

Russell Steinberg

Canopy of Peace

Op. 77

Based On Meditations by Harold M. Schulweis

<u>Instrumentation</u>
Mezzo Soprano
Solo Violin
Harp
Strings

- I. Aria For A Calmer World
- II. Whose Am I?
- III. Touch My Heart
- IV. Mirror Eyes
- V. The Meaning Of My Existence

DURATION: Approx. 15 Minutes

Blown To Bits Publications

Canopy of Peace
Suite for Voice, Solo Violin, Harp, and Strings
by Russell Steinberg

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www.russellsteinberg.com

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PROGRAM NOTES

The testimony continually poured out with great emotion in December 2014 during memorial services at Valley Beth Shalom for Rabbi Harold M. Schulweis—an undeniable compassion for people to look beyond their differences and come together in community, the courage to stand up against social injustice, and a strength of character that insisted on dignity for all people, whether it be between divisions of Jewish sects, for equal rights, or speaking out against atrocities like genocide. His impeccability rang in sharp contrast to our current world of clay-footed leaders.

Noreen Green had asked me earlier that month to consider composing a suite for voice and strings based on my recent collaboration with Rabbi Schulweis, the song cycle *Sacred Transitions*. And there Noreen and I sat as Rabbi Eddie Feinstein began the memorial service with this prayer for peace:

"This we know:

Fear can yield to faith, hope can reignite,
Rage can cease, hatred can be melted...
Merciful One, spread the canopy of your peace over us,
Over all who dwell on earth."

I heard these words and knew that *Canopy of Peace* was the perfect title for this project. The suite has 5 movements. The first movement, *Aria for a Calmer World*, is a gentle invocation featuring solo violin.

The second, third, and fourth movements are songs from my cycle *Sacred Transitions*. *Whose am I* suggests that our frustrated inner search for identity (*Who am I*) might be best answered in our search outward for community (*Whose am I*), using the refrain "In belonging lies the secret." Similarly, *Touch My Heart* is a mother's song to a child asking how do we *touch* love, suggesting instead that *love* is not a *where* (an object) but a *when*. *Mirror Eyes* is a love song to a spouse (*In your eyes I find myself*) that also speaks to the larger ideas of differences and toleration:
"I choose eyes/ Not focused on blemishes alone/ Eyes that do not
blink away my crooked nose/ And twisted mouth/ But wink
encouragement and hope and love."

The final movement, *Because You Suffer* sets the conclusion of a moving speech Rabbi Schulweis delivered at a Jewish World Watch benefit. Like the previous songs, he uses word substitution to dramatically alter our perception and to explain our individual responsibility in the world for peace.

"The philosopher defined existence..."

'I think therefore I am'.

The existentialist wrote:

I feel therefore I am...

But our tradition declared,

Because you suffer, therefore I am.' "

We are personally responsible to create this "canopy of peace."
In that spirit, this work is dedicated to Rabbi Harold M. Schulweis.
'Because you suffer, therefore I am.' "

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In Memory of Rabbi Harold M. Schulweis

Commissioned by Noreen Green
and the Los Angeles Jewish Symphony

CANOPY OF PEACE

1. Aria for a Calmer World

Russell Steinberg

Andante pacifico ♩ = 120

Mezzo-soprano

♩ = 120

6/8 time signature.

Violin

p

E♭ F G A ♯
B♭ C D ♯

A♭

6/8 time signature.

Harp

p

6/8 time signature.

Andante pacifico ♩ = 120

Violin 1

♩ = 120

6/8 time signature.

Violin 2

con sord.

♩ = 120

6/8 time signature.

Viola

p

con sord.

6/8 time signature.

Violoncello

p

div.

6/8 time signature.

Double Bass

6/8 time signature.

2

3

4

Vln.

f

6/8 time signature.

Hp.

mp

f

6/8 time signature.

Vln. 1

p

f

6/8 time signature.

Vln. 2

p

f

6/8 time signature.

Vla.

p

6/8 time signature.

Vc.

p

6/8 time signature.

D. b.

con sord.

mp

f

6/8 time signature.

5

6

7

8

9

Vln. *p*

Hp. *3*

Vln. 1 *cantabile* *p* *mp* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *mf*

10 **11** **12** **13** **14**

=

Vln. *pp*

Hp. *E_bF_#G_#A_b*
B_bC_#D_# *mp* *pp*

9
8

6
8

6
8

6
8

6
8

Vln. 1 *cantabile* *pp* *mp* *pp*

Vln. 2 *cantabile* *mp* *pp* *p* *cantabile*

Vla. *mp* *pp*

Vc. *mp* *div.* *p* *unis.* *pp*

Db. *mp* *pp*

15 **16** **17** **18** **19** **20**

poco agitato

Vln.

Hp.

Vln. 2

Vla.

Vc. pizz. arco div.

Db. pizz.

21

22

23

24

25

=

Vln. (h) *cantabile*

Hp.

Vln. 2

Vla.

Vc. unis. div. unis.

Db.

26

27

28

29

30

Vln.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Measure 31: Vln. plays eighth-note patterns. Hp. provides harmonic support. Dynamic: *f*.

