'-ag la-mol ... mah! La-mahra-gi-shu?

Yi-l'-ag la-mol La... La-mahra-gi-shu?

103

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The first instance of summary exists towards the end of the second movement, specifically at measure 102 (see Ex. 8). Here, Bernstein superimposes contrasting themes from both the A and B sections of this movement. The sopranos and altos, blissfully unaware of the imminent threat posed by the tenors and basses, tranquilly chant in canon the melody first introduced by the solo treble at the opening. Meanwhile, the tenors and basses, rhythmically doubled by percussion, continue their own battle-like canon from the B-section. Here, the composer flexes his contrapuntal chops, masterfully designing one canon to fit the harmony that accompanies another canon. Indeed, it is impressive the way that these two seemingly unrelated musical ideas are constructed to coexist convincingly. Textually, the lower voices represent the raging nations from Psalm 2:1-4, while the upper voices act blindly unaffected by the presence of their enemies (from Psalm 23). In this instance, a double canon is not only technically impressive, but also appropriate to the text.

Bernstein also summarizes previous musical ideas in the prelude to the third movement. In this instance, the orchestra is used to restate and reinterpret themes first introduced by the voices in movements 1 and 2. Furthermore, the composer's harmony and orchestration express distance between contrasting themes from these prior movements. Although purely instrumental, the prelude references music from the previous two movements in order to conjure words, which that music once accompanied.

The third movement begins with the same 4-note quartal theme presented at the opening (see Diagram 5). Now in the string orchestra, this sequence of 20th Century organum is even brasher and more dissonant than before. Just as earlier, the quartal theme is harmonized like a plainchant melody in the highest sounding instruments (in this case, the first violins). A bass-line in the cellos descends stepwise to color the chant, but this time in a minor mode. Rather than simply doubling the chant, the alto-voiced second violins have their own independent line of

counterpoint, as do the tenor-voiced violas. Here, four voices of counterpoint (rather than three) provide Bernstein with the possibility of painting from a more dissonant tonal palette. Rather than simply doubling the chant and coloring the bass in a string of parallel sevenths, the inner voices are used to expressively wail upon dissonant added seconds, fourths, and sevenths. Unlike the energetic tone at the opening used to arouse the dawn with psaltery and harp, this music is sad and rageful. The composer is lamenting.

Diagram 5 (Mvt. III, measure 1)

Quartal Theme from Movement I, measure 1, transposed up a M9 (M2)

The diagram shows a musical score for four string instruments: Violin I, Violin II, Viola, and Cello. The music is in 2/4 time and features a quartal theme transposed up a major ninth (M9) from its original position. The notes are: Violin I (E4, F4, G4, A4, B4), Violin II (B3, C4, D4, E4, F4), Viola (C4, D4, E4, F4, G4), and Cello (E3, F3, G3, A3, B3). Annotations include 'C minor 9' and 'A minor 9' chords, and 'added M2 with Bass', 'added P4 with Bass', and 'added M7 with Bass'.

After the rageful quartal theme has abated, and the strings have calmly landed upon A minor, a muted trumpet emerges from the distance singing an almost forgotten tune: “He restoreth my soul, He leadeth me in the paths of righteousness.” The harp doubles in harmonics, as if to suggest some lost divine element (see Ex. 9). Here, at measure 10, Bernstein recalls the second half of the melody introduced by the solo treble. Distant in both key and affect, the trumpet sings in A \flat major, a tritone away from the original. A uniquely polytonal moment, the

key of the trumpet (A \flat) is a tonally distant half-step away from the key of the string accompaniment (A minor). In this case, tonal distance parallels emotional uncertainty. Bernstein is commenting that perhaps G-d will not restore our soul or lead us in the paths of righteousness after all. At this point in the piece, divine uncertainty is not unreasonable. The audience has just witnessed an unresolved battle by the raging nations (the tenors and basses of the choir), who fought despite children (sopranos and altos) singing blindly unaffected by the presence of their enemies.

Example 9 – (Mvt. III, measure 7 – 13)

The musical score for Example 9, measures 7-13, is presented in a multi-staff format. The top section includes the Trumpet (Tpt.), Harp 1, and Harp 2 parts. The bottom section includes the Violin I (Vl. I), Violin II (Vl. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.) parts. The tempo is marked as Adagio with a quarter note equal to 54 beats per minute. Performance instructions include '1. con sord.' for the trumpet, 'lento' for the harps, 'calmandosi' and '(rall.)' for the strings, and 'ATCO' for the contrabass. Dynamics range from pp to mf.

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Example 9 (continued)

The image displays a musical score for Example 9 (continued). It features five staves: Tpt. (Trumpet), Harp 1, Harp 2, and a string section consisting of Violin I (I.), Violin II (II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'A tempo' with a quarter note equal to 72 (♩ = 72). The key signature is one flat (B-flat major or D minor). The score shows a transition in dynamics and articulation, with the strings moving from a piano (*p*) and pianissimo (*pp*) section to a fortissimo (*ff*) section with a 'sub, agitato' (subito agitato) marking. The string parts are characterized by a rhythmic pattern of eighth notes and quarter notes, with some measures featuring a quartal texture. The harp parts provide a harmonic accompaniment, and the trumpet part has a few notes in the first measure.

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Also, notice that the key of the strings at measure 10 is the same as the key in the B-section of movement 2 – A minor, the bleak key of war by the raging nations. This is significant, in that both tonality and divine uncertainty originate from the raging nations in movement 2. Then, returning to C minor in measure 12 with the agitated quartal motive in the strings, Bernstein bridges the gap. He has juxtaposed a key-area and abbreviated theme from the second movement against the altered quartal motive from the first movement. Such summary is skillfully done. Not just any composer could convincingly juxtapose two seemingly unrelated musical ideas seamlessly. Furthermore, now that Bernstein has summarized music from both of the previous movements, and has placed the audience in a hopelessly bleak perspective, he is

ready to surprise the listener once again, moving on to a new psalm and new music – this time of peace.

Finally, in the concluding a cappella passage to *Chichester Psalms*, Bernstein summarizes his quartal theme yet again. Reinterpreted in the context of Psalm 133, verse 1, this statement is neither energetic nor rageful, but rather serene in affect. He dramatizes this change in affect with drastic alterations in tempo, dynamics, orchestration, and harmony. Here, words and music work in tandem to celebrate a general feeling of peace and unity.

The only strictly a cappella passage in the entire work, the tutti choir returns at measure 60 (Ex. 10) after a passage by the solo quartet to relish “how good, and how pleasant it is, for brethren to dwell together in unity.”

Example 10 (Mvt. III, measure 58 – 60)

The musical score for Example 10, measures 58-60, is presented in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked *Adagio* and *Lento possibile (senza accento)*. The lyrics are: "v' - ad - o - lam. Hi - neh mah tov, ad - o - lam. Hi - neh mah tov, o - lam. Hi - neh mah tov." The piano part features a prominent quartal texture. The second system continues the piano accompaniment, with the tempo marked *Adagio* and *Lento possibile*. A note indicates: "* *a cappella*; but if pitch difficulties arise a doubling organ or harmonium (echo-tone) may be used." The measure number 60 is boxed in both systems.

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Rhythmically, durations are augmented in meter and tempo from a majestic 6/4 at the opening to 9/2 with instructions to be performed as slow as possible, and without accent. Reminiscent of early music, it is no coincidence that the change in beat assignment from quarter to half-note accompanies organum from the opening. Dynamically, the choir is instructed to sing *ppp* as they peacefully echo the pseudo-morale of a piece that is otherwise full of dynamically strong celebration, violence, and rage. Orchestrally, at measure 64 (Ex. 11) the distant-sounding muted trumpet and harp harmonics emerge yet again as the voices unite upon a unison G, the pitch of peace and tranquility. Harmonically, it is notable how Bernstein's organum is more consonant here than in either the prelude to the third movement or the opening of the piece. Perhaps such unprecedented consonance comes from the peaceful affect that both words and music are seeking to convey. Rather than color the bass in dissonant parallel sevenths as in the opening, the tenor begins at measure 60 in a string of more consonant parallel thirds with the bass (see Diagram 6).

Diagram 6 (Mvt. III, measure 60)

Tenor

Interval with Bass:

Bass

Hi - - - neh mah tov,

Hi - - - neh mah tov,

M3 m3 m3 M3

Similarly, in measure 62, the altos color the cantus firmus in the soprano with a string of consonant parallel sixths that eventually invert to parallel thirds (see Diagram 7).

Diagram 7 (Mvt. III, measure 62)

Cantus Firmus in Soprano

Soprano

Interval with Cantus Firmus (Soprano):

Alto

She - vet a - - - chim

She - vet a - - - chim

m6 m6 m3 M3

The more Classical advent of consonant parallel thirds and sixths would make this passage resemble more of a chorale from the common-practice period than medieval organum. However, Bernstein does not shed his vestigial parallel perfect intervals, featured prominently as fifths between the tenor and bass in measures 61 and 62, and as fourths between the soprano and alto in measure 61 (see Diagram 8). Perhaps Bernstein is seeking to conjure the image of a mythical ancient time, when war did not exist and brethren dwelled together peacefully.

Diagram 8 (Mvt. III, measure 61 - 62)

The diagram shows a four-part vocal setting in 3/2 time, key of D major. The lyrics are: "U - mah - na - im, She - vet a - chim".

- Soprano:** Interval with Cantus Firmus (Soprano): P4 P4 P4 P4
- Alto:** Interval with Cantus Firmus (Soprano): P4 P4 P4 P4
- Tenor:** Interval with Bass: P5 P5 P5 P5
- Bass:** Interval with Bass: P5 P5 P5 P5

However, there is another significant musical property at work here. In general, when pairs of voices move more and more in parallel, they tend to lose their contrapuntal independence – a property of which the composer must have been keenly aware while painting the text in this final a cappella passage. With parallel motion, Bernstein is able to transform four voice parts into two contrapuntal voices, and eventually one single unison G in measure 64, as the choir dwells “together in unity” on the final “Amen.” What better way to paint the word “unity” than with a final unison between all of the voices in the choir. It is with such a powerfully simple statement that Bernstein is able to add value to all the musical complexity he has explored in this richly intricate, contrapuntal work.

