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Midrash

מדרש

Yehudit

יהודית

New interpretation & adaptation
of the Scroll of Judith & the Midrashim

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Senior Project Submitted in Partial Fulfillment of Requirements for
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Dedicated to all generations
of the daughters of Israel.
May they always have a voice
May they always have a choice
And may they have the ability
to create and control their own narratives,
and tell their own stories.

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Vocal score

The sheet music of the vocal score will restart the page numbering, and will include the score index, separated and indicated by musical scenes.

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Introduction

Growing up in an environment that did not nurture the feminine voice (vocally or ideologically), I always wanted to be exposed to more women's stories and their voices. In my cantorial studies, I came across the story of Yehudit, as depicted in the "Scroll of Judith," but quickly learned that this Jewish heroine's story is not a part of the Jewish tradition. Despite her heroism and major contribution to the Jewish people, Yehudit had been put aside, cast away, excluded from the Jewish canon. However, 'Judith' had always been a part of the Christian canon, respected by the church, but not by her own people. The book's exclusion from the Jewish bookshelf is often explained by contemporary researchers as a result of its possible association with the Hasmonean dynasty (which was opposed by the early Rabbis), or its association with the Pharisees, or the disagreement of the Rabbis to the seductive behavior of Yehudit, or simply the lateness of its composition. The more I read into the story, the more curious I became about the exclusion of the book of Yehudit, as reflecting the condemnation of the character of Yehudit by the Sadducees and the early Rabbis. In my paper, I highlight texts that insinuate the discontentment of the Jewish leadership with Yehudit's behavior, that can be attributed to the banning of the book in Judea. However, while banned in Judea, the scroll was respected and celebrated in the Diaspora.¹ This could explain how for generations, the Sephardic Jews celebrated Eid-El-Banat (the holiday of the daughters) and read the scroll of Yehudit during Chanukkah, while the Ashkenazi Jews, to this day, are unaware of the scroll and the story.

¹ (Luria 1974)

Who was Yehudit? There are disputes over the identity of this biblical character: Was she a fictional character in a parable, an allegorical representation of Queen Salome Alexandra, Judea's only female monarch (Seventy-six to sixty-seven BC)?² Or a real person who lived the story described in the book? Whether Yehudit (or – the “Jewess” from Judea) was a queen or not, she won her place in Western art, poetry, music, and drama. In medieval European literature, we find poems, homilies, and biblical paraphrases about Yehudit. Throughout history, artists chose to depict Yehudit's act of beheading Holofernes, as an allegory to their nations' ability to defeat the enemy. For example, in Renaissance Italy Yehudit was portrayed as an example of a Florentine women, and Holofernes was viewed as the tyrants who threatened the independence of Italian city-states. This parable was depicted by some of the greatest artists, such as Botticelli ('Judith with the Head of Holofernes', c.1469, Italy), Michelangelo ("Judith" c.1508, Italy, appears on the ceiling of the Sistine Chapel), and Caravaggio ('Judith beheading Holofernes', c.1599, Italy). Yehudit's journey was not exclusive to Italy, and she was depicted by other famous artists in different eras and locations, such as Bigot ('Judith Cutting Off the Head of Holofernes', c. 1640, France), Goya ('Judith and Holofernes', 1819-1823, Spain), and Klimt ('Judith and the Head of Holofernes', c. 1901, Germany) to name a few.

The historical dating of Yehudit varies depending on the version of the story. Contemporary historians have concluded that the work was composed in the second half of the second century BCE, based on a story set presumably in the seventh or sixth century

² (Dombkowski -Hopkins 1992)

BCE allegedly in Assyria / Babylonia.³ Rabbinic Midrashim are associating the Scroll of Yehudit with the Hasmonean era, and Rabbis' exegesis of the story explicitly relate to Jewish traditions, not explored by the other scrolls, such as references to the holiday of Chanukkah, and changes enacted to Jewish laws of descent to those of Matrilineality.

A female centered Chanukkah story? The medieval Rabbinic scroll instructs us to read the scroll on Chanukkah, yet this is currently not a part of our Chanukkah's practice.⁴ Yehudit's scroll's journey in the Jewish world is quite enigmatic. For generations we were not exposed to its explications of laws relating to the Jewish shift to matrilineal descent. There is so much to disclose in this story. When I learned that the preface to the story was the rape of the daughters of Israel, and that the Jewish leadership accepted the situation, and even actively led the maidens and handed them to be raped, in exchange for maintaining their 'priestly' leadership position, I was outraged. It was not the curious scholar in me that needed to dig and unveil this story, it was my inner feminist, living in the age of #metoo, that was determined to break the silence, give voice to the victims, and bring forth the story of this brave protofeminist, who risked everything to stop the rapes.

It became my calling and my own project of "tikkun olam" (repairing the world) to give Yehudit the respect she deserves. But it was more than that. It was what her story could mean to other women, and how it might motivate and strengthen our daughters.

³ Pfeiffer, Robert H. 1949. *History of New Testament Times with an Introduction to the Apocrypha*. New York, NY: Harper & Row publishers.

⁴ The Medieval Rabbinic scroll (which I'll expand on in my paper) is starting with the words "Megilat Yehudit l'omra b'Chaukkah" – *The Scroll of Yehudit, to be read on Chanukkah*.

The forgotten Jewish customs associated with the story of Yehudit were an important cultural and religious resource, and they still are to this very day. We should never stay silent when women are abused, and like Yehudit, we should do all in our capability to bring such situations to an end. This project, which explores Yehudit's story and offers a new musical midrash about Yehudit, one that welcomes Yehudit's story back into our Jewish tradition, seeks to address this wrong on a Jewish cultural and educational level. I offer here, a non-apologetic midrash, one that dares to name a painful truth, from a woman's perspective, and to give Yehudit her voice.

In her book: "Standing Again at Sinai" Judith Plascow calls to listening to the silenced stories of the women in the bible, to imagining how they must have felt, and filling in the gaps of their thoughts, and experiences.⁵ As a cantor and a musician, I knew that I was best equipped to give Yehudit not just a metaphorical, but also an actual voice. And so, I began coloring the world of her thoughts and emotions – through music. I decided to explore the different stories of Yehudit's Scroll, study their differences, and see what's at stake at each one. The Journey of Yehudit's story might have started from a Jewish source, but it was Helenized and then later Christianized. Despite the medieval era Jewish efforts to re-Judaize the story, and bring it back into the Jewish culture, Yehudit disappeared again from the Jewish tradition, and it is my resolution to bring her back, and give her the stage.

⁵ Plascow, Judith, 1990. *Standing again at Sinai: Judaism from a Feminist Perspective*. New York: Harper & Row.

With a source scholarly methodology, a midrashic methodology, and a feminist lens looking for the empowerment of women, I created an exegesis to the story, that invited all the different text sources to a conversation. By using the existing sources, I was able to map a life story that I was drawn to. My filter mechanism was weaving together the most compelling components from the different stories, and weeding away non relevant features and influences that felt alien to me and my Judaism. It was important for me to trace Jewish elements, and to pinpoint and explore allusions, that revealed so much information about the characters. With the mission to take the story back to Judaism, the sources that influenced me the most were: *Megilat Yehudit* – The Warsaw edition, written by Yitzchak Zekl Frenkl in 1885, based on the Septuagint, translated directly from Greek, contains the same structure as the original⁶; *Sippur Ma'aseh Yehudit* - The story of Yehudit in the book of *Chemdat Yamim*, A Kabbalistic book that details Jewish laws and customs, written in Izmir, Published in 1731 by Rabbi Israel Yaakov Algazi; and the Midrashim of Yehudit from *Otzar Midrashim*⁷, and an unpublished manuscript that I learned about while searching the HUC library in Cincinnati. A manuscript exposed by Moses Gaster, that is radically different, and perhaps the oldest Hebraic source of Yehudit.⁸

⁶ The name - *septuaginta* comes from the Latin - *Septuaginta*. It means 'seventy' (In Roman numerals it is referred to as LXX), which represents the seventy different scholars, hired to document, and translate the biblical stories to Greek, from various sources, places and languages. The Babylonian Talmud, Tractate Megillah, tells us that Ptolemy II Philadelphus ordered six wise men of each tribe (totaling seventy-two, not seventy) to collect all the biblical stories and translate them into koine Greek (Tractate Megillah 9a). The Septuagint had been written, used, and accepted by the Jews of the Second Temple period, but since late antiquity, it had been rejected by Rabbinic Judaism. The Septuagint itself has four-part structure: law, history, poetry, and prophets. The scroll of Judith appears as the thirteenth book of the History section, or as the eighteenth book overall (including the Pentateuch.)

⁷ A treasury or a collection of homiletic exegesis of the bible, bound together in Hebrew in 1915, collecting 200 minor midrashim, edited with introductions and notes by Rabbi Yehuda David Eisenstein.

⁸ In my paper I expend in detail about each source and its content. The unpublished manuscript can be found in Gaster, M. 1894. "An Unknown Hebrew version of the history of Judith." Reprinted from the "Proceedings of the society of Biblical Archeology. March.

I adapted my exegesis of the story into a libretto, and composed it into a musical drama, adding multi-dimensional elements of tone, rhythm, harmony and manifestations of characteristic motifs based on Jewish modes, keys, and choices of instrumentation. The path to create a new musical midrash took over 3 years. I started exploring the original texts in Latin and Greek, through their multiple interpretive translations to English and Hebrew. Then I translated the various texts of Yehudit's Piyyut, *Ma'aseh Yehudit* in *Chemdat Yamim*, and the *Midrashim* into English. I have compared the stories, and their multitude of allusions, and analyzed their meanings and differences. I searched further for the Jewish input, that was deficient in the Christian bookshelf, and barely known as a result.

I searched for hints within the Hebrew texts that implied that Yehudit was a rebel, who dared to defy the male Jewish leadership, who preferred that her story and her criticism of their ways, will vanish. Determined to do justice to all the characters in the story who suffered from anonymity, I followed the biblical allusions, to get a further understanding of the world and the mission of each character in the story. I filled in the gaps, and used artistic freedom to name the unnamed, and to mold for each one a personality and temperament. Each character got musical Jewish characteristics (, that were indicative of their function.⁹ Bringing their story out, I pushed the characters out of the closet as well: I portray the gate keeper, Shai= *Shomer-et Yisrael* (the guardian of Israel) as a non-binary person; the general's aid, Bagoas, as a homosexual; and Yehudit's maid, Bat-El, as a lesbian. I hope that taking this path will do justice not only by giving a voice and a stage to queer characters, but also by giving individuals the strength to be proud and celebrate who they are and their choices, as Yehudit did.

⁹ I present the musical Jewish Chazzanut elements and motifs in detail in part 2 of my paper).

This is not the first time Yehudit has offered inspiration to the music world. Over the generations, the church commissioned musicians to compose music for this story. Amongst leading master works we can find Thomas Tallis' famous 40-voice motet *Spem in alium* (1570), oratorios by: Scarlatti (*La Giuditta* 1693), Vivaldi (*Juditha triumphans*, 1716), W. A. Mozart (*La Betulia Liberata*, 1771), Honegger (*Judith*, 1925), opera by Sernov & Matthus (1840), and an early 1920s operetta by Jacob Pavlovich Adler. While only the latter is a Jewish, there has not been a musical composition of the story of Yehudit since Jean Guillou wrote his *Judith-Symphonie* for Mezzo and Orchestra in 1970, France.

The goal of my senior project is to sound Yehudit's voice, and to respond to the lack of female voices in our tradition. Following the natural progression within the Reform community of adding Imahot (mothers) to the Avot (fathers) and placing Miriam story and her cup next to Eliyahu in Passover, This is a work of a feminist musical midrash, written and composed by a Jewish woman, pursuing her cantorial ordination. A project of taking Jewish old texts and remaking them to fit our contemporary world. In the process of creating this project, I have brought to bear all my cantorial training on this project, infusing the story of Yehudit with an eclectic variety of musical styles, typical of our modern synagogue music. The music caries and weaves together Torah cantillation tropes and Chazanut recitatives, classical music and operatic range, folk music and contemporary musical theatre. As such, it represents a new musical genre, the first of its kind, which with the advice of leading composers in the Jewish world, I have defined as a "Modern Chazanut Opera." Yet those who fear the word opera, can safely regard it as a Jewish "Musical drama in two acts."

To make this opera more accessible to the reform synagogue culture liturgically, I have incorporated additional Jewish texts into the making of the libretto. These include prayers from the liturgy, and texts from Song of Songs and psalms. Some texts were adjusted to a format of “Heb-Eng” call and response, and the old text of the Priestly benediction was adjusted to feminine language for the woman being blessed, and to multi-gendered language for the Eternal, to avoid categorizing God in masculine terms. I also subjected the textual tradition of Yehudit to a contemporary feminist analysis and rereading the text in light of the recent #metoo movement. This movement calls women that experienced sexual harassment and assault to use this phrase or hashtag to publicize and show the prevalence of the sexual violence. My project on Yehudit is meant to serve as the voice of the daughters of Israel, who have been sexually harassed, assaulted, and silenced for hundreds of years. Our 2024 discourse allows liberal minds to speak freely about abuse, but also about love of all sorts, as well as about sex, and gender preferences. Each character, coming to life, is more than a name: they have a story, a world of emotions, and drama.

My argument is that Yehudit’s story is an invaluable resource for the Jewish people and should be passed down from generation to generation. By illuminating her story in a dramatic modern musical production, I hope to elevate the characters, to move and inspire audiences. Using this story to expose audiences to elements of Chazzanut also serves as my contribution as a cantor-composer to the American Reform cantorate. By reclaiming Yehudit’s voice, and the sufferings of the daughters of Israel, we can begin to make amends and give voice to their story. Such a project can only strengthen the image of the powerful female leader, encourage women’s leadership, and help the Chanukkah candles shine even more brightly with greater symbolic significance.

Synopsis

1. Prologue

Comparing the scrolls brought me the idea of trying to make them converse with each other. The Jewish narrative and the Apocryphal story differ so significantly, that even when translated to the same language, they are still culturally alienated to each other. So I have decided to give respect to the Greek oldest source and present the beginning of the Greek text, in the original language, with the cultural reference to the ancient musical Greek choir. Over this harmonious choir, Achior, the scribe, starts to read the text of the Rabbinic Medieval scroll written in Hebrew. While his chanting will be in English (for the convenience of the audience), it will adhere musically to the Jewish trope system, with cantillation marks that had been adjusted to the Hebrew words of the scroll. Yehudit scroll doesn't have any previous chanting tradition, which brought up the question of the proper cantillation system to be chosen.

Based on a Midrash that suggests Chanukkah is an extension of Sukkot, and the clear Rabbinic instruction on the scroll, that it should be chanted on Chanukkah, I chose the Shloshe R'galim (three festivals) cantillation system for this chanting of the Scroll. An extra attention was given to the first word – Vayehi, ΕΤΟΥΣ (*ETOES*) which means - In the beginning. The first word of the Septuagint Judith Scroll, and the proof to many historians, that the original language of the scroll was indeed Hebrew, ΕΤΟΥΣ is not a Greek word, but rather the translation of the Hebrew word Vayehi. Achior presages the coming of Holofernes and his troupes, and with the sound of the horns, declaring the General's arrival, he flees the scene.

Act 1

2. Holofernes' Aria – Let the River overflow

The Hebrew texts don't have the historical and geographical descriptions of the background of the story, nor do they describe the scenes at the enemy's camp. Therefore, the first two numbers that use the historical references are parallel to the text of the Christian sources. In numbers 2 and 3, I have based my text on Megilat Yehudit – The Warsaw edition, in the Vulgate and the Septuagint it is referenced in chapter 2:14-28.

Holofernes, general of Nebuchadnezzar, is triumphantly announcing his own arrival. He is admired and followed by his army of Assyrians, accompanied by their echoing choir, spreading the Gospel of Nebuchadnezzar, who wishes to be referred to as a god, and rule over all the land. The musical style is of an Aria Bravura, with a Gospel choir. Holofernes declares Nebuchadnezzar's rein, and warns the nations, that those who would not accept it, will be destroyed (and their bodies in the river will cause it to overflow).

3. Scene & Duet – Holofernes & Achior – Up on the Mountain

Bagoas, Holofernes' loyal servant, brings in Achior the Ammonite, who came to warn Holofernes not to fight the Jews. Despite evident interest in Achior, Holofernes refuses to listen, and chooses to taunt Achior instead. His demeanor suggests that he was open to sexual interactions with both genders. But then he decides he is going to leave Achior tied to a tree down the mountain of Betulia, where the Jewish community (who is at the center of this story) lives. Their duet breaks back into Holofernes motive of "We will destroy them", and gets him even more excited about going to war. He leads the troupe away, to set up camp. (The text here is parallel to the Septuagint's 5:9-21, 6:5).

4. Shai's Cabaletta – Inheritance of stillness (At the Israeli troupe)

Change of scene and stepping out of the Scroll's content.