Measure 32: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support. Dynamics: *p*, *f*.

Measure 33: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support. Dynamics: *f*.

Measure 34: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support. Dynamics: *f*.

31

32

33

34



Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Measure 35: Vln. plays eighth-note patterns. Dynamic: *p*.

Measure 36: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support.

Measure 37: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support.

35

36

37



Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Measure 38: Vln. plays eighth-note patterns. Dynamic: *mf*.

Measure 39: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support. Dynamics: *p*, *mp*, *cantabile*.

Measure 40: Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. provide harmonic support.

38

39

40

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

41

42

43

44

Vln.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

molto rit.

p

molto rit.

p

p

p

p

45

46

47

48

Vln.

Hp.

A tempo

pp

E♭F♯G♯A♯
B♭C♯D♯

Ab

p

49

50

51

52

53

Vln. 1

Vln. 2

Vla.

p grazioso

mp

mf

mp

49

50

51

52

53

Musical score for orchestra and piano. The score includes parts for Vln. (Violin), Hp. (Horn), Vln. 1, Vln. 2, Vla. (Viola), Vc. (Cello), and Db. (Double Bass). The piano part is indicated by a brace under the first two staves.

The score consists of four systems of music, each with a measure number below it:

- System 1 (Measures 54-55):** Vln. plays eighth-note patterns. Hp. plays sustained notes. Vln. 1 and Vln. 2 play eighth-note patterns. Vla., Vc., and Db. play sustained notes.
- System 2 (Measures 56-57):** Vln. 1 and Vln. 2 play eighth-note patterns. Vla., Vc., and Db. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns again in measure 57.

Measure 57: Dynamics: **f**

==

Musical score for orchestra and piano. The score includes parts for Vln. (Violin), Hp. (Horn), Vln. 1, Vln. 2, Vla. (Viola), and Vc. (Cello). The piano part is indicated by a brace under the first two staves.

The score consists of four systems of music, each with a measure number below it:

- System 1 (Measures 58-59):** Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns again in measure 59.
- System 2 (Measures 60-61):** Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns again in measure 61.

