

Russell Steinberg

Canopy of Peace

Op. 77

Based On Meditations by Harold M. Schulweis

Instrumentation

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

Violin

Harp

$E_b F G A B_b C D$

Ab

Andante pacifico ♩ = 120

Violin 1

Violin 2

Viola

Violoncello

Double Bass

con sord.

con sord.

con sord.

div.

con sord.

2 3 4

Vln.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

con sord.

5 6 7 8 9

Vln. *p*

Hp. *3*

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

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *mf*

10 11 12 13 14

Vln. *pp*

Hp. *mp* *pp*

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

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

Vla. *mp* *p* *cantabile* *pp*

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

Db. *mp* *p* *pp*

15 16 17 18 19 20

E♭F♯G♯A♭
B♭C♯D♯

poco agitato

Vln.

Hp.

poco agitato

Vln. 2

Vla.

Vc.

Db.

21

22

23

24

25

Vln.

Hp.

E♭F♯G♯A♯
B♭C♯D♯

Vln. 2

Vla.

Vc.

Db.

26

27

28

29

30

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

cantabile
mp
arco

f *p* *f* *f* *f* *f*

31 32 33 34

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

35 36 37

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

mf *p* *mp* *cantabile*

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.

45 46 47 48

Vln. Hp. Vln. 1 Vln. 2 Vla.

A tempo

pp mp mf mp

p grazioso mp mf mp

49 50 51 52 53

Musical score for measures 54-57. The score includes parts for Violin (Vln.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 54 features a long violin line with a slur and a forte (f) dynamic. The harp provides accompaniment. Measures 55-57 continue the violin melody with various articulations and dynamics, including a forte (f) dynamic in measure 57. The lower strings provide harmonic support.



Musical score for measures 58-61. The score includes parts for Violin (Vln.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 58 features a long violin line with a slur and a forte (f) dynamic. The harp provides accompaniment. Measures 59-61 continue the violin melody with various articulations and dynamics, including a forte (f) dynamic in measure 59. The lower strings provide harmonic support. Measure 60 includes the instruction "div." (divisi) for the violins, and measure 61 includes "unis." (unison) and "div." (divisi).

Vln. *mp* *p*

Hp.

Vln. 1 *mf*

Vln. 2 *mf* *mp*
unis. *cantabile*

Vla. *mf* *mp* *p*
unis. *div.* *unis.* *div.* *unis.*

Vc. *mf* *mp* *p*

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

62 63 64 65 66

Vln. *tenderly* *pp* *ppp*

Hp. *p* *pp* *ppp*

Vln. 1 *tenderly* *p* *pp* *ppp*

Vln. 2 *tenderly* *p* *pp* *ppp*

Vla. *tenderly* *pp* *ppp*

Vc. *tenderly* *pp* *ppp*

Db. *tenderly* *pp* *ppp*

67 68 69 70

2. Whose Am I

E♭F♯G♯A♯
B♭C♯D♯

♩=92 like gentle sunbeams

Hp. *pp* 6 6 *gliss.* 6

Vln. 1 *senza sord.* *pp* 3 3 3

Vln. 2 *senza sord.* *pp* 3 3 3

Vla. *senza sord.* *tr* *pp*

Vc. *senza sord.* *pp*

Db. *senza sord.*

1 2

Hp. *mp* 6 6 *gliss.* *mf* *p* *rit.* *E♭*

Vln. 1 3 3 3 *rit.*

Vln. 2 3 3 3

Vla. *tr*

Vc. *tr*

Db. *pp*

3 4 5 6

A tempo ♩=92 serene, soft, quasi folk style

M-S. *p* Not "Who am I?" but "Whose am I?" in be-

Hp.

A tempo ♩=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 *p*

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. *mp* F# Bb

Vln. 1

Vln. 2

Vla.

Vc.

Db.

