

SYMPHONY: THIS WILL BE OUR REPLY

Lucas Richman

*Commissioned by
Oak Ridge Civic Music Association
Bemidji Symphony Orchestra
Los Angeles Jewish Symphony*

In celebration of the Leonard Bernstein Centenary (August 25, 2018), Lucas Richman received permission from the Leonard Bernstein Office to create a new work for chorus and orchestra inspired by the speech Maestro Bernstein delivered to the United Jewish Fund two days after the assassination of President John F. Kennedy. Known as “An Artist’s Response to Violence,” the speech addresses the manner in which musicians might best use their abilities in the aftermath of tragedy:

***“This will be our reply to violence: to make music more intensely,
more beautifully, more devotedly than ever before.” ****
Leonard Bernstein

The three movements of Richman’s “Symphony: This Will Be Our Reply” (*Intensity/Beauty/Devotion*) expand upon these three directives, exploring the contrasts of great beauty and horrific violence that pervade our modern era. The work ultimately resolves with an anthemic setting of an original poem which frames the ancient Hebrew text, “L’Takken et Ha’Olam (Repair the World),” uplifting the essence of Bernstein’s profound message.

* Used by the permission of The Leonard Bernstein Office, Inc.

I. Intensity
(Orchestra only – chorus tacet)

II. Beauty
(Orchestra only – chorus tacet)

III. Devotion (Chorus/Orchestra)

*Va'anachnu text from the Jewish Liturgy
Tikkun Olam text by Lucas Richman*

Va'anachnu kor'im,
Umishtachavim umodim
Lif'nei Melech,
Malchei ha'm'lachim,
Ha'Kadosh Baruch Hu.

BUT WE BEND OUR KNEES
AND BOW DOWN AND EXPRESS THANKS
BEFORE THE KING,
KING OF KINGS
THE HOLY ONE, BLESSED BE HE.

Azor lanu lehavin
Ma nuchal la'asot neged alimut.
Ma nuchal la'asot?

HELP US TO UNDERSTAND
WHAT WE CAN DO IN THE FACE OF VIOLENCE.
WHAT CAN WE DO?

L'ma-an bateinu
L'ma-an chavereinu
L'ma-an kadur ha-aretz
Tikkun Olam

FOR THE SAKE OF OUR HOMES
FOR THE SAKE OF OUR FRIENDS
FOR THE SAKE OF OUR EARTH
HEAL THE WORLD

L'ma-an kehiloteinu
L'ma-an medinoteinu
L'ma-an kadur ha-aretz
Tikkun Olam

FOR THE SAKE OF OUR COMMUNITIES
FOR THE SAKE OF OUR COUNTRIES
FOR THE SAKE OF OUR EARTH
HEAL THE WORLD

Aleinu l'takken et ha-olam

WE MUST REPAIR THE WORLD

L'ma-an imoteinu
L'ma-an avoteinu
Tikkun Olam

FOR THE SAKE OF OUR MOTHERS
FOR THE SAKE OF OUR FATHERS
HEAL THE WORLD

L'ma-an b'noteinu
L'ma-an baneinu
Aleinu l'takken et ha-olam

FOR THE SAKE OF OUR DAUGHTERS
FOR THE SAKE OF OUR SONS
WE MUST REPAIR THE WORLD

L'ma-an sichlenu
L'ma-an simchateinu
L'ma-an ha'ahava
Tikkun Olam

FOR THE SAKE OF OUR KNOWLEDGE
FOR THE SAKE OF OUR JOY
FOR THE SAKE OF LOVE
HEAL THE WORLD

L'ma-an hashalom
Tikkun Olam

FOR THE SAKE OF PEACE
HEAL THE WORLD

L'ma-an nishmoteinu
L'ma-an hemshech kiyumenu
Aleinu l'takken et ha-olam
Tikkun Olam

FOR THE SAKE OF OUR SOULS
FOR THE SAKE OF OUR FUTURE
WE MUST REPAIR THE WORLD
HEAL THE WORLD

© LeDor Publishing 2018

TRANSLITERATED HEBREW PRONUNCIATION GUIDE

A - as in "Chicago"
E - as in "Let"
I - as in "Green"
O - as in "Door"
U - as in "Moot"
Y - as in "Yes"
EI - as in "Say"

CH - as in "Loch" (guttural kh)
H - as in "Hi"
G - as in "Gone"
S - as in "Lesson"
SH - as in "Shallow"
R - Rolled/flipped always
' - Shwa [ə] (before a consonant)
or Glottal stroke (between two vowels)

Symphony: This Will Be Our Reply

II. Beauty (Choral Cues)

Lucas Richman

♩ = 72

Musical score for measures 1-34. The score is written for piano in 4/4 time. It features a complex rhythmic pattern with frequent changes in meter: 4/4, 3/2, 4/4, 3/2, 4/4, 3/2, 4/4, 3/2, 4/4, 3/2, 4/4. The notation includes various rests and beams, with some notes marked with numbers 11, 2, 4, 9, and 3, likely indicating fingerings or specific rhythmic values.