In general, Bernstein summarizes music he has already presented by restating that music later in a more concise fashion. However, he does not revisit previous musical ideas without some textual reinterpretation, as is apparent in the second half of this work. The first instance, at the end of the second movement, showcases a juxtaposition of contrasting themes from earlier in the movement. Here, upper and lower voices unknowingly coexist in the presence of their enemies (from Psalm 23) with a mind-boggling double canon. This skillful juxtaposition paints a violent picture of war despite the presence of blindly unaffected innocents (children). The prelude to the third movement features more dissonant, rageful instrumental organum to accompany the quartal theme from the opening, which is pitted against part of the melody from the treble solo in the second movement. Although this prelude is purely instrumental, melodies taken from the previous two movements reference the words that they accompanied earlier. Here, Bernstein uses polytonality and orchestration to portray a distant affect. In this case, tonal distance parallels emotional uncertainty, as the composer comments after a period of war that perhaps G-d will not come to save us after all. Finally, at the very end of the work, Bernstein revisits organum, albeit more consonant than before, to accompany the quartal theme within a peaceful context. Tranquil in tempo, dynamics, orchestration, and harmony, the four voice parts of the a cappella chorus converge upon a unison G to suggest brethren dwelling together in unity with a subtle flavor of antiquity. Here, Bernstein ends the piece placidly optimistic about the raging nations from his second movement. He is commenting that perhaps it is possible for men to live together without fighting. Perhaps they can learn to sing unified in peace, despite all of the war and suffering that they have violently inflicted upon one another.

III. Conflict

Lastly, Bernstein also expresses conflict in his *Chichester Psalms* by exploring distant keys, both locally and on the large scale. As already observed in the prelude to the third movement, he is particularly fond of pitting keys against each other whose centers are either a minor second or a minor third apart. Such relations between conflicting keys are present in all three movements of the piece. Furthermore, such tonal conflict is often used to dramatize textual conflict in the composer's selections from the Book of Psalms.

In the first movement, tonal conflict is most apparent in the boisterous section from measure 66 to 80 (see Ex. 12). Mentioned previously as a harmonic debate, this passage features a recurring pedal point on C, against which distant keys continually interject on strong beats. This is a surprising instance, as the choir is continually pulled back home by the strong gravitational pull of the pedal in the bass. Key relations of a minor second and minor third are both prevalent at the micro level, as the full choir and tutti orchestra brashly accent B major and E \flat minor triads against the C pedal. Notice how B major (a minor second away from the pedal) roughly grinds in parallel root position triads against C in the orchestral bass, on the second half of measures 66, 68, 74, and 76. Voiced to be especially powerful, these chords are placed in the sweet spot of each voice-part's range, just below the passaggio. Such a clever voicing adds to the already strong metric weight of these tonally distant accented harmonies.

Example 12 (Mvt. I, measure 66 – 81)

boisterously

Bo - u sh'a-rav b' - to - dah, Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah, Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah, Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah, Ha - tsei - ro-tav

boisterously

ritoso

sfz

70

bit' - hi - lah, Ho - du lo, Ho - du lo,

bit' - hi - lah, Ho - du lo, Ho - du lo,

bit' - hi - lah, Ho - du lo, Ho - du lo,

bit' - hi - lah, Ho - du lo,

70

sfz

sfz

sfz

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Example 12 (continued)

The musical score consists of two systems. The first system features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics for the first system are: "Ba - r' - chu - sh' - mo. Bo - u! Bo - u! Bo - u!". The piano accompaniment includes dynamic markings such as *f*, *ff*, and *fff*. The second system also features four vocal staves and a piano accompaniment. The lyrics for the second system are: "B' - to - dahl - Ha - tsei - ro - tav bit' - hi - lah, -". The piano accompaniment includes dynamic markings such as *mf*, *f*, and *fff*. Both systems include a box with the number "75" at the beginning of the vocal staves.

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Example 12 (continued)

The image displays a musical score for Example 12 (continued). It features four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The lyrics are: "Ho - du lo, - Ho - du lo, - Ba - r' - chu - sh' - mo, -". The score includes dynamic markings such as *tuitta foraa* and *fff*. A box containing the number "80" is placed above the vocal staves at the beginning of the second system. The piano part consists of chords and arpeggiated figures.

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Similarly, E^b minor (a minor third away) blares in second inversion against the pedal on the second half of measures 67, 69, 75, and 77 (Ex. 12). Tonally, these rogue harmonies act as polar opposite accented passing chords, continually pulling the ensemble back as it strains to break away from the gravitational pull of the pedal. Such conflict originates in the text, which is declamatory in its pronouncement to “enter into His [G-d’s] gates with thanksgiving, and into His courts with praise.” It is as if the stubborn pedal is dragging the listener towards G-d, despite the resistance from tonally distant accented passing chords.

This boisterous section also features harmonic conflict at the macro-level. Bernstein is fond of setting up cadences in a distant key, only to evade that key at the last possible moment. One example of this technique exists from measure 73 to 74 (see Diagram 9). Here, as the choir

adds the request to “bless His [G-d’s] name,” the composer harmonically prepares a half-cadence in the distant key of B major with an F# dominant-9 chord in the brass, chorus, and strings.

Diagram 9 (Mvt. I, measures 73 - 74)

B Major: V(3) **C Major: I***

***Direct Modulation (No Pivot Chord)**

Notice in measure 73, how the F# dominant-9 chord is missing its third (A# - the leading tone back to B). An unusual pitch to exclude, the third is usually preserved in favor of neglecting the fifth in an incomplete dominant harmony. It is possible that Bernstein left out this leading tone because he had no intention of ever fulfilling the listener’s expectation with a return to the tonic (B). Rather than resolve as expected, at the last possible moment the composer defies the laws of harmony, resolving by tritone (rather than perfect fifth) back home to C. In other words, he unexpectedly raises the local tonic (B) by half-step in order to concede to the stubborn pedal, C.

Interpreted textually, the listener is pulled into G-d's gates yet again by the pedal. Therefore, it is no coincidence here that a return to C is accompanied by a return to the text "Bo-u" (or "Enter"). Here, the unwaning persistence of the pedal is not only apparent at the local level, but also at this larger level through the composer's use of the evaded cadence. A favorite technique of Bernstein's, the evaded cadence is used later in *Chichester Psalms* to help dramatize the conflict between distant keys.

The second movement also features conflict between distant keys. However, unlike the first movement, whose key centers relate at both a minor second and minor third, the second movement only expresses conflict between key centers a minor third apart. Although the key of the entire second movement is centered around A (in both major and minor), in the B-section and at the end of the movement Bernstein surprisingly ventures higher tonally by minor third to the unexpected key of C minor.

Bernstein makes his first surprising move from A to C minor at measure 80 (Ex. 13).

Example 13 (Mvt. II, measure 80 – 83)

The image shows a musical score for measures 80-83. The top system contains vocal lines for tenors and basses. The tenor part has the lyrics "V'roz-nim no-s' -" and the bass part has "Yi-t' - ya-ta'-vu mal-chei e - rets, V'roz-nim no-s' -". The piano accompaniment is marked *f* and *marcato*. A box labeled "80" is placed above the first measure of the piano part, indicating the key change to C minor.

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Here, the tenors and basses ragefully cast derision upon the world's leaders, saying, "The kings of the earth set themselves, and the rulers take counsel together against the Lord and against His

anointed.” Stated differently, political leaders are responsible for their unholy transgressions as they conspire against G-d. It is with such rage that Bernstein surprises the listener not only tonally by pitting C minor against A minor, but also in contrasting dynamics and orchestration.

Example 14 (Mvt. II, measure 78 – 82)

The musical score for Example 14, measures 78-82, is presented in a standard orchestral layout. The score includes parts for:

- 1. 2. Tpt.** (Trumpets 1 and 2)
- 3.** (Trumpet 3)
- 1. 2. Trb.** (Trumpets 1 and 2)
- 3.** (Trumpet 3)
- Timp.** (Timpani)
- Perc.** (Percussion), including Xyl. (Xylophone), W.B. (Wood Block), and S.D. (Snare Drum)
- Harp 1.** and **Harp 2.**
- Chor.** (Chorus), with Hebrew lyrics: rik? l'-umim yeh'gu, l'-u-mim yeh'gu. mim yeh'gu, l'-u-mim yeh'gu. Yi!... Yi-t'-yu-ta'-vu mal-chei e-rets,
- I. VI.** (Violins I)
- II.** (Violins II)
- Via.** (Violas)
- Vc.** (Violas)
- Cb.** (Cellos)

The score is marked with a box containing the number 80 at the beginning of measure 80. The music features complex rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *trgl.* (trill). The vocal line is written in a stylized font with Hebrew lyrics underneath.

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Example 15 (Mvt. II, measure 136 – 146)

Allegro come prima $\text{♩} = 108$ 140

1. 2. Tpt. *1. Solo*
pp misterioso

3. Trb. 1. 2. 3.

Timp.

Perc. Glock. *pp*
Xyl. *misterioso*
pp

Harp 1 *ppp*

Harp 2 *ppp*

S. Chof. SAT.

A. SAT.

Allegro come prima $\text{♩} = 108$ 140

I. VI. *ppp*

II. VI. *ppp*

Vla. *sul pont.*
pp misterioso

Vc. *sul pont.*
pp misterioso

Cb. *pp misterioso*

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Example 15 (continued)

Musical score for Example 15 (continued), measures 145-150. The score is arranged in systems for various instruments and voices. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the following parts:

- 1.2. Tpt. (Trumpets 1 & 2):** Measures 145-150. Measure 145 has a circled number '145' above it.
- 3. Tpt. (Trumpet 3):** Measures 145-150.
- 1.2. Trb. (Trombones 1 & 2):** Measures 145-150.
- 3. Trb. (Trombone 3):** Measures 145-150.
- Timp. (Timpani):** Measures 145-150. Includes a 'Solo' marking and 'p chiaro' dynamic.
- Perc. (Percussion):** Measures 145-150. Includes 'Xyl.' (xylophone) and 'B. D. Solo' (Bass Drum Solo) markings, with 'f chiaro' dynamic.
- Harp 1:** Measures 145-150.
- Harp 2:** Measures 145-150. Includes a 'damp' marking.
- S. (Soprano):** Measures 145-150.
- Chor. A. (Chorus Alto):** Measures 145-150.
- I. Vl. (Violin I):** Measures 145-150. Includes a circled number '145' above it.
- II. Vl. (Violin II):** Measures 145-150.
- Vla. (Viola):** Measures 145-150. Includes 'pizz.' (pizzicato) markings.
- Vc. (Violoncello):** Measures 145-150. Includes 'pizz.' markings.
- Cb. (Contrabasso):** Measures 145-150. Includes 'pizz.' markings and a 'tocco' marking at the end.

