

Josef Bardanashvili

"Evening Prayers"

for mixed choir and Orchestra

Choir I

(Psalm 118(119).153.)

Score in C

molto sostenuto ♩ = 54

p *sotto voce* **rit.**

Soprano: Re - e o - ni Re - e o - ni

Alto: *pp* Re - e o - ni ve kha - le - tze - ni kha - - - le³ tzeni

Tenor: *p* *sotto voce* Re - e Re - - - e Re - e o - ni

Bass: *p* *sotto voce* **accento in**

5 **mp** **ff** **Piu mosso** **ff** *div.*

S: ve kha - le - tze - ni ki to - ra - - -

A: *con forza* Re - e o - ni ki *con forza* to - ra -

T: Re - e to - ra - te - kha

B: Re - - - - e to - ra - - - -

12 **a tempo** *p* *sotto voce* *div.* *dolcissimo* *riente*

S: te - - - kha lo sha - - - khakh - - - ti

A: te - - - kha lo sha - khakh - ti

T: *p* *div.* lo do sha - - - khakh - - - ti

B: *p* lo

attacca

Interlude

19 $\bullet = 60$

Picc. *ff* *rit.*

Fl. 1, 2 *ff* *a 2*

B \flat Cl. *ff* *solo* *poco rall.* *riente*

Cb. Cl. *ffz*

Bsn. *ffz*

C. Bn. *ffz*

Tbn. 1 *con sord.* *ffz* *sfz*

Tbn. 2 *con sord.* *ffz* *sfz*

Tbn. 3, 4 *con sord.* *ffz* *sfz*

B. Tbn. *con sord.* *ffz* *sfz*

Tuba *con sord.* *ffz* *sfz*

Timp. 19 *secco* *ffz*

B. Dr. 19 *ffz*

Hp. 19

Pno. 19 *ffz*

Vln. I, II $\bullet = 60$ *con forza* *ff* *detache* *molto* *rit.*

Vla. I *con forza* *ff* *detache* *molto*

Vc. *ffz* *sfz* *pizz.* *arco* *ff* *detache* *molto*

Cb. *ffz* *ff* *detache* *molto*

Evening Prayers

24 **Piu mosso (quasi a piacere)**

B♭ Cl. *pp* *(quasi a piacere)* *mf*

Cb. Cl. *pp* *acc. in p*

Hp. *f espr.* *sonore*

Vln. I I **meno mosso** *pp* *rit.* **Piu mosso (quasi a piacere)**

Vln. II I *pp* *pp*

Vla. I *pp* *pp*

Vc. *pp* *pp*

30

Cb. Cl.

Bsn.

C. Bn.

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3,4 *f*

Tuba *f*

L'istesso Tempo ♩ = 60

Vln. I I *ff* *sub. molto agitato* *large bow (grand detache)*

Vln. II I *ff*

Vc. *f detache*

Cb. *f detache*

Evening Prayers

This musical score is for the piece "Evening Prayers" and is marked with the number 4 in the top left corner. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Clarinet in C (Cb. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Tenor Horn 1 (Tbn. 1), Tenor Horn 2 (Tbn. 2), Tenor Horns 3 and 4 (Tbn. 3.4), Baritone Horn (B. Tbn.), and Tuba. The brass section includes Trombone 1 (T.B. 1). The string section includes Violin I (Vln. I 1), Violin II (Vln. II 1), Viola (Vla. 1), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 34. The woodwinds and brass play a melodic line with dynamics ranging from *fp* (fortissimo piano) to *mf* (mezzo-forte). The strings provide a harmonic accompaniment with triplets and a five-measure rest in the Cb. part. The T.B. 1 part features a dynamic crescendo from *mp* to *ffz*. The score concludes with a double bar line and the instruction "attacca".

Choir II

(text by Yehuda Halevi)

$\text{♩} = 68$

39

Bsn.

Tbn. 1

Tbn. 2

Tbn. 3,4

B. Tbn.

Tuba

T.B. 1

B. Dr.

Hp.