35

Musical score for measures 35-58. The score continues with the same complex rhythmic pattern and meter changes as the previous system. It includes rests and beams, with notes marked with numbers 3, 2, 4, 9, and 3.

59

Musical score for measures 59-72. The score continues with the same complex rhythmic pattern and meter changes. It includes rests and beams, with notes marked with numbers 3, 2, 2, 2, and 2.

73

Musical score for measures 73-87. The score continues with the same complex rhythmic pattern and meter changes. It includes rests and beams, with notes marked with numbers 6, 2, 2, 2, 2, and 2.

88

Musical score for measures 88-91. The score continues with the same complex rhythmic pattern and meter changes. It includes rests and beams, with notes marked with numbers 6, 2, 2, 2, 2, and 2. The score also includes dynamic markings such as *p* and *(Hn.)* and *(Tbn.)*.

92

cresc. *f*

97

CHORUS STANDS! (Prayer Bowl)

102

112

170 (Cl.)

pp *p*

176 (Hp.)

mp

Symphony: This Will Be Our Reply

III. Devotion

Va'anachnu text from the Jewish Liturgy
Tikkun Olam text by Lucas Richman
Music by Lucas Richman

♩ = 60 *p*

Soprano
Alto
Tenor
Bass

pp (harp) *For rehearsal only*

5

S
A
T
B

pp

11

S
A
T
B

Hnn Hnn Va'-a -
Hnn Hnn Va'-a -
Hnn Hnn Va'-a -
Hnn Hnn Va'-a -
pp

17

S
A
T
B

nach - nu ko-rim, va'-a - nach - nu ko-rim, va'-a - nach - nu ko-rim u-mish -
nach - nu ko-rim, va'-a - nach - nu ko-rim, va'-a - nach - nu ko-rim u-mish -
nach - nu ko-rim, va'-a - nach - nu ko-rim, va'-a - nach - nu ko-rim u-mish -
nach - nu ko-rim, va'-a - nach - nu ko-rim, va'-a - nach - nu ko-rim u-mish -

23

S *cresc.*
 tach-a-vim u - mo-dim, Lif-nei Me-lech, lif-nei Me-lech, lif-nei Me-lech Mal - chei ha'm-lach -

A *cresc.*
 tach-a-vim u - mo-dim, Lif-nei Me-lech, lif-nei Me-lech, lif-nei Me-lech Mal - chei ha'm-lach -

T *cresc.*
 tach-a-vim u - mo-dim, Lif-nei Me-lech, lif-nei Me-lech, lif-nei Me-lech Mal - chei ha'm-lach -

B *cresc.*
 tach-a-vim u - mo-dim, Lif-nei Me-lech, lif-nei Me-lech, lif-nei Me-lech Mal - chei ha'm-lach -

29

S *f* *p* *f*
 im, Ha-ka - dosh, ha - ka - dosh, ha - ka - dosh Ba - ruch Hu.

A *f* *p* *f*
 im, Ha-ka - dosh, ha - ka - dosh, ha - ka - dosh Ba - ruch Hu.

T *f* *p* *f*
 im, Ha-ka - dosh, ha - ka - dosh, ha - ka - dosh Ba - ruch Hu.

B *f* *p* *f*
 im, Ha-ka - dosh, ha - ka - dosh, ha - ka - dosh Ba - ruch Hu.

Orchestra
p

34

p

S Va'-a - nach - nu ko - rim, u-mish - tach-a-vim

A Va'-a - nach - nu ko - rim, u-mish - tach-a-vim

T Va'-a - nach - nu ko - rim, u-mish - tach-a-vim

B Va'-a - nach - nu ko - rim, u-mish - tach-a-vim

40

cresc.

S u - mo - dim, Lif - nei Me - lech, Mal - chei ha'm-lach-

A u - mo - dim, Lif - nei Me - lech, Mal - chei ha'm-lach-

T u - mo - dim, Lif - nei Me - lech, Mal - chei ha'm-lach-

B u - mo - dim, Lif - nei Me - lech, Mal - chei ha'm-lach-

cresc.

cresc.

46

S
im, *f* Ha - ka - dosh, Ba - ruch Hu.

A
im, *f* Ha - ka - dosh, Ba - ruch Hu.

T
im, *f* Ha - ka - dosh, Ba - ruch Hu.