Shai, the gate keeper, a non-binary poetic soul, keeper of tradition, is characterized by the Chazzanut mode of Magen Avot (protector of the ancestry). They are looking at the horizon, guarding. they are the ones to watch the brothers leading the women out of camp, the one to see it all clearly. Criticizing the stillness, and the silence regarding the sexual abuse of the daughters of Israel, who are being brought to the Assyrians for the 'first night right', to be raped. Shai's poem is chanted in the tradition of a Chazzanut Nusach, a weekday Nusach, to portray the mundane nature of the rape culture. Yet the text in the second verse is affecting the Nusach, changing it to Yom Kippur's Nusach, while the Angelic voice – Bat Qol – the Shchina, with no words, chants the familiar niggun of Ashamnu (we have sinned).

At the end of the scene Shai observes the Assyrians leading someone toward Betulia, and tying him to a tree down the hill. As they are going to inquire, noticing the High Priest Uziyahu nearby, they call for him to keep an eye on the gate. His parodic agitated answer "I'm not a gate keeper" is a wink to our clergy world, when Rabbis are often referred to as "Gate keepers".

5. The Mares' Midrash

Vain and self-assured that he is God's chosen son to lead the nation, Uziyahu was roaming around working on his proem (his clergy sermon). He is trying to find a solution for the political problem at hand how to justify that the Matrilineage affiliation of a baby is necessary now, as the babies conceived from the Assyrian rapes might not be "Zera Israel."

He finds the solution in the “Mares Midrash” that explores the legality of the mating of horses and donkeys and their offsprings, reaching the conclusion that paterinuty does not matter in determining the species of an animal, as the species is determined solely by the mother. Shamelessly suggesting that what works for mares will work for human women. With a Rhythmic instruction of “Canter” for the cantor singing it, the musical style is of a farm folk song with a galloping motive. Above it, the priest is chanting the Midrashic words to cantillation tropes.

6. Scene – Shai and Uziahu – Lineage discord

Upon their return, Shai, the literal “Gate keeper” and Uziyahu, the clerical “Gate keeper” are squabbling about the situation and what should be done. Shai’s angry rebukes, are taken lightly and sarcastically by the priest, who continues to explain what he intended to say, regardless of Shai’s prompts, and uses reference from Mishneh Torah 5:3; and Dinei Yevamot 45b.¹⁰

Shira, an Israelite young woman. Is leading Achior in (no Jesus references in my version... he was not left hanged in the sun for 3 days...) Uziyahu is immediately prepared to aid the man, only because... he is a man... Soon after the people of Betulia appear carrying bad news to Shai, reporting in panic about the acts of the Assyrians.

¹⁰ (Mishney Torah 5:3) At this time of persecution, when a wicked king arises like Nebuchednezzar and his accomplices, and issues decrees against our people, with the purpose of abolishing our religion , (Dinei Yevamot 45b) the Gemara concludes: And the *halakha* is that with regard to a gentile who engaged in intercourse with a Jewish woman, the lineage of the offspring is unflawed, whether she was married or unmarried.

7. Scene & Choir – Dai Dai Dayenu

The plot theme changes from women's survival in a men's world, to Jewish survival in a gentile world. The Israelites ensemble are describing how Holofernes' troupe is blocking the water mains, dooming them to die of thirst (As for numbers #2 and #3 these are suggested historical facts, that were described in *Megilat Yehudit* the Warsaw edition, but not in the *Midrashim*. It is parallel to the Vulgate and the Septuagint 7:22-29). As Melech (a young Israelite) shouts that they are all going to die, Shai tries to calm them and to stop the panicking mob with the play on words, and the familiar Jewish idiom - "Dai dai dayenu" (It is enough, it is enough for us). While the willingness to die was not a part of this scene in any of the versions, my association of the scene is to a story that preceded Yehudit's, the story of Masada. In that story, under the same circumstances, the Israelites have decided to put an end to their lives, rather than fall in the hands of the enemy. The reoccurring theme play on words of "Dai Dayenu" fights the people's defeatism, as the Israelites continue to argue whether death is a better option than being captive and defiled. Stopping the argument with a loud pitchy high note (literally), Bat-El is embodying the character of the unnamed daughter of Israel (Channah Maccabee) quoting her words from Otzar Midrashim:¹¹ She opened her mouth cried and said: If you don't have mercy on us, may you have compassion on you holy name Your great name, that is called on us, to avenge our revenge! As the anxiety levels seem to rise again, Uziyahu asks them to remember it is all in Adonai's hands.

¹¹ פתחה פיה בבכיה ואמרה רבונו של עולם, אם לא תחוס עלינו, חוס על קדושת שמך הגדול שנקרא עלינו. ונקום היום נקמתנו.

8. Scene & Duet Yehudit-Uziah – Em b'Yisrael

The priest had dismissed all the people to their beds, to go and pray, stating they will cry to Adonai, and wait give days for Adonai to give him a sign, and if God won't give him any sign, he will then surrender and give the town to the Assyrians. Everybody left but one woman. Yehudit. She was with the choir, heard the news, followed the developments, yet she is refusing to accept the priest's passive solution, demanding him to act, and be the leader his people need him to be. The argument is becoming unpleasant, as she demands him to save "our" daughters, and he snaps angrily that they are not "hers" to worry about. He quickly apologizes, realizing he might have touched an open wound, since the widow is childless. She recovers and claims that she is "Em b'Yisrael" just like Deborah was, regardless of being childless. The connotation triggers the priest, who then leads Yehudit through the story of Yael. He implies she slept with him, and then took advantage of the situation and killed him. Whether he is manipulating Yehudit, or not, Yehudit is realizing the solution is not in the priest's hand, but in hers. She is tormented, but accepting her fate, willing to make the sacrifice. The text is celebrating all the allusions brought in the scrolls, referring to Deborah and Ya'el. Another borrowed element that I misplaced was the declaration "Sh'ma Yisrael". In the midrash it was a war cry of the heroes of Israel, preparing for the fight (at the end of the tale). However, having no intention to give space to the act of the Israelites slaughtering the Assyrians, I chose to put it as the preparation to the fight, in the duet between Uziah and Yehudit. The scene ends with the priestly benediction. Uziah blesses Yehudit to succeed in her brave act and bring to resolution. The text is adjusted to feminine language toward Yehudit, and to multi gendered language for the Eternal, to avoid categorizing God in masculine terms.

9. Mu'azin - Hashkiveinu

I was looking for a “Call to prayer” (which is not the Sh’ma, that was featured in the previous scene). In the background, a memory borrowed from my youth in Israek, I could imagine the echo-ing call to worship that filled the evening breeze, reverberating from one mosque to another – the Mu’azin (Arabic: مُؤَذِّن). The word Muazin is an Arab word sharing the same root and meaning as the Hebrew ל.ו.א. It means “Calling (the public) to lend your ears”- call to listen. It is also the name of the position of the person who proclaims the call to the daily prayer (ṣalāt) five times a day from the minaret.

The echo-repetition of the ppl of Israel calling throughout the camp, is their musical cue “safety mechanism” under the siege, that no one should be out now, and calls them to say their night prayers. In this particular text – the familiar liturgical text of Hashkiveinu – Let us lie down. The blessing and the Chatima sung acapella are in Hebrew, book-ending the text translated to English.

10. Finale Act 1 - Tryptic

Inspired by scriptures’ tryptic paintings, portraying three pictures side by side, that are creating a bigger wholesome story, I zoomed in to feature the personal response of each one of our three leaders (and authorities), past, present and future, keepers of Israel in their own spaces and margins. (The priest- institutional authority, Shai- charismatic authority and Yehudit- the executing authority, described post-action as possessing a judging authority). The way each individual conducts oneself, in the dark by themselves, with their integrity and their pure intentions, can create a set of different pictures, of presumptions and values, that are not in a vacuum, but rather subjective to the others.

While the three share vocabulary, each one of them carries a personal prayer to God, but in fact, presents us a lens to their Jewish thought, their Torah – ethics, philosophy, and their relationship with God, and their own response to it. The first of the three - Uziyah's prayer, is taken from a rarely used old Priestly prayer, found in Birnbaum's High Holidays prayer book, pg. 400 (Birnbaum's translation to English). I remember being struck in my studies with how self-centered this prayer is, by language and intention, in a moment of truth, the priest is asking to save himself, and God to favor him. From the self-center, to the self-sacrifice - Yehudit's prayer, that follows is Psalm 103, which she read in Hebrew and translates to English, in her own words as she reads along. She lives up to her values, and from her honest plea to God to strengthen her, she is turning to ask God to save the daughters of Israel. Her indignity and moral compass, moves to demand equity for the daughters of Israel. Her musical pick charging God, building off the verse "as a father who has mercy towards his sons – "What about us, the daughters of Israel? What about us – who stay in the dark? Can You hear our prayers? Are You even there?" The orchestra takes over, portraying her brokenness. She is on the verge of losing her faith in God's mercifulness, in God's attentiveness and just, and even in God's presence and existence. As the tumultuous music modulates and dissipates, we move to the third picture, where the one person that actually hears the voice of the Shechina, the moral being that has the true premise of being a guardian of Israel, Shai, shomer-et Israel, does not really pray, but rather lifts their voice and spirits with the words of Psalm 121, in English – "The keeper of Israel won't sleep, but guard and protect" in conversation with Bat-Qol, the Shchina that supports them in a musical echo. The full picture then assembles, as the first two join in a harmonious Quartet.

Act 2

11. Yehudit Bat-El Duet – God of the humble

The orchestra reminiscences the melodical theme motif of “What about us, the daughter of Israel?” from the Finale of Act 1, as two daughters of Israel – Yehudit and Bat-El, start their journeying from Betulia to the enemy’s camp. We have encountered Bat El by Yehudit’s side in the first Act. In the beginning of Act 2, we learn she had joined her on the journey, as her maid-servant. While Bat-El original purpose is to embody the “other” heroine from the Midrash – the daughter of Israel, sister of Yehuda the Maccabee, that was brought about to be raped, and rebelled against the immorality, in this duet, with the change of the power dynamics, she channels Ruth, following Naomi. Bat-El quotes from the Scroll of Ruth, that she will go with Yehudit wherever she’ll go. Thus, suggesting that she is the potential daughter-in-law Yehudit never had. As they walk in the Valley, Bat-El learns of Yehudit’s plan, and tries to change her mind, but in vain. They end up praying to the God of the humble (they also use the term “God of the afflicted” to strengthen them on this journey, escort them and give them peace. The dialog between them is based upon a monolog of Yehudit in the Septuagint scroll chapter 9, verse 9-12. In attempt to voice her chamber-maid as well, I found it appropriate, and powerful that such a prayer, would not stay in the mouth of only one voice, but rather become a “Tfilat Rabim”, a group prayer, presented by two women, standing for all women of all generations, and for all the afflicted, who Adonai is their God.

12. Scene – at the Assyrian Camp¹²

A soldiers' choir is heard in the background chanting in Greek hymn –

οι στρατιώτες δεν μισούν απλά υπακούω στις εντολές

soldiers don't hate, just obey orders.

In a nusach based a-metric dialog, Yehudit explain to Bagoas she is a messenger bringing an important message to Holofernes. He has no interest in any way in her nor her maid, his heart is fully devoted to Holofernes' well-being. As she suggests her information will allow less risk to their men, he agrees to take her to Holofernes.

13. Scene Yehudit & Holofernes meeting¹³

Yehudit enters Holofernes' tent, and encounters an authoritative and interrogative strong leader, who manages to swirl her feeling in a whirlwind of emotions. He does not let go of her eyes and gets her hooked. As in the Spt and the Vt, the scene is full of irony and puns. From the pure lie up front, that she will tell no lie to her Lord tonight, through her description of how she'll take him to Jerusalem, and no one will stop him, as he will be a-'head'. She also promises him that by her side, he will go down in history, and will be glorified by the artists for generations, and they'll make status of his head (I found this anachronistic sarcastic joke unavoidable). As she continues to lure him in, until she offers herself to him, Bagoas interrupts calling him for duty, and as Holofernes is leaving, smitten, he tells her that her words delighted him, and he'll enjoy her company, and that if she will do as she promised, her God will be his god (The allusion to Ruth, that I have pointed out earlier). She's leaving the scene after him.

¹² Parallel to Megillat Yehudit chapter 10:12-19

¹³ Parallel to Megillat Yehudit chapter 10:20-23

13. Bat-El and Bagoas duet

Bat-El enters the scene and informs us that 3 days had passed, and that Holofernes kept on courting Yehudit. Bagoas joins the scene. They both have feelings toward their companions, and they are both extremely unhappy with how this relation progresses. Bagoas, who is jealous and worried for his general's well-being, is inquiring Bat-El regarding Yehudit's intentions. The two share a moment of solidarity, feeling unseen, underappreciated, and as if they are "cast as a comprimario, the story on the side, always a bride's maid, never a bride". As they sing, Yehudit and Holofernes are crossing the stage, enjoying each other's company to the much annoyance of Bat-El and Bagoas

14. Quartet – Let me be your safeguard

As described in the scene before, Holofernes and Yehudit are infatuated with one another. Holofernes that feels her tense, asks her to breath, leave the worries away and enjoy in the moment. He serenades her with the beautiful Jewish cantillation motif called "Kadma v'azla", a musical hug, with which he is embracing her melodically, asking her "Let me be your safeguard, Let me lead your story from here. For as long as we've got, no matter how long... "All along the watching Bagoas and Bat-El listen and react with dismay to the couple's love declarations. As Holofernes believes that in the banquet at night he is going to make her his own (whether that means marry her, as declared in some of the scriptures, or sleep with her, as indicated in all scriptures, or both) they agree to "Let's spend our hours without remorse... disregard the cost. And Yehudit is asking (the powers that be) "If only for a moment... Let the world stop - For us." Excited Holofernes is going to prepare for the banquet and asks Bagoas to prepare Yehudit.

16. Scene and arietta – Who am I

Bat-El is left alone in the scene. It's her moment to snap at God and inquire if this was the plan all along or if God is trying her? Or trying Yehudit? She refuses to accept that while the Israelites are suffering, Yehudit is having a great time in the arms of the enemy. Yehudit is looking for her help with the dress she got from Bagoas, and she gets a lot of negative attitude from Bat-El. Bat-El angers elevates till she snaps at Yehudit You don't seem to follow the plan! Who are you to join the enemy and become their queen? Yehudit dismisses her. Bat-El's scorching words reflected the demons in her head. In a tormented moment of reflection, she wonders "Who am I?" having a sliver of an existential crisis. Eventually her answer is "Lying grace misleading beauty". She then shakes off her feelings and her infatuation with Holofernes, prioritizing the needs of her people "My people's fate is in my hands. I know what I must do". Asking for God's help to get her through the night, she pulls herself together and leaves to the banquet.

17. Drinking song – Holofernes and company – Let me climb the palm

Change of scene. Holofernes is welcoming everybody to the party, inviting them to fill up their mugs and rejoice with him. Holofernes is singing a Greek folk drinking song, to the tropes of Song of songs' cantillation. His song is a series of wine related verses from song of songs: 8:2, 7:9 (repeated chorus), 8:6, 7:10, 7:3. He keeps on taking the mug from Bagoas, and being fed by Bat-El. In the midst of the song, he is challenging one of the musicians to a 'drunk' musical duel, to the entertainment of all, When he finishes, his last verse is becoming inebriated, and the words are losing their order, to everybody's amusement. As the song end, Holofernes notices Yehudit, and asks her to sing for him.

18. Acrostic Hora - “Odecha ki anafta bi”

In an anachronistic homage to Chanukkah’s ancient piyyut “Odecha ki anafta bi” that retells the story of Yehudit. Yehudit is presenting a Hora dance – Jewish musical folk. After quoting the first line in Hebrew, the acrostic is then presented in English. The Piyyut is soon accelerating into a swiping delightful Hora circle of dancing. Yehudit last words conveying a Romani concept (that matches the music)– celebrate as if there’s no tomorrow!

19. Yehudit and Holofernes seduction duet – Follow you

intoxicated Holofernes signals to Bagoas to dismiss the party people, as he is inviting Yehudit to sit by his side. He is in a drunk philosophical mood, pondering about life and values. Her words about ‘no tomorrow’ still reverberating in his head. He shares with her that soldiers live with the understanding that life is fleeting, and that there may be no tomorrow. He asks her if leaders really worth this sacrifice, or gods? Then in a delightful honesty, he surmises that maybe wine and love worth it. He declares that one night with her will justify any gruesome death. Yehudit is mortified. But he is starting to serenade her again, and she is letting her guard down. As the music captures moments from their love affair, she lets herself give in to temptation, and leads him to his tent.