Pno.

S

A

T

B

mp

f *s.sord.*

f *s.sord.*

f *s.sord.*

f *s.sord.*

f *s.sord.*

fff

with Amplified- high level

f *sfz* *fff* *sfz*

f *secco*

$\text{♩} = 68$

rit.

mp

ert - man e - sa - o,

ert - man e - sa - o,

f *con forza* *div.*

Brik'v - ni stzu - no - ben tzmin - da she - no - bas,

f *con forza*

Brik'v - - - ni stzu - no - ben tzmin - da she - no - bas,

Evening Prayers

44

Bsn.

Gong

B. Dr.

44

44

Hp.

Pno.

44

S

A

T

B

f

mf

secco

f

sfz

sfz

f

agitato

f

agitato

uniso

f

f

Brik'v - ni stzu - no - ben tsmín - da she - no - bas, ert - man e - sa - o, skhva -

Brik'v - ni stzu - no - ben tsmín - da she - no - bas, ert - man e - sa - o,

skhva - man i - sa - o. Brik'v - ni stsu - no - ben tsmín - da she - no - bas,

skhva - man i - sa - o. Brik'v - ni stsu - no - ben tsmín - da

Evening Prayers

51

Fl. I.2

B. Cl.

Cb. Cl.

Bsn.

Timp.

Cym.

Gong

T.B. 1

T.B. 2

B. Dr.

Bass

Hp.

Pno.

Org.

S

A

T

B

she - no - bas, Ma - intz Ma - intz gans - dja sdjobs ga - nus - dje - lo - - - bas

skhva - man i - sa - o. Ma - intz gans - dja sdjobs ga - nus - dje - lo - bas Sa - dje

tmin - da she - no - bas, Ma - intz Ma - intz gans - dja sdjobs ga - nus - dje - lo - - - bas

she - no - bas, Ma - intz Ma - intz gans - dja sdjobs ga - nus - dje - lo - - - bas

Evening Prayers

L'istesso Tempo Piu mosso ♩ = 76

67

Picc.

Fl. 1.2

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

Tbn. 1

Tbn. 3.4

Tuba

Timp.

B. Dr.

Bass

L'istesso Tempo Piu mosso ♩ = 76

Vln. I 1

Vln. II 1

Vla. 1

Vc.

Cb.

Evening Prayers

molto agitato e appassionato

71

Picc. *f*

Fl. 1.2 *f*

B♭ Cl. *f*

Bsn. *f* a 2

C. Bn. *f*

C Tpt. *f*

Tbn. 1 *sfz* con sord. a 2

Tbn. 3.4 *sffz* *sfz* a 2

Tuba *f* *sfz*

Timp. *mp* *ff* secco

B. Dr. *sfz* *sfz*

Bass *f*

molto agitato e appassionato

Vln. I I *sff*

Vln. II I *sff*

Vla. I *sff* molto agitato e appassionato

Vc. *molto* *ff*

Cb. *molto* *ff*

This page of the musical score, titled "Evening Prayers" and numbered 11, contains measures 75 through 80. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.).
- Brass:** Trumpet 1 (Tbn. 1), Trumpets 3 & 4 (Tbn. 3.4), and Tuba.
- Percussion:** Bass Drum (B. Dr.) and Bass.
- Strings:** Violin I (Vln. I 1), Violin II (Vln. II 1), Viola (Vla. 1), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Measure 75:** Piccolo and Flute 1 & 2 enter with a melodic line marked *8va*. The Bassoon and Contrabassoon play a triplet of eighth notes.
- Measure 76:** The woodwinds continue their melodic lines. The Bassoon and Contrabassoon play a triplet of eighth notes.
- Measure 77:** The woodwinds continue their melodic lines. The Bassoon and Contrabassoon play a triplet of eighth notes.
- Measure 78:** The woodwinds continue their melodic lines. The Bassoon and Contrabassoon play a triplet of eighth notes.
- Measure 79:** The woodwinds continue their melodic lines. The Bassoon and Contrabassoon play a triplet of eighth notes.
- Measure 80:** The woodwinds continue their melodic lines. The Bassoon and Contrabassoon play a triplet of eighth notes.