B
im, *f* Ha - ka - dosh, Ba - ruch Hu.

f

51

mp

57

63

69

Musical notation for measures 69-73. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes from one flat to two flats. The music features a melodic line in the treble and a supporting bass line in the bass.

74

Musical notation for measures 74-79. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to two sharps. The music features a melodic line in the treble and a supporting bass line in the bass.

80

Musical notation for measures 80-86. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to one sharp. The music features a melodic line in the treble and a supporting bass line in the bass. A triplet of eighth notes is marked in measure 86.

87

Musical notation for measures 87-91. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to one flat. The music features a melodic line in the treble and a supporting bass line in the bass. The tempo marking *accel.* is present above the treble staff. Triplet markings are present in the bass line.

92

Musical notation for measures 92-95. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to two flats. The music features a melodic line in the treble and a supporting bass line in the bass. A measure rest for 82 measures is indicated above the treble staff in measure 92. The dynamic marking *cresc.* is present in the bass line.

96

Musical notation for measures 96-100. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to one flat. The music features a melodic line in the treble and a supporting bass line in the bass. The tempo marking *accel.* is present above the treble staff. The dynamic marking *cresc.* is present in the bass line.

101

♩. = 120 *p*

S A - zor - la - nu le - ha - vin

A A - zor - la - nu le - ha - vin

T A - zor - la - nu le - ha - vin

B A - zor - la - nu le - ha - vin

pp

105

S ma nu - chal la' - a - sot.

A ma nu - chal la' - a - sot.

T ma nu - chal la' - a - sot.

B ma nu - chal la' - a - sot.

109

ff

S A - zor - la - nu le - ha - vin

A A - zor - la - nu le - ha - vin

T A - zor - la - nu le - ha - vin

B A - zor - la - nu le - ha - vin

f

113

S ma nu - chal la' - a - sot

A ma nu - chal la' - a - sot

T ma nu - chal la' - a - sot

B ma nu - chal la' - a - sot

117

S ne - ged a - li - mut, ne - ged a - li - mut,

A ne - ged a - li - mut, a - li - mut, ne - ged a - li - mut, a - li - mut,

T ne - ged a - li - mut, ne - ged a - li - mut,

B ne - ged a - li - mut, a - li - mut, ne - ged a - li - mut, a - li - mut,

p *f* *p* *f*

121

S ne - ged a - li - mut! A - zor - la - nu

A ne - ged a - li - mut, a - li - mut! A - zor - la - nu

T ne - ged a - li - mut! A - zor - la - nu

B ne - ged a - li - mut, a - li - mut! A - zor - la - nu

p *f* *p*

125

S le - ha - vin ma nu - chal

A le - ha - vin ma nu - chal

T le - ha - vin ma nu - chal

B le - ha - vin ma nu - chal

125

Piano accompaniment for measures 125-128, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

129

S la' - a - sot. *ff* A - zor - la - nu

A la' - a - sot. *ff* A - zor - la - nu

T la' - a - sot. *ff* A - zor - la - nu

B la' - a - sot. *ff* A - zor - la - nu

129

Piano accompaniment for measures 129-132, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. A *ff* dynamic marking is present in the right hand.

Musical notation at the bottom of the page, including a treble clef, a whole note chord, and a bass clef with a whole note chord.

133

S le - ha - vin ma nu - chal

A le - ha - vin ma nu - chal

T le - ha - vin ma nu - chal

B le - ha - vin ma nu - chal

133

Piano accompaniment for measures 133-136, featuring a melodic line in the right hand and a bass line in the left hand.

137

S la' - a - sot ne - ged a - li - mut!

A la' - a - sot ne - ged a - li - mut!

T la' - a - sot ne - ged a - li - mut!

B la' - a - sot ne - ged a - li - mut!

137

Piano accompaniment for measures 137-140, featuring a melodic line in the right hand and a bass line in the left hand.

141

S
Ne - ged a - li - mut! Ma nu - chal

A
Ne - ged a - li - mut! Ma nu - chal

T
Ne - ged a - li - mut! Ma nu - chal

B
Ne - ged a - li - mut! Ma nu - chal

145

S
la' - a - sot?

A
la' - a - sot?

T
la' - a - sot?

B
la' - a - sot?

145

ff

149 $\bullet = 120$

152

155

159

Ritard.

mf *mp*

164 $\bullet = 82$

pp

Ritard.

