

Kolei HaNiveim Voices of the Prophets

a rhapsody for cello and piano

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by Eric B. Sirota

In honor of
Rabbi Evan Jaffe's
20th year at the FJCC

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1 $\text{♩} = 140$ 2 3 4 5 6 7 8 9
Adagio

Cello

Piano

10 11 12 13 14 15 16 17 18

19 20 21 *rit.* 22 $\text{♩} = 90$ *a tempo* 23 $\text{♩} = 140$ 24 25

26 *rit.* = 90 27 *a tempo* = 140 28 29 30 31 32 33

34 35 *rit.* = 90 36 *a tempo* = 140 37 38 39 40

41 42 43 44 45 46 47 48

49 50 51 52 53 *rit.* = 100 54 55 = 140 56

57 58 59 60 61 62 63 64

Musical score for measures 57-64. The top staff is a single bass clef line with a melodic line. The bottom part is a grand staff with treble and bass clefs, mostly containing rests. A 'mf' dynamic marking is present in the bass clef of the grand staff at measure 64.

65 66 67 68 69 70 71

Musical score for measures 65-71. The top staff is a single bass clef line with a melodic line. The bottom part is a grand staff with treble and bass clefs. A triplet of eighth notes is marked in the top staff at measure 71.

72 73 74 75 76 77 78 79

Musical score for measures 72-79. The top staff is a single bass clef line with a melodic line. The bottom part is a grand staff with treble and bass clefs. Dynamics 'f' and 'mf' are marked in the top staff.

80 81 82 83 84 85 86

Musical score for measures 80-86. The top staff is a single bass clef line with a melodic line. The bottom part is a grand staff with treble and bass clefs. A triplet of eighth notes is marked in the top staff at measure 86.

87 88 89 90 91 92 93 94

Measures 87-94. Bass clef line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Treble clef line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics include *f* in both staves.

95 96 97 98 99 100 101 102

Measures 95-102. Bass clef line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Treble clef line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics include *ff* in both staves. A triplet of eighth notes is marked in measure 102.

103 104 105 106 107 108 109

Measures 103-109. Bass clef line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Treble clef line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics include *mf* and *f* in both staves.

110 111 112 113 114 115 116 117

Measures 110-117. Bass clef line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Treble clef line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics include *mf* and *f* in both staves.

118 119 120 121 122 123

124 125 126 127 128 129 130 131

132 133 134 135 136 137 138 139

140 141 142 143 144 145

Musical score for piano, measures 146-169. The score is written for two staves: a single bass clef staff and a grand staff (treble and bass clefs). Measures 146-151 show a melodic line in the bass clef staff with slurs and measure numbers 146, 147, 148, 149, 150, and 151. The grand staff contains a complex accompaniment with slurs and ties. Measures 152-157 feature a dynamic marking of *f* and a melodic line in the grand staff. Measures 158-163 feature a dynamic marking of *ff* and a melodic line in the grand staff, with an *8va* marking above the treble clef staff. Measures 164-169 feature a dynamic marking of *f* and a melodic line in the bass clef staff, with a corresponding accompaniment in the grand staff.

170 *rit.* 130 171 172 173 *q tempo* 140 174 175

176 177 178 179 180 *rit* 181

182 183 *allarg.* 20 184 185 186 187 188 189 190

191 192 193 194 195 196 197

198 199 200 201 202 203

204 205 206 207 208 209 210

211 212 213 214 215 216

$\text{♩} = 170$ *allegro*

217 218 219 220 221 222

223 224 225 226 227 228 229

230 231 232 233 234 $\text{♩} = 170$ 235

236 237 238 239 240 241 242

243 244 245 246 247 248

249

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251

252

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255

256

257

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259

260

261
rit.

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278 279 280 281 282 283 284 285

286 287 288 289 290 291 292 293

294 295 296 297 298 299 300

301 302 303 304 305 306

307 308 309 310 311 312 313

314 315 316 317 318 319 320 321

322 323 324 325 326 327 328

329 330 331 332 333 334

335 336 337 338 339 340

341 342 343 344 345 346

347 348 349 350 351 352

353 354 355 356 357 358 359

360 361 362 363 364 365 366 367 368 369

ff *mf* *p* *p*

370 371 372 373 374 375 376 377

f *mf*

378 379 380 381 382 383 384

f

385 386 387 388 389 390 391

392

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401

402

403

404

405

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407

408

409

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412

413

414

415

416

417

418

419

420 421 422 423 424 425 426

427 428 429 430 431 432 433

434 435 436 437 438 439 440

441 442 443 444 445 446 447

448 449 450 451 452 453 454

455 456 457 458 459 460 461

ff

ff

Sua

The image shows a musical score for a rhapsody for cello and piano. It consists of two systems of music. The first system covers measures 448 to 454, and the second system covers measures 455 to 461. The score is written for a cello (bass clef) and piano (treble and bass clefs). The piano part features complex chordal textures and melodic lines. Dynamic markings include *ff* (fortissimo) and *Sua* (sustained). The piece concludes with a double bar line at the end of measure 461.

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