The score includes various performance markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), and *gliss* (glissando). It also features dynamic markings like *8va* and *a2* for the woodwinds, and articulation marks like accents and slurs.

Evening Prayers

80 *rit.* *Meno mosso* $\text{♩} = 60$

Picc. *fp* *molto*

Fl. 1, 2 *fp* *molto* *p*

B♭ Cl. *molto* *p*

Cl. in C *molto* *pp*

Bsn. *f* *ff* *pp*

C. Bn. *f* *ff* *pp*

Tbn. 1 *ff*

Tbn. 3, 4 *ff*

Tuba *ff*

Timp. *ff*

Gong *p* *molto* *ff* *p* *3 Cymbals suspended* *Tam-tam* *p*

T.B. 1 *p* *to tubular chimes*

T.B. 2 *p* *tace Vibraphone* *p* *con ped.*

B. Dr. *f* *sfz* *p* *molto* *ff* *ffz* *pp*

Bass *ff*

Hp. *ord.* *p*

Pno. *p* *mp* *p*

Org. *p*

Vin. *rit.* *Meno mosso* $\text{♩} = 60$

Vin. I, II *cresc. molto* *molto*

Vla. I *cresc.* *ff*

Vc. *cresc.* *ff* *morendo al niente*

Cb. *cresc.* *ff* *morendo al niente*

89

Tbn. 1 *p*

Tbn. 3,4 *p*

Tuba *p*

Cym. *p* *tace Flax-a-tone* *pp*

Gong *p* Tam-tam *p*

T.B. 1 *pp*

T.B. 2 *pp*

B. Dr. *pp* *tace sonagli*

Hp. *p sempre marcato*

Pno. *to Celesta*

S. *div. p* *quasi litania* *am.*
Sa - dje Sa - dje Sa - dje Sa - dje

A. *div. p*
Brik'v - ni Brik'v - ni Sa - dje Sa - dje Sa - dje Sa - dje

T. *p div.*
Brik'v - ni tzmin - da Sa - dje Sa - dje Sa - dje Sa - dje

B. *p div.*
stzu - no - ben Sa - dje Sa - dje Sa - dje Sa - dje

Vln. *pp*

Vln. I.1 *pp*

Vln. I.2 *pp*

Vln. II.1 *pp*

Vln. II.2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. *p*

Cb. *p*

97 *accel.* -----

Timp. *pp* *p* *mp* *f*

Cym.

T.B. 1

T.B. 2

B. Dr.

Hp.

Pno. *to Piano* *con ped.*

Org. *p*

S. *p* *div.* *sdjobs*

A. *p* *gans - dja*

T. *p* *gans - dja* *sdjobs*

B. *p* *div.* *sdjobs*

Ma-intz

Vln. *8va*

Vln. II

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc.

Cb.

Interlude

Allegro ♩ = 84

104

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3,4 *f*

B. Tbn. *f*

Tuba

Timp. *ff* *p* hard cord mallets

T.B. 1 *ff*

E.Gtr. distortion guitar

Bass *f*



108

Tbn. 1 *con forza*

Tbn. 2 *con forza*

Tbn. 3,4 *con forza*

B. Tbn. *con forza*

Tuba

Timp. *sfz* *sfz*

Cym. *sfz* tace Vibraphone hard cord mallets

T.B. 1 *sfz*

T.B. 2 *sfz* con ped.