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Tonally, the modulation to C minor is unexpected because it occurs directly, with no forewarning pivot chord. Dynamically, the listener is startled at measure 80 (Ex. 14) by a suddenly forte high C in the basses, occurring directly after a period of *pp* murmuring amongst the lower voices. As if such a dynamic contrast were not surprising enough, the sudden bass interjection is immediately followed orchestrally by a bold tutti punctuation in the brass, percussion, harp, and multiple-stopped strings. All of these musical elements (tonality, dynamics, and orchestration) contribute to a general feeling of surprise surrounding the new conflicting key of C minor and newly rageful sentiment of derision against the world's political leaders. Bernstein is surprised by the transgressions of the government.

The music quickly retreats back home to the key of A just twelve measures later, but the unsettled feeling of tonal conflict remains repressed until the final measures of the movement. Here, at measure 136 (Ex. 15), just after the sopranos, altos, and strings have peacefully arrived back home on a bare unison tonic (A), the mysterious sound of battle is heard softly in the distance. That distant sound is the raging nations quietly murmuring amongst the orchestra in the almost forgotten key of C minor. The lonesome sound of a solo trumpet, doubled by eerie *sul ponticello* lower strings, is echoed in canon by the tinny sound of xylophone and harp. This uniquely orchestrated passage is the composer's way of discounting the feeling of resolve at the end of the second movement in favor of a more disconcerting feeling of potential disquiet – for the piece is not over yet, and G-d will not so easily forget the leaders' transgressions, nor will Bernstein forget the tonal conflict introduced by the distant key of C minor.

Harmonically, the third – and final – movement begins where the second movement left off, in the ragefully distant key of C minor. However, the previous conflict between C minor and A minor has not yet concluded. The ensuing prelude features a heated debate in the string orchestra between these conflicting minor keys, in upper and lower registers. Rather than treating

this musical dialogue antiphonally, Bernstein designates the entire string orchestra to continually shift roles in the argument from high to low. Therefore, this debate can be interpreted as the composer arguing with himself, rather than a debate between two different individuals.

Tonally, the argument between C and A is especially evident in measures 1 to 3 and 12 to 14 (see Diagram 10).

Diagram 10 (Mvt. III, measures 1 - 3 & 12 - 14)

Orchestral Reduction

Sostenuto molto ♩ = 72

f assai *ff* *(movendo)* *(trattenuto)* *breve*

$C m^9$ $A m^9$ $A m^{9+}$ $C m^9$

m. 12

a tempo ♩ = 72

agitato molto *ff subito* *(sost.)* *movendo* *breve*

$\frac{C m}{A m^9}$ $C m^9$ $A m^9$ $A m^{9+}$ $C m^9$

* In Second Inversion

Notice how the beginnings and ends of each phrase are cleverly punctuated by either C or A minor with the addition of a yearning suspended 9th. However, it soon becomes clear that neither A nor C will win this tonal argument. Even though the orchestral bass lands solidly upon a strong A pedal at measure 16, the upper contrapuntal voices in the strings never quite find a consonant solution to harmonizing this outgoing tonic (see Diagram 11). A is not Bernstein's key of peace.

Diagram 11 (Mvt. III, measures 16 - 19)

Orchestral Reduction

p sub. *p* *p* *pp*

rit. *poco*

A Pedal-Tone in Bass

$D M_5^6$ $E x_7 / A$ $F M_6^7$ $B x_4 / 2$

First presented as a dominant pedal to D, and then reinterpreted three times amongst modally shifting upper voices, the bass pedal on A eventually dissolves along with the two highest voices in the violins. All that is left of the tonal debate is a bare unison supertonic, B, sung by the tenor-voiced violas. And as all harmony and the inherent tonal conflict disappear in favor of a single unison pitch, a new key emerges by common-tone as a peaceful solution – the key of G major.

The harmonic arrival on this new tonal solution is not surprising when seen through the context of the work as a whole. As mentioned earlier, the key of G in both the first and third movements is foreshadowed at the very beginning of the work. There, G as a key area is alluded to by the pitch-level G, which is part of the brash sequence of 20th Century organum that energetically announces the beginning of the piece. In each case, for Bernstein the key of G represents a key of peace and tranquility – a tonal solution to the “raging nations” of the previous movement. Such a change in character is welcome, given the contrasting affect of rage and conflict expressed by the previous musical passage. Similarly, peace and tranquility are appropriate sentiments to express musically, given the modesty of the new text, Psalm 131: “Lord, Lord, my heart is not haughty, nor mine eyes lofty, neither do I exercise myself in great matters or in things too wonderful for me.” In this new key, the nations are repenting for the sins that they committed in war with a new character of modesty.

Albeit peaceful, the key of G does give way to distant tonalities a minor second and minor third apart, as in the more tumultuous previous sections. However, in this instance, tonal conflict is subtler, subdued within a wash of consonant harmonies and simple pentatonic melodic lines in canon. The first distant key, F#, is present both locally and on the large scale. Locally, the first concession down a half-step occurs very quickly into this new peaceful section. At measure 21, only the second measure in this new key, a low-voiced root-position G major triad discretely slides down in parallel by minor second to F# major, only to return immediately back home (see Diagram 12).

Diagram 12 (Mvt. III, measures 21 - 22)

G Major F# Major G Major
 (G: I #VII I)

Such a sly harmonic move is perhaps reminiscent of Barbershop harmony. Interpreted textually, the tenors and basses of the raging nations demonstrate harmonically that their hearts are no longer haughty with a quick return back home to the key of peace – G major. Interpreted at the micro-level, here Bernstein plants a seed of tonal conflict – one single distant chord, which will eventually blossom into an entire key area and evaded cadence as the movement progresses.

The next instance of F# major is far more substantial than this initial seed. Two bars later, at measure 23, G major calmly slides back down again in parallel motion to F# (see Diagram 13). But, rather than scurrying immediately back home to G as before, the music remains in the new key of F# for four measures, the end of which is punctuated strongly by an Imperfect Authentic Cadence on F#!

Diagram 13 (Mvt. III, measures 23 - 27)

(G Major F# Major)

(G:)	I			
F#:	N	I	IV	vi (3)

Imperfect Authentic Cadence

m. 25

(F#:) ii⁹₇ vi⁷ V⁴₃ V⁷ I VI

Why would Bernstein choose to expand the new key area on F#, in favor of returning immediately back home to G major? The composer's choice to delay the harmonic return may

Example 16 (Mvt. III, measure 29 – 34)

The musical score consists of two systems. The first system (measures 29-34) features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ti V'do-ma - m' - ti, Naf'shi k'ga - mul a - lei - i - Im lo shi - vi - ti V'do-ma - m' - ti, Naf'shi k'ga - mul Im lo shi - vi - ti V'do-ma - m' - ti, Naf'shi k'ga - mul". The piano accompaniment includes a section marked "p" (piano) and a section marked "30". The second system (measures 35-40) features four vocal staves and a piano accompaniment. The lyrics are: "mo, Ka-ga-mul a - lai, a - lai naf' - shi, Ka-ga-mul a - mo, Ka-ga-mul a - lai, a - lai naf' - shi, Ka-ga-mul a - a - lei - i - mo, Ka-ga-mul a - lai, a - lai naf' - shi, a - lei - i - mo, Ka-ga-mul a - lai, a - lai naf' - shi". The piano accompaniment includes sections marked "p dolce espr.", "p", "cresc.", and "p tenderly".

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originate in the unrequited nature of Psalm 131. Textually, as the tenors and basses proclaim that they do not exercise themselves in great matters nor in things too wonderful for themselves, the tenor and bass voices also abstain from immediately returning home to G (the key of peace, which is too great and wonderful) in order to give way to the more modest alternative, F♯. In any case, because G major is withheld, by the time it gloriously returns, it does so with a refreshing vigor that would not have been present otherwise.

In addition to conceding tonally down by half-step, Bernstein also surprises the listener by exploring the distant key of B♭, a minor third away from the tonic. This choice of tonality is not unexpected, given the previously mentioned harmonic emphasis on the minor third in the first and second movements, as well as the prelude to the third movement. However, the composer's momentary shift to the key of B♭ at measure 33 (in Ex. 16) sounds surprising to the listener because of where it occurs within the previously established phrase structure.

According to the original phrase structure, Bernstein's melody sounds like it should continue within the new tonic, F♯, at measure 32 after an initial four bar phrase in G. Specifically, in the original melody, the fifth measure marks a temporary tonicization on ii (G♯) within the key of F♯ (see Diagram 13, measure 25). Rather than continue this pattern in the key of six sharps, Bernstein surprises the listener with an abrupt excursion in the flat direction to B♭ major – the key of two flats. He does so enharmonically by reinterpreting D♯ (scale-degree $\hat{6}$ in F♯) as E♭ (scale-degree $\hat{4}$ in B♭), and then continuing to solidify the new tonality by treating that pitch as the seventh of a dominant-7 chord in B♭ (see Diagram 14).

Diagram 14 (Mvt. III, measures 32 - 33)

Harmonic reinterpretation
 scale-degree 6 in F# Major scale-degree 4 in Bb Major Lydian / Whole-tone

The musical score consists of five staves: Soprano, Alto, Tenor, Bass, and Orchestral Reduction. The lyrics are: Soprano: - mo, Ka - ga - mul a - lai, a - lai naf -; Alto: - mo, Ka - ga - mul a - lai, a - lai naf -; Tenor: a - lei - i - mo, Ka - ga - mul a - lai,; Bass: a - lei - i - mo, Ka - ga - mul a - lai,; Orchestral Reduction: a - lei - i - mo, Ka - ga - mul a - lai,.

Annotations include: 'Harmonic reinterpretation' with arrows pointing to scale-degree 6 in F# Major and scale-degree 4 in Bb Major; 'Lydian / Whole-tone' with a bracket over the final notes; 'p dolce espr.' above the Soprano staff; 'App' (Appoggiatura) above the Soprano staff; 'NT' (Neighbor Tone) above the Tenor and Bass staves; 'PT' (Pedal Point) above the Tenor and Bass staves; 'p tenderly' above the Orchestral Reduction staff; and chord symbols (F#: IV, Bb: V₃⁴, I⁶, V₃⁴) at the bottom.