171

A Tempo with simplicity

p

175

S *mp*
L'-ma-an ba-tei-nu, L'-ma-an cha-ve-rei-nu, L'-ma-an ka-dur ha-a-retz, Tik - kun o -

A

T *mp*
L'-ma-an ba-tei-nu, L'-ma-an cha-ve-rei-nu, L'-ma-an ka-dur ha-a-retz, Tik - kun o -

B

mp

179

S lam. L'-ma-an ka-dur ha-a-retz,

A *mp*
L' ma-an ke-hi-lo-tei-nu L'-ma-an me-di-no-tei-nu, L'-ma-an ka-dur ha-a-retz,

T lam. L'-ma-an ka-dur ha-a-retz,

B *mp*
L' ma-an ke-hi-lo-tei-nu L'-ma-an me-di-no-tei-nu, L'-ma-an ka-dur ha-a-retz,

182

S *mf*
Tik - kun o - lam.

A *mf*
Tik - kun o - lam.

T *mf*
Tik - kun o - lam.

B *mf*
Tik - kun o - lam.

185

S *p*
A-lei-nu l'-tak - ken et ha - o - lam. Tik -

A *p*
A-lei-nu l'-tak - ken et ha - o - lam. L'-ma-an i-mo-tei-nu,

T *p*
A-lei-nu l'-tak - ken et ha - o - lam. Tik -

B *p*
A-lei-nu l'-tak - ken et ha - o - lam. L'-ma-an i-mo-tei-nu,

S
kun o - lam. Tik - kun o -

A
L'-ma-an a-vo-tei-nu, L'-ma-an b'-no-tei-nu, L'-ma-an ba - nei-nu,

T
kun o - lam. Tik - kun o -

B
L'-ma-an a-vo-tei-nu, L'-ma-an b'-no-tei-nu, L'-ma-an ba - nei-nu,

S
cresc. lam. *mf* A-lei-nu l'-tak - ken et ha - o - lam. sich-

A
cresc. A-lei-nu l'-tak - ken et ha - o - lam. L'-ma-an sich-lei-nu, sich-

T
cresc. lam. A-lei-nu l'-tak - ken et ha - o - lam. L'-ma-an sich - lei-nu, sich-

B
cresc. A-lei-nu l'-tak - ken et ha - o - lam. L'-ma-an sich - lei-nu, sich-

194

S lei-nu, sim-cha-tei-nu, L'-ma - an ha'-a - ha - va! Ha - a - ha -

A lei-nu, L'-ma-an sim-cha-tei-nu, sim-cha-tei-nu, L'-ma - an ha'-a - ha - va! Ha - a - ha -

T lei-nu, L'-ma-an sim-cha-tei-nu, sim-cha-tei-nu, L'-ma - an ha'-a - ha - va! Ha - a - ha -

B lei-nu, L'-ma-an sim-cha-tei-nu, sim-cha-tei-nu, L'-ma - an ha'-a - ha - va! Ha - a - ha -

197

S *cresc.* va! L' - a - ha - va tik - kun o - lam! O -

A *cresc.* va! L' - a - ha - va tik - kun o - lam! O -

T *cresc.* va! L' - a - ha - va tik - kun o - lam! O -

B *cresc.* va! L' - a - ha - va tik - kun o - lam! O -

201

S *ff*
lam!

A *ff*
lam!

T *ff*
lam!

B *ff*
lam!

f

204

S *p*
L' - ma - an ha - sha - lom; L' - ma - an

A *p*
L' - ma - an ha - sha - lom; L' - ma - an

T *p*
L - ma - an

B

204

p

210

S
ha - sha - lom. L' - sha - lom tik - kun o -

A
ha - sha - lom. L' - sha - lom tik - kun o -

T
ha - sha - lom. L' - sha - lom tik kun o

B
p Ha - sha - lom. L' - sha - lom tik - kun o -

215

S
lam.

A
lam.

T
lam.

B
lam.

p *cresc.*

219

S *f*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu.

A *f*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu.

T *f*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu.

B *f*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu.

223

S *cresc.*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu. A -

A *cresc.*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu. A -

T *cresc.*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu. A -

B *cresc.*
L' - ma - an nish-mo - tei - nu; L' - ma - an hem-shech ki - yu - me - nu. A -

227

S
lei - nu l' - tak - ken et ha - o - lam!

A
lei - nu l' - tak - ken et ha - o - lam!

T
lei - nu l' - tak - ken et ha - o - lam!

B
lei - nu l' - tak - ken et ha - o - lam!

fff

231

S
A - lei - nu l' - tak - ken et ha - o - lam.

A
A - lei - nu l' - tak - ken et ha - o - lam.

T
A - lei - nu l' - tak - ken et ha - o - lam.

B
A - lei - nu l' - tak - ken et ha - o - lam.

p

235

S *p Ritard.*
Tik - kun o -

A *p*
Tik - kun o -

T *p*
Tik - kun o -

B *p*
Tik - kun o -

239

S *A Tempo cresc. Rall.*
lam.

A *cresc.*
lam.

T *cresc.*
lam.

B *cresc.*
lam.