20 21 22 23 24

mp *f*

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

Hp. *f* G#

Vln. 1 *mp* *f* *div.* *mp*

Vln. 2 *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f*

Db. *mp* *f*

25 26 27 28 29

rit. meno mosso

M-S. *mf* *p* *mf* *p* *mf* *p* *p* *<*

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

Hp.

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

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

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

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

Db. *mp*

30 31 32 33 34

rit. A tempo ♩=92 Simply

M-S. *mf* *mp* *p*

cries for love some-times hid-den past re-cog-ni-tion? Whose am I?

Hp. *mf* *mp* *mf* *p*

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

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

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

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

Db. *mf* *mp* *mf* *mp* *p*

35 36 37 38 39

rit.

M.S. *p* Not

Hp. Bb

rit.

Vln. 1 *p*

Vln. 2

Vla.

Vc.

Db.

40 41 42 43

Meno mosso rit. **Più mosso** ♩=108

mp *p* *mp* *p*

M.S. "Who am I?" But "Whose am I?" — My name, _____ my peo-ple my

Hp. *mp* *p* Eb Ab

Meno mosso rit. **Più mosso** ♩=108

Vln. 1 *mp* *p*

Vln. 2

Vla.

Vc.

Db.

44 45 46 47

pp *f* rit.

M-S. *pp* *f* rit.

God.

Hp. *mf* *f* rit.

E \sharp

Vln. 1 *mf* *f*

Vln. 2 *mf* *f* div.

Vla. *mf* *f*

Vc. *mf* *f* (b)

Db. *mf* *f*

48 **49** **50** **51**

pp ♩ = 92

M-S. *pp* ♩ = 92

Hp. *p* *pp* A \sharp 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**

The musical score is arranged in a system of six staves. The top staff is for the Harp (Hp.), the second for Violin 1 (Vln. 1), the third for Violin 2 (Vln. 2), the fourth for Viola (Vla.), the fifth for Violoncello (Vc.), and the sixth for Double Bass (Db.). The score spans two pages, 55 and 56. On page 55, the Harp part features sixteenth-note runs with sixths (6) and triplets (3). The strings play sustained notes with triplets (3) in the Violin 1 part. The dynamic marking *ppp* is present at the end of each staff on both pages. A large diagonal watermark "Preview Copy Only" is overlaid on the score.

55

56

3. Touch My Heart

Words by Harold Schulweis

Lightly, gracefully, with sunshine ♩=144

Music by Russell Steinberg

8va div. Slow accel.

Vln. 1 *p*

Vln. 2 *p* *mp*

Vla. *p*

Vc. *p*

Db. *p*

1 2 3 4 5

Slow accel. A tempo ♩=144

M.S. *mp*
Chi-ld_

Hp. *mp*

E#F#G#Ab
B#C#D#

Slow unis. accel. Slow A tempo ♩=144

Vln. 1 *mp* *f* *mp* *p*

Vln. 2 *mp*

Vla. *f* *p*

Vc. *f* *mp*

Db. *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. *mp* *f* *pp*

Vln. 1 *mf* *espr.* *mp* *pp*

Vln. 2 *espr.* *mp* *pp*

Vla. *p* *pp*

Vc. *pp*

Db. *mp* *pp*

16 17 18 19 20 21

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

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

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

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

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

Db. *sub. p*

22 23 24 25 26 27

M-S. *rit.* place? *A tempo* Love_____ is not here____ or there But *espr.*

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

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

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

Vla. *mp* *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

28 29 30 31 32

M-S. *mf* *mp*
 who would de - ny its re - a - li - ty? Where does love re - side if it

Hp. *espr.* *gliss.* *mf* *mp*

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

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

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

33 34 35 36 37

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

Hp. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

38 39 40 41

E	F	G	A
B	C	D	

A tempo $\text{A}^{\flat} \text{C}^{\flat} \text{D}^{\flat}$ *accel.* **A tempo** $\text{♩} = 144$