Motivically, this is also a surprising moment, as the composer abandons the previously frequent-used neighbor tone melodic pattern in favor of an ascending scalar pattern that outlines part of the Lydian mode and whole-tone scale (see Diagram 14). Again, this surprising harmonic change can be seen as originating in the text “[As a child that is weaned of his mother,] my soul is even as a weaned child.” Stated differently, Bernstein abruptly weans the listener off of previously explored tonalities (G and F#) in order to venture into the unknown flat-direction (B \flat major).

The key of B \flat also serves as a convenient – and less abrupt – way to modulate back home to G by means of modal mixture. Specifically, Bernstein treats the pivot-chord, E \flat major (IV in the key of B \flat), as modally borrowed \flat VI in the key of G major (see Diagram 15).

Diagram 15 (Mvt. III, measure 34)

The diagram shows a musical score for measure 34 of the third movement. It consists of three staves: Soprano Alto, Tenor Bass, and Orchestral Reduction. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano Alto staff has lyrics "- shi. Ka - ga - mul a -" and includes markings for "cresc.", "App", and a slur over the final notes. The Tenor Bass staff has lyrics "a - lai naf - shi." and includes markings for "cresc. PT" and "PT". The Orchestral Reduction staff shows piano accompaniment with markings for "(B \flat) vi", "PT", and "IV G: bVI", with an arrow pointing to the latter and the text "modally borrowed pivot chord" below it.

Used often in the late-Romantic era, this harmonic idiom might have entered Bernstein's musical vocabulary via his extensive study and championship of music by the late-Romantic composer, Gustav Mahler. In any case, here B \flat major appropriately serves to provide both interesting harmonic variety and a conveniently direct flight home to G major.

Finally, Bernstein's seed of tonal conflict (F \sharp) also blossoms enharmonically into a heart-wrenchingly dramatic evaded cadence near the end of the piece. Presented in the first movement, the composer's favorite harmonic device involves preparing a cadence in a distant key, only to skirt that new key at the last possible moment by resolving abruptly back home. In the instance from measure 57 to 59, Bernstein prepares a cadence on \flat I, the key of G \flat (which is enharmonically the same as F \sharp) (see Diagram 16).

Diagram 16 (Mvt. III, measures 57 - 59)

The musical score for Diagram 16 (Mvt. III, measures 57-59) features four vocal parts and an orchestral reduction. The key signature is G major (one sharp). The time signature is 4/4. The score is marked with dynamics like *pp*, *Solo pp*, and *colla voce*, and tempo markings like *Adagio*. The lyrics are: "ad, v' - ad o - lam. Me-a-tah v' - ad o - lam. Me-a-tah v' - ad o - lam." Below the score, a harmonic diagram shows a G major chord (V7) with a sharp VII chord (enharmonically) indicated as an "Evaded Cadence".

He does so by building a $D\flat$ dominant-7 chord in the brass, string orchestra, and solo vocal quartet. However, the composer cleverly undermines this dominant harmony by dissonantly placing a $\hat{1}$ pedal beneath it, in the orchestral bass. Such blatant undermining becomes evident as the upper voices shockingly resolve a half-step higher than expected back home to G major. This surprisingly abrupt evaded cadence helps add dramatic weight to the timelessness of this tonal conclusion. Just as the text is optimistic that Israel will hope in the Lord “from henceforth

and forever,” so is Bernstein that peace will remain home in the key of G, despite distant harmonies (F# - G^b) that it may struggle to evade.

In summary, Bernstein explores distant keys to express conflict in all three movements of his *Chichester Psalms*. Such tonal conflict, both local and large-scale, exists between keys that relate at either a minor second or minor third with the tonic. Bernstein’s favorite harmonic maneuver, the evaded cadence, helps dramatize this conflict. Often times, conflicting keys also emphasize textual conflict. For example, in the first and second movements, the composer tonally interjects in distant keys to help illuminate a textually declamatory and rageful tone by surprising the listener. Conversely, in the final movement, moments without surprising harmonies are used to express modest words with a more peaceful tone. Also in the final movement, Bernstein paints an unrequited text (Psalm 131) by delaying harmonic return in favor of expanding distant harmonies into full-blown key areas. In this case, abstention from an immediate return to the key of peace (G), serves the text’s modest tone, while adding timelessness to a surprisingly abrupt final cadence. Moreover, in addition to serving the text, each of these examples makes Bernstein’s music sound more interesting. Because, as distant keys and abruptly unexpected cadences surprise the listener, so does the listener anxiously wonder: what will happen next?

In conclusion, the harmonic moves in Leonard Bernstein’s *Chichester Psalms* seem to be keenly planned, as he foreshadows, summarizes, and expresses conflict between different key areas. Bernstein alludes to keys in advance of their arrival by manipulating sequential repetition, melodic contour, and ambiguous harmonies. He summarizes the music he has already presented by concisely restating that music in an eclectic juxtaposition of different keys, textures, and themes. Finally, the composer dramatizes conflict by exploring distant keys at the micro and macro levels. The musical application of these devices is notable in the way that it illuminates

the meaning of the composer's biblical selections from the Book of Psalms. Furthermore, each of these devices is not used in complete isolation. Bernstein does not foreshadow, summarize, and express conflict just once, but rather multiple times, and in more than one movement throughout his work. Such an integrated tonal language by an otherwise eclectic composer promotes unity of musical material in a cohesively singular work of art. Moreover, in addition to sounding coherently unified, Bernstein's music captivates the listener's attention. He is successful in his unique assembly of contrasting themes, distant keys, and surprising cadences to produce an interesting piece of music, simultaneously subservient to the text yet independently captivating in its own right.

Reference

Bernstein, Leonard. *Chichester Psalms*. Jalni Publications, Inc., 2000.

Psalms, Songs, and Blues

for Cantor (Baritone), SATB Chorus, and Orchestra

Music by Joshua Fishbein

**Words from the Book of Psalms and Jewish Liturgy
(in English, Hebrew, and Latin)**

Instrumentation

Trumpet in B \flat I, II, III		Violin I
Tenor Trombone I, II		Violin II
Bass Trombone		Viola
Timpani		Violoncello
Harp I, II		Contrabass
	Percussion (5)	
Snare Drum		Sizzle Cymbal
Bass Drum		Ride Cymbal
Bongoes (2)		Bell Tree
Tambourine		Chimes
Cymbals (<i>pair</i>)		Glockenspiel
Suspended Cymbal		Xylophone

Contents

	Duration	Page
I. Hear My Prayer / Sh'ma Koleinu / Exaudi Vocem Meam	2 1/2'	5
Psalm 102, verse 1 (in English)		
Jewish Liturgy for Yom Kippur (in Hebrew)		
Psalm 130, verse 2 / Psalm 39, verse 12 (in Latin)		
II. S'lach Lanu Avinu	5'	13
Daily Jewish Liturgy (in Hebrew)		
III. Timor et Tremor	3 1/2'	20
Psalm 55, verse 6, 1st half (in Latin)		
Psalm 55, verse 5, 2nd half (in Latin)		
Psalms 57, verse 1, 1st half (in Latin)		
IV. Al Naharot Bavel / Super Flumina Babylonis	8'	26
Psalm 137, verse 1 - 4 (in Hebrew and Latin)		
V. Behold, how good and joyful a thing it is	7'	43
Psalm 133, verse 1 (in English, Hebrew, and Latin)		

Text

I.

Hear my prayer, O Lord, and let my crying come unto Thee.

Psalm 102, verse 1 (from Church of England 1662 *Book of Common Prayer*)

(Hebrew) *Sh'ma koleinu, Adonai eloheinu*
Listen to our voices, Lord our G-d

Jewish Liturgy for Yom Kippur

(Latin) *Exaudi orationem/vocem meam, Domine.*
Hear my prayer/voice, O Lord.

Psalm 39, verse 12 / Psalm 130, verse 2

II.

(Hebrew)

*S'lach lanu avinu ki chatanu,
M'chal lanu malkeinu ki fashanu,
Ki mochel v'soleiach Atah.
Baruch Atah Adonai
Chanun hamarbeh lisloach.*

Daily Jewish Liturgy
(Amidah, blessing six)

Forgive us, our Father, for we have sinned;
Pardon us, our King, for we have transgressed;
For pardoner and forgiver are you.
Blessed are You, Lord,
Gracious one, who abundantly forgives.

Translation adapted by the composer
from *The Standard Prayer Book* (1915),
translation by Simeon Singer.

III.

(Latin)

Timor et tremor venerunt super me,

Psalm 55, verse 6, first half

et caligo cecidit super me:

Psalm 55, verse 5, end

*Miserere mei, Domine,
quoniam in te confidit anima mea.*

Psalm 57, verse 1, first half

Fear and trembling have come upon me,

and darkness has fallen upon me:

Have mercy on me, Lord,
for my soul has trusted in you.

IV.

(Heb.) *Al naharot Bavel sham yashavnu gam bachinu b'zochrenu et Tsiyon.*
 (Lat.) *Super flumina Babylonis illic sedimus et flevimus, cum recordaremur Sion.*
 By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.

(Heb.) *Al aravim b'tochah talinu kinoroteinu.*
 (Lat.) *In salicibus in medio ejus suspendimus organa nostra:*
 We hanged our harps upon the willows in the midst thereof.

(Heb.) *Ki sham she'elunu shoveinu divrei shir v'tolaleinu simcha*
[shiru lanu mishir Tsiyon.]
 (Lat.) *[Quia illic interrogaverunt nos, qui captivos dixerunt nos,*
verba cantionum; et qui abduxerunt nos:]
Hymnum cantate nobis de canticis Sion.
 For they that carried us away required of us a song; and our tormentors for amusement, said,
 "Sing us one of the songs of Zion."

(Heb.) *Ech nashir et shir Adonai al admat nechar?*
 (Lat.) *[Quomodo cantabimus canticum Domini in terra aliena?]*
 How shall we sing the Lord's song in a strange land?

Psalm 137, verse 1 - 4

V.

Behold, how good and joyful a thing it is: *for brethren, to dwell together in unity!
 (Heb.) Hineh mah tov, umah nayim, shevet achim gam yachad.
 (Lat.) Ecce quam bonum, et quam jucundum, habitare fratres in unum.

Psalm 133, verse 1
 English from the Church of England
 1662 *Book of Common Prayer*

* The word "for" was inserted by the composer
 from the King James Bible translation of Psalm 133, verse 1.