20. Instrument love scene (No text, no singing. Only orchestra)

21. A light to kill – Yehudit’s decapitation aria

Yehudit lights a candle. She is covering herself with a blanket, sitting by sleeping Holofernes side. This scene relies on the Gmara Shabbat 23a:2, and Rabbi Yehoshua ben Levi who claims all the women must light a candle in Chanukkah, as Yehudit did on that

night, since they were all in that miracle (the miracle of Yehudit saving them from being sexually abused). Yehudit sees the darkness. She's drawing within her own storm, on the verge of madness. Her heart burning, her soul tortured, she's asking God to give her the strength, as she is about to give God her weakness (Holofernes). Her aria finishes with text from Micah 7:8, Do not exalt at my enemy's fall, for I have fallen too. The last verse is the ending of the prayer 'Adon Olam'. One last time begging for God's strength, and she lifts up the sword, and as it comes down, the candle dies. We are left in darkness and silence.

22. Open the gates - Scene

Change of scene. In Betulia, Shai is on guard, watching and waiting for Yehudit. The Motif of Shomer Israel from finale Act 1, continues with the rest of the text from psalm 121:5-8. Presenting a resolution, and a salvation by God, who's "your shadow, on your right hand". Yehudit (who's holding the wrapped Holofernes head), and Bat-El appear in the horizon, and the people gather around. Yehudit raises her broken voice in the plea to open the Gates, and Bat-El echoes her, in Hebrew, with the words of the liturgy of Yom Kippur – Ptach lanu sha'ar b'et ne'ilat sha'ar (open a gate for us, as the gates are about to close). The irony of how Yehudit, both the story and character, were rejected by the priests / Rabbis / elders, is manifested in their refusal to open the gate to her. The scene becomes a musical fight between the women who are holding the menorah, to "Light her way" and the men refusing to let her in. At the peak of the fight, Yehudit is raising Holofernes' head up, for all of them to see. Achior faints. As people are attending him, Shai takes advantage of the situation to open the gate and let them in. Yehudit walks slowly toward Uziyahu, she hands the head.

23. Uziyahu – Chatzi Kaddish

Uziyahu blesses Yehudit for truly being an Em B'Yisrael (Musical quote from their Act 1 duet). Still holding the head, he turns to the crowd, to lead them in a chatzi Kaddish prayer – to praise Adonai for the miracle that occurred. Uziyahu sings in a Jewish nusach, the liturgy in Aramaic, and the people answer him with the translation in English. While the Israelites are celebrating their Triumph, Yehudit bursts into melodical cry, tormented, asking God “What about me? Condemned as a murderess! What of my soul who took out a life?” The two melodies conflicting, counter-pointing are then weaved together.

24. May your story be a Torah – Scene Achior-Yehudit

While everybody is praising Uziyahu, Achior comes to sit by mourning Yehudit's side. Achior, as a contra-part of Yehudit, feels her pain, yet as the scribe, as a storyteller, he understands and explains to her that it's easier for the people to depict the antagonists as brutal anti-heros, and that's why they are all cheering at Holofernes' death. He wishes her that her story will be a Torah, and that she will be revered and never forgotten. Uziyahu notices their conversation and dislikes this potentially intimate moment. He comes to pull Achior away from Yehudit, and Achior tells him he is ready to renounce himself to the house of Israel.

25. Hatafa – Achior's conversion

The Mohel arrives. In a classical chazzanut number, he chants the blessing of the Hatafa - the religious ritual of letting 3 drops of blood. After the incision, as they all say – “Mazal Tov”, Achior leads them with the “Shehecheyanu” blessing (That sustained us).

26. Serah Recit – The holiday of the daughters

Time freezes, as an angelic ageless woman is approaching, walking toward Yehudit. Serah Bat Asher, came to earth to reassure Yehudit that she has acted well, saved all the daughters of Israel, and gave them freedom. She declared that day as the Holiday of the daughters for all the generations to come, and she's encouraging Yehudit to gain strength and lead these women with her hearts, in song and praise.

27. HalleluYah – Finale Act 2

Yehudit is starting to lead the women in the singing of HalleluYah. The daughters of Israel follow her in singing the next verse to the famous text of “Mi Chamocha” – who is like You. With a stage convention of sustain of disbelief, fast forwarding a few years, Serah is leading into the scene a young girl, Holy, the daughter of Yehudit and Holofernes. She is bringing the Menorah to celebrate “The holiday of the daughters”, while lighting the Menorah, Holy is chanting the blessing of “She’asah nisim ~~L’avoteinu~~ l'imoteinu (that made miracles to our ~~fathers~~ mothers). The chorus continues with the HalleluYah, as Achior is approaching Yehudit, handing her HER OWN scroll. It's her time to tell her own story. With the same three festivals cantillation heard in the prolog, Yehudit chants from the scroll - the text of the beginning of her story. But this time, at the very beginning, she reads that there was a woman, and her name was – Yehudit. One more chorus, and the blow of the Shofar declares, that they won the fight against their enemy. For the last verse, all the wise elders are joining to bless their descendants with peace and not with war. Asking Adonai to grant them bliss and resilience, wishing “May our music never die, and our spirits always soar! Hallelu- HalleluYah!

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Libretto

1. Prologue - Achior and Chorus

- *A Greek choir starts chanting acapella the Greek text from the Septuagint.*
- *Achior is writing on a scroll, chanting in a three festivals cantillation the text of the "Provençal rabbinic." in Hebrew dating 1402 (translated to English by the composer)*

Choir (In Greek): ΕΤΟΥΣ (*ETOES*) *Translation of Vayehi = In the beginning*

δωδεκάτου τῆς βασιλείας Ναβουχοδονόσορ, (*thothekatoe tῆs vasileias Navoechothonosor*)

In the - twelfth of the reign of Nebuchadnezzar

ὃς ἐβασίλευσεν Ἀσσυρίων ἐν Νινευῇ (*ὃs évásileesen Ásserion én Nineeῇ*)

who reigned over the Assyrians in Nineveh

τῇ πόλει τῇ μεγάλῃ, ἐν ταῖς ἡμέραις Ἀρφαξάδ.

(*tῇ polei tῇ meyalῃ, én taῖs ḥmerais Árfaxath*)

the great city, in the days of Arphaxad

Achior: **Vayehi...**In-the beginning, in the kingdom of Jerusalem, Nebuchadnezzar, king of the Assyrians, wished to conquer Jerusalem and its people.

Choir: καὶ πάντας (*Kai Pantas*) and everyone

Achior: Then he besieged it, for many, so many days.

The second tragedy veiled in tears.

it was declared that before their wedding, the maidens will be defiled.

Choir: καὶ ἀπέστειλε Ναβουχοδονόσορ (*kai ápesteile Navoechothonosor*)

Thus declared Nebuchadnezzar

Achior: Then came Holofernes to Jerusalem, and he brought all his army with him.

Choir: καὶ πάντας (*Kai Pantas*) and everyone

Achior: And when the people of Israel saw how large his camp was,
they feared greatly.

Choir: ΕΤΟΥΣ (*ETOES*) *Vayehi = In the beginning*

2. - Let the River Overflow - Holofernes' Aria

*Excited murmurs from the crowd (He's here, it's Holofernes! Have you seen him?!) as
the Brass welcomes Holofernes entrance followed by admirers and soldiers.*

Holofernes Chosen men, great army of Assur, hear our call – to war!

From the far lands to the sea, let the words of our leader soar!

“You will prepare for me – the earth and waters.

Unleash my wrath at them and have their daughters.

We'll fill their Valleys with the rebels' bodies,

and the river with their blood, 'till it overflows... overflows...”

Let the river overflow! Let the horns of triumph blow!

Chorus **Let the river overflow!**

Holofernes Oh, no one shall resist him.

Chorus **Let the horns of triumph blow!**

Holofernes This is their only way to be saved or enslaved.

Chorus **All the earth at our command**

We have the upper hand!

Holofernes I swear, I will destroy all the gods of the land.
They should worship only my lord!
And in every mouth and every tongue they'll call - my lord - god.

Choir **Let the river overflow! Let the horns of triumph blow!**
All the earth at our command! We have the upper hand!

*The crowd cheers, and through the noise,
from the back Bagoas and Achior seemed to be fighting*

Achior I'm going to stop him

Bagoas No you are not

Achior I have to...

Bagoas Stop right there

Achior No....

(bursting on stage, kneeling and holding on to Holofernes' legs, Bagoas follows him).

3. Scene - Duet with Choir - Up on the mountain

Achior Supreme Commander, hear my words -

Bagoas Your excellence, this is Achior, a leader of Assur.

Achior Do not endanger yourself or your troupes with defeat.

Holofernes Don't worry my good man. Our victory will be complete!

Choir Neh·buh·kuhd·neh·zr!

Bagoas *(picks Achior up, speaks loudly)* Thus said our god!

Achior *(To Bagoas)* Your god is mortal.

Bagoas *(Pushes him, ready for a feast fight)* You are mortal!

Achior *(trying to hide behind Holofernes who seemed entertained by that)*

So is he! But not Elohim!

Choir Ha-Elohim!

Holofernes Who is Elohim?

Achior These people on the mountain, whom you swore to conquer,
(Pulling out the scroll) did not follow the Chaldeans ancestors' gods.

They came to Mesopotamia worshipping their ELOHIM

“Adonai” *(showing Holofernes the scroll)* commanded them to go to
 the land of Canaan. He destroyed all their enemies saving his chosen people.

Bagoas *(whispering loudly so it gets to Holofernes' ears)*

Are you calling our god a fraud?

Holofernes Silence! I don't know nor believe in their god.

Choir Don't believe in their god!

Holofernes Nebuchadnezzar is the only god, he is no fraud!

Choir He is no fraud! Nebuchadnezzar!

Holofernes We will destroy them.

Achior Great Commander, hear my advice -

Chorus We will destroy them!

Bagoas For OUR god said so!

Achior But his words are not divine!

Choir: Our god said so!

Holofernes And he will send his power!

Achior *(whispers)* Let this not be yet another sending of a plague...

Choir He will send his Power! Nebuchadnezzar!

Bagoas (spoken) May his name be glorified in every town's tower (*choking Achior*)

Achior I...

Holofernes Just tie him, Bagoas. (*taking Bagoas hand off Achior's neck*)

Bagoas (*reluctantly*) Your excellence.

Holofernes We will take him along. And there (*points*), we will leave him. Down the mountain of these people whom he defends.

Achior But...

Holofernes Not a word. If their god wish to save you, his chosen people will take you to their village, up on the mountain.

Holofernes:

Achior:

Up on the mountain

they'll bow to my lord.

There is no other way.

We'll be swift, my army will come by,
the people will comply. If they won't

They will die!

Blest are they,

who have the sense to know

when time comes to act.

As faith is fear,

I trust they will start.

They will bow down

to none but God,

nor concede when trapped in byways.

They will lift their eyes to the sky,
their God will not

Let them die!

Blest are they,

who have faith in heart.

No sense of fear

their trust impart.

They have a choice.	The choices are not yours to make,
They're mine to take.	but they are yours to take.
May everyone see that	May everyone see what is right!
there is no need to fight.	
May they find the light!	May they find the light!
Come good people. Destiny awaits.	<i>(cast leaves the stage.)</i>

– Scene change – at the Israeli city of Betulia.

Shai (them/they) – Shomer-et Israel, is preparing for their shift, guarding the gate.

Looking to the horizon. They had been there watching, while the betrothed daughters of Israel were taken to the Assyrian camp, under Nebuchadnezzar's decree the first night right. Shai is accompanied by a Bat-Qol, the sound of the Shchina, who echos and laments with the famous Yom Kippur melody of Ashamnu (we have sinned).

4. Shai's Arietta – Inheritance of stillness

Shai: Betulia is quiet today. Is this the calm before the storm?

Another day, and the first night right continues...

Another girl will be taken as an offering.

They are all sobbing, and I'm just watching.

Every muscle objects, but I cannot protect them.

Inheritance of stillness, as the flowers are culled.

Laughter muted in a silenced prayer.

Ripping the membrane of hope, blemishing ancestors' trope,

drowning out Yisrael's song. Have we gone all wrong?

Inheritance of stubbornness, yet its colors are dulled,

by blemishing every sacred affair.

When history stains the feared, where do we go from here?

Can their honor survive? How could the nation, our nation, revive?

Something's wrong. Something happened. Are they coming here?

I don't know this person. Are they tying him to a tree?

Is that an ally Midianite? We'll have to rescue him and find out.

Cohen Gadol – please watch the gate, I'll return momentarily.

Exit up-stage right

5. The Mares' Midrash

Uziyahu: (entering US-left holding a scroll with illustrations of horses and donkeys)

Surely you know that the Cohen Gadol

has extremely important matters to contemplate!

I'm not a gate keeper!

Just keeping our nation together is daunting enough...

These poor women are being desecrated by the Assyrians,

and their children might be gentiles... oy yo yoi...

How do I save them from such shame... oy yo yoi..

And prevent them from being labeled as such...

Hmm... Let's see if this could help with my problem...

Our sages are not so clear...

When two foals are birthed by two different mares...

If one's father is an ass & the other's is a horse,

then the mating of the two can take its course.

But if one's mother is a she-ass, and the other's is a filly,

then the mating can't happen, not really...

It does not matter if the father was an ass or a horse.

So there's no need to be concerned with paternity.

But the mother, yes the mother, that's what's important here

in determining the off-spring's identity.

Perhaps this is the key, in this time of persecution,

when the decree of our enemy, leads to desecration.

With our women being defiled, our nation's future is at stake,

if their children are not Israelites, then... for Heaven's sake,

the solution must be following the Midrash of the horses,

and pronounce our lineage to be determined by our daughters.

Shai returns

6. Lineage discord Shai, Uziyahu

Shai: So, did you find a way to stop the first night right?

Uziyahu: I am contemplating how to validate a child as Israelite.

Shai: Can't you just end the desecration?

Uziyahu: The most important thing is our heritage.

The solution is for a child to follow his mother's lineage.

Shai: And you don't care about the women's condition?

Do you just see them as reproductive vessels for your religion?!

Uziyahu: Umm... All our women are important, I oppose their torture,
yet only a legal change, could ensure our future.

Shai: So, as an answer to the people's defilements,
you'll support a new law enactment,
yet you won't act to stop the villain,
nor support the dispirited women?

Uziyahu: Calm down, and don't point your fingers at me!
Within my powers, I cannot act against this decree.
But as many leaders have done,
I can manipulate the way we perceive the consequence.

Town's people are supporting Achior, bringing him in

Shira: Cohen Gadol, Shai, he was tied to a tree.
Punished by Holofernes for advocating the God of Israel.

Uziyahu: My Good man –

Achior: Achior.

Uziyahu: You have done well, And I am glad we rescued you.
Our God would surely reward your virtue.

7. Scene and choir Dai Dai Dayenu

Elisheva, Melech and Bracha enter after seeing Holofernes' troupes blocking their water.

Elisheva: Shai – Did you see what happened? This is absolutely devastating!

Shai: *(spoken)* No, what happened?

Melech: The children of Ammon have departed their camp,

Elisheva: So did the children of Esau

Shira: And with them thousands of the Assyrians,
Bracha: They pitched in the valley and took the waters.
Melekh: They cover with their tents the face of the whole land
All: We are lost
Shai: No, we're not!

Women

Men

Our young children will suffer immensely,
 our young men will faint of thirst,
 they will fall down in the streets of the city
 and by Betulia's gates.

Better to surrender
 than die out of thirst.

If we give in, we might postpone death,
 at the cost of losing our freedom,
 and our words would be but wasted breath
 if our men are dead!

Amongst the Assyrian soldiers
 our women will be dispersed.

Shai: I have heard enough! Pull yourselves together people, no one's giving in!
Choir: No one's giving in!
Shai: Good. I will need the strongest men and women to attend the gates with me.
Bracha: To defend?
Melekh: At least to try...
Elisheva: In vain!
Bracha: We will die!

Shai: Enough!

Melekh: There's no reserve.

Elisheva: We're gonna starve.

Shira: This is the bitter end.

Shai: That's enough!

Melekh: With no more water –

Bracha: There is no life.

Shira: Can't rectify or mend.

Shai: Enough!

Melekh: There is no hope.

All: We can't see the light!

Melekh: We're all going to–

Shai: Dai! Dai Dayenu! We can be resourceful and come through!

Choir: Let us say: Dai, dai dayenu, we can be resourceful and come through!

Shai: We have not been defeated yet!

Melekh: But is death better than being slaved?

Shira: We're already being defiled, is it better than to die?

Choir: Dai! Dai, dayenu, We will find the way through,
no need to cry, nor give up, we have to try!

Shai: And we'll get stronger.

Elisheva: Let's try!

Choir: Dai dai dayenu, we should always cherish life,
fight for what's right! Dai dayenu!

For our children and our future, we will rise up -

Melekh: They'll keep trying to kill us.

Shai: and up -

Uziyahu: We'll survive and celebrate!

Shai+ Altos: and up -

Choir: Dai dayenu...