A tempo *accel.* **A tempo** $\text{♩} = 144$

Hp. *mp* *mf*

Vln. 1 *mf* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mf*

42 43 44 45 46

M.S. *mp* *mf* *rit.* *pp* **Slower**

Not where but when Not where but when But when is love

Hp. *mp* *mf* *pp* A^{\sharp}

Vln. 1 *p* *mp* *mf* *rit.* **Slower**

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

Vla. *mp* *mf* *pp*

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

Db. *p* *mp* *mf* *pp*

47 48 49 50 51 52 53

accel. *rit.* *Slow* **A tempo** *Slow*

M.S. *mf* *pp* *pp*
 When is God. But when But

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

Vln. 1 *pp* *mf* *pp*
div. *8va* *div.* *Slow* **A tempo** *Slow*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *pp*

Db. *pp*

54 55 56 57 58 59

A tempo *Slow* **A tempo**

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

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

Vln. 1 *A tempo* *Slow* *unis.* **A tempo** *mf*

Vln. 2 *div.* *8va*

Vla. *mp* *p*

Vc. *pp*

Db. *pp*

60 61 62 63 64

M.S. *mf* *mp* *pp* rit.

the mom - ent, the time.

Hp. *mf* *p* *ppp* gliss.

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

Vln. 2 *p* *pp* *ppp* unis.

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

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

Db. *p* *pp* *ppp*

65 66 67 68 69

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4. Mirror Eyes

♩=120 Swift with flowing "reflective" energy
smooth and flowing
unis.

Vln. 1 *mp* *f mp* *f mp* *f mp*

Vln. 2 *mp* pizz. arco pizz. arco pizz. arco *f mp* *f mp* *mp* *f*

Vla. *mp* *f mp* *f mp* *f mp*

Vc. *mp* *f mp*

Db. *mp* *f*

1 2 3 4 5 6

Voice *mp* *mp* *p*

The mir-ror is not neu-tral. A cool, sil-ver-cov-ered sur-face re-flect-ing me im-

Hp. *p* *mp*

E♭F♯G♯A♯
B♭C♯D♯

Vln. 1 *p* *mp*

Vln. 2 pizz. arco *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Db. *mp* arco *mp*

7 8 9 10 11 12

Voice: *mf* par-tial-ly. *p* No two mir-rors are a-like Some
 Hp. *f* *mf* *p* *gliss.* Eb Eb
 Vln. 1 *f* *mf* *p* *div.* *unis.*
 Vln. 2 *f* *mf* *p* *div.*
 Vla. *f* *mf* *p* *div.*
 Vc. *f* *mf* *p* *div.*
 Db. *f* *mf* *p* *pizz.*

13 14 15 16 17 18

Voice: mir-rors make me look Hard and gross. *f* How - e - ver I fix my
 Hp. *f* *gliss.* *sva* Eb F#
 Vln. 1 *f* *sfz* *mf*
 Vln. 2 *f* *sfz* *mf*
 Vla. *f* *sfz* *mf*
 Vc. *f* *sfz*
 Db. *arco* *fsfz* *mp* *mf*

19 20 21 22 23

leggiero
mp *f* *mp*

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

Hp.
mp *mf*

Vln. 1
mp *mf*

Vln. 2
mp *mf*

Vla.
mp *mf*

Vc.
mf

Db.
mp *mf*

24 25 26 27 28

Voice
pears a squint-ing mean-ness.

Hp.
mp *f* E4 F# B4 C#

Vln. 1
mp *f sfz* *mp*

Vln. 2
mp *f sfz*

Vla.
mp *f* *mp*

Vc.
mp *f sfz* *mp*

Db.
mp *f sfz* *mp*

29 30 31 32 33

rit. **Meno mosso**
mp

accel.