Pronunciation guide for Hebrew Transliteration

Vowels

a as in *father*
ai as in *aisle* (= long *i* as in *ice*)
e = short *e* as in *bed*
ei as in *eight* (= long *a* as in *ace*)
i as in *pizza* (= long *e* as in *be*)
o = long *o* as in *go*
u = long *u* as in *lunar*
 ' = unstressed vowel close to an unstressed short *e*

Consonants

ch as in German *Bach* or Scottish *loch* (not as in *cheese*)
g = hard *g* as in *get* (not soft *g* as in *gem*)
tz = as in *boats*
h after a vowel is silent

a tempo (♩ = 82)

14

B♭ Tpt. 1 *fp* *mf* *f*

B♭ Tpt. 2 *fp* *mf* *f*

B♭ Tpt. 3 *fp* *mf* *f*

Tbn. 1 *fp* *f* *ff*

Tbn. 2 *fp* *f* *ff*

B. Tbn. *fp* *f* *ff*

Timp. *sub. mp* *(mp)* *mf* *(mf)* *ff*

Perc. 1 (Glock.) *f* To Xylophone

Perc. 2 (Chime) *f* *mp* *(mp)* *mf* *f* *(mf)* *f* *ff*

Perc. 3

Perc. 4 (Bass Drum) *f* *mp* *(mp)* *mf* *(mf)* *ff*

Perc. 5 (Sus. Cym.) 1v. *f*

Hp. 1 *ff* (A4) (C4) (A4) (D5) (A4) *ff* (G4) (A4) (A4)

Hp. 2 (G4) *ff* *cresc.* (D4) (G4) (A4) (G4) *ff* (A4) (G4)

S. *ff* *f* *ff*

A. *ff* *f* *ff*

T. *ff* *f* *ff*

B. *ff* *f* *ff*

to thee. Sh' - ma ko - lei - nu, A - do - nai e - lo - hei - nu,

a tempo (♩ = 82)

14

Vln. I *f* *ff* Sul D

Vln. II *f* *ff* Sul D

Vla. *f* *ff*

Vcl. *f* *ff*

Cb. *f* *ff* *cresc.*

21

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Hp. 1
Hp. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

play into the stand
p
play into the stand
p
play into the stand
p
play into the stand *leg.*
p
play into the stand *leg.*
p
fp *p* *pp* *p* *pp* *p*
A1 - A2 B - C1
fp
Xylophone
To Glock.
p *mp* *mf*
(Chime)
p *mp* *p* *mf*
Triangle
p
+ Snare Drum
To Sizzle Cym.
f *mf* *f* *mf* *f*
D1 C1 B1 / E1 F1 G1 A1
mf *f* *mf*
(G)
f *mf* *mp* *mf* *f* *ff*
sub. mp *p* *mf*
Ex - au - di, ex - au - di, o - ra - ti - o - nem me - am, do -
sub. mp *p* *mf*
Ex - au - di, ex - au - di, o - ra - ti - o - nem me - am, do -
sub. mp *p* *mf*
Ex - au - di, ex - au - di vo - cem me - am, o - ra - ti - o - nem me - am, do - mi - ne,
sub. mp *p* *mf*
Ex - au - di, ex - au - di vo - cem me - am, o - ra - ti - o - nem me - am, do - mi - ne,
pizz. *mf* 1v.
pizz. *mf* 1v.

28 **Faster** ♩ = 96

B. Tpt. 1 *pp* *pp* *p* *p* *legato*

B. Tpt. 2 *pp* *pp* *p* *p* *legato*

B. Tpt. 3 *pp* *pp* *p* *p* *legato*

Tbn. 1 *pp* *leg.* *pp* *p* *legato*

Tbn. 2 *pp* *pp* *p* *p* *legato*

B. Tbn. *pp* *pp* *p* *p* *legato*

Timp. C♯ - C

Perc. 1

Perc. 2

Perc. 3 Sizzle Cymbal *ppp* *pp* *ppp* *pp* To Triangle

Perc. 4 Snare Drum *p*

Perc. 5 (Sus. Cym.) *ppp* *pp* *ppp* *pp*

Hp. 1 *sub p*

Hp. 2

S. *sub p* mi - ne, *mp* and let my cry - ing. *mf* and let my

A. *sub p* mi - ne, *mp* and let my cry - ing. *mf* and let my

T. *p* and let my cry - ing. *mf* and let my

B. *p* and let my cry - ing. *mf* and let my

28 **Faster** ♩ = 96

Vln. I *pp* *sul ponticello (molto)* *sfz ppp* *p* *ord. Div.*

Vln. II *pp* *sul ponticello (molto)* *sfz ppp* *p* *ord. Div.*

Vla. *ppp* *sul ponticello (molto)* *sfz ppp* *p* *ord. Div.*

Vc. *ppp* *arco sul ponticello (molto)* *sfz ppp* *p* *ord. Div.*

Cb. *p* *arco*

molto ritardando **Tempo primo** ♩ = 74

B. Tpt. 1 *mf* *f* *p* *f sfz* *sub. p* *f* *ff*

B. Tpt. 2 *mf* *f* *p* *f sfz* *sub. p* *f* *ff*

B. Tpt. 3 *mf* *f* *p* *f sfz* *sub. p* *f* *ff*

Tbn. 1 *mf* *f sub. pp* *p* *f* *ff*

Tbn. 2 *mf* *f sub. pp* *p* *leg.* *f* *ff*

B. Tbn. *mf* *f sub. pp* *p* *f* *ff*

Timp. *mp* *mf* *f* *p* *f* *ff*

Perc. 1 (Glock.) *f* *p* *f* *ff*

Perc. 2 (Chime) *mf* *f* *p* *f* *ff*

Perc. 3 (Cym.) *f* *p* *f* *ff*

Perc. 4 (Snare Drum) *f* *p* *f* *ff*

Perc. 5 (Sus. Cym.) *p* *f* *p* *f* *ff*

Hp. 1 (C) *mf* *ff* (C) *mf* *f* *mf* *f* *ff*

Hp. 2 (D) *mf* *ff* (C) *mf* *f* (B) *mf* *f* *ff*

S. *f* *ff* *f sfz* *sub. p* *f* *ff*

A. *f* *ff* *f sfz* *sub. p* *f* *ff*

T. *f* *ff* *f sfz* *sub. p* *f* *ff*

B. *f* *ff* *f sfz* *sub. p* *f* *ff*

come un to thee, O Lord, my God

molto ritardando **Tempo primo** ♩ = 74

Vin. I *ord.* *p* *ff* *p* *ff*

Vin. II *ord.* *p* *ff* *p* *ff*

Vla. *ord.* *p* *ff* *p* *ff*

Vc. *ord.* *p* *ff* *p* *ff*

Cb. *p* *ff* *pizz.* *f* *ff*

II. S'lach Lanu Avinu

Daily Jewish Liturgy (Hebrew)

Slow, pleading and bluesy ♩ = 44

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Timpani

Glockenspiel

Percussion 1
Chime
Bell Tree

Percussion 2
Bongoes (2)
Bass Drum

Percussion 3
Snare Drum with Brush
Ride Cymbal

Percussion 4
Bass Drum
Suspended Cymbal

Percussion 5

Harp 1

Harp 2

Cantor

Soprano

Alto

Tenor

Bass

Chords: D1 C1 B1 / E1 F1 G1 A1, D1, A1, D1, G1, A1, A1, F1

Lyrics: S' - lach la - nu a - vi - nu ki cha - ta - nu, ki cha - ta - nu, M' - chal la - nu mal - kei - nu ki ta -

Slow, pleading and bluesy ♩ = 44

Violin I

Violin II

Viola

Cello

Contrabass

Con sord.

pp

Con sord. slightly weighted

cantabile

pp

Con sord. slightly weighted

pp

slightly weighted

pp

pizz.

arco

mf

mp

mp

9

Solo
Con sord. (Harmon)

p

ritardando

Solo
Con sord. (Harmon)
port.

p

Hp. 1

Hp. 2

C

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Di Ai Di *mf* *pp* Di Gi Fi

Ai Fi *mf* *pp* Di Gi Di

mp *f* *sub. mp* (not quite full voice)

sha - nu, ki - fa - sha - nu, Ki mo - chel v' - so - lei - ach, Ki mo - chel v' - so - lei - ach A - tah

p *p* *p* *p*

ritardando

mf *mf* *pp* *sub. p* *pp* *pp*

mf *sub. p* *arco* *pizz.* *pp* *pp*

mf *sub. p* *mp*

33 *pressing forward* *allargando* **Powerful, reverential** ♩ = 54

B. Tpt. 1 *p* *mp* *mf* *p* *f* *p*

B. Tpt. 2 *p* *mp* *mf* *p* *f* *p*

B. Tpt. 3 *Senza sord.* *p* *mp* *p* *f* *p*

Tbn. 1 *Senza sord.* *pp* *p* *(p)* *mp* *p* *cresc.* *f* *p*

Tbn. 2 *Senza sord.* *pp* *p* *(p)* *mp* *p* *cresc.* *f* *p*

B. Tbn. *mf* *p* *mp* *f* *p*

Timp. *p* *mp* *p* *mp* *f* *p* A - G

Perc. 1 (Glock.) *p* *mp* *f* *p*

Perc. 2 (Chime) *mp* *f* *p*

Perc. 3 (Bongoes) *mp* *p* *f* *p*

Perc. 4 (S. D. with brush) *p* *mp* *f* *p*

Perc. 5 (B. D.) To Sus. Cym. *mp* *p* *Sus. Cym.* *f* *pp* *ppoco*

Hp. 1 *mp* *mf* *f* *cresc.* *f* *mf*

Hp. 2 *mf* *cresc.* *f* *ff* *f* *mf*

C *mf* *f* *ff* *f* A - tah

S *mf* *f* *ff* *f* A - tah

A *mf* *f* *ff* *f* A - tah

T *mp* *mf* *cresc.* *f* *ff* *f* A - tah

B *mp* *mf* *cresc.* *f* *ff* *f* A - tah

Ki mo - chel Ki mo - chel mo - chel v - so - lei - ach A - tah

33 *pressing forward* *allargando* **Powerful, reverential** ♩ = 54

Vln. I *mp* *mf* *f* *mf* *p*

Vln. II *mp* *mf* *f* *mf* *p*

Vla. *mp* *mf* *f* *mf* *p*

Vc. *cantabile* *mf* *cresc.* *f* *mf* *p*

Cb. *cantabile* *mf* *f* *mf* *p*

41 *allargando* *a tempo* (♩ = 54)