E.Gtr. *sfz*

Bass *sfz*

Hp. with Amplified-high level *sfz* *arco*

Pno. *f*

113

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3,4 *ff*

B. Tbn. *ff*

Tuba *f*

Timp. *mp* *ff* *fp*

Cym. *sfz*

Gong *sfz* *sfz*

T.B. 1 *sfz* *ff*

T.B. 2 *sfz* *ff*

E. Gtr. *f* *sfz* *sfz* *sfz* *ff*

Bass *f* *ff*

Hp. *sfz*

Pno. *ff* *sfz*

8^{va}

119 *con forza*

Tbn. 1 *ff*

Tbn. 2 *ff* *con forza*

Tbn. 3.4 *ff* *con forza*

B. Tbn. *ff* *con forza*

Tuba *ff*

Timp. *ff* *sfz sfz* (Vibraphone) *f* *fff*

Cym. *ff* *sfz sfz* (Vibraphone) *f* *fff*

Gong *ff* *ff* *ff* *ffz*

T.B. 1 *ff* *ffz* *ffz* *ffz* *ffz*

T.B. 2 *ff* *ffz* *ffz* *ffz* *ffz*

B. Dr. *ff* *ffz* *ffz* *ffz* *ffz* *cymbals*

E.Gtr. *ff* *ffz* *ffz* *ffz* *ffz*

Bass *ff* *ffz* *ffz* *ffz* *ffz*

Hp. *ffz* *ffz* *ffz* *ffz*

Pno. *ff*

Choir III

Psalm 121(122) 6.7.8.9.)

124

ord. mallets

fp

to Marimba

soft cord mallets

p

124

mp = 138

mp div. *espr.*

Sha - - - lu shlom le - ru - - - sha - - - laim,

pizz.

sfz

fp



130

fp

fp

fp

130

mf

mf *espr.*

Ish - - - la - iu o - ha - va - ikh: - - - ye - hi - - - sha - - - lom

Sha - - - lu shlom

arco

mf

sfz

sfz



138

mf

sfz *p*

p

sfz

138

be - khe - - - lek, le - - - ma - - - 'an akh - 'ai

Sha - - - lu shlom le - - - ru - sha - - -

div. *arco*

pizz.

arco

146

Timp. *sfz fp*

Cym.

Gong

T.B. 2

B. Dr.

Hp.

Pno. *sfz*

S. *f* *molto agitato*
Sha - - - - - lu shlom le - ru - sha - laim, Ish - la - iu o - ha - va - ikh:

A. *f*
ve - re - - 'ai a - da - ber-na sha - lom bakh, le - - - - - ma - 'an bet A - do - nai

T. *f*
laim, Ish - la - iu o - ha - va - ikh: ye - hi

B. *f* *molto agitato*
Sha - - - - -

Vc. *unis.* *f* *fp*

Cb. *f* *fp*

153

Timp.

Gong

T.B. 2

B. Dr.

E.Gtr.

Bass

Hp.

Pno.

Org.

S

A

T

B

Vc.

Cb.

Tam-tam

sfz

ff

p

f

molto vibrato

f

secco

f

f

ffz

ffz

8vb

p

mp

ff rit. (in 3)

unis.

diviso

unis.

diviso

Sha - - - lu shlom Ie - ru - - - sha - laim,

E - - - lo - - - he - - - nu a - vak - sha tov lakh. Sha - - -

sha - lom be - - - khe - - - lek,

- - - lu shlom Ie - - - ru - sha - - - laim, Sha - - -

160

B♭ Cl.

Cb. Cl. *tace Cb.Cl.*

Bsn. *mp*

C. Bn. *mp*

Cym. *cumbals*

Gong *sfz*

T.B. I *tubular chimes* *f*

B. Dr.

E. Gtr.

Bass

Pno. *secco* (Play and at the same time press string D with a finger) *sim.*

Org. *ff* *mf* *p*

S

A

T

B

Vc.

Cb.