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

Hp.
p

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
p

34 35 36 37 38 39

A tempo ♩=120
mf *f* *mp*

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

Hp.
mf *f* *mp*

Vln. 1
mf *f* *mp* *p*

Vln. 2
mf *f* *mp* *p*

Vla.
mf *f* *p*

Vc.
mf *f* *p*

Db.
mp *mf* *f*

40 41 42 43 44

rit. *pp*

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

Hp. *p*

Vln. 1 *p* *pp*

Vln. 2 *p*

Vla. *p*

Vc. *p* *pp*

Db. *p*

45 46 47 48 49

||

meno mosso ♩=100

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

Hp. *p* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *pp* *p*

50 51 52 53 54 55 56

rit. ♩=112

p intimately lilting, vulnerable

Voice

In your eyes I find my - self.

Hp.

p *mp*

rit. ♩=112

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mp* *mp* *mp* *mp* *arco*

pizz.

57 58 59 60 61 62 63

Voice

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

Hp.

mf *p* *mp* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *p* *mp* *mf* *mf* *mf*

mf *p* *mp* *mf*

mf *p* *mf* *mf*

mf *p* *mf* *mf*

pizz.

mf *p* *p* *mf*

64 65 66 67 68 69 70

poco accel. ..

Voice *mp*
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*

Vla. *mf* ord. div.

Vc. *mf* arco

Db. *mf* *p*

71 72 73 74 75 76

||

Voice *A tempo* *rit.* *accel.*
mouth

Hp. *mp* *pp*

Vln. 1 *A tempo* *rit.* *accel.*
mp *pp* *pp* *p*

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

Vla. *mp* *pp* *pp*

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

77 78 79 80 81 82

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

mp $\text{♩} = 120$ Flowing *mf*

Voice: 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

mp *mf*

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. *mf* *mp* *mf*

Db. *mf* *mp* *mf*

87 88 89 90

Faster, fleeting

Voice

Mir-ror eyes — Mir-ror eyes — Mir - ror —

Hp.

f

gliss.

Faster, fleeting

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

f

arco

91 92 93 94

Voice

eyes.

brilliant

Hp.

ff

sfz

Vln. 1

brilliant

ff

sfz

Vln. 2

pizz.

brilliant arco

ff

sfz

Vla.

pizz.

arco brilliant

ff

sfz

Vc.

pizz.

arco brilliant

ff

sfz

Db.

pizz.

ff

brilliant

arco

ff

sfz

95 96 97 98

5. The Meaning of My Existence

Text by Harold M. Schulweis

Music by Russell Steinberg

Flowing Anthem $\text{♩} = 72$ rit.

Vln. *p* *mp* *p*

Hp. *mp* *mf*

E \flat F \sharp G \sharp A \sharp
B \flat C \sharp D \sharp

E \flat F \sharp

Flowing Anthem $\text{♩} = 72$ div. rit.

Vln. 1 *p* *mp* *espress.*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* *mf*

1 2 3 4 5 6 7 8

A tempo $\text{♩} = 72$

Voice *p* *mp*

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

Vln. *mp*

Hp. *p* F \sharp

A tempo $\text{♩} = 72$

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

9 10 11 12 13 14 15

mf
What de-fines the mean ing
mf
What de-fines the mean ing
mp
What de-fines the

mf
mp

Hp.
mp

E♭F♯G♯A♯
B♭C♯D♯

Vln. 1
mp
p

Vln. 2
mp
p

Vla.
mp
div.
p

Vc.
mp
p

Db.
mp
p

16 17 18 19 20 21

mp
mean-ing of my ex - ist - ence?
mp
The phi - los-o-pher

mp
p

Hp.
mf
mp
pp

Vln. 1
mp
p
p

Vln. 2
mp
p
p

Vla.
mp
p
pp
p

Vc.
mp
p
p

Db.
mp
p
p

22 23 24 25 26 27

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*
 Db.: *f*

28 29 30 31 32 33

Voice: am." "I think there - fore I
 Vln.: *f*
 Hp.: *f*
 Vln. 1: *f*
 Vln. 2: *f*
 Vla.: *f*
 Vc.: *f*
 Db.: *f*

34 35 36 37

am." The ex - is - tent-ial-ist wrote, "I

p *mp* *f*

sub. p *mp* *f*

sub. p *mp*

sub. p *mp*

sub. p *mp*

38 39 40 41 42 43 44 45

feel, there - fore I am." "I feel there - fore I

f *f* *f* *f*

46 47 48 49 50 51

am."