Bat-El: Dai! We'll raise our voices

Bat-El: ...and cry ...to the master of the world.

If You won't have mercy on us, may You have compassion,
on the Holiness of Your great name
that is called on us, to avenge. A-venge!

Choir: And we say – Dai dai dayenu we will find the way through.

No need to cry, not give up, we have to try! And we'll get stronger!

Dai dai dayenu, we should always cherish life! Fight for what's right!

Dai dayenu – for our children, and our future, we will rise up -

Shai: It's the wish of the people.

Choir: and up -

Bat-El: It's for the sake of our future.

Choir: and up -

Uziyahu: (Interrupts) Let's all lift our eyes up – from where will our help come?

Choir: humm... our help come (*mm*)

Uziyahu: ...from Adonai!

Choir: From Adonai! Dai dai dayenu...

Shai+ Yehudit: From Adonai? Dai dayenu, we can't wait for a rescue 'cause we will die!

Bat El: Adonai won't give up, we have to try, no matter what the cost is!

All: Dai dayenu... dayenu dai!

9. Scene & Duet – Em b'Yisrael - Yehudit & Uziyahu

Uziyahu: Dai, dai... enough indeed. Too much tumult before bed time.

Go now. May your night's prayers be heard.

We will wait five days for Adonai to give me a sign.

And if none shall come... I will go to speak with the Assyrians,
in the name of God! Now head back to your tents.

Daughter of Merari, Menashe's widow, you too - return to your tent.

Yehudit: Hear me now, Cohen Gadol, For the words you have spoken can't be
right... touching this oath, that you made and announced between God and
you. Who are you to tempt God today? Who are you, to speak in the
divine's name? Since no man can understand, nor comprehend the divine -

Uziyahu: I know more than you could dream and comprehend the divine.

Yehudit: Who are you, to deem us to death?

Uziyahu: You forget, woman, that I'm THE Cohen Gadol!

Yehudit: Not at all! You are not a god, and God isn't man,
yet the spark of the creator is inside of us!

The sovereign gave us free will and a choice between right and wrong!

Uziyahu: "Malchuto bakol mashala", It's your choice between right and wrong!

Together: I trust in God and I don't doubt that God will save us!

I/we was/were chosen long ago to carry God's name in my/our heart/s,
 And love my/our God with every breath and every conscious act,
 For there is no other God but Adonai!

“Shema Yisrael Adonai Eloheinu, Adonai Echad!”

There is one God and none other but God.

Yehudit: I cannot sit by and let them violate our daughters,

Uziyahu: (to God) Is that Your trial, God? Is she my test?

We are the leaders needed right now!

Yehudit: We should be the leaders our people need right now!

It is in our hands, in yours and mine.

Uziyahu: In our hands: yours and mine. What do you have in mind?

Yehudit: I don't know!

Uziyahu: You should leave it to God to give me a sign.

Yehudit: But you are not doing anything!

Uziyahu: That is not true!

Yehudit: What about our children?

Uziyahu: They are not yours to worry about! My apologies, This came out wrong.

Yehudit: It's true I don't have children of my own, but I am “Em b'Yisrael”,
 a mother to all the children of Yisrael, for whom I care.

Uziyahu: That phrase was used by Deborah the prophetess,
 as she was praising Ya'el, Eshet Chever HaKeini,
 who with her wits out-smarted the enemy.

Yehudit: By herself...

- Uziyahu:* Where all men have failed, this woman – saved all Beit Yisrael.
- Yehudit:* Ya’el... Saved them all...
- Uziyahu:* She lured Sisra into her tent, did what she did, and broke his skull,
yet her acts to this day are very controversial.
- Yehudit:* Adonai was with her.
- Uziyahu:* As God is with you.
- Yehudit:* She saved all Israel, bearing the scorn of jealous men.
- Uziyahu:* Is this my sign God? Your mysterious ways, I accept it my God.
- Yehudit:* She did what was right. She acted bravely. She won the fight
- Uziyahu:* I hope this is right. What a sacrifice. All others have lost. “Ken yehi ratzon”
- Yehudit:* with one woman’s plan. And when they celebrated their freedom, & when they
hailed the defeat of Sisra, she was crying, hurting, praying – “Em b’Yisrael”.
- Uziyahu:* May it be our fate as well... All but his mother.
- Yehudit:* If it wasn’t for Deborah men might have stoned her.
- Uziyahu:* She was married!
- Yehudit:* And I’m a widow, is it better?
- Uziyahu:* If it’s God’s will.
- Yehudit:* And the prophetess blessed her twice, but it was just for the people to hear,
and for generations who’ll learn it as a story.
- Uziyahu:* They will learn it as a story.
- Together:* These generations would not be without her.
- Uziyahu:* This IS God’s will!
- Yehudit:* Em b’Yisrael.

Uziyahu: Blessed are you, brave woman.
You will not be alone for Adonai is with you.

Priestly Benediction

Yevarchech Adonai veyishmerech. (Amen) *May God bless you and keep you.*

Ya'iru pnei Adonai elayich vichunech. *May God's face shine upon you.*
- and deal graciously with you.

Yisa'u pnei Adonai elayich *May God's face look upon you*
Veyasimu lach Shalom. (Amen) *and bestow upon you peace.*

8. Mu'azin Choir – Hashkiveinu

The town's people are singing their night's prayers, as instructed by the priest.

The famous "Hashkiveinu" prayer, is carried between the houses in a Mu'azin style.

Echoing the sound one after the other, to inform all, it is time for the night's prayers.

	Baruch Adonai bayom.	<i>Blessed is God by day</i>
<i>Choir</i>	Baruch Adonai balayla.	<i>Blessed is God by night</i>
Hear my	Hashkiveinu Adonai Eloheinu leshalom.	<i>Help us lie down Holy one, Our God, in</i>
prayer.		<i>peace</i>

Help us lie down Holy one, Our God, in peace, and rise up to life.

Spread over us Your shelter of peace.

Direct us with Your good counsel, and save us for the sake of Your name.

Shield us and remove from us ev'ry enemy.

Shelter us in the shadow of Your wings. Guard our going out and our return,
for life and peace, from now and forever - Spread over us Your canopy of peace.

Baruch Adonai bayom.

Blessed is God by day

Baruch Adonai balayla.

Blessed is God by night

9. Finale Act 1 – Triptique - Uziyahu, Yehudit, Shai & Bat-Qol

Uziyahu: Ribono shel olam, Lord of the universe, I am thine, and my dreams are thine.

I've dreamt a dream, and I do not know what it is. May it be thy will.

Lord my God & God of my fathers, to confirm all good dreams

Concerning myself and all the people of Israel for happiness.

May they be fulfilled like the dreams of Joseph, but if they require amending,

Heal them as though didst heal: Hezekiah, king of Judah,

Miriam the prophetess from her leprosy,

sweeten them as the waters of Marah were sweetened by Moses

and the waters of Jericho by Elisha.

Even as thou didst, turn the curse of the wicked Bil'am into blessings.

Maybe though turn all my dreams into happiness. Blessings.

Blessings for myself and for all Israel.

Protect me! Be gracious to me and favor me! Amen.

Yehudit: Psalm one hundred and three. I will pray, my God, even if it's just for me.

"Barchi nafshi", bless my soul, "et Adonai", my God.

"V'chol kravai et shem kodsho", your holiness

"Barchi nafshi et Adonai v'al tishkechi kol gmulav", do not forget

"Hasole'ach l'khol avonekhi" – God will forgive

"Harofeh l'khol takhluayekhi" – God will heal

"Hago'el mishakhat khayekhi" – You lift us up when we are heartsore and downcast

Satisfier of desire, with love and compassion! Renew like an eagle –
youth and purity. Don't let them take their innocence away!

God of righteousness, grant justice for all the oppressed.

Benevolent God up above, constrained to anger, abounding in love.

For as high as the heavens are above the earth,

You reign inside us all, and render your aid when we fall.

As far to the east or to the west, may you withdraw all transgressions from us.

“K'rachem Av al banim”

Isn't it written that you blessed both male and female and called them humankind?

Wasn't that the scheme? Yet it's written here – with reduction, that to your SONS –
you gave all the compassion! What about us – the daughters of Yisrael? What about
us who pray in the dark? Can You hear our prayer? Are You even there? O God.

Shai: I lift my eyes to the mountains from where will my help come.

From the Eternal our help will come – the creator of heaven and earth.

May you never let my feet fail, as Shomer-et Yisrael.

The keeper of Yisrael won't sleep, but guard and protect.

The guardian of Yisrael won't sleep – shomer-et Yisrael.

Shai (accompanied by Qol)

Yehudit

Uziyahu

The keeper of Yisrael won't
sleep, but guard and protect.

“Elohai hoshe-ah na!”
Save your daughters,
with your mighty powers,

No more slumber, I can't sleep.
Mayest thou turn my dreams into
blessings.

The guardian of Yisrael won't	my God.	
sleep – Shomer-et Yisrael.		
	“Tzuri v’goali, hen Adonai	“Tzuri v’goali, hen Adonai
Shomer-et Yisrael	shomer et Yisrael”	shomer et Yisrael”
will guard and protect	Shomer-et Yisrael will guard and	Shomer-et Yisrael will
all of Yisrael.	protect	Guard and protect
Shomer et Yisrael –	all of Yisrael.	all of Yisrael.
	“Oseh shalom al Yisrael”	“Oseh shalom al Yisrael”
“Shalom al Yisrael”		

Act 2

10. Duet - God of the humble - Bat El & Yehudit

Orchestral motif – “What about us, the daughters of Israel” On the two women’s path to the enemy’s camp. Bat-El carries a bottle of wine, a cruse of oil, and a bag with parched corn, figs, fine bread; and cheese-cakes.

Bat El: I’m worried... what will happen now?

Yehudit: Everything that fell out before and everything yet to come of it, is all in the hands of – God.

Bat El: But they don’t fear this God!

Yehudit: Adonai Eloheinu, is judge and jury. God’s power will throw down their strength, through my hand, we’ll bring down their forces.

Bat El: But how?

Yehudit: Bait... tempt... and God will give me the courage and strength to strike them by the seduction of my lips.

Bat El: (grabbing Yehudit, stopping her) - Would you?

Yehudit: By the hand of a woman, By deceiving lips

Bat El: No, that's sacrifice and giving in!

Yehudit: Not giving in, just acting right. Exploiting beauty to smite!

And it's all for a worthy goal.

Together: And God's might is not in multitudes. And God's power is not in strong men.

Adonai is the God of the afflicted,

Yehudit: the defender of the weak,

Bat El: the helper of the oppressed,

Yehudit: the protector of the lonely,

Bat El: the savior of the hopeless.

Together: I pray, I raise my voice to you. I speak my hopes to you. I sing my heart

Yehudit: for you - are the God of our mothers and fathers,

Bat-El: God of the inheritance of Yisrael,

Yehudit: Sovereign of heaven and earth,

Bat-El: Creator of the waters.

Together: Maker of all creatures, hear our prayer:

God of the humble, may Your strength be with us.

May the Holy Shchina empower us from within.

God of the humble, help us repair your world. Save all B'not Yisrael.

Bat-El: Let us not be wronged again! Let our hearts be free.

Yehudit: Don't let them violate the daughters of Yisrael! Let them know love and grow in your light- to love themselves, to love the world, to love You!

Bat-El: Let us love ourselves & love the world & love You!

Together: God of the humble, God of all power and might,
the protector of all Yisrael, grant us peace – “Shalom”.

12. Scene - At the Assyrian Camp - Bagoas and Yehudit scene

Choir (In Greek): οι στρατιώτες δεν μισούν απλά υπακούω στις εντολές

(oi stratiótes den misoún aplá ypakoúo stis entolés)

Translation : soldiers don't hate just obey orders

Bat El: Someone's coming!

Yehudit: Don't be alarmed I will capture them.

Bat El: Capture the capturer?!

Yehudit: Sh...

Bagoas: Who are you?

Yehudit: I am a daughter of the Hebrews.

Bagoas: Where are you coming from?

Yehudit: I am running away, for you're about to consume the city,
And I am on my way to Holofernes himself –
the great general in command of your army

Bat El: Great General... Big army!

Bagoas: And your intentions?

Yehudit: I have reliable information.

Bagoas: In regards?

Yehudit: In regards to the path and how not to risk the bodies, nor the lives of his men.

Bagoas: Aha...

Yehudit: That's all I can say now, the rest is for his ears alone.

Bagoas: It would seem like you made the right decision

to associate yourself with the winning party.

Don't be afraid, I'm sure you'll charm your way.

I'll take you to him, just tell him the truth.

Yehudit: Indeed...

Bagoas: He'll treat you well, he is the kindest soul. Are you hesitant?

Yehudit: No!

Bagoas: Come on, let's go.

13: Yehudit and Holofernes meet

Bagoas: Your highness, there's a woman here, she's a daughter of the Hebrews.

Holofernes: Go on -

Bagoas: She has information for you.

Holofernes: Tell me more.

Bagoas: She will only give it to you.

Holofernes: Then let her in.

Yehudit: Your greatness,

Holofernes: Have you been sent to meet me?

Yehudit: Sir?

Holofernes: The wind has stopped its howling,

Yehudit: It did?

Holofernes: the air is swirling, something's changing.

Yehudit: What is it he's feeling?

Holofernes: Are you a devil woman?

Yehudit: Good heavens, NO!

Holofernes: You came here by your own will?

Yehudit: I did.

Holofernes: You took a great risk!

Yehudit: I was sent to you by God.

Holofernes: Is that so? ... Speak.

Yehudit: I'm but your humble servant, and you're the greatest of commanders,

Holofernes: That's true.

Yehudit: but there is so much more.

Holofernes: So much more?

Yehudit: I will declare no lie to my Lord, tonight, and if you will follow the words of your servant, God will grant you tall things you wish.

Holofernes: All things I wish!

Yehudit: My lord will not fail to achieve his ends. My Lord will be - with me.

For I swear by Nebuchadnezzar, king of all the universe, that thanks to you, not only the human beings all serve him, but also the beasts of the fields, the cattle and the birds of the heavens. The whole world knows of your wisdom.

Holofernes: Are you a prophetess?

Yehudit: I am.

Holofernes: You seem to know a lot about me... What brought you to me? Or who?

Yehudit: Your bravery and your dexterity.

We've also heard from Achior ... of your experiences and conquests.

Holofernes: There were so many, who can retell?

Yehudit: You have power over men.

Holofernes: Without a doubt.

Yehudit: You hold sway over women.

Holofernes: Guilty as charged.

Yehudit: Your charm and wit are praised by all,

Holofernes: Even the Hebrews?

Yehudit: - everybody!

Holofernes: They fear me.

Together: (And it is known) in all the earth,

Yehudit: that you are potent and mighty,

Holofernes: That's nice to hear.

Yehudit: you are feared and revered, but I have to confess –

Holofernes: Yes?

Yehudit: Achior spoke the truth. The Hebrew's God won't let them lose,

Unless they sin against their God. Now with the food supply exhausted
and the water almost gone, they resolve to consume what God has
forbidden.

And for their sins, they will be given to you – to be destroyed!

And you will know when, for I will stay with you.

Holofernes: You will stay with me?

Yehudit: I'll go out into the valley ev'ry night and pray. I will ask for you,
and when it's time, I will take you through the heart of Judea,
until you reach Jerusalem! No one will stop you, for you will be a-head.
And now my lord, believe my prophecy: You will go down in history!

Yehudit: And me by your side,

Holofernes: And you by my side?

Yehudit: you will be remembered -

Holofernes: I'll be remembered and glorified.

Yehudit: by the artists and by poets for generations.

Holofernes: Generations ahead

Yehudit: They'll make statues of your head.

And me by your side, you will be remembered.

Holofernes: And you by my side, I'll be remembered.

Yehudit: Forever all the earth will be astounded by you

Holofernes: Forever all the earth will be astounded.

Yehudit: With you.... I will go out each night to purify and pray,

Then I will come to you.

Holofernes: Come to me...

Yehudit: I...

Holofernes: What?

Yehudit: If my wish pleases my lord,

Holofernes: Go on...

Yehudit: Let me offer to you... myself.

Bagoas: Your highness, you are needed here...

Holofernes: Come, your words delighted me, I'd enjoy your company.

God did well when sending you to me.

Yehudit: To you...

Holofernes: If you do what you promised,

Yehudit: I will!

Holofernes: your god shall be my god!

They leave.

14: Comprimario's Lament. - Bat-El & Bagoas Duet

Bat-El: *(walking down stage Left)* Days pass, no change, he is still alive.

Even worse, she's enjoying his company!

She won't listen to reasoning! I don't know what I should do...

She takes me for granted – Bat-El do this, Bat-El do that

She never explains to me, I don't even know where she is at!

Spending all this time with him, while I am losing my mind!

How could she prefer him and leave me behind?

