

Yearning

To my father

for female voice & Symphony Orchestra

I.

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Molto Appassionato ♩ = 63

Blessing

Voice

1 *ff* *sub.*
E - lo - ha - i - ne - sha - ma she na - ta - ta - bi te - ho - ra

4
hi A - ta a - ta ba - ra - ta a - ta ia - tsar - ta a - ta ne - fach - ta bi

8
ve - a - ta me - sham - ra be - kir - bi ve - a - ta a - tid lit - la mi -

11
me - ni ul le - cha - zi - ra - bi le - a - tid la - vo E - lo -

14 *molto vibrato quasi trill*

ha - i i ye

p *sf*

19 ye ye ye

secco

22 **Piu mosso**
molto agitato

f ye i - hye - ra - tson mi - le - fa - ne - cha A - do -

sf

24

nai E - lo - hai ve - lo - he a - bo - tai she ta - tsi - le - ni ha - yom u - be - kol

26

yom ki mi yo - de - a ma tov ha - a - dam ba - cha - yim mis -

molto espr.

29

par ye - mei cha - yei hev - lo ve - ya - a - sem ka - tsel ash - er - mi ya - gid la - a - dam

32 *rall.* *Tempo I* *sussurando*

ma yi-hi-ye a-cha-rav ta - chat ha - sha-mesh

tam-ti-ki ti-ki ta-ki

secco
sffp

38 *sim. improvisation*

tam-ti-ki ti-ki ta-ki ti

sub. sff *f* *sfz* *sffz*

45 *poco a poco accel. e cresc. molto*

poco a poco accel. e cresc. molto

48

ti-ra-ra ti-ra-ra ti-ra-ra ti-ki ti-ki aa - aa

gliss.

sffz *sffz*

53

tr *(3+2+3)* *(Timp.)*

sffz *fff* *ff*

Sub

Tempo I (*sostenuto*)

rall. *sffp* *p*

66 *p espr.* *mp* *p*

A - ni ma - pil tchi-na-ti le-fa - ne - kha she te - ra-khem a - lai ve tit-ne - ni

72 *molto agitato*

la - khen ul khe - sed ul - ra - kha - mim be - ei - ne-kha u ve - ei - nei - kol bnei - ha-a - dam

morendo

77 *rall.*

a... ia

Meno mosso

p *pp*

82 *p espr.* *Adagio* *mp*

E - li E - li E - li E - li e - lo -

p

86 *rit.*

ha i niente

attacca

8vb

II. Prayer

Moderato ♩ = 58

89

p

Con Ped.

sim.

rall. ---/

♩ = 60

rall. ---/

100

Ba - ra - ta bi mo - akh ve lev ba -

rall. ---/

105

* (quasi pizz.)

ra - ta bi ve - ei-nayim ba - ra - ta bi pe ve la - shon

110

ba - ra - ta bi ya - da - im ve khush

116 5 *f* espr. (agitato)

ba - ra - ta bi reg - la - im ve a - ni na - sa - ti ei - nai la - sha - ma - im ve rag - lai nu - got ba - a - da -

122 rall. ---/

ma khai bi khai be da - mi khai bi khai be naf - shi

132

p *dolcissimo*

accel. *cresc.* 3 *rall.* *fp* **a tempo**

147

khai bi khai be da - mi

156

oi li ui le naf - shi.

(dolce) *espr.* 3

fff sub

171 *p* molto drammatico 3 *poco a poco cresc.*

Mi - shash - ti et kol yi - va - rai u - ma - tza - ti o - tam ba - a - lei mu -

ppp *pp* *poco a poco cresc.*

177 *f*

min mi - kaf rag - li ve - ad ro - shi ein bi me - tom.

fff

Piano accompaniment for the first system of music. The score is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a complex texture with many chords and moving lines in both hands.

Piano accompaniment for the second system of music. The score is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a complex texture with many chords and moving lines in both hands. Dynamic markings include *fff* and *sf p*.

195 **Meno mosso**
p

Ha - shi - ve - a li se - son ish - e - kha ve - ru - ach ne - di -

Vocal line and piano accompaniment for the third system of music. The score is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a complex texture with many chords and moving lines in both hands. Dynamic markings include *fff*.

201 ³

vah tis-me-khe-ni

Tempo I

A - ta - a - qol ve - a - qol a - ta

208

Ba - ra - ta bi mo - akh ve lev ba - ra - ta bi ve - ei - nayim ba - ra - ta bi pe ve la -

⁶ ⁵

214

shon

rall. ---/

221

Ve a - ni ti - me - ti o - tam

228

A.....

dolce

235

morendo al niente

attacca

The image shows a page of a musical score, page 38, containing three systems of music. Each system consists of a vocal line and a piano accompaniment. The first system (measures 221-227) includes the lyrics 'Ve a - ni ti - me - ti o - tam'. The second system (measures 228-234) includes the lyrics 'A.....' and the instruction 'dolce'. The third system (measures 235-241) includes the instruction 'morendo al niente' and ends with 'attacca'. The piano accompaniment features a steady bass line with chords in the right hand.