Vln. *sub. p* *dreamy*

Hp. *sub. p*

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

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vc. *sub. p* *pp* *div.*

Db. *sub. p*

52 53 54 55 56

||

tenderly, dreamy

Voice *p*
The po - et re - ci - ted, The po - et re - ci - ted,

Vln. *tenderly, dreamy*

Hp. *tenderly, dreamy*

Vln. 1 *pp*

Vln. 2

Vla.

Vc. *pp* *pp*

Db.

57 58 59 60 61 62 63 64

mf

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

Vln. mf

Hp. mf G \flat D \sharp gliss. gliss.

Vln. 1 mf

Vln. 2 mf

Vla. mf

Vc. mf

Db. mf

65 66 67 68 69 70 71 72

mp mf sub. p

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

Vln. mp mf sub. p

Hp. EbF \sharp G \sharp A \flat B \flat C \sharp D \sharp sub. p

Vln. 1 mp mf

Vln. 2 div. mp mf

Vla. mp mf

Vc. mp mf sub. p

Db. mp mf sub. p

73 74 75 76 77 78

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

Vln. *mf* *f*

Hp. *mf* *f* F#

Resolute

Vln. 1 *mf* *f*

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

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf*

79 80 81 82 83 84 85

But our tra - di- tion de - clared, *f* But our tra- *f*

Vln. *f*

Hp.

Vln. 1 *v*

Vln. 2 *v*

Vla. *v*

Vc. *v*

Db. *v*

86 87 88 89 90 91 92

appassionata

di-tion de- clared,

appassionata

div.

93 94 95 96

Long

Adagio

Tempo meno mosso ♩ = 60

mf p

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

ff mf p

E♭F#G♯A♯
B♭C♯D♯

Hp.

Adagio

Tempo meno mosso ♩ = 60

ff mf p

ff mp p

ff mp p

ff mp p

97 98 99 100

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

Vln. *mf*

Hp. *mf* F# E# Eb

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

Db.

101 102 103 104 105 106

rit. Adagio A tempo ♩ = 72

mp "Be - cause you suf - fer, there - fore I am." *p*

Vln. *p*

Hp. *p* F#

rit. Adagio A tempo ♩ = 72

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

107 108 109 110 111 112 113

rit. A tempo ♩ = 72

mp there - fore I am." For if you suf - fer

Vln. *mp* *p*

Hp. *p*

Vln. 1 rit. A tempo ♩ = 72 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

114 115 116 117 118 119 120

mf rit. *p*

and I pre - tend deaf - ness, mute - ness or par - a - ly - sis, I am re -

Vln. *mf*

Hp. *gliss.*

Vln. 1 rit.

Vln. 2

Vla.

Vc. *mp* *> p*

Db. *p*

121 122 123 124 125 126 127

A tempo ♩ = 72

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

Vln. *p* *pp*

Hp. *pp*

A tempo ♩ = 72

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *pp*

Db.

128

129

130

131

132

133

134



Voice *espress.*
 ci - pher float - ing in the wind. a ci - pher

Vln. *p*

Hp.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

135

136

137

138

139

Voice: float-ing in the wind. _____ What de-fines the
 Vln.: *mf* *f*
 Hp.: *mf* *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: *f*
 Vln. 2: *f* div.
 Vla.: *f*
 Vc.: *f*
 Db.: *f*

148 149 150 151 152 153 154

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

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

div. unis.

155

156

157

158

159

Voice: of my ex-ist-ence?

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

sub. p mf

160

161

162

163

164

165

166

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* *rit.*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

173 174 175 176 177 178