Measure 59: Dynamics: **f**

Measure 60: Dynamics: **div.**

Measure 61: Dynamics: **unis.** **div.**

Vln. *p*

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *unis.* *cantabile*

Vcl. *unis.* *div.*

Vcl. *unis.* *div.*

Vcl. *unis.* *div.*

Dbl. *f* *mf*

62 **63** **64** **65** **66**

==

Vln. *tenderly*

Hp. *p*

Vln. 1 *tenderly*

Vln. 2 *p*

Vla. *tenderly*

Vcl. *tenderly*

Dbl. *tenderly*

Vln. 1 *p*

Vln. 2 *p*

Vla. *tenderly*

Vcl. *tenderly*

Dbl. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

Dbl. *pp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vcl. *ppp*

Dbl. *ppp*

67 **68** **69** **70**

2. Whose Am I

Eflat F G Asharp **Bflat C Dsharp** =92 like gentle sunbeams

Hp. *pp* Vln. 1 *pp* Vln. 2 *pp* Vla. *pp* Vc. *pp* Db. *pp*

senza sord. *senza sord.* *senza sord.* *tr.* *tr.*

1

2



rit. Eflat

Hp. *mp* Vln. 1 *3* Vln. 2 *3* Vla. *tr.* Vc. *tr.* Db. *tr.*

gliss. *mf* *p* rit. *pp*

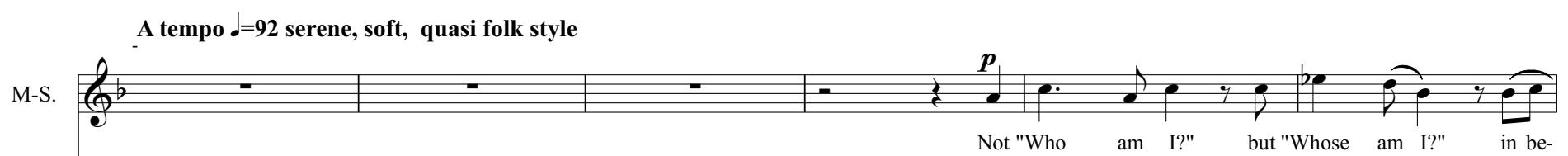
3

4

5

6

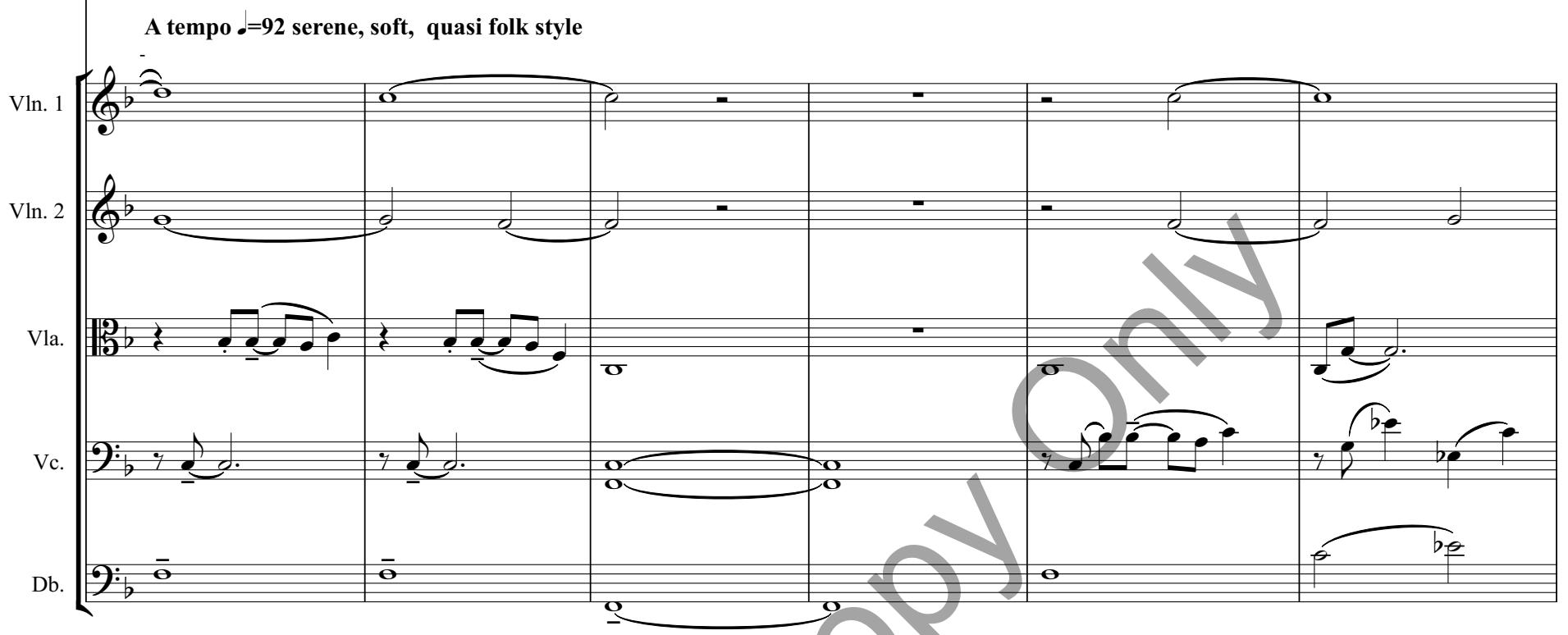
A tempo $\text{♩}=92$ serene, soft, quasi folk style

M-S. 

Not "Who am I?" but "Whose am I?" in be-

Hp. 

A tempo $\text{♩}=92$ serene, soft, quasi folk style

Vln. 1 

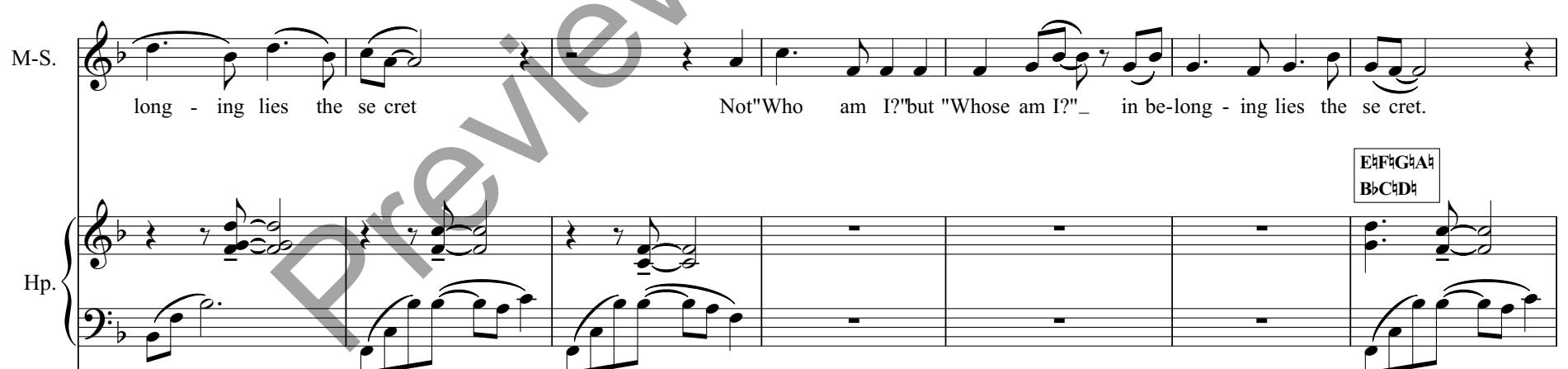
Vln. 2

Vla.

Vc.

Db.

7 8 9 10 11 12

M-S. 

long - ing lies the se cret Not "Who am I?" but "Whose am I?" in be-long - ing lies the se cret.

Hp. 

E ♫ F G A ♫
B ♫ C D ♫

Vln. 1 

Vln. 2

Vla.

Vc.

Db.