Bagoas: *(Not aware of Bat-El, walking down stage right. Sighs...)*

He takes me for granted – Bagoas here, Bagoas there...

He never listens, If I have an idea, he doesn't care!

Spending all his time with her, when all his army awaits.

Could he be in love with her? Is it too late?

Bat-El: Too late for what?

Bagoas: Oh! *(startled)* It's... umm... YOU, that came with... HER!

Bat-El: Ugh. It'd Bat-El! It's the third day I need to remind you what's my name!

Bagoas: Oh my gods... It's been three days!

Bat-El: It feels like forever...

Bagoas: How is he not sick of her?

Bat-El: She is the brightest.

Bagoas: But he's not the type to be with a girl... I mean – that long...

Bat-El: It had ONLY been three days!

Bagoas: Listen... If it's his heart she seeks, she can't have it.

Bat-El: If it's his head?

Bagoas: His eyes? They are on her.

But she should not mess with his mind, it's so precious.

Bat-El: You care for him?

Bagoas: Oh, I have to. It's my purpose.

I bathe him, dress him and I feed him. I'm his henchman, his companion.

I always make sure his needs are met.

He is the most glorious, and viciously handsome!

I don't want to be just "comf"table". I don't want to be a "side kick".

Just "fill in" the time when he needs to rest.

Cast as a comprimario, the story on the side.

Always a bridesmaid. Never a bride!

Bat-El: If they'll put me in the story, would they even get my name right?

Bagoas: I doubt it.

Bat-El: Would they know how old or young I am?

Bagoas: Does it matter?

Bat-El: Would I be silent or subdued? Would I be just a maid, or a friend,
or even more?

I don't want to be just "comfortable". I don't want to be a side kick.

Just "fill-in" the time, when she needs to rest.

Cast as a comprimario, the story on the side,

Always a bride's maid. Never a bride!

(they both repeat the chorus)

Holofernes and Yehudit enter the stage, crossing it to DS left, ignoring Bat-El and Bagoas

Holofernes: ...There is another way, if they would only listen...

I would not raise my spear; I would not hurt them...

Bagoas: How much damage can this woman do? He didn't even see me...

15: Quartet – Let me be your safeguard - Holofernes, Yehudit, Bagoas and Bat-El

Holofernes and Yehudit sit down DSL, Bagoas and Bat-El Up-stage right,

Holofernes: Be comforted, breath it in.

Bat-El: Maybe we should go?

Bagoas: No, we're not. This is important!

Holofernes: No battle fields,

Bagoas: No battle field?

Holofernes: No needless blood.

Bat-El: No needless blood?

Holofernes: Let it all go for a moment

Yehudit: I don't know how to let go...

Holofernes: Make it about you and me

Bat & Bag: That should not be.

Yehudit: Can I treat you as good as you are?

Bat & Bag: That can't be good.

Yehudit: And not as the others fear you?

Holofernes: Do you still think I'm a brute?

Yehudit: Oh no,

Bat & Bag: No?

Yehudit: I don't. You have grown on me

Bat & Bag: In only 3 days...

<i>Holofernes</i>	<i>Yehudit</i>	<i>Bagoas</i>	<i>Bat-El</i>
I can	I can	I've never seen	I've never seen her
get lost	get lost	him	Looking this way
in your eyes	in your eyes	Looking this way	At anyone
Could you	Could you	At anyone	Could it be the
be the world	be the world	Could it be the	love
for me?	for me?	love	She doesn't feel
Let me be your	...Safeguard	He doesn't feel	for me?
safeguard	...Lead my story	for me?	
Let me lead		...her safeguard	...lead this story
Your story from here		...lead her story	
For as long	...As we've got		
as we've got			

Holofernes	Yehudit	Bagoas	Bat-El
No matter how long	No matter how long		
You will be my reward	... your reward		
& you will no longer			
know fear.	... no more fear.		
Put your faith in me	... in you		
Fill your heart with our	Fill my heart with		
song	our song	History... of	
...The history		course!	
Will take its course	We'll pass our days		
Leaders rise & fall	without remorse	May I never see	There's no
...Pass our days	No more need to	you fall	foretelling
No more need to stall	stall. If only for a		
...only for a moment	moment	No more need to	No more need to
Let the world stop	Let the world stop	stall. One	stall. One moment
For us.	For us.	moment too much	too much...
	You'll be my		We are doomed
You safeguard	safeguard		

Bagoas: Don't toy with me girl! I want the truth!

Bat-El: There's nothing to say

Bagoas: He might not do you harm, but I will kill for him

Holofernes: For you

Yehudit: For me...

Bat-El: You'd better calm yourself down

Bagoas: What do you know?

Bat-El: I don't know what you mean

Bagoas: What is your game?

Bat-El: There is no game

Holofernes: Would you trust me?

Yehudit: I would

Bagoas: I'm not sure I understand, would this be affecting his loyalty?

Bat-El: I'm not sure I understand where is her loyalty...

Holofernes	Yehudit	Bagoas	Bat-El
Let me get lost in your arms You will be the world for me!	Let me get lost in your arms You will be the world for me!	How I wish this could have happened to me In his arms How did I not see it? He wasn't meant for me.	I will never let it happen to me In any arms How could she prefer him? What is it I don't see?
Let me be your safeguard Let me lead Your story from here	Let me be your safeguard Let me lead Your story, lead my story	I don't want him as her safeguard Lead her story from here. Not my story	I don't want him as her safeguard Not my story

Holofernes	Yehudit	Bagoas	Bat-El
	For as long	For as long	For as long
For as long	as we've got	as they live	as they live
as we've got	No matter how	No matter how	No matter how
No matter how long	long	short	short
		...lead her story	
You will be	I will be	She will be	
my reward	your reward ...	his reward	His reward
& you will no	& I will no longer	She is changing	He is changing her
longer know fear	know fear	him	What about fear of
Put your faith in me	My faith depends		God?
Fill your heart	on you. Fill my	I always had full	So is the faith of our
With our song	heart	faith in him	people
Let's spend our	with our song ¹	He's always in my	Their song...
hours	Let's spend our	heart. Their song	
Without remorse	hours		The cost might be
Disregard the cost	Without remorse	The cost might be	too heavy
...Only for a	Disregard the cost	too heavy	Only for a moment
moment	If only for a	Only for a moment	Let it stop!
With you	moment	Let it stop!	
Let the world stop!	With you		
For us.	Let the world stop!		
	For us.		

Holofernes Tonight then

Yehudit: Tonight.

Holofernes: I can't wait.

(Noticing Bagoas) Bagoas! Let's get ready for the party!

Bring my beauty some appropriate attire.

(Courtesy to Yehudit) I will see you there.

16: Scene & Arietta - Who am I - Bat-El and Yehudit

Bat-El: *(Alone on the stage. Looking around)* I guess I'll just... wait here?

(Looking again, making sure no one sees her, stepping DS,

looking up to God with a blaming finger) Is **that** Your plan?

Was that the plan all along? Are You trying her? Are You trying me?

Bat-El: Our people are suffering, meanwhile she's having the time of her life,
in the arms of the E-NE-MY!

Do You remember he is the bad guy? Did You tell her that?

Would surely be nice if You were talking to me...

if **I** could hear Your call...

Yehudit: *(From the wing)* Bat-El!

Bat-El: *(looking up)* Very funny...

Is this the dress he gave you? Well, that's quite an easy access...

Yehudit: Bat-El...

Bat-El: I'm not saying anything... I'm sure he'd love to see you in that,

I'm sure he'd love to see you without...

Yehudit: Please stop.

Bat-El: I just don't like this. Don't like it at all.

Yehudit: I know...

Bat-El: I saw how you're looking at him.

How in the world did you allow yourself to fall for this ruthless savage?

Yehudit: That's enough, Bat-El

Bat-El: No, it is not, are we still following the plan? You don't seem to!

And who are you to join the enemy and become their queen?

Yehudit: That's ENOUGH! Please leave me alone. And stick to the plan.

Take the wine and the cheesecakes. I will join momentarily.

Who am I? Who am I? That I should refuse my Lord?

Who am I? To trust – as your word?

Please don't let me succome to my transgressions!

Who am I? Lying grace, misleading beauty. I will rise!

My people's fate is in my hands. I know what I must do.

Give me strength eternal one. Help me through till this is out done.

I shall try! Who am I!

(The orchestra answers musically the motif of "Em b'Yisrael")Exit USL

17. Aria – Let me climb the palm - Holofernes and company

Holofernes: Welcome my friends! Fill up your mugs!

Brave soldiers, feisty women, and... others...

Your Lord is pleased with you, and you know what? So I am!

Tonight we celebrate! We celebrate Nebuchadnazzar!

We celebrate victory! We celebrate – WINE! To wine!

All: To wine!

Holofernes: Yia Mas! (cheers, in Greek)

All: Yia Mas!

(Song of Songs 8:2)

Holofernes: I would lead you, I would bring you to my mother's house

Where you'll impart to me your secrets

I shall pour into you my sweet wine

From my nect'rous pomegranates.

(Song of Songs 7:9)

(echoed by choir) Let me climb the palm

Hold its fronds divine

Your fragrance be as apple's balm

Your breasts like grapes on a vine.

Choir: Let me climb the palm divine and pour another round of wine!

Ya ya ya ya ya ya ya...

Holofernes: Yia Mas!

All: Yia Mas!

Holofernes walks to the "bartender" USR, who was playing on the copper mugs as xylophone (each is filled with liquid to form a different pitch). Pulls a dagger, running it near her neck, and then turning it and handing to her, as a gesture for a challenge. A "lets see if you can remember all the notes and repeat after me" challenge. Holofernes will now show off coloraturas, and the bartender, using the dagger to play on the mugs as a baton, will echo after him. However, soon enough Holofernes will start taking out

the mugs, one each phrase, and hand it to a soldier to drink, so the bartender would be left without “musical nugs” and will be bound to lose. However, the clever Bartender, at the lack of a low note mug, drummed on a soldier’s metal balls protective plate, to Holofernes’ entertainment and approval.

(Song of Songs 8:6)

Holofernes: Let me be a seal upon your heart. Heart *(Takes the highest pitch mug)*

A seal *(Takes new highest mug)* A seal *(Bartender hits balls’ plate)*

Choir: No one takes on Holofernes.

Holofernes: A seal upon your arm *(takes a gold bracelet from Bagoas, puts it as a trophy on the Bartender’s arm)*

Choir: Open the seal, Go on, Open the seal, Go on, Open the seal

Holofernes: For love is fiercer than death!

Choir: For love! *(drink)*

Holofernes: For passion is unrelenting as She’ol

Choir: For passion! *(drink). Yia Mas!*

Holofernes: It’s sparks are fiery flames. The fiercest blaze. The fiercest of all.

Choir: Let me climb the palm divine and pour another round of wine!

Holofernes: Yia Mas!

All: Yia Mas! *(Everybody drinks)*

(Song of Songs 7:3)

Holofernes: Your body is like a round goblet,
ready to be filled with my fine wine.

Between your thighs a heap (hiccup) of wheat,

Embraced by lilies.

(echoed by choir) Let me climb ... divine... ?!

Hold its blonds di... palm...

Your apples be as blatant bomb

Your breasts like grape-fruits on... (hiccup) Stein!

Choir: Let me climb the palm divine and pour another round of wine!

Ya ya ya ya ya ya ya...

All: Yia Mas!

Dialogue:

Holofernes: That was quite some time *(hiccup)*. Where is my Yehudit?

Oh, there you are, I've been singing for you, or was it about you?

I just need to clear my head. Would you sing for me?

Yehudit: I would, my Lord.

18. Hora – Odecha Ki Anafta Bi - Yehudit and company

Yehudit: Od'cha ki anafta bi - I thank you for avenging me.

A prayer will form in the hearts of those who languish.

Beauty will blur the desire and the anguish.

Charm will lead your mind astray.

Death has no hold over us today.

Endurance will serve you as your best defense.

Forget all your worries and join our cheerful dance.

Gather myrtles spices and wine.

Help yourself enjoy your time and dine.

Choir: Yai la lai lai la la la lai.... Help yourself enjoy your time!

Yehudit: **In every note there's a world full of temptations.**

Joys and desires released from your imaginations.

Know what you came with, and with whom you leave.

Lust can make you lose your head this eve.

Memories of days long gone,

Never let you move on.

Choir: **Open up your heart to try -**

Passion will mislead your eye.

Quest for virtue, tie the knot,

Run away before you're caught!

Yehudit: **Sweet nothings in song will sooth your pains.**

Temptation will lead to uncharted terrains.

Use your wits as long as you can stand

Victory's apocryphal in my hands.

Wherever you go, the divine is always with you,

Exalted, all knowing, you help us power through

Young or old, right or wrong,

Zealous souls rejoice in song!

Choir: Yai la lai lai la la la lai.... Zealous souls rejoice in song!

Holofernes: Drink and dance good people, there's a lot to be grateful for!
If your cup has just "little" - Fill it up! Top it with some more!
... Bigger cakes! ... Greater cheese! ... All to take ... If you please

All: Celebrate as if there's no tomorrow – Yeah!

Holofernes: Come, my beautiful prophetess. You say "No tomorrow" with such ease...
But we, trained soldiers, uphold the concept of no tomorrows,
Celebrating what we have today.
Does war justify that? Do leaders? Do gods? Maybe wine? Maybe lust?
One night with you, justifies any gruesome death!

(Holofernes is smiling, Yehudit is horrified, starting to cry. He picks her head up with both his hands)

Holofernes: I didn't want to make you sad...

Yehudit (collecting herself): I'm fine.

19. Duet – Follow You - Yehudit & Holofernes

Holofernes: There's so much pain behind your voice.
I see it burning in your eyes. I hear it through you.
There's so much love you've been denied.
I feel your fire, your desire. Let me get through – to you.
Follow me – we'll break down your walls before they're cave in.
Let me mend your soul's wounds, and I will follow you.

Yehudit: You will follow me?

Holofernes: And I'll hold you when you fall.

Yehudit: I will follow you, letting my guard down,

I won't resist the yearnings of my heart.

Holofernes: For love is fiercer than death.

For passion ... is unrelenting as She'ol's flame!

Yehudit: For passion ... blurs my mind, such fire such desire...

You've ignited the flame!

Together: Come what may – Come what may, to our hearts - we must obey.

Yehudit: Take me into your arms and I will follow you.

Holofernes: Hold your fronds divine.

I will break down the Temple walls, disclose the holy of holies.

Yehudit: The holy of holies?

Holofernes

Yehudit:

I will be your safeguard

...And me by your side

Let me lead your story from here

You will be remembered

For as long as we've got

No matter.

No matter how long

No matter how long it will be -

You will be my reward

I will grant you all you need

& you will no longer know fear

Your reward..

Put your faith in me

My Lord will be with me.

Fill your heart with our song

Fill my heart with our song

We'll spend this night

We'll spend this night

Without remorse

No more need to stall

No more need to stall

... only for a moment

If only for a moment

Let the world stop!

Let the world stop!

For us

For us

She leads to his tent

Yehudit: Forever - my soul will be yearning for you.

The light behind the tent extinguishes. No. 20, instrumental, fills in for the love making.

20. Instrumental Yehudit- Holofernes' love

21. Yehudit's Aria - A Light to Kill

Yehudit is lighting a candle, Sitting on Holofernes' bed. She's pulling sheets over herself,

Holofernes is asleep, his head on her lap. His sword by her side.

Yehudit: A light to spark. A heart to kindle.

A lust inflamed - to kill.

A chance to live, impossibly simple,

A yearning unfulfilled.

I see the darkness, I feel its void.

I'm drowning within my own storm.

Consuming madness, a chord destroyed,

Modulating a perfect form.

Fire burning in my heart. Tortured, bound to do my part.

Wild emotions, piercing at length.

God I give you my weakness, please give me your strength!

(Micah 7: 8)

Do not exalt at my enemy's fall, For I have fallen too.

Grief of Sheol, a lifeless toll, impaling all the way through!

(Based on the last verse of the prayer – Adon Olam)

My spirit weakens, what will remain

Should not know fear – God is with me.

Without a dawn, without a dusk

Timeless boundless powers that be.

Fire burning in my heart. Tortured, bound to do my part

Wild emotions, piercing at length *(picks up the sword, lifting it up)*

God I give you my weakness, please give me your strength!

(Striking the sword down. Lights off. Head off)

22. Scene – Open the gates

Night time at the village of Betulia. Shai on guard. Lighting a 7th torch. Counting them in their head, realizing there is one more day till the fall of Betulia in the hands of the Assyrians. Continuing the Psalm they sang in Act 1. In anticipation of the hopeful return of Yehudit and Bat-El. As the scene progress the entire town will wake up and join the singing. *(Psalm 101:5-8)*

Shai: God is watching over. God is our shelter, our right hand...

We will not be hurt in day light, nor in the lurking darkness of the night.

This is not the end. God will keep us from the wicked,

and will save the souls afflicted.