Sha - - - - lu shlom Sha - - - - lu shlom le - - - ru - sha-laim,
 lu shlom le - - ru - sha - - laim, Sha - lu shlom le - - - ru - sha-laim,
 shal - - - va be - - - ar - me - no - ta - ikh. le - ma - 'an akh - 'ai ve - - - re -
 lu shlom le - - ru - sha - laim, Ish - la - iu o - ha - va - ikh: Sha - - - lu

167

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Timp. *f* *sfz*

Cym. *ff* *sfz* *ff* *tace Vibraphone*
hard cord mallets

Gong *ff*

T.B. 1 *ff*

T.B. 2 *ff* *tace sonagli*

B. Dr. *ff*

E. Gtr. *ff*

Bass *ff*

Pno. *ord.* *8^{va}*

Org. *ff*

S. *ff*
Sha - lu shlom le - ru - sha - - - laim, Sha - lu shlom

A. *ff*

T. *ff* *div.*
'ai a - da - ber - na sha - lom bakh, *div.*

B. *ff*

Vln. I I *f*

Vln. II I *f*

Vla. I *f*

Vc. *f*

Cb. *f*

Evening Prayers

175 *1. agitato*

Fl. 1, 2 *f molto agitato*

B♭ Cl. *f molto agitato*

Cb. Cl. *f tace CL.B. molto agitato*

Bsn. *f a 2*

C. Bn. *f*

Timp. *f*

Cym. *f*

Gong (T.tam) *f*

T.B. 1 *f*

T.B. 2 *f*

B. Dr. *f*

E.Gtr. *f*

Bass *f*

Org. *f*

S. *f* Sha - - - lu shlom le - - - ru - - - sha - laim,

A. *f* Sha - - - lu shlom le - - - ru - - - sha - laim,

T. *f* Sha - - - lu shlom le - - - ru - - - sha - - - -

B. *f* Sha - - - lu shlom le - - - ru - - - sha - - - -

Vln. I, II *f*

Vla. I *f*

Vc. *f*

Cb. *f*

Evening Prayers

183

Fl. 1, 2

B♭ Cl.

C♭ Cl.

Bsn.

C. Bn.

Timp.

Gong

B. Dr.

Bass

Org.

S

A

T

B

Vln. I, II

Vla. I

Vc.

Cb.

Ish - la - iu o - ha - va - ikh: Sha - lu shlom le - ru - - sha - - - laim,

Ish - la - iu o - ha - va - ikh: Sha - shlom le - ru - - sha - - - laim,

laim, Ish - - - la - iu o - ha - va - - ikh: ye - hi sha - lom

- - laim, Ish - - - la - iu o - ha - va - ikh: ye - hi sha - lom

192

Picc. *f*

Fl. 1, 2 *f*

Fl. 2 *f*

Bs. Cl. *f*

Cb. Cl. *f*

Bsn. *ff*

C. Bn. *ff*

Tbn. 1 *ff*

Tbn. 3, 4 *ff*

Tuba *ff*

192

Timp. *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

192

Cym. *ff*

Gong *ff*

T.B. 1 *ff*

B. Dr. *ff*

192

E. Gr. *ff*

Bass *ff*

192

Pno. *ffz* *ffz*

192

Org. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. I, II *ff*

Vln. I *ff*

Vc. *ff*

Cb. *ff*

Sha - lu - shlom le - ru - sha - laim,
Sha - lu - shlom le - ru - sha - laim,
Sha - lu - shlom le - ru - sha - laim,
Sha - lu - shlom le - ru - sha - laim,

molto rall.

197

Picc.

Fl. 1, 2

Fl. 2

B. Cl.

Cl. Cl.

Bsn.

C. Bn.

Tbn. 1

Tbn. 3, 4

Tuba

Gong

T.B. 1

T.B. 2

B. Dr.

E. Gr.

Bass

Pno.

Org.

S

A

T

B

Vln. I, II

Vln. I, II

Vla. I

Vc.

Cb.

Sha - - - - - lu shlom

Sha - - - - - lu shlom

Sha - - - - - lu shlom

Sha - - - - - lu shlom

Patetico

molto rall.