13

14

15

16

17

18

19

mp

M-S. Who be-longs to me? To whom do I be-long? Who ac-cepts me? Whom do I ac-cept

Hp. F# B \sharp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

20 21 22 23 24

=

mp

M-S. Who has claims u-pon me? U-pon whom do I lay claim?

Hp. G \sharp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

25 26 27 28 29

M-S. rit. - - - meno mosso

Who knows my fail- ings? Who knows the mean-ings Of my an- gers, my am-bi-tions, my fears, My

Hp.

Vln. 1 rit. - - - meno mosso

Vln. 2

Vla.

Vc.

Db.

30 31 32 33 34

rit.

M-S. *p*

Hp. Not B \flat

Vln. 1 rit. *p*

Vln. 2

Vla.

Vc.

Db.

40 41 42 43



Meno mosso

M-S. "Who am I?" *mp* But "Whose am I?" *p* My name, my people my

Hp. E \flat A \flat

rit. *mp* *p* **Più mosso** $\text{♩}=108$

Meno mosso

Vln. 1 rit. *mp* *p* **Più mosso** $\text{♩}=108$

Vln. 2

Vla.

Vc.

Db.

44 45 46 47

pp ————— *f*

M-S. God.

Hp. *mf* rit.

Vln. 1 *mf*

Vln. 2 *mf* div.

Vla. *mf*

Vc. *mf* *f*

Db. *mf*

— *f* ————— *f*

= 48 49 50 51

pp $\text{♩} = 92$

M-S. —————

Hp. *p* *pp* 6 6 6

Vln. 1 *p* *pp* 3 3

Vln. 2 *p* *pp* 3

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

= 52 53 54

A musical score for orchestra, page 14, featuring six staves: Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is divided into two measures by a vertical bar line.

- Measure 55:** The **Hp.** (Horn) plays eighth-note patterns in groups of six, with slurs and dynamic markings **ppp**. The **Vln. 1** (Violin 1) and **Vln. 2** (Violin 2) play eighth-note patterns in groups of three, with slurs and dynamic markings **ppp**. The **Vla.** (Cello) and **Vc.** (Double Bass) provide harmonic support with sustained notes. The **Db.** (Double Bass) provides bass support with sustained notes.
- Measure 56:** The **Hp.** continues its eighth-note patterns in groups of six. The **Vln. 1** and **Vln. 2** continue their eighth-note patterns in groups of three. The **Vla.**, **Vc.**, and **Db.** maintain their harmonic and bass functions respectively.

The score includes measure numbers **55** and **56** at the bottom of the page.

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3. Touch My Heart

Words by Harold Schulweis

Lightly, gracefully, with sunshine ♩=144

Music by Russell Steinberg

8^{va}
div.

Vln. 1 **p**

Vln. 2 **p**

Vla. **p**

Vc. **p**

Db. -

Slow accel.

1 2 3 4 5

=

Slow accel.

M-S. -

Hp. -

A tempo ♩=144

Chi- ld

E#F#G#A
B:C#D#

Slow accel.

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Db. -

Slow A tempo ♩=144

unis.

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

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

f **f** **mp**

f **f** **mp**

6 7 8 9 10

Meno mosso **A tempo**

M-S. - - - - - Touch my nose, my lips my eyes with your small hands. Touch my

Hp. *p* - - - - -

Vln. 1 - - - - -

Vln. 2 *p* - - - - -

Vla. - - - - -

Vc. *p* - - - - -

11 12 13 14 15



A tempo **Slow** **A tempo**

M-S. arms and chest. feel their shape how real they are. Now touch my love.

Hp. *mf* - - - - - *espr.* *mp* *E*
mp *f* *pp* *D*
g *g* *g*

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Db. - - - - -

16 17 18 19 20 21

M-S. *mp* No, not my chest or arms or lips. You are puz-zled. How is one to touch love and where is its

Hp. A**Bb**
E**F#G#A#**
B**C#D#**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. <*mp* *mf* *sub. p*

Db. *sub. p*

22 23 24 25 26 27

M-S. rit. place? Love is not here or there But

Hp. D**#** *pp* E**#** B**#** F**##** A**#**
p E**F#G#A#**
B**C#D#**

Vln. 1 *A tempo* *p*

Vln. 2 *A tempo* *p*

Vla. *p*

Vc. *p*

Db. *pp* *p*

28 29 30 31 32

M-S. *mf*

who would de - ny its re - a - li - ty? Where does love re - side if it

Hp. *espr.* *giss.* *mf* *mp*

Vln. 1 *espr.* *mf* *div.* *mp*

Vln. 2 *espr.* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

33 **34** **35** **36** **37**

=

M-S. can - not be point - ed to? Is it less than my chin?