Adonai will watch our leaving and our returning. Now, and forevermore.

From the back of the house, Yehudit and Bat-El, carrying the head of Holofernes, are heading toward Betulia.

Yehudit: We can't return to what passed. We can't bring back what was lost...

To ev'rything there is a season. To ev'ry one there is a time.

With ev'ry step I'm moving forward

Shai: There is someone there!

Yehudit: Each heavy breath, makes me aware.

Shai: Could it be her?

Yeh & Bat-El: There's no looking back, the battle's done.

Yehudit: There's no bringing back a love that's gone!

Yehudit	Bat-El	Shai	Uziyahu
Open the gates to hope Open the gates to healing Don't shut your mind, open your heart, Before life closes in on us!	"P'tach lanu sha'ar B'et ne'ilat sha'ar Ki fana yom Hayom yifneh Navo'ah she'arecha"	She made it! She made it back! Did she succeed?	She made it back! Did she succeed?
Open the gates to hope. Open the gates to healing.	P'tach lanu sha'ar B'et ne'ilat sha'ar Ki fana yom Hayom yifne	Open the gates to hope. Open the gates to healing!	We should NOT open the gates, She is not pure any more

Don't shut your mind, open your heart, Before life closes in on us!	Navo'ah she'arecha	Don't shut your mind, open your heart, before life closes in on us!	How can we know if she betrayed us? Danger is lurking
	They don't believe her. Do they honestly fear she has betrayed them?	They don't believe her. Do they honestly fear she has betrayed them?	If she gave in to him...Don't open the gates She might have
Open the gates to hope, Open the gates to healing.	Don't shut your mind, open your heart, Before life closes in ...	Light her way! We'll bring her in! <i>(with chorus)</i>	betrayed us all <i>(with T+B choir)</i>
Don't shut your mind, open your heart, Before life closes in ...	Open the gates to hope Open the gates to healing	Brighten the way with hope, Illuminate the path for healing. Celebrate her all daughters of Yisrael	Don't open the gates,she has betrayed us all Don't open the gate! Don't open the gate!
Open the gates to hope Open the gates to healing		We were always with her! We will always be, Light the candles for peace!	Don't open the gates, she has betrayed us all

Yehudit, lifts up dramatically the head of Holofernes.

Choir: It's a head! A human head! It's a head! A human head!

Achior: It's Holofernes! *(He faints)*

Shira: He fainted!

Melech: Give him some air!

Shai: It's Holofernes' head!

Uziyahu: She did it! I was correct to send her there!

Shai: Quick let her in!

Shai is opening the gate, while people are attending Achior. Yehudit is slowly marching toward Uziyahu. With no words, she is giving Holofernes' head to Uziyahu. Her eyes are piercing his. Morning sun rays have broken the darkness. Everybody looks at Uziyahu, as he slowly unveils the head, severely stares at Holofernes' face, then mockingly, let out a smile and a sneer, and raises the head up high for all to see:

Uziyahu My good people, our God has given us a sign!

Bat-El: (whispering). But it was Yehudit! *Uziyahu stares at her angrily for interrupting*

23. Chatzi Kaddish Uziyahu & Chorus

Uziyahu: *(To all)* "Tevorach minashim Yehudit"

Women: Blessed from all the women

Uziyahu: I knew you wouldn't betray us! I never doubted you!

May you always be Brucha l'Adonai, my daughter, Em b'Yisrael.

For you did not spare your life for our nation's affliction,

But avenged our ruin, serving as God's striking hand! Praise our God!

All: Praise our God!

Uziyahu: Take this. Put it at the top of the mountain, to be seen by all.

Uziyahu sings in Aramaic with Kahal responses in English:

Translation (sung by chorus)	עברית
Glorified and sanctified be God's name	יִתְגַּדֵּל וְיִתְקַדֵּשׁ שְׁמֵהּ רַבָּא.
Amen	אָמֵן
throughout the world God has created	בְּעֻלְמָא דִּי בְּרָא כְּרַעוּתָהּ
And established God's reign	וְיִמְלִיךְ מַלְכוּתָהּ
in your lifetime	בְּחַיֵּינוּ וּבְיוֹמֵינוּ
the life of all Yisrael,	וּבְחַיֵּי דְכָל בֵּית יִשְׂרָאֵל
soon...	בְּעֻלְמָא וּבְזִמְנָן קָרִיב,
and let us say, Amen.	וְאָמְרוּ אָמֵן:
May God's great name be blessed	יְהֵא שְׁמֵהּ רַבָּא מְבָרַךְ
forever.	לְעֵלָם וּלְעֵלְמֵי עֲלְמֵינָא:
Blessed and praised,	יִתְבָּרַךְ וְיִשְׁתַּבַּח
glorified and exalted,	וְיִתְפָּאֵר וְיִתְרוֹמֵם
extolled and honored,	וְיִתְנַשֵּׂא וְיִתְהַדָּר
adored and lauded	וְיִתְעַלֶּה וְיִתְהַלָּל
be God's name – “Brich hu”.	שְׁמֵהּ דְקֻדְשָׁא. בְּרִיךְ הוּא בְּרִיךְ הוּא

Yehudit: And when they celebrated their freedom,
and when they hailed the defeat of Sisra.

Uziyahu: God rewards the good in heart!

Choir: May our prayers be accepted, along with all Beit Yisrael.

Yehudit: She was crying, hurting, praying, Em b'Yisrael.

Choir: Before the eternal in heaven.

Uziyahu: “Yehei Shlama raba min shmayah”

Yehudit: What about me? Condemned as a murderess?
What of my soul who took out a life?

Uziyahu: “v’chayim aleinu v’al kol Yisrael”

Yehudit: Could I be redeemed? Could I see the light without him?

Uziyahu: “Oseh Shalom bimromav, hu ya’aseh shalom aleinu
v’al kol Yisrael v’Imru Amen.

Choir: “Oseh shalom... al Yisrael... Amen.”

Uziyahu & Choir: Maker of peace up above, grant peace to all Yisrael,
and to all the people in the world and let us say – Amen.

Yehudit: I should be the leader our daughters need right now! Em b’Yisrael!

24. Scene – Achior’s Conversion - Uziyahu, Achior, Shai, Bat-El and Yehudit

Achior: (To Yehudit) Could it be true? Was that your deed?

Yehudit: Indeed

Achior: But a woman... so powerful?

Yehudit: God’s will, God’s power

Achior: Yet... You are hurting, aren’t you?

Yehudit: What’s done is done.

Achior: Hey, it’s okay. I understand. He was a great man. I liked him too.

Yehudit: (sharing a moment of silence)... If they only knew

Achior: But they don’t need to know. History needs to depict its antagonists
As brutal antiheroes. It’s easier for most of us to think in black and white.

And a woman protagonist? Bless your soul. May you find the powers to
continue, when your name alone will astonish all who hears of your act,
In all of Judah's Tabernacles, and in all the nations,
May your story - be a Torah, and may you be revered, and never forgotten.

Uziyahu: *(to Achior)* Look what the God of Israel had done!

Achior: Godly glory! My good priest!

I am ready to renounce myself to the house of Israel!

Uziyahu: Ken Yehi Ratzon – Mohel!

Dialogue over music

Mohel: Mazal Tov, Mazal Tov... where is the baby?

Shira: Not exactly a baby... *(gesturing to Achior)*

Mohel: I see... *(To Achior)* Are you the baby?

Achior: (laughing): I guess I am. Are you the Mohel?

Mohel: I guess I am.

Achior: Well... You know better than I what's going to happen now...

After the... you know... *(gesturing chopping)*

Would I have such a low voice like yours?

Mohel: *(In a low tone)* No. *(-Village maidens laugh-)*

Uziyahu: My good man, let's proceed.

Mohel: By all means.

Mohel: Baruch ata Adonai, our God, the king of the universe,
Who sanctified us to draw the blood of Brith – Hatafa,

Baruch ata Adonai, maker of the covenant. *(Taking out his tools)*

They turn with their back to the audience, and the Mohel is drawing the blood.

When it is done, he hands Achior a small scroll with blessings to read)

Mohel: Sh'koyach! Now read these two blessings

Achior: Blessed are You, Adonai, our God, the king of the universe, who
sanctified us and commanded us, to enter the covenant of our father
Abraham.

All: Amen!

Achior: Baruch ata Adonai, our God, the king of the universe, Shehecheyanu -

Choir: That made us live

Achior: Vekiyemanu

Choir: and sustained our lives

Achior: vehigianu

Choir: Until we reached this time

Achior: Lazman Hazeh

All: Amen! Mazal Tov!

Everybody gathers around Achior to congratulate him, Scene up stage freezes, Yehudit down stage right, sits in agony motionless and emotionless during the last scene. Down stage left appeared an age-less time-less woman, the midrashic mythical Serah. She lights the stage with her presence, and slowly crosses to Yehudit while singing.

26. Serah' Recit

Serah: Look up, my child, you have acted well.

You have saved all B'not Yisrael!

“L'dor vador”- for generations to come,

They have received the greatest gift – of freedom!

They have a choice to love. They have a voice to raise their spirits!

May no one ever take away, their right to make decisions about their bodies!

Gain strength, my child, the road ahead is full of challenges,

for every “Em b’Yisrael”.

Lead them with your heart and teach them to appreciate their voices.

May this day be a holiday – The Holiday of the daughters,

and for years to come they’ll celebrate the blessing of womanhood.

May their right to decide for their own bodies,

never fall to the hands of men again.

Rise up, my child, you have acted well.

Take the timbrels and sing with all B’not Yisrael!

L’dor vador- for generations to come,

May the Menorah lights of Chanukkah,

Bring warmth to hearts, and memories and hope...

27. Finale – HalleluYah

Yehudit: Hallelu all daughters of Jerusalem!

All women: Hallelu Hallelu-Yah!

Yehudit: With the beat in your heart, and the timbrels in your hands,

Bless this day of peace – Hallelu

Choir: Hallelu

Yehudit: Sing a new song, a new start, bring the drums and the bands

All: Hallelu, HalleluYah!

Yehudit: **Hallelu all daughters of Jerusalem raise your voice in celebration**

Hallelu all daughters of Jerusalem Hallelu Hallelu-Yah!

Women: I will sing to my God, and all creation will incline

Towards the light, the eternal – Hallelu

Choir: Hallelu

Women: Who is like you Adonai - Working wonders and divine!

All: Hallelu, HalleluYah.

Hallelu all daughters of Jerusalem raise your voice in Adoration

Hallelu all daughters of Jerusalem Hallelu HalleluYah!

(Serah, who disappeared as the song began, is moving the time again, and reappears. We are a decade into the future now, and Serah is leading in a young girl, Holy, the daughter of Yehudit and Holofernes, bringing a Menorah to light with Yehudit)

Holy: “Baruch ata Adonai, Eloheinu melech ha’olam, sh’asah nisim l’avoteinu”

Serah: *(correcting her)* “l’Imoteinu ”

Holy: *(fixing her mistake)* “L’Imoteino...” “Bayamim hahem, bazman hazeh.”

Hallelu all daughters of Jerusalem raise your voice in celebration

Hallelu all daughters of Jerusalem Hallelu HalleluYah!

(After lighting the Menorah lights with Holy. Serah gives Yehudit a scroll, Yehudit opens it and starts reading to Holy the Megillah, with a women center thema. Musically she is quoting the tropes with which Achior started chanting the Megilah in the prologue.)

Yehudit: “Vayehi” in the beginning of our Chanukkah story,
 there was a woman, and her name was Yehudit.

Choir: Bless our descendants, Adonai, with peace and not with war
 Grant them bliss and resilience, Hallelu. Hallelu.

Yehudit: May our music never die, and our spirits always soar

All: Hallelu, HalleluYah.

Hallelu all daughters of Jerusalem...

יהודית

Yehudit

A Modern Chazzanut
Musical Drama

- Vocal Score -

Written & Composed by

Iris Karlin

Hebrew Union College, NYC

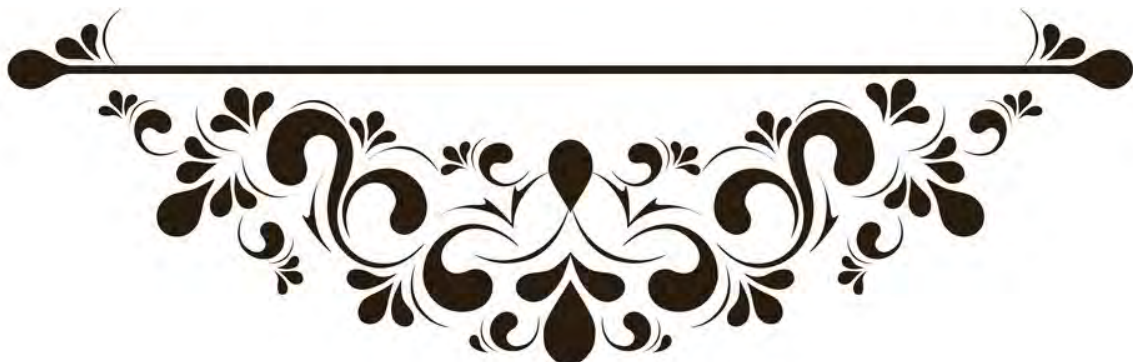
Featuring DFSSM classes of
2024, 2025, and 2026

Advisors: Cantor Gerald Cohen & Cantor Jonathan Comisar



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Yehudit - Prologue

Achior the scribe and background greek choir

ΕΤΟΥΣ

δωδεκάτου τῆς βασιλείας Ναβουχοδονόσορ,
ὃς ἐβασίλευσεν Ἀσσυρίων ἐν Νινευῇ
τῇ πόλει τῇ μεγάλῃ, ἐν ταῖς ἡμέραις Ἀρφαζάδ.

*Translation of Vayehi = In the beginning,
in the - twelfth of the reign of Nebuchadnezzar;
who reigned over the Assyrians in Nineveh,
the great city, in the days of Arphaxad.*

(Reacting to Achior's reading:)

καὶ πάντας
καὶ ἀπέστειλε Ναβουχοδονόσορ

*And everyone.
Thus declared Nebuchadnezzar:*

♩=70

Soprano Alto

Tenor Bass

p

E - TO - ES tho - the - ka - to tij va - si - li - 'es Na - vu - cho - tho - no - sor,

5

S. A.

T. B.

Oj e - va - si - lev - sen 'A - sse - rion (e)n Ni - ne - vi ti - po - li ti me - ga - li

8

Achior:

mf

3

3

Ach.

S. A.

T. B.

Va - ye - hi... In the be - gin - ning, in the king - dom of Je -

en te - is yme - ris Ar - - fa xav E - to -

Yehudit - 1. Prologue

11

Ach. *8* ru - sa-lem, Ne-bu-chad - na-zzer, king of the A - ssy - ri - ans, wished to con-quer Je-

S. *8* - es

A. Eh Ki'e

T. B. Eh Ki'e

14

Ach. *8* ru - sa-lem and its peo - ple. Then he be - sieged

S. *mf* *p* Pan - tas Ki'e

A. *mf* *p*

T. B. *mf* *p*

17

Ach. *8* it for ma - ny so ma - ny days. The se - cond

S. *5/4* Eh Ah Eh Ah

A. *5/4*

T. B. *5/4*

20

Ach. *8* tra - ge dy veiled in tears It was de - clared that be - fore their wed - ding

S. *5/4* Oh oh Ah

A. *5/4*

T. B. *5/4*

23

Ach. the mai-dens will be de - filed. Then

S. oo Ki'e a - pes-ti - le Na-vu-cho-tho-no-sor Ki'e

A.

T. Ki'e

B.

27

Ach. came_ Ho-lo-fer-nes to Je - ru - sa - lem and he brought all his ar-my with_ him.

S. l'e - ro - sa - lim Ki'e

A.

T.

B.

31

Ach. And when the peo-ple of Yisra-el saw_ how large_ his camp

S. pan - tas_ pan - tas_ Oh_ Ah_

A.

T.

B.

35

Ach. was_ they feared_ great - ly.

S. Ah_ Ah_ E - to - e - s! Ah_ Ah_

A.

T.

B.

- Let the River Overflow

Holofernes aria

Andantino ♩ = 90

Con bravura

Piano

mp *cresc.*

Holofernes:

H

f

Cho-sen men, great ar-my of A-ssur, hear our call to

Pno.

mf

H

mf

war! From the far lands to the sea, let the

Pno.

mf

H

rit. *mf* **A tempo**

words of our lea - der soar! "You will pre-pare for

Pno.

rit. *mp* **A tempo**

13 *accel.* *sfp*

H me the earth and wa-ters. Un-leash my wrath at them & take their daugh-ters.