B. Tpt. 1 *p* *f*

B. Tpt. 2 *p* *f*

B. Tpt. 3 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mf* *f*

Timp. *pp* *mp* *f*

Perc. 1 (Glock.) *p* *mf* *f*

Perc. 2 (Chime) *p* *f*

Perc. 3 (B. D.) *ppp* *p* *f* To Bongoes

Perc. 4 (S. D. with brush) *pp* *p* *f*

Perc. 5 (Sus. Cym.) *p* *f*

Hp. 1 *mf* *f* *ff*

Hp. 2 *mf* *f* *ff* *f*

C. *mf*

S. *p* *cresc.* *mf* *molto* *ff*

A. *p* *cresc.* *mf* *molto* *ff*

T. *p* *cresc.* *mf* *molto* *ff*

B. *p* *cresc.* *mf* *molto* *ff*

Ba - ruch A - tah A - do - nai, Cha - nun ha - mar - beh lis - lo - ach,

41 *allargando* *a tempo* (♩ = 54)

Vln. I *pp* *p* *mf* *pp* *mp* *f*

Vln. II *pp* *p* *mf* *pp* *mp* *f* *mf*

Vla. *pp* *p* *mf* *pp* *mp* *f* *mf*

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

Cb. *pp* *p* *mf* *pp* *mp* *f* *mf*

sul pont. (poco) *solo* *ord.* *tutti (ord.)*

Div. a 2 *ord.* *arco*

pizz. *arco*

ritardando Tempo primo (♩ = 44) ritardando poco a poco al fine (♩ = 38) molto rit. (♩ = 60)

49

B♭ Tpt. 1 *p* *ppp* *ppp* *ppp* *ppp*

B♭ Tpt. 2 *pp* *ppp* *ppp* *ppp* *ppp*

B♭ Tpt. 3 *pp* *ppp* *ppp* *ppp* *ppp*

Tbn. 1 *pp* *ppp* *pp* *pp* *pp*

Tbn. 2 *pp* *ppp* *pp* *pp* *pp*

B. Tbn. *p* *ppp* *pp* *pp* *pp*

Timp. *p* F# - D E♭ - E♭ G - F# *ppp* *pp*

Perc. 1 (Glock.) *p*

Perc. 2 (Chime) To Bell Tree *p* Bell Tree *p*

Perc. 3 Bongoes (2) *p*

Perc. 4 (S. D. with brush) To Ride Cymbal *pp* Ride Cymbal *p*

Perc. 5 (Sus. Cym.) To Bass Drum *pp* Bass Drum *ppp*

Hp. 1 *f* *mf* *mp* *p* *pp*

Hp. 2 *mf* *mp* *p* *pp*

C. *f* *pp* *pp* *pp* *pp*

S. *sotto voce pp* *pp* *pp* *pp* *pp*

A. *sotto voce pp* *pp* *pp* *pp* *pp*

T. *sotto voce pp* *pp* *pp* *pp* *pp*

B. *sotto voce pp* *pp* *pp* *pp* *pp*

lis - lo - ach. lis - lo - ach. lis - lo - ach. lis - lo - ach. lis - lo - ach.

ritardando Tempo primo (♩ = 44) ritardando poco a poco al fine (♩ = 38) molto rit. (♩ = 60)

49

Vln. I *mf* *p* *p* *pp* *p* *pp*

Vln. II *p* *p* *pp* *p* *pp*

Vla. *mf* *p* *p* *pp* *p* *pp*

Vc. *mf* *p* *p* *pp* *p* *pp*

Cb. *mp* *p* *p* *pp* *p* *pp*

pizz. *arco*

14 **Faster, flowing smoothly** $\text{♩} = 66$ **Faster, again** $\text{♩} = 72$

B♭ Tpt. 1 *mp* *mp*

B♭ Tpt. 2 *mp* *mp*

B♭ Tpt. 3 *p* *mp* *mp*

Tbn. 1 *p*

Tbn. 2

B. Tbn.

Timp. *p*

Perc. 1 (Glock.) *f*

Perc. 2 Xylophone *f* To Chimes

Perc. 3 (B. D.)

Perc. 4 (Triangle) *f*

Perc. 5

Hp. 1 *mf* *f*

Hp. 2 *mf* *f*

C

S *mf* *express.* *f* *f*

A *mf* *express.* *f* *f*

T

B

et ca - li - go ce - ci - dit su - per me, et ca - li - go, et ca - li - go

14 **Faster, flowing smoothly** $\text{♩} = 66$ **Faster, again** $\text{♩} = 72$

Vln. I *mp* *fp* *f* *pizz. 1.v.*

Vln. II *mp* *fp* *f* *pizz. 1.v.*

Vla. *mp* *fp* *f* *pizz. 1.v.*

Vc. *p* *mf* *p* *mf* *mf*

Cb. *p* *mf* *p* *mf* *f* *pizz.*

22 **Steadily** ♩ = 66 *allargando* **Slower, grand** ♩ = 56 *rit.*

B. Tpt. 1 *pp* *pp* *fp* *mf* *mp*

B. Tpt. 2 *pp* *pp* *fp* *mf* *mp*

B. Tpt. 3 *pp* *pp* *fp* *mf* *mp*

Tbn. 1 *pp* *pp* *mf* *mf* *mp*

Tbn. 2 *pp* *pp* *mf* *mf* *mp*

B. Tbn. *pp* *pp* *mf* *mf* *mp*

Timp. *p* *f* *f* *f* *p*

Perc. 1 (Glock.) *pp* *f* *f* *f* *p*

Perc. 2 Chimes *p* *f* *f* *f* *p*

Perc. 3 (B. D.) *pp* *fp* *fp* *fp* *p*

Perc. 4 *p* *f* *f* *f* *p*

Perc. 5 (Sus. Cym.) *p* *f* *f* *f* *p*

Hp. 1 *p* *cresc.* *f* *ff* *f*

Hp. 2 *p* *cresc.* *f* *ff* *f*

C. *p* *mf* *f* *ff* *f*

S. *p* *mf* *f* *ff* *f*

A. *subito p* *p* *mf* *f* *ff* *f*

T. *p* *mp* *f* *ff* *f*

B. *p* *mp* *f* *ff* *f*

ce - ci - dit su - per me, ce - ci - dit su - per me: Mi - se - re - re me - i, Do - mi - ne, Mi - se - re - re me - i, Do - mi - ne.

22 **Steadily** ♩ = 66 *allargando* **Slower, grand** ♩ = 56 *rit.*

Vln. I *arco* *p* *mf* *f* *f*

Vln. II *arco* *pp* *mp* *mf* *f*

Vla. *arco* *pp* *p* *mf* *f*

Vc. *arco* *pp* *p* *mf* *f*

Cb. *arco* *pp* *p* *mf* *f*

29

Slow $\text{♩} = 42$

Bs Tpt. 1 *pp*

Bs Tpt. 2 *pp*

Bs Tpt. 3 *pp*

Tbn. 1

Tbn. 2 *pp*

B. Tbn. *pp*

G - B high A - E

Timp.

Perc. 1 (Glock.) *p* *mp* *mf* *f* *pp*

Perc. 2

Perc. 3 (B. D.) *pp*

Perc. 4 (Triangle) *p* *mp* *mf* *f* *pp*

Perc. 5

Hp. 1 *p* *mp* *mf* *f* *p* *pp*

Hp. 2 *p* *mp* *mf* *f* *p* *pp*

C *f cantabile* in te con - fi - dit

S *p* *mp cantabile* *mf dolce* *f* *pp*
ni-ne, quo ni-am in te, in te con - fi - dit a - ni - ma me - a,

A *p* *mp cantabile* *mf dolce* *f* *pp*
ni-ne, quo ni-am in te, con - fi - dit a - ni - ma me - a,

T *mp cantabile* *mf dolce* *f* *pp*
quo ni-am in te, in te con - fi - dit a - ni - ma me - a,

B *p* *mp cantabile* *mf dolce* *f* *pp*
ne, quo ni-am in te, in te con - fi - dit a - ni - ma me - a,

29

Slow $\text{♩} = 42$

Vln. I *pp legato* *p* *mp* *pp*

Vln. II *pp legato* *p* *mp* *pp*

Vla. *pp legato* *p* *mp* *p*

Vc. *pp legato* *p* *mp* *pp*

Cb. *p* *mp* *mf* *f* *pp*

IV. Al naharot Bavel / Super flumina Babylonis

Psalm 137:1-4 (Hebrew / Latin)

Andantino, flowing smoothly with rubato ♩ = 69

The musical score is divided into two systems. The first system includes the brass and percussion sections, harp, and vocal soloists. The second system includes the string section.

Brass Section: Trumpet in B♭ 1, 2, 3; Trombone 1, 2, Bass Trombone. Dynamics include *sf sub pp*, *sf sub p*, and *sf sub pp*. The Trombone 1 part includes a *dolce* marking.

Percussion Section: Glock., Chime, Xyl., Cym. (pair), Triangle, Sus. Cym., Cym. (pair), To Triangle, Triangle, Bass Drum, Snare Drum, Tamb. Dynamics include *f*, *p*, and *pp*.

Harp Section: Harp 1, Harp 2. Dynamics include *f*, *p*, and *pp*.

Vocal Section: Cantor, Soprano Solo, Alto Solo, Soprano, Alto, Tenor, Bass. The Alto Solo part includes the lyrics: "Al - na - ha - rot Ba - vel, sham - ya - shuv - nu". Dynamics include *mf* and *cantabile*.

String Section: Violin I, Violin II, Viola, Cello, Contrabass. Dynamics include *sf sub p* and *pp*.