Hp. E^h G^h *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

38 **39** **40** **41**

A tempo A tempo A tempo A tempo A tempo =144

Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

E F G A
B C D

accel. - - - - A tempo =144

mp mf

42 43 44 45 **mf** 46

M-S. Not where but when Not where but when But when is love

rit. pp Slower

Hp. A# pp

Vln. 1 p < mp mf rit. Slower

Vln. 2 p < mp mf div. unis. pp

Vla. mp mf pp

Vc. p < mp mf pp

Db. p < mp mf pp

47 48 49 50 51 52 53

M-S. When is God. rit. *pp* Slow A tempo Slow
pp

Hp. C# F# E# G# D#
pp *mf* *pp*

Vln. 1 accel. rit. *pp*
pp *mf* *p* *pp*

Vln. 2 div. *pp*

Vla. *mf* *p* *pp*

Vc. *pp*

Db. *pp*

= 54 55 56 57 58 59

A tempo Slow A tempo

M-S. when is love When is God. Re - call the meet-ing

Hp. *p* *p*

A tempo Slow unis. A tempo

Vln. 1 (8) div. *p* *mf*
p

Vln. 2 *pp* *pp*

Vla. *mp* *p*

Vc. *pp*

Db. *pp*

= 60 61 62 63 64

rit.

M-S. *mf* *mp* *pp*

the mom - ent, the time.

Hp. *mf* *p* *ppp* diss.

Vln. 1 *mf* *mp* *pp* *ppp*

Vln. 2 (8) unis. *p* *pp* *ppp*

Vla. *mf* *mp* *pp* *ppp*

Vc. *mf* *mp* *pp* *ppp*

Db. *p* *pp* *ppp*

rit.

div.

65 66 67 68 69

4. Mirror Eyes

$\text{♩} = 120$ Swift with flowing "reflective" energy
smooth and flowing
 unis.

Musical score for measures 1 through 6. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The tempo is $\text{♩} = 120$. The dynamics are marked as *smooth and flowing* and unis. Measure 1 starts with *Vln. 1 mp*. Measures 2 and 3 show alternating *pizz.* and *arco* strokes between Vln. 1 and Vln. 2. Measures 4, 5, and 6 feature continuous *arco* strokes. Measure 6 ends with a dynamic *f*.

1 2 3 4 5 6

=

Musical score for measures 7 through 12. The score includes parts for Voice and Hp. The vocal line begins with *mp* and includes lyrics: "The mir-ror is not neu-tral. A cool, sil-ver cov-ered sur-face re-flect-ing me im -". The harp part features sustained notes with dynamic changes from *p* to *mp*. A box indicates fingerings: E \natural F \sharp G \sharp A \sharp B \flat C \sharp D \sharp .

Musical score for measures 7 through 12. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. Measures 7 and 8 show *pizz.* and *arco* strokes. Measures 9 and 10 feature continuous *pizz.* strokes. Measure 11 shows *mp* dynamics. Measure 12 concludes with *mp arco*.

7 8 9 10 11 12

Voice *mf*
 par - tial - ly. Eb No two mir - rors are a - like Some

Hp. *gliss.* *f* *mf* *p*

Vln. 1 *f* *div.* *mf* *p*
 unis.

Vln. 2 *f* *div.* *mf* *p*

Vla. *f* *mf* *p* *div.*

Vc. *f* *mf* *p* *pizz.*

D. b. *f* *mf* *p*

13 14 15 16 17 18

Voice mir - rors make me look Hard and gross. How - e - ver I fix my

Hp. *gliss.* *Eb F#*

Vln. 1 *f* *sfp* *mf*

Vln. 2 *f* *sfp* *mf*

Vla. *f* *sfp* *mf*

Vc. *f* *sfp* arco

D. b. *ff* *mp* *mf*

19 20 21 22 23

leggiero

smile. it re-flects a grim- ace. How - e - ver wide I set my eyes, It ap

Voice

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

24 25 26 27 28

pears a squint-ing mean- ness.

Voice

Hp.

E♯ F♯ B♯ C♯

29 30 31 32 33

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f sfz mp

f sfz >

f > mp

f sfz > mp

mp f sfz > mp

29 30 31 32 33

Meno mosso

rit. **mp** **accel.**

Voice: O-ther mir-rors see me dif-ferent-ly And raise me up to

Hp. **E#F#G#A#
B#C#D#** **p**

Vln. 1 **rit.** **Meno mosso** **accel.**

Vln. 2 **p**

Vla. **p**

Vc. **p**

A tempo ♩=120

mf *f* *mp*

new con - fi-dence new trust. No two mir - rors are twins.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Voice - I choose one to find my own i- mage. Your

Hp. C \sharp

Vln. 1 rit. pp

Vln. 2 p

Vla. p

Vc. p pp

Db. p

45 46 47 48 49

=

meno mosso $\text{♩}=100$

Voice eyes are like mir rors. And like them are not neu- tral.

Hp. p mp

meno mosso $\text{♩}=100$

Vln. 1 p

Vln. 2 p

Vla. p

Vc. p

Db. pp

50 51 52 53 54 55 56

rit. *p* *intimately lilting, vulnerable*

Voice

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

ord.

mp

arco

p

57 58 59 60 61 62 63

Voice

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

I choose eyes not fo-cused on blem-ish-es a - lone

mp

mf

mf *p*

mf *p*

mf *p*

mf *p*

pizz.

mf

mf

mf

mf

64 65 66 67 68 69 70

poco accel.

Voice: Eyes that do not blink a - way my crook-ed nose, and twist-ed

Hp. *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* div.

Vla. *mf* ord.