Pno. *sfp*

17 *cresc.* *pp* *cresc...* *mm...* *mm...* *mm...*

H we'll fill their va-lleys with the re-bels' bo-dies, and the

Choir *pp* *cresc...* *mm...* *mm...* *mm...*

Pno. *cresc.*

21 *mp* *p* *mp*

H ri-ver with their blood 'till it o-ver flows,

Choir *mp* *p* *mp* *o - ver flows*

Pno. *mf* *p*

24 *rit.* *A tempo*

H
8 o - ver - flows, o - ver - flows."

Choir
o - ver flows_ the ri - ver_

Pno.
8^{va} *rit.* *A tempo*

27 *rit.* *A tempo*

H
8 _ Let the ri - ver o - ver flow!_

Choir
o - ver flow o - ver_ flow

Pno.
8^{va} *rit.* *A tempo*

30

H

Let the horns of tri - umph blow! All the earth at

Choir

Oh, tri - umph blow! Oh

Pno.

8

33

H

our com mand we have the up-per hand!

Choir

Ah Ah

Pno.

8

36

H

mf

Oh, no-one shall re

Choir

mf

Let the ri - ver o - ver flow o - ver - flow

mf

Pno.

3

3

3

39

H

sist him. This is their on³-ly

Choir

Let the horns of tri - umph blow! Tri - umph blow!

Pno.

3

3

3

3

41 *cresc.* *mp*

H *8* way to be saved or en-slaved! I swear,

Choir All earth our com-mand_ We have the up-per hand

Pno. *cresc.* 3 3 3

45 **Rubato** *cresc.*

H *8* I will de-stroy all the gods of the land. They should wor-ship on-ly my lord! And in

Pno. **Rubato** *p*

47 *rit.*

H *8* ev' - ry mouth & ev' - ry tongue they'll call- my lord

Pno. *rit.*

Yehudit - 2. Let the River Overflow

10
49 - **A tempo**

H
8 god! Let the horns of

Choir
Let the ri - ver o - ver flow, o - ver - flow. Let the horns of tri

Pno.
- **A tempo**

52

H
8 tri-umph blow_ We have the up-per

Choir
- umph blow! Tri-umph blow All our com-mand we have the up-per

Pno.
All the earth at our com-mand We have the upp-er

56

H
8 hand!

Choir
hand we have the up-per hand!

Pno.

3. Up on the Mountain

Scene & Duet - Achior & Holofernes

The crowd cheers, and through the noise, from the back Bagoas and Achior seemed to be fighting

<i>Achior</i>	I'm going to stop him
<i>Bagoas</i>	No you are not
<i>Achior</i>	I have to...
<i>Bagoas</i>	Stop right there
<i>Achior</i>	No....

(bursting on stage, kneeling and holding on to Holofernes' legs, Bagoas follows him).

q=90 *f*

Achior *Sup-reme com-man-der, hear my words* *mp*

Bagoas *Your ex-cel-lence, this is A-chi-or, A*

Piano *p*

4 *mf*

Hol *Don't*

Ach *Do not en-dan-ger your-self or your troops with de-feat.*

Ba *lea-der from As-sur.*

Pno.

7 *f*

Hol *wor - ry my good man our vic - to - ry will be comp - lete*

Pno. *cresc...*

Yehudit - 3. Up on the Mountain

9

Ach *ff* Your god is mor-tal! So is he! But not E-lo-him.

Ba *ff* Thus said our god! (*Pushes Achior*) You are mor-tal!

S, A *f* Ne - bu-chad-ne-zzar *pp* Ha - E - lo -

T, B

Pno. *f* *p³*

13

Hol *p* Who is E - lo - him?

Ach *mp* These peo-ple on the mountain whom you swore to con-quer

S, A him!

T, B

Pno. *3* *3*

The musical score is for 'The Fall of Nineveh' by John Rutter. It is a three-part setting for Soprano (S), Alto (A), and Tenor (T), with piano accompaniment (P). The score is divided into three systems, each with a key signature of one flat (B-flat major/D minor) and a common time signature of 8/8.

System 1 (Measures 16-19):

- Soprano (S):** Measures 16-19. Lyrics: "did not fol-low the chal-de-ans An - ces - tors' gods. They came to Me-so-po-ta-mia wor-ship-ping".
- Alto (A):** Measures 16-19. Lyrics: "their E - lo - him 'A - do - nai' com-man - ded them to".
- Piano (P):** Measures 16-19. Accompaniment with triplets and a crescendo.

System 2 (Measures 23-26):

- Soprano (S):** Measures 23-26. Lyrics: "go to the land of Ca - naan. He destroyed all their e - ne-mies".
- Alto (A):** Measures 23-26. Lyrics: "go to the land of Ca - naan. He destroyed all their e - ne-mies".
- Piano (P):** Measures 23-26. Accompaniment with a piano dynamic and a crescendo.

System 3 (Measures 27-30):

- Soprano (S):** Measures 27-30. Lyrics: "Bagoas: Are you calling our god a fraud? Si-lence! I don't know nor be-lieve in their".
- Alto (A):** Measures 27-30. Lyrics: "saving his cho-sen peo-ple".
- Piano (P):** Measures 27-30. Accompaniment with a forte dynamic and a crescendo.

The score includes various musical notations such as triplets, crescendos, and dynamics (piano, forte, sfz).

Yehudit - 3. Up on the Mountain

30

Hol 8 god! Ne-bu-chad-ne - zzar is the on - ly God he

S, A Don't be-lieve in their god. ooh On-ly one!

T, B

Pno. *cresc...*

34

Hol 8 is no fraud! We will des-

S, A *mf* He is no fraud! *f* Ne - bu - chad - ne - zzar

T, B *mf* He is no fraud! *f* Ne - bu - chad - ne - zzar

Pno. *molto cresc...* *f*

38

Hol *8* -troy them

Ach *8* Great com-man-der, hear my ad-vice

Ba

S, A *mp* For OUR god
We will des-troy them—

T, B *mp*

Pno.

42

Hol *8* And he will

Ach *8* But his words are not di-vine!

Ba said so!—

S, A *f* Our god said so!

T, B *f*

Pno. *8va*

Yehudit - 3. Up on the Mountain

45

Hol send his po - wer

Ach Let this not be yet a - no - ther sen - ding of a plague

S, A *mp* He will send

T, B *mp*

Pno. *p*

48

S, A *f* Po - wer Ne - bu - chad - ne - zzar!

T, B *f*

Pno. *f*

51

Bagoas: (spoken) May his name be glorified in every town's tower (starting to choke Achior)

Achior: I...

(Holofernes takes Bagoas' hand off Achior)

Holofernes: Just tie him, Bagoas.

Bagoas (reluctantly): Your excellence.

Pno. *mp*

Holofernes: We will take him along, And there (points), we will leave him. Achior: But...
Down the mountain of these people whom he defends. Holofernes: Not a word.

55

Pno.

58

Hol

8

rit.

Holofernes: If their god wishes to save you, his chosen people will take you to their village,
Up on the mountain.

Pno.

f

61

Hol

8

mp

Up on the moun-tain they'll bow to my lord

Ach

mp

Up on the moun-tain— They will bow down to

Pno.

p

64

Hol

8

There is no o-ther way. We'll be swift.

Ach

none but God Nor con-cede when trapped in by-ways They will

Pno.

pp

mp

Yehudit - 3. Up on the Mountain

67

Hol 8 My ar - my will come by, the peo - ple will com - ply, if they won't

Ach 8 lift their eyes to the sky. Their G'd will not let

Pno.

70

Hol 8 they will die! **D** *mp* Larghetto Blest are they *cresc.*

Ach 8 them die! *mp* Blest are they who have *cresc.*

Pno. *rit.* *sfp*

74

Hol 8 *mf* who have the sense to know when time comes to act.

Ach 8 faith in heart. No

Pno. *pp*

76

Hol As faith is fear *cresc.* I trust they will

Ach sense of fear their trust im -

Pno. *cresc.*

79

Hol start. They have a choice.

Ach part. The choi - ces are not yours to make

Pno. *mp*

82

Hol They're mine to take. May

Ach but they are yours to take. May

Pno. *p* *dolce* *ritenuto*

Yehudit - 3. Up on the Mountain

85 *dolce*

Hol ev - 'ry one see that— there is no need to fight.

Ach ev - 'ry one see what is right!

Pno. *p* *mp*

88

Hol May they find the light! Holofernes: Come good people, destiny awaits.

Ach May they find the light!

Pno. *f*

(Chorus departs. Change of scene)

93 **E**

Pno. *p*

97

Pno. *mp*

100

Pno.

Measures 100-102. The right hand plays chords and single notes, while the left hand plays a continuous triplet pattern.

103

Pno.

Measures 103-105. The right hand plays chords and single notes, while the left hand plays a continuous triplet pattern.

106

Pno.

Measures 106-108. The right hand plays chords and single notes, while the left hand plays a continuous triplet pattern.

110

Pno.

Measures 110-112. The right hand plays chords and single notes, while the left hand plays a continuous triplet pattern.

4. Inheritance of Stillness

Shai's Arietta

♩=80

Shai:

mp

Be - tu - li - a is qui-et to - day is this the calm be-fore the storm? A-no-ther

5

Shai: day, and the first night right con - ti - nues A-no-ther girl, will be

Pno. *mp*

9

Shai: ta - ken as an of - fer-ing. They are all sob-bing, and I'm just watch-ing.

Pno.

12

Shai: Ev-ry mus-cle ob - jects, but I can - not pro-

Pno.

17

Shai: tect them *mp* In - he - ri-tance of still - ness

Pno. *p*

23

Shai: as the flo - wers are culled. Laugh-ter mu-ted in a

Pno.

29

Qol: Bat-Qol *p* Ah

Shai: silenced prayer

Pno.

34

Qol:

Shai: *mf* Ripping the mem-brane of hope, ble-mi-shing an-ces-tors'

Pno. *mf*

37

Qol:

Shai: *mp* trope, drow-ning out Yis-ra-el's song. Ah

Pno.

42

Qol: *p* Ah *mp* Ah

Shai: Have we gone all wrong?

Pno.

47

Qol: *mf*

Shai: *f* In-

Pno.

51

Shai: he-ritance of stub - bor - ness, yet its colors are dulled, by

Pno.

55

Qol:

Shai: ble-mi-shing ev-'ry sac - red af - fair.

Pno.

60 *mp*

Shai: When his-to-ry_ stains the feared, where do we go from here?_

Pno. *p*

65 *p*

Qol: Can their ho - nor sur - vive? How could the na - tion,

Shai: *p*

Pno. *p*

70

Qol: our_ na - tion, re - vive?_

Shai: *3*

Pno.

76

Pno.

Recit
80 $\text{♩} = 100$ *mp*

Shai: *Some-thing's wrong. Some-thing hap-pened. Are they co - ming here?*

Pno. $\text{♩} = 100$ *p*

84

Shai: *I don't know this per-son. Are they ty-ing him to a tree?*

Pno. *mp*

88

Shai: *Is that an al - ly Mi-di-a-nite? We'll have to res-cue him and find out.*

Pno. *p*

As they are leaving, they call to the Cohen Gadol (Backstage) to fill in for them.

92

Shai: *Co-hen Ga-dol Please watch the gate I'll re-turn Mo - men-ta- ri - ly!*

5. The Mares' Midrash

Uziyahu's Arietta

Moderate Canter

Uziyahu

f 3

Sure-ly you know that the Co-hen Ga-dol has ex-tre-mely im-por-tant mat-ters to

Piano

Moderate Canter

mp

5

Uzi.

mp 3 3 3

con-temp-late! I'm not a gate-kee-per! Just kee-ping our na-tion to-ge-ther is

Pno.

3

8 Recit freely

Uzi.

3

daun-ting e-nough... These poor wo-men are be-ing pe-ne-tra-ted by the As-sy - re -

11

Uzi.

ans, and their child-ren might be gen-tiles. Oy yo yoi. How do I

14

Uzi.

save them from such shame? Oy yo yoi... And pre-vent them from be-ing

17

Uzi.

lab - eled as such... Hmm... Let's see if this could

Yehudit - 5. The Mares' Midrash

19

Uzi. *help with my prob - lem... Our sa - ges are not so clear...*

Pno.

22

Uzi. *mf* *When two foals are birthed by two diff' - rent mares If one's*

Pno. *mp*

26

Uzi. *fa - ther is an ass and the o ther's fa - ther is a*

Pno. *sfp*

29

Uzi. *horse, then the ma - ting of the two can take its*


Pno. *mf*


32

Uzi. *course. But if... one's mo - ther is a sheass and the other's*


Pno.

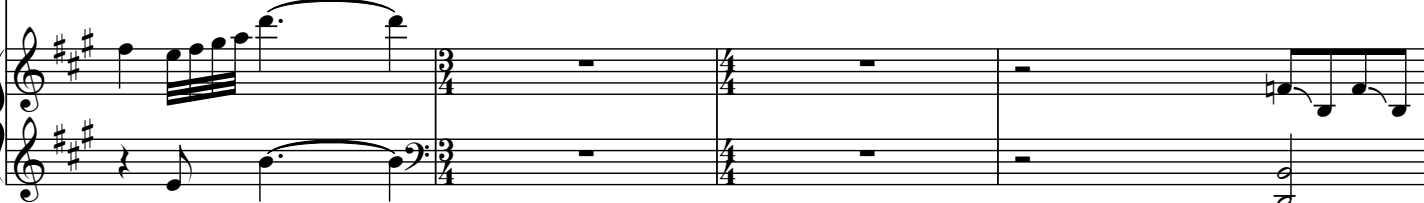
35

Uzi. 
mo-ther is a fil - ly, then the mating can't hap - pen...

Pno. 

37

Uzi. 
not real - ly. It does not mat-ter if the fa - ther was an ass


Pno. 


41

Uzi. 
or a horse. So there's no need to be con-

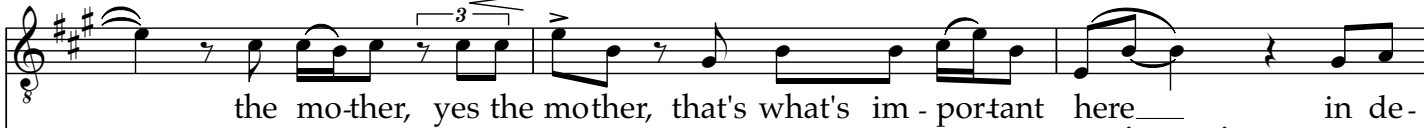
Pno. 


44

Uzi. 
cerned with pa - ter - ni - ty. But

Pno. 

47

Uzi. 
the mo-ther, yes the mother, that's what's im - portant here in de-

Pno. 

Yehudit - 5. The Mares' Midrash

50 *mp*

Uzi. *mp*

ter-mi-ning the off-spring's i - den- ti-ty. Per-

Pno. *mp* *p*

53 *Rubato*

Uzi. *Rubato*

haps_ this is the key, in this time of per-se-cu -

Pno. *Rubato*

56 **A Tempo** *cresc...*

Uzi. *A Tempo*

tion when the de- cree of o-ur e - ne-my leads to de - sec-ra-tion

Pno. *A Tempo* *cresc...*

60 *mp*

Uzi. *mp*

With our wo-men be-ing de-filed our na-tion's fu-ture is at

Pno. *p*

Yehudit - 5. The Mares' Midrash

63

Uzi. *stake!* If their child-ren are not Yis-ra - e-lites then..._____

Pno.

66

Uzi. *f* for Heaven's sake_____ *mf* The so - lu - tion must be

Pno.

69

Uzi. *rit.* fol - lo - wing the ru - ling of the hor - ses and_ pro -

Pno.

71

Uzi. *Rubato f* nounce_____ our Li - - -

Pno.

74

Uzi. *mp* - ne-age to be de-ter-mined by our daugh - ters.

Pno.

6. Lineage Discord

Scene - Shai & Uziyahu

Shai returns to their post

Shai *mp* *85* So, did you find a way to stop the first night right?

Piano *p* *85*

Uzi. *mp* *8* I am con - tem - pla - ting how to va - li date a child as Yis - ra - e -

Pno.

Shai. *8* Can't you just end the desec - ra - tion?

Uzi. *8* lite. The most im - por - tant thing is our

Pno. *p*

Uzi. *11* he - ri - tage. The so - lu - tion is for a child to

Pno. *p*

Yehudit - 6. Lineage Discord

14

Uzi.

fol - low_ his mo - ther's li - - ne - age!

Pno.

mp

17

Shai.

And you don't care a-bout the wo-men's con-di - tion?

Pno.

20

Shai.

f

Do you just see them as rep-ro-duct-ive ves - sels for your re -

Pno.

23

Shai.

li - gion?

Uzi.

mf

cresc...

Umm... All our women are im-por-tant I op -

Pno.

p

m

Yehudit - 6. Lineage Discord

26

Uzi.

pose their torture Yet, on-ly a le - gal change could en-sure__ our

Pno.

30

Shai.

mp

So as an ans - wer to the peo - ple's de -

Uzi.

fu - ture!