20 *a tempo*

B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Chime)
Perc. 3
Perc. 4 (Bass Drum)
Perc. 5 (Tamb.)
Hp. 1
Hp. 2
C.
Sop. Solo
A. Solo
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *ppp* *f*
ppp *pp* *ppp* *p* *pp* *f*
pp *ppp* *pp* *p* *ppp* *p* *ppp* *f*
pp *p* *pp* *p* *ppp* *p* *ppp* *f*
pp cresc. *p* *mp* *ppp* *p* *f* *p* *ff*
pp *p* *mp* *ppp* *p* *f* *pp*
meno f *cresc.* *ff* *f dolce* *ff*
gam - ba - chi - nu b' - zoch - rei - nu et, Tsi - yon, et Tsi -
f *f marc.* *dolce* *ff*
vi - mus, fle - vi - mus, cum ré - cor - da - re - mur
sub ppp cresc. *pp* *p* *ppp* *fp* *ff*
sub ppp cresc. *pp* *p* *ppp* *fp* *ff*
pp cresc. sub pp *p* *ppp* *fp* *ff*
sub ppp cresc. *pp* *p* *ppp* *fp* *ff*
sub ppp cresc. *pp* *p* *ppp* *fp* *ff*

33

B^b Tpt. 1 *p* *mp* *sub ppp cresc.* *p*

B^b Tpt. 2 *ppp* *p* *mp* *sub ppp cresc.* *p*

B^b Tpt. 3 *ppp* *p* *mp* *sub ppp cresc.* *p* play into the stand

Tbn. 1 *legato* *p* *mp* *sub ppp* *legato* *sub ppp cresc.* *p* *pp*

Tbn. 2 *ppp* *p* *mp* *sub ppp cresc.* *legato* *p* *pp*

B. Tbn. *ppp* *p* *mp* *sub ppp cresc.* *legato* *p* *pp* play into the stand

Timp. C₃ - C₄ *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (S.D.) *mp* (Bass Drum) *p* Bass Drum only

Perc. 5 (Tamb.) *p*

Hp. 1 *f* C₃ E₃ *f* D₃

Hp. 2 *mf* B₂ F₂ D₂ *f* *p*

C

Sop. Solo *f* ki - no ro - tci nu.

A. Solo *mf* *f* li - nu ki - no ro - tci nu.

S. *mf* *f* me - di - o e jus sus - pen - di - mus or - ga - na nos tra.

A. *mf* *f* me - di - o e jus or - ga - na nos tra.

T. *mf* *f* me - di - o e jus sus - pen - di - mus or - ga - na nos tra.

B. *mf* *f* me - di - o e jus sus - pen - di - mus or - ga - na nos tra.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Ve. *mp* *mf* *sub p*

Cb. *mp* *mf* *sub p*

33

mp *mf* *sub p*

54

Bs Tpt. 1 *p* poco cresc. *mp* *mf* *sfz* subito *p*

Bs Tpt. 2 *p* poco cresc. *mp* *mf* *sfz* subito *p*

Bs Tpt. 3 *p* poco cresc. *mp* *mf* *sfz* subito *p*

Tbn. 1 *p* poco cresc. *mf* *p*

Tbn. 2 *p* *mp* poco cresc. *mf* *p*

B. Tbn. *p* *mp* poco cresc. *mf* *p*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (S. D.) *sfz p*

Perc. 5

Hp. 1 *ff* *mf* *f* *mf*

Hp. 2 *f* *ff* *mf* *f* *mf* *f* *mf* *Crescendo*

C *mf* cresc. *f* *sfz* subito *p*

S *mf* cresc. *f* *sfz* subito *p*

A *mf* cresc. *f* *sfz* subito *p*

T *mf* cresc. *f* *sfz* subito *p*

B *mf* cresc. *f* *sfz* subito *p*

54

Vln. I arco *p*

Vln. II *p*

Vla. *mp* cresc. *mf* sub *p*

Vc. *mp* cresc. *mf* sub *p*

Cb. *f* cresc. *ff* *f*

59 **Fast, declamando** ♩ = 96

B♭ Tpt. 1 *f sub pp* *p* *f sub pp*

B♭ Tpt. 2 *f sub pp* *p* *f sub pp*

B♭ Tpt. 3 *f sub pp* *p* *f sub pp*

Tbn. 1 *f sub pp* *p* *f sub pp*

Tbn. 2 *f sub pp* *p* *f sub pp*

B. Tbn. *f sub pp* *p* *f sub pp*

Timp. *f* *p* *f* F - A A - G♭ C - B

Perc. 1 (Glock.) *f* *f*

Perc. 2 (Chime) *f* *f*

Perc. 3 Cym. (snar) *f* *f* To Suspended Cymbal

Perc. 4 (S.D.) *f* *f* To Triangle

Perc. 5 *f* *f*

Hp. 1 *f* *ff* *mf* *f* *mf* *f* *ff*

Hp. 2 *f* *ff* *mf* *f* *mf* *f* *ff*

C. *ff* *mp* *p* *ff*

S. *ff* *mp* *p* *ff*

A. *ff* *mp* *p* *ff*

T. *ff* *mp* *p* *ff*

B. *ff* *mp* *p* *ff*

Hym - num can - ta - te no - bis, Hym - num can - ta -

59 **Fast, declamando** ♩ = 96

Vln. I *f* *p > pp* *p* *f*

Vln. II *f* *p > pp* *p* *f*

Vla. *f* *p > pp* *p* *f*

Vcl. *f* *p > pp* *p* *f*

Cb. *ff* *f* *ff*

66 A little faster ♩ = 112

poco rit.

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Hp. 1
Hp. 2
C
S
A
T
B

A little faster ♩ = 112

poco rit.

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

88 **Slow, grave** ♩ = 50 - 54

B♭ Tpt. 1 *fp* *p*

B♭ Tpt. 2 *fp* *p*

B♭ Tpt. 3 *fp* *p*

Tbn. 1 *f* *legato* *pp*

Tbn. 2 *f* *legato* *pp*

B. Tbn. *ff* *pp* B-D

Timp. *f* *pp*

Perc. 1 (Glock.) *f* *pp*

Perc. 2 (Chime) *f*

Perc. 3 (Sus. Cym.) *f* *mp* *p* To Cym. (pair)

Perc. 4 (Bass Drum) *f* *p*

Perc. 5 (Tamb.) *f* *mp* *pp* *p*

Hp. 1 *ff* F Major *pp* *p* A₂ E₃ *mp*

Hp. 2 *ff* D₂C₂B₁ D₂F₂G₂A₂ *pp* *p* *mp*

C *fff*

S *fff* *pp* *p* stagger breathe

A *fff* *ppp* *pp* *p* stagger breathe

T *fff* *pp* *p* stagger breathe

B *fff* *ppp* *pp* *p* stagger breathe

Ech na - shir, shir A

88 **Slow, grave** ♩ = 50 - 54

Vln. I *ff* *pp* *pp* *p* Sul G

Vln. II *ff* *pp* *pp* *p* Sul G

Vla. *ff* *pp* *pp* *p* *mp*

Vc. *ff* *pp* *pp* *p* *mp*

Cb. *ff* *pp* *p*

96 **Suddenly faster, tempo primo** ♩ = 69 *rallentando* (♩ = 56) *allarg.*

Bs Tpt. 1 *mp* *mf* *f* *ff*

Bs Tpt. 2 *mp* *mf* *f* *ff*

Bs Tpt. 3 *mp* *mf* *f* *ff*

Tbn. 1 *legato* *mp* *mf* *f* *ff*

Tbn. 2 *legato* *mp* *mf* *f* *ff*

B. Tbn. *mp* *f* *ff*

Timp. *p* *mp* *mf* *f* *ff*

Perc. 1 (Glock.) *mf* *f*

Perc. 2 (Chime) *f* To Xylophone

Perc. 3 Cym. (nair) *f*

Perc. 4 (Bass Drum) *mf* + Snare Drum S. D. *f* To Triangle

Perc. 5 (Tamb.) *mp* *mf* *f* *p* *f* Bass Drum

Hrp. 1 *mf* *f* *ff*

Hrp. 2 *mf* *f* *ff*

C. *f*

S. *f*

A. *f*

T. *f*

B. *f*

do nai

do nai

do nai

do nai

96 **Suddenly faster, tempo primo** ♩ = 69 *rallentando* (♩ = 56) *allarg.*

Vin. I *mp* *mf* *f* *ff* Div.

Vin. II *mp* *mf* *f* *ff* Div.

Vla. *mf* *f* *ff* Div.

Vc. *mp* *mf* *f* *ff* Div.

Cb. *mp* *mf* *f* *ff*

110 *a tempo* *rit.* **Very slow** ♩ = 46 *rit.*

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Glock.) *p*
Perc. 2 (Xyl.) *p*
Perc. 3
Perc. 4 (Triangle) *p* To Bass Drum Bass Drum *pp*
Perc. 5
Hp. 1 *p*
Hp. 2 *p*
C. *p* char?
S.
A.
T.
B.

110 *a tempo* *rit.* **Very slow** ♩ = 46 *rit.*

Vln. I *ppp* Tutti Solo *p* gli altri *pp* Tutti Div. *ppp*
Vln. II *ppp* Solo *p* gli altri *pp* Tutti Div. *ppp*
Vla. *pp* Solo *p* gli altri *pp* Tutti *ppp*
Vc. *pp* *mp* *p* *pp*
Cb. *p* *mp* arco *p*

V. Behold, how good and joyful a thing it is

Psalm 133: 1

(English / Hebrew / Latin)

Slowly, with rubato $\text{♩} = 44$ *poco rit.* *a tempo*

Trumpet in B♭ 1
 Trumpet in B♭ 2
 Trumpet in B♭ 3
 Trombone 1
 Trombone 2
 Bass Trombone

Timpani
 23" - F
 25" - B♭
 28" - G
 32" - C

Percussion 1
 Glock. *ppp*

Percussion 2
 Chime *pp*

Percussion 3
 Cym. (pair)
 Bongoes (2) *mf*

Percussion 4
 Snare Drum
 Bass Drum (S.D. with brush) *p*

Percussion 5
 Sus. Cym. with hard mallet *p*

Harp 1
 D1 C1 B1 / E1 F1 G1 A1 *mp*

Harp 2
 D1 C1 B1 / E1 F1 G1 A1 *p*

Cantor
 Be - hold, how good and joy - ful a

Soprano
 Alto
 Tenor
 Bass

Slowly, with rubato $\text{♩} = 44$ *poco rit.* *a tempo*

Violin I
p *ppp* *pp*

Violin II
ppp *p* *mp* *ppp* *pp*

Viola
cantabile *p* *mp* *ppp* *pp*

Cello
Div. *ppp* *p* *mp* *ppp* *pp*

Contrabass
ppp *p* *sfz ppp*

poco rit. a tempo

11

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.

Perc. 1 (Glock.) *pp*
Perc. 2 (Chime) *p*
Perc. 3 (Bongoes) *mp*
Perc. 4 (S.D. with brush) *pp*
Perc. 5 (Sus. Cym. with hard mallet) *p*

Hp. 1 *p* *pp* *mp*
Hp. 2 *p* *p* *mf*

C
S
A
T
B

thing _____ it is _____ Be - hold, _____ how good and joy - ful a

Vln. I *ppp* *ppp* *pp* *p* *poco* *p* *poco* *pp*
Vln. II *ppp* *ppp* *pp* *p* *poco* *p* *poco* *pp*
Vla. *ppp* *pp* *p* *poco* *p* *poco* *pp*
Vc. *ppp* *pp* *Div.* *sfz p* *poco* *p* *poco* *pp*
Cb. *pp* *pp* *arco* *sfz p* *poco* *p* *poco* *pp* *pizz.* *mf*

allargando *a tempo*

B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.