Vc. *mf* arco

Db. *mf* *p*

71 72 73 74 75 76

=

A tempo rit. accel.

Voice: mouth

Hp. *mp* *pp* **E^bF[#]G^bA^b
B^bC[#]D^b**

Vln. 1 *mp* *pp* *pp* *p*

Vln. 2 *mp* unis. *pp* *pp*

Vla. *mp* *pp*

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

77 78 79 80 81 82

=

♩=120 Flowing

Voice *mp* But wink en - cour-age ment and hope and love.

Hp. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db. *p* pizz.

[83] [84] [85] [86]

Voice — But wink en - cour-age ment and hope and love.

Hp. *mf* *mp* *mf*

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

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

Db. *mf* *mp* *f* *mf*

[87] [88] [89] [90]

Faster, fleeting

Voice: — Mir-ror eyes — Mir-ror eyes — Mir - ror —

Hp. *f* gliss.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* arco

91 92 93 94

Voice: *ff* eyes.

Hp. brilliant *sfz*

Vln. 1 brilliant

Vln. 2 pizz. *ff* brilliant *sfz*

Vla. pizz. arco brilliant *sfz*

Vc. pizz. arco brilliant *sfz*

Db. pizz. *ff* brilliant arco *sfz*

95 96 97 98

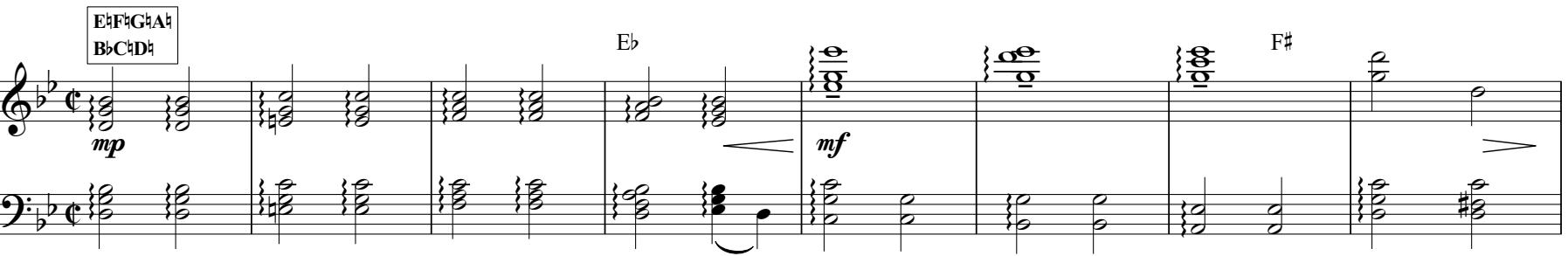
5. The Meaning of My Existence

Text by Harold M. Schulweis

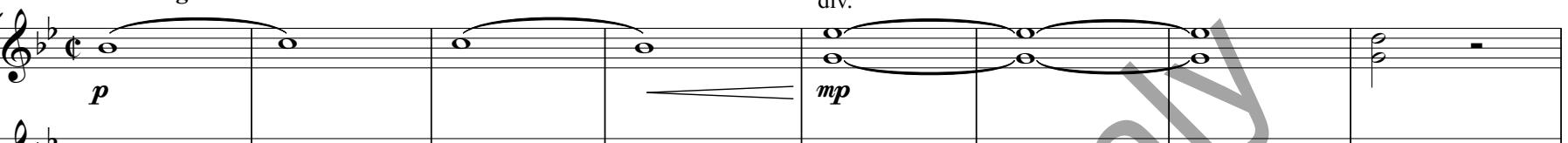
Music by Russell Steinberg

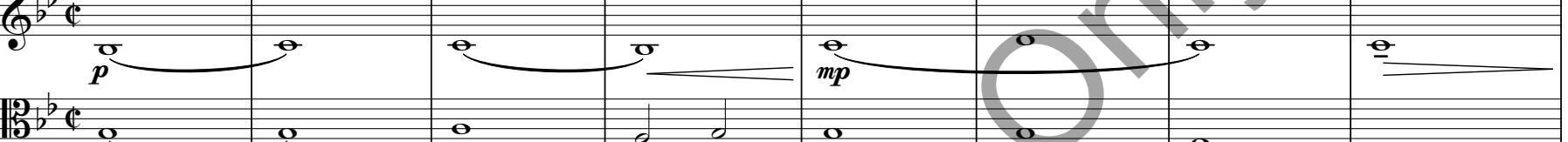
Flowing Anthem $\text{♩} = 72$

Vln. 

Hp. 

Flowing Anthem $\text{♩} = 72$

Vln. 1 

Vln. 2 

Vla. 

Vc. 

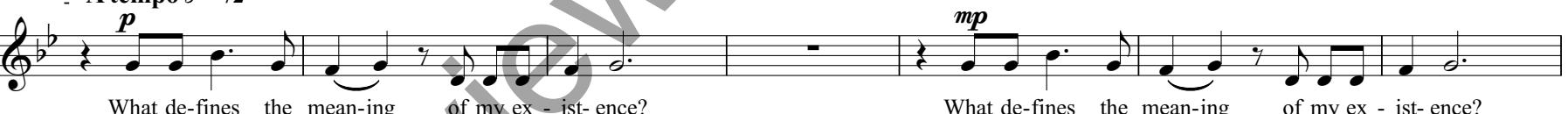
rit.