Meno mosso Patetico

201 Picc. *ff*

Fl. 1, 2 *ff*

B♭ Cl. *ff*

C♭ Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

C. Tpt. *ff* *8^{va}* *solo* *>*

Tbn. 1 *ff*

Tbn. 3, 4 *ff*

Tuba *ff*

Timp. *ff*

Gong *ff*

Perc. *ff* *tace Tamburo*

T. B. 2 *ff* *to Bells*

B. Dr. *ff*

E. Gr. *ff*

Bass *ff*

Org. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vin. I, II *ff*

Via. I *ff*

Vc. *ff*

Cb. *ff*

ff

Sha - - - lu shlom le - ru - - - sha - laim, Ish - - - - la - - - iu o - ha - - - - - va - ikh:

Sha - - - lu shlom le - ru - - - sha - laim, Ish - - - - la - - - iu o - ha - - - - - va - ikh:

Sha - - - lu shlom le - ru - - - sha - laim, Ish - - - - la - - - iu o - ha - - - - - va - ikh:

Sha - - - lu shlom le - ru - - - sha - laim, Ish - - - - la - - - iu o - ha - - - - - va - ikh:

209

Picc.

Fl. 1, 2

B♭ Cl.

C Tpt.

Tbn. 1

Tbn. 3, 4

Tuba

209

Timp.

Cym.

Gong

T.B. 1

T.B. 2

B. Dr.

E. Gtr.

Bass

Hp.

Pno.

Vln. I

Vln. II

Vla. I

Vc.

Cb.

sfz

ff

f

fp

Frusta

gliss(c. bach. in triangle)

to Gong

with ped.

con forza

hard cord mallets

tace Vibraphone

215

Tbn. 1

Tbn. 3,4

Tuba

Timp. *mp* *pp* *p*

Gong (T.tam) *ord.* *p*

T.B. 1 *(8va)*

T.B. 2

B. Dr.

Bass

Hp. *p*

Pno. *mp* *p*

Org. *mf*

A. *p espr.* Sha - - - - lu shlom le - - - ru - sha - laim,

Vc.

Cb.

241

Timp. *p*

Gong *p*

B. Dr. *p*

Hp. *p*

Pno. *p* *pp*

Org. *niente*

S. lu shlom le - ru - sha - laim,

A. lu shlom le - ru - sha - laim,

T. le - ru - sha - laim,

B. *esg* le - ru - sha - laim,

Vc. *pp*

Cb. *pp*

»

249

Gong

Hp. *sola* *pp* *p* *ord.* *(quasi echo)*

Pno. *to Celesta* *p* *(quasi echo)* *con ped.*

Vc.

Cb.

257

Gong

257

Hp.

morendo al niente

tace Piano

Pno.

Vc.

morendo al niente

Cb.

morendo al niente

choir IV

Psalms 127(128) 5.6.

Sostenuto e religioso ♩ = 56

264

Org.

p

269

Org.

24

273

Org.

p

A

p

le - va - - - re - khe - kha A - do - nai mi - tzi - on u - re be - tuv le - ru - sha -

Vc.

2 soli

mf

sim.

Cb.

solo

mf

sim.

Evening Prayers

poco accel.

Org. *mf* *espr.*

S. *f* *espr.*
U - re va - nim

A
laim

B *mf* *espr.*
qol ie - - - me kha ie - - - - - kha:

Vc. *espr.*

Cb. *espr.*



Piu mosso

rit. -----

Org. *p*

S. *f* *espr.*
le - ba - ne - kha.

T. *f* *espr.*
Sha - lom yal Is - ra - el.

Vc. *f* *espr.*

Cb. *f* *espr.*



tempo I ♩ = 58

Org. *f* *espr.*

Vc. *f* *espr.*

Cb. *f* *espr.*

Org.

S *mp* *espr.*
le - va - re - - - khe - kha A - - - - - do - 3 - - - nai

A *mp*
le - va - re - khe - kha A - donai mi - tzi - on u - re - - - be - tuv le - ru - sha - laim

Vc. *mp*

Cb. *mp*



Org.

S *p*

A *p*

Vc. *p* *pp*

Cb. *p* *pp*



Org.

Vc. *p*

Cb. *p*



Org. *poco a poco morendo al niente*