Timp. C3 - D3 F3 - A3

Perc. 1 (Glock.) *pp* *p*
 Perc. 2 (Chime) *mp*
 Perc. 3 (Bongoes) *mf* *f*
 Perc. 4 (S.D. with brush) *p* *mp*
 Perc. 5 (Sus. Cym. with hard mallet) *p* *mp*

Hp. 1 *mp* *mf*
 Hp. 2 *cresc.* *mf*

C. thing it is for bre thren, to dwell to geth er,
 S.
 A.
 T.
 B.

allargando *a tempo*

Vln. I *cresc.* *mp* *poco meno f*
 Vln. II *cresc.* *mp* *poco meno f*
 Vla. *pp* *cresc.* *mp* *poco meno f*
 Vc. *cresc.* *mp*
 Cb. *arco* *mp*

35

poco rit. poco movendo (♩ = c. 92)

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Chime)
Perc. 3 (Bongoes)
Perc. 4 (S.D. with brush)
Perc. 5
Hp. 1
Hp. 2
C
S
A
T
B

35

poco rit. poco movendo (♩ = c. 92)

Vln. I
Vln. II
Vla.
Vcl.
Cb.

42 *ritardando* *a tempo* (♩ = 44)

Bs. Tpt. 1 *mf* *p* *pp*

Bs. Tpt. 2 *p*

Bs. Tpt. 3 *p*

Tbn. 1 *p* *pp*

Tbn. 2 *mf* *p* *pp*

B. Tbn. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp. 1

Hp. 2 *p*

C

S *p*
Be - hold, how good and joy - ful a

A *p*
Be - hold, how good and joy - ful a

T *p*
Be - hold, how good and joy - ful,

B *p*
Be - hold, be - hold, how good and joy - ful,

42 *ritardando* *a tempo* (♩ = 44)

Vln. I *pp* *poco*

Vln. II *pp* *poco*

Vla. *pp* *poco*

Vc. *pp* *poco*

Cb. *p*

57 *a tempo* *poco rit.*

Bs. Tpt. 1 *f* *p*

Bs. Tpt. 2 *f* *mf* *p*

Bs. Tpt. 3 *f* *p*

Tbn. 1 *f* *mf* *p* *legato*

Tbn. 2 *f* *mf* *p*

B. Tbn. *f* *mf* *p*

Timp. *f* *p*

Perc. 1 (Glock.) *f*

Perc. 2 (Chime)

Perc. 3 (Bongoes) *ff* *f* *mf*

Perc. 4 (S.D. with brush) *mf*

Perc. 5 (Sus. Cym.) *f* *mf* with hard mallet *mf*

Hp. 1 *ff*

Hp. 2 *ff* *f* *mp*

C. *mf* *mp*

S. *mf* *mp* (s)

A. *f* *mf* *mp*

T. *f* *mf* *(mf)* *mp*

B. *f* *mf* *(mf)* *mp*

breth - ren, ren, to dwell to - geth - er, to dwell to - geth - er in
 breth - ren, breth - ren, to dwell to - geth - er, to dwell to - geth - er in
 breth - ren, breth - ren, to dwell to - geth - er, breth - ren, breth - ren, to dwell to - geth - er in
 breth - ren, breth - ren, to dwell to - geth - er, breth - ren, breth - ren, to dwell to - geth - er in

a tempo *poco rit.*

Vln. I *ff* *mp* *p* (Div.)

Vln. II *ff* *mp* *p*

Vla. *ff* *mf* *mp* *p*

Vc. *ff* *mp* *p*

Cb. *ff* *mp* *p* Div. *sf-p*

65 *a tempo* *ritardando poco a poco* *molto rit.*

Con sord. (Harmon) Senza sord.

B. Tpt. 1 *sfz pp* *poco* *pp* *mf* *p*

B. Tpt. 2 *pp* *mf* *p*

B. Tpt. 3 *pp* *mf* *p*

Tbn. 1 Con sord. (Harmon) *sfz pp legato* *poco* *pp* *mf* *p*

Tbn. 2 Con sord. (Harmon) *sfz pp legato* *poco* *pp* *mf* *p*

B. Tbn. *pp* *mf*

Timpani *pp* *mf*

Perc. 1 (Glock.) *p* *f*

Perc. 2 (Chime) *p* *f*

Perc. 3 (Bongoes) *mp* *mf*

Perc. 4 (S.D. with brush) *pp* *p*

Perc. 5 (Sus. Cym. with hard mallet) *pp* *p* *mf*

Hp. 1 *p* *f*

Hp. 2 *cresc.* *Gi* *Di* *Li* *Fi* *Bi* *Ci* *f*

C. *p* *pp* *p* *f*

S. *p* *pp* *p* *f*

A. *p* *pp* *p* *f*

T. *p* *pp* *p* *f*

B. *p* *pp* *p* *f*

u - ni - ty, u - ni - ty, u - ni - ty, u - ni - ty!

u - ni - ty, u - ni - ty, u - ni - ty, u - ni - ty!

u - ni - ty, u - ni - ty, u - ni - ty, u - ni - ty!

u - ni - ty, u - ni - ty, u - ni - ty, u - ni - ty!

a tempo *ritardando poco a poco* *molto rit.*

65

Vln. I *pp* *ppp cresc.* *f* *cantabile*

Vln. II *pp* *ppp cresc.* *f* *Div.*

Vla. *pp* *p* *f* *Div.*

Vc. *pp* *ppp cresc.* *f cantabile*

Cb. *mf* *pp* *cresc.* *sfz p*

A little slower, dramatic $\text{♩} = 40$ *ritardando a tempo*

Bs. Tpt. 1 *p mp mp* Con sord. (Harmon.) *mp*

Bs. Tpt. 2 *p mp* *ppp*

Bs. Tpt. 3 *p mp* *ppp*

Tbn. 1 *mp cantabile e legato* *ppp*

Tbn. 2 *mp* *ppp*

B. Tbn. *mp* *ppp*

Timp. *ppp mp* G3 - Ct

Perc. 1 (Glock.) *pp*

Perc. 2 (Chime) *mp*

Perc. 3

Perc. 4

Perc. 5 (Sus. Cym.) with soft mallets *pp mp*

Hp. 1 *ff* *p* 8va

Hp. 2 *ff*

C *mp p*

S For ___ breth - - - ren to dwell

A

T

B

A little slower, dramatic $\text{♩} = 40$ *ritardando a tempo*

Vln. I *ff* *pp* *p*

Vln. II *ff* *pp* *p*

Vla. *ff* *pp* *p*

Vc. *ff* *f* *pp* *mf* pizz. arco Div.

Cb. *ff* *f* *pp* *mf* pizz.

82 *(non-rit.)*

B♭ Tpt. 1 *pp dolce* *poco*

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1 *ppp* (Glock.) *mp*

Perc. 2 (Chime) *p*

Perc. 3

Perc. 4

Perc. 5

Hp. 1 *f*

Hp. 2 *f*

C *pp* (*not quite full voice*)
in u ni - ty!

S

A

T

B

82 *(non-rit.)*

Vln. I *pp dolce* *poco*

Vln. II *pp* *poco* *p* *sfz ppp*

Vla. *pp* *poco* *sfz ppp*

Vc. *pp* *poco* *sfz ppp*

Cb. *pp* *poco* *sfz ppp*

91 *l'istesso tempo* (♩ = 40)

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p* *Con sord. (Harmon)*

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1 (Glock.) *pp* *p* (*p*)

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp. 1 *p* *mp* *Gt* *F#*

Hp. 2 *p*

C

S *pp dolce* *p*
 Hi - neh mah tov, Ec - ce quam bo - num,

A *pp dolce* *p*
 Hi - neh mah tov, Ec - ce quam bo - num,

T *pp dolce*
 Hi - neh mah tov,

B *pp dolce*
 Hi - neh mah tov,

91 *l'istesso tempo* (♩ = 40)

Vln. I *pp* *p*

Vln. II *pp* *pp*

Vla. *pppp* *ppp*

Vc. *pppp* *ppp*

Cb.

B♭ Tpt. 1 *p pp*

B♭ Tpt. 2 *p pp*

B♭ Tpt. 3 *p pp*
Con sord. (Harmon)

Tbn. 1 *p pp*
Con sord. (Harmon)
p cantabile e legato

Tbn. 2 *p pp*
Con sord. (Harmon)
p cantabile e legato

B. Tbn. *p pp*

Timp.

Perc. 1 (Glock.) *f*

Perc. 2

Perc. 3 (Bongoes) *mp p*

Perc. 4

Perc. 5

Hp. 1 *f p*

Hp. 2 *f mf p*

C

S *p*
U mah na yim, mm

A *p*
U mah na yim, mm

T *p mp cantabile*
U mah na yim, mm Ec ce quam bo num et quam ju cun

B *p mp cantabile*
U mah na yim, mm Ec ce quam bo num et quam ju cun

Vln. I *p*

Vln. II *p*

Vla. *p p cantabile*

Vc. *p p cantabile*

Cb. *p (p) cantabile*

B. Tpt. 1 *mf sub p*

B. Tpt. 2 *mf sub p*

B. Tpt. 3 *mf sub p*

Tbn. 1 *mf sub p leg*

Tbn. 2 *mf sub p leg*

B. Tbn. *mf sub p*

Timp. *f sub pp* D# - Eb

Perc. 1

Perc. 2 (Chime) *f sub p*

Perc. 3 (Bongoes) *f p* To Cym. (pair)

Perc. 4

Perc. 5

Hp. 1 *f At ff mf*

Hp. 2 *f Ct ct D#*

C

S *mf f p cresc.*
 ha - bi - ta - re fra - tres in u - num, mm She - vet a - chim

A *mf f p cresc.*
 ha - bi - ta - re fra - tres in u - num, mm She - vet a - chim

T *mf f p cresc.*
 dum, ha - bi - ta - re fra - tres in u - num, mm She - vet a - chim

B *mf f p cresc.*
 dum, ha - bi - ta - re fra - tres in u - num, mm She - vet a - chim

Vln. I *f sub pp cresc.*

Vln. II *f sub pp cresc.*

Vla. *f sub pp cresc.*

Vc. *f sub pp cresc.*

Cb. *f sub pp cresc.*

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