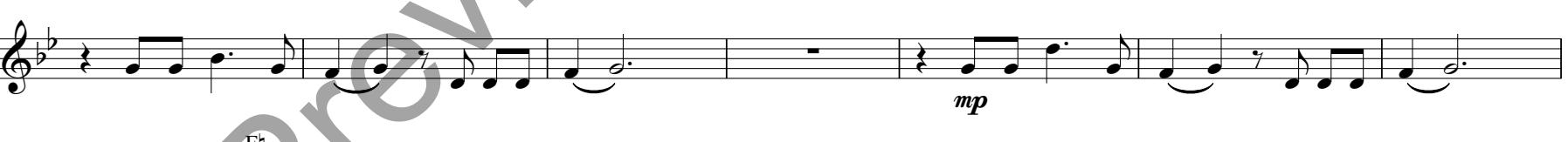
div.

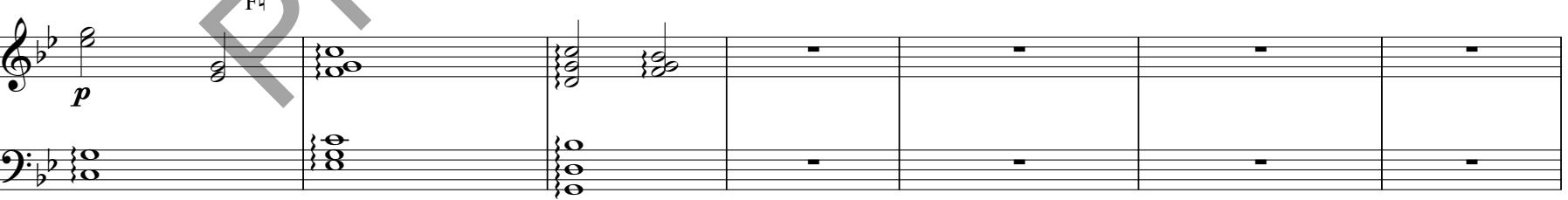
rit.

1 2 3 4 5 6 7 8

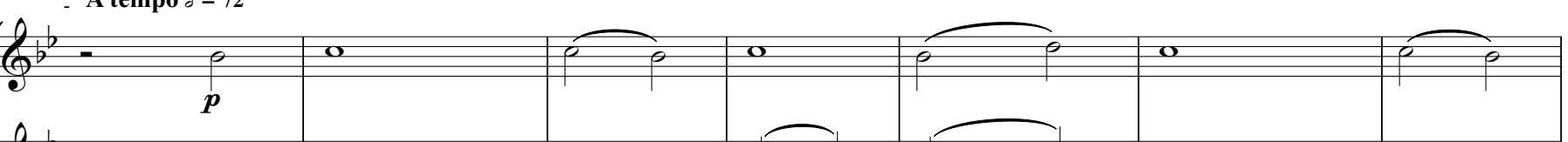
A tempo $\text{♩} = 72$

Voice 

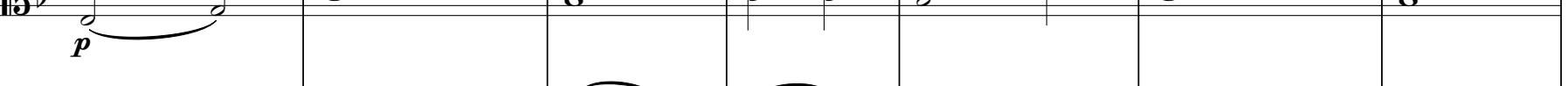
Vln. 

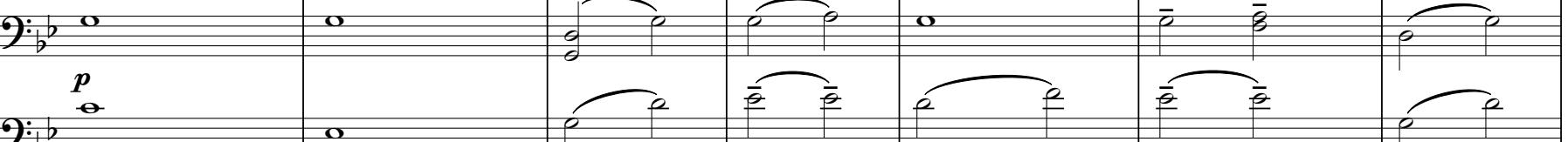
Hp. 

A tempo $\text{♩} = 72$

Vln. 1 

Vln. 2 

Vla. 

Vc. 

D. 

9 10 11 12 13 14 15

Voice de - fined ex - ist - ence by de - clar ing... "I think, there-fore I

Vln. f

Hp. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

D. b. f

28 29 30 31 32 33

am." "I think there - fore I

Vln. f

Hp. 3 3

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

34 35 36 37

Voice am."

Vln. *sub. p*

Hp.

Vln. 1 *sub. p*

Vln. 2 *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Db.

p 3 *mp* *f*

mp

mp

mp

mp

38 39 40 41 42 43 44 45

=

Voice feel,

Vln. there - fore I am."

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

"I feel

there - fore I

f

f

f

f

46 47 48 49 50 51

Voice am."

Vln. *sub. p* dreamy

Hp. EF#G#A#
BC#D#

Vln. 1

Vln. 2

Vla.

Vc.

Db.

52 53 54 55 56

tenderly, dreamy

Voice The po - et re - ci - ted,

Vln. *tenderly, dreamy*

Hp.

Vln. 1 *pp*

Vln. 2

Vla.

Vc.

Db.

57 58 59 60 61 62 63 64

Voice *mf* <
 "I im - a - gine, there-fore I am."
 "I im - a - gine, there-fore I am."

Vln. *mf*

Hp. G \flat D \sharp
mf

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

=

65 66 67 68 69 70 71 72

Voice *mp*
 What de-fines the mean ing What de-fines the mean-ing What de-fines the mean-ing of my ex-

Vln. *mp*

Hp. E \flat F \sharp G \sharp A \natural
 B \flat C \sharp D \natural
sub. p

Vln. 1 *mp*
 div. *mf*

Vln. 2 *mp*
mf

Vla. *mp*
mf

Vc. *mp*
mf
sub. p

Db. *mf*
sub. p

73 74 75 76 77 78

Resolute

Voice ist- ence? What de-fines the mean-ing of my ex - ist- ence?

Vln. *mf*

Hp. *f*

Resolute

Vln. 1 *p*

Vln. 2 *mf*

Vla.

Vc.

Db. *mf*

79 80 81 82 83 84 85

Voice But our tra - di-tion de - clared, But our tra-

Vln. *f*

Hp. *F#*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

86 87 88 89 90 91 92

appassionata

Voice di-tion de-clared,

Vln. *appassionata*

Vln. 1

Vln. 2 div.

Vla.

Vc.

Db.

93 94 95 96

=

Long

Adagio

Voice "Be - cause you suf - fer, there - fore I

Vln. *ff* *mf* *p*

Hp. *ff* *mf* *p*

E♭ F♯ G A B
B♭ C D ♮

Tempo meno mosso $\text{♩} = 60$

Adagio

Vln. 1 *ff* *mf* *p*

Vln. 2 *ff* *mp* *p*

Vla. *ff* *mp* *p*

Vc. *ff* *mp* *p*

Db. *ff* *mp* *p*

Tempo meno mosso $\text{♩} = 60$

97 98 99 100

Voice am." "Be - cause you suf - fer, there - fore I am."

Vln. *mf*

Hp. F \sharp E \sharp Eb

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

Db.

101 102 103 104 105 106

rit. Adagio A tempo $\text{♩} = 72$

Voice "Be - cause you suf - fer, there-fore I am."

Vln. *p*

Hp. F \sharp *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rit. Adagio A tempo $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

107 108 109 110 111 112 113

rit. A tempo $\text{♩} = 72$

Voice *mp*
there-fore I am."
Vln.
Hpf
Vln. 1
Vln. 2
Vla.
Vc.
Db.

For if you suf - fer *p*

p

rit. A tempo $\text{♩} = 72$

Vln. 1
Vln. 2
Vla.
Vc.
Db.

114 115 116 117 118 119 120

rit. *p*

Voice
and I pre - tend
Vln.
Hpf
Vln. 1
Vln. 2
Vla.
Vc.
Db.

deaf-ness, mute-ness or par - a - ly-sis, I am re-
mf
gliss.

rit.

121 122 123 124 125 126 127

A tempo $\text{d} = 72$

Voice *duced to a yawn, a breath, van-i-ty - of van-i-ties, a*

Vln. *p* *pp*

Hp. *pp* *pp* *pp* *pp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p*

128

129

130

131

132

133

134

=

espress.

Voice *ci - phe* *float - ing in the wind.* *a ci - phe*

Vln. *b*

Hp. *g* *g* *g* *g*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

135

136

137

138

139

Voice - - - - - floating in the wind. What de-fines the

Vln. f

Hp. f

Vln. 1 mf f

Vln. 2 mf f

Vla. mf f

Vc. mp mf f

Db. f

= 140 141 142 143 144 145 146 147

Voice mean-ing of my ex - ist ence? What de-fines the mean-ing What de-fines the mean-ing

Vln. f

Hp. f

Vln. 1 div.

Vln. 2

Vla.

Vc.

Db.

148 149 150 151 152 153 154

What de-fines the mean-ing of my ex - ist - ence
of my ex - ist - ence

Vln.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div.

unis.

of my ex - ist - ence?

Voice

Vln.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Voice *p*

What de-fines the mean-ing? What de-fines the mean-ing? of my ex - ist - ence?

Vln. *p*

Hp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

167 168 169 170 171 172

=

Voice of my ex - ist - ence? rit.

Vln. *mf* *p*

Hp. *mf* *p*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

173 174 175 176 177 178