Pno.

p

33

Shai.

cresc...

file - ments, you'll sup-port a new law e - nact - ment, yet you won't

Pno.

cresc...

36

Shai.

Rubato

f

act to stop the vil - lain, nor sup-port the dis pi - ri - ted__

Pno.

Rubato

Yehudit - 6. Lineage Discord

39 **A Tempo**

Shai. *mf* wo - men?

Uzi. *A Tempo* Calm Down! And don't point your fingers at

Pno. *p*

41 *mp*

Uzi. me! Within my Po - wers I cannot act against this dec-

Pno.

44 *mf*

Uzi. ree But as ma - ny lea - ders have done, I can ma-

Pno. *mf*

47 *f*

Uzi. ni-pulate the way we per - ceive the

Pno.

50

Uzi. con - se - quence.

Pno. *p*

Yehudit - 6. Lineage Discord

Recit - Shira (a villager) enters with Achior

53 *mf*

Shira. Co-hen Ga-dol, Shai, he was tied to a tree. Pu-nished by Ho-lo-fer-nes

Pno. *pp*

56

Shira. for ad-vo-ca-ting the G!d of Yis-ra - el!

Uzi. *mf* Achior: Achior

My good man...

Pno.

60

Uzi. You have done__ well, and I am glad we res-cued you. Our

Pno.

63

Uzi. G!d will sure-ly re - ward your vir - tue.

Pno. *p*

Updated Jul 23'

7. Daí Daí Dayenu

Scene - Dectet - Shai and the Israelites

Elisheva, Melech and Bracha enter the stage after seeing Holofernes' troupes blocking their water.

Elisheva: (spoken) Shai – Did you see what happened? This is absolutely devastating!

Shai: (spoken) No what happened?

1 $\text{♩} = 100$ Melech: *mf* The child-ren of Am -

Piano *mp*

4 Elisheva: *mf* And with them

Shir: *mf* 3 So did the child-ren of E - sav

Mel. mon have de-parted their camp -

7 Bracha: They pitched in the val-ley and took the

Eli. thou - sand of A - ssy - ri - ans

Yehudit - 7. Dai Dai Dayenu

12

Brch. wa - ters Together:

Eli. Shir.

Mel. *mf* They co - ver with their tents the face of the whole land

The

8

p

A

16

Shai

B.E. Brch. Yeh. *f* No we're not! *mp* 3 O-ur young

Eli. Shir. The whole land? We are *f* lost! *mp* 3 O-ur young

Mel. whole land We are *f* lost! O-ur young

8

and **A** We are lost! Uziyahu and Achior join

p

21

B.E. Brch. Yeh. 3 child-ren will suf-fer im-mense-ly, o-ur young men will faint of thirst. They will fall

Eli. Shir. 3 child-ren will suf-fer im-mense-ly, o-ur young men will faint of thirst. They will fall

Uzi. Ach. Mel. *mf* child-ren will suf-fer im-mense-ly, o-ur young men will faint of thirst. They will fall

8

Bet - - - ter to sur - - - der than

3 3 3 3 3 3 3 3

23

B.E. Brch. Yeh. down in the streets of the ci-ty and by Be-tu - lia's gates!

Eli. Shir. down in the streets of the ci-ty and by Be-tu - lia's gates!

Uzi. Ach. Mel. die out of thirst

ff

26

B.E. Brch. Yeh. *mf* If we give in we might post-pone death at the

Eli. Shir. *mf* If we give in we might post-pone death at the

Uzi. Ach. Mel. *mf* If we give in we might post-pone death at the

A - mongst the A - ssy - ri - an

28

B.E. Brch. Yeh. cost of lo-sing our free-dom, o-ur words would be but wast-ed breath if

Eli. Shir. cost of lo-sing our free-dom, o-ur words would be but wast-ed breath if

Uzi. Ach. Mel. sol - diers o-ur wo - men will be dis -

3

Yehudit - 7. Dai Dai Dayenu

30 *mf* **B**

Shai I have heard e - nough! Pull your-selves to -

B.E. o - ur men are dead!

Brch. o - ur men are dead!

Yeh. persed

3 3 3

33

Shai ge - ther peo - ple, no one's giv - ing in! Good. I will

Brch. Bracha: No one's giv - ing in! Elisheva:

Eli. no one's giv - ing in!

Shir. Shira: No one's giv - ing in!

Mel. Melech: No one's giv - ing in!

No one's giv - ing in!

36

Shai need the strong - est men and wo - men to at - tend the gates with me.

38 *f*

Shai

Brch.

Eli. Shir.

Mel.

Enough! That's e-

To defend? We will die! *mp* This is the bit-ter end!

in vain! *mp* We're gonna starve

At least to try There's no re serve

43

Shai

Brch.

Eli. Shir.

Mel.

nough!!! E - nough!

there is no life

mf There will be no a-mends.

With no more wa-ter There is no hope

47 *f* C ♩=90

Shai

B.E. Brch. Yeh.

Eli. Shir.

Mel.

Dai! Dai da - ye - nu, we can be resource-ful

We can't see the light!

We can't see the light!

We can't see the light! We're all going to- C ♩=90

Yehudit - 7. Dai Dai Dayenu

52

Shai and come through. We have

B.E. Brch. Yeh. *mf* Let us say: Dai! Dai da - ye nu, we can be re - source - ful and come through.

Eli. Shir. *mf* Let us say: Dai! Dai da - ye nu, we can be re - source - ful and come through.

Mel. Dai! Dai da - ye nu, we can be re - source - ful and come through.

57

Shai nōt been de - fea - ted yet!

Mel. But is death better than be - ing a

60

Brch. *3 accel.* We're al - rea - dy be - ing de - filed, is it bet - ter than to die?

Shir. is it bet - ter than to

Mel. slave? is it bet - ter than to

accel.

64 ♩=95

Shai Dai! Dai Da - ye - nu, we will find the way through no need to

B.E. Brch. die! dai dai dai dai da - dai - ye - nu no need to

Eli. Shir. Dai! Dai Da - ye - nu, we will find the way through no need to

+Uziyahu
+Achior

Uzi. Ach. Mel. Die..Ya-da-dai-dai Ya-da-dai-dai Ya-da-dai-dai Ya-da-dai-dai

♩=95

66

Shai cry nor give up, we have to try & we'll get stronger

B.E. Brch. cry nor give up we have to try

Eli. Shir. cry nor give up, we have to try Let's try

Uzi. Ach. Mel. Ya-da-dai-dai Ya-da - dai-dai We have to try

Yehudit - 7. Dai Dai Dayenu

68 + Bat-Qol **D** $\text{♩} = 100$ **f**

Qol Shai **Dai! Dai Da - ye - nu, We should al-ways che-rish life fight for what's**

B.E. Brch. Yeh. **Dai! Dai Da - ye - nu We should al-ways che-rish life right**

Eli. Shir. **Dai! Dai Da - ye - nu, We should al-ways che-rish life fight for what's**

Uzi. Ach. Mel. **Dai Dai Da - ye - nu We should al-ways che-rish life fight for what's**

D $\text{♩} = 100$ **f**

70

Qol Shai **right! Dai Da - ye - nu, for our child-ren and our fu - ture we will rise**

B.E. Brch. Yeh. **Dai! Dai Da - ye - nu for our child-ren and our fu - ture we will rise**

+Yehudit

Eli. Shir. **right! Dai Da - ye - nu, for our child-ren and our fu - ture we will rise**

Uzi. Ach. Mel. **right! Dai Da - ye - nu, for our child-ren and our fu - ture we will rise**

72

Qol Shai *mf* up & up &

B.E. Brch. Yeh. *mf* up * B.E. starts a solo line next staff

Eli. Shir. *mf* up & up &

Uzi. Mel. Melech: *mp* Uziyahu: *mf*

They'll keep try-ing to kill us We'll sur-vive and ce-leb-rate

mp *mf*

74

B.E. *mf* up Dai da - yenu Dai We'll raise our voi - ces

Qol Shai *p* up Dai da - ye - nu Dai! We'll rise!

Yeh. Brch. *p* Dai da - ye - nu Dai! We'll rise!

Eli. Shir. *p* up Dai da - ye - nu Dai! We'll rise!

Uzi. Ach. Mel. *p* Dai da - ye - nu Dai! We'll rise!

p

Yehudit - 7. Dai Dai Dayenu

78 $\text{♩} = 75$

B.E. and cry to the master of the world If you won't have mercy on

Qol Shai Dai da - yenu *mp* The master of the world

Yeh. Brch. *mp* The master of the world

Eli. Shir. *mp* The master of the world

Uzi. Ach. Mel. *mp* The master of the world

8 The master of the world $\text{♩} = 75$

82

B.E. us *pp* May you have com - pa - ssion on the ho - li-ness of Your

Qol Shai *pp* Have mer-cy on us! Have com-pas - sion ooh

Yeh. Brch. *pp* Have mer-cy on us! Have com-pas - sion ooh

Eli. Shir. *pp* Have mer-cy on us! Have com-pas - sion ooh

Uzi. Ach. Mel. *pp* Have mer-cy on us! Have com-pas - sion ooh

8 Have mer-cy on us! Have com-pas - sion ooh

86 *mp*

B.E. great name That is called on us to a-venge A -

Qol Shai Your great name! That is called on us To a -

Yeh. Brch. Your great name! To a -

Eli. Shir. Your great name! To a -

Uzi. Ach. Mel. Your great name! To a -

8

3

3

3

3

90 *Allargando* *F* *mf* *acc.* *85*

B.E. -venge! we say: Dai ya da dai dai dai - ye - nu no need to

Qol Shai -venge! & we say: Dai! Dai Da-ye nu, we will find the way through no need to

Uzi Dai! Dai da-ye nu, we will find the way through no need to

Yeh. Brch. -venge & we say: Dai! Dai. Dai dai da - dai - ye - nu no need to

Eli. Shir. -venge! & we say: Daidai da-ye-nu Daidai da - ye - nu

Ach. Mel. -venge! & we say: Yada dai dai Yada dai dai Yada dai dai Yada dai - dai

Allargando *F* *mf* *acc.* *85*

8

3

3

3

3

Yehudit - 7. Dai Dai Dayenu

93

B.E. cry nor give up, we have to try

Qol Shai cry nor give up, we have to try & we'll get stronger

Uzi cry nor give up, we have to Dai dai da - ye - nu

Yeh. Brch. cry nor give up we have to try & we'll get stronger

Eli. Shir. yai dai ya-da dai dai dai Let's try

Ach. Mel. Ya-da-dai-dai Ya-da - dai-dai We have to try

95 $\text{♩} = 100$

B.E. Dai! Dai Da - ye - nu, we should al-ways che-rish life,

Qol Shai Dai Dai Da - ye - nu, we should al-ways che-rish life, fight for what's

Uzi Dai dai da - ye - nu, al-ways che-rish life, fight for what's

Yeh. Brch. Dai! Dai Da - ye - nu, we should al-ways che-rish life, fight for what's

Eli. Shir. Dai! Dai Da - ye - nu, al-ways che-rish life, fight for what's

Ach. Mel. $\text{♩} = 100$ Dai Dai Da - ye - nu, we should al-ways che-rish life, fight for what's

97

B.E. *mp* right! Dai Da - ye - nu, *mp* for our child-ren and our fu - ture we will rise

Qol Shai *mp* right! Dai Da - ye - nu, *mp* for our child-ren and our fu - ture we will rise

Uzi *mp* right! Dai dai ye - nu, *mp* dai Dai dai da - ye - nu

Yeh. Brch. *mp* right! Dai Da - ye - nu, *mp* for our child-ren and our fu - ture we will rise

Eli. Shir. *mp* right! Dai Dai Da - ye - nu, *mp* for our child-ren and our fu - ture we will rise

Ach. Mel. *mp* right! Dai Da - ye - nu, for our child-ren and our fu - ture we will rise

mp

99

B.E. *f* up For the sake of our fu-ture *sf* **G**

Shai *f* It's the wish of the people up & up *f*

Uzi up & up *sf* Let's all lift our

Yeh. Brch. up & up *sf* up

Eli. Shir. up & up *sf* up

Ach. Mel. up & up *sf* up **G**

sf

Yehudit - 7. Dai Dai Dayenu

102

p *cresc...*

Qol Shai up mm... our help come (close the 'm' immediately)

Uzi eyes up- from where will our help come? from A - do

Yeh. Brch. *p* up mm... *cresc...* our help come (close the 'm' immediately)

Eli. Shir. *p* up mm... *cresc...* our help come (close the 'm' immediately)

Ach. Mel. *p* up mm... *cresc...* our help come (close the 'm' immediately)

105

B.E. From A - do - nai! Da - ye - nu

Qol Shai From A - do - nai? Dai Da - ye - nu, we can't

Uzi nai! Dai Da - ye - nu, Ya - da -

Yeh. Brch. From A - do - nai! Dai. Dai dai da -

Eli. Shir. From A - do - nai! Dai Da - ye - nu, Ya - da -

Ach. Mel. From A - do - nai! Ya da - dai - dai Ya - da - dai - dai

107

B.E. dai da - ye - nu A - do - nai won't give up we have to

Qol Shai wait for a res - cue cause we will die! dai da - ye - nu ya - dai

Uzi Ya-da-dai - dai Ya-da-dai - dai Ya-da-dai - dai Ya-da-dai - dai

Yeh. Brch. dai da - ye - nu A - do - nai dai da - ye - nu ya - dai -

Eli. Shir. Dai dai da - ye - nu dai ya - da dai dai

Ach. Mel. Ya-da-dai - dai Ya-da-dai - dai Ya-da-dai - dai Ya-da-dai - dai

109

B.E. try no mat-ter what the cost is! **f** Dai! Dai da - ye - nu

Qol Shai dai **f** Dai! Dai Da - ye - nu, we will

Uzi dai **f** Dai! Dai Da - ye - nu, we will

Yeh. Brch. dai **f** Dai! Dai. Dai dai da -

Eli. Shir. Dai dai da - ye - nu **f** Dai! Dai Da - ye - nu, ya - da -

Ach. Mel. dai ya - da - dai Dai! Ya da-dai-dai Ya-da-dai-dai

Yehudit - 7. Dai Dai Dayenu

111

B.E. Dai dai da - ye - nu dai ya - da dai dai

Qol Shai dai dai da - ye - nu ya - dai - dai dai da - ye - nu dai dai

Uzi dai dai da - ye - nu ya - dai - dai dai da - ye - nu ya - da -

Yeh. Brch. dai - dai - ye - nu ya - dai dai dai da - ye - nu dai dai

Eli. Shir. dai dai da - ye - nu ya - dai - dai dai da - ye - nu ya - da -

Ach. Mel. Ya-da-dai - dai Ya-da-dai - dai Ya-da-dai - dai Ya-da-dai - dai

113

rit. - - - - -

B.E. Dai da - ye - nu dai Da - ye - nu Da - ye - nu Dai!

Qol Shai Dai da - ye - nu Dai da - ye - nu dai Da - ye - nu Da - ye - nu Dai!

Uzi Dai Da - ye - nu! Dai Da - ye - nu Da - ye - nu Dai!

Yeh. Brch. dai dai da - ye - nu ya - da - dai Da - ye - nu Da - ye - nu Dai!

Eli. Shir. Dai da - ye - nu Dai da - ye - nu dai Da - ye - nu Da - ye - nu Dai!

Ach. Mel. Dai da - ye - nu Dai da - ye - nu dai rit. Da - ye - nu Da - ye - nu Dai!

8. Em B'Yisrael

Scene & Duet - Yehudit Uziyahu

Freely *f*

Uziyahu. *f*

Dai, Dai... e-nough in-deed. Too much tu-mult be-fore bed time.

3 *Andante mf*

Uzi. *Andante* Go now. May your night's pray-ers be heard. We will wait five days for A-do-

Pno. *pp*

5

Uzi. *Andante* nai to give me a sign. And if none shall come... I will go to speak with the A

Pno.

9

Uzi. *Andante* ssy-re-ans in the name of G!d! Now head back to your tents. *♩=100*

Pno. *Andante* *♩=100*

15 *(The people of the town are leaving)*

Uzi. *Andante* Daugh-ter of Merari Mena-she's widow, you too re-turn to your tent.

Pno. *Andante*

19 Freely *mp* **A** ♩.=70

Yeh. Hear me now Co-hen Ga-dol For the words you have spo ken can't be

Pno.

25

Yeh. right, tou-ching this oath, that you made & anounced bet-ween G!d and

Pno.

31 *mf* **B** ♩.=85

Yeh. you. Who are you to tempt G!d to-day? Who are

Pno.

37

Yeh. you, to speak in the di-vine's name? Since no men can un-derstand nor com-pre

Uzi. I know more than you could dream and com-pre

Pno.

43 *mp*

Yeh. -hend the di-vine- Who are you, to deem us to death? *f*

Uzi. -hend the di-vine. You for-get, wo-man,

Pno. *p* *pp*

49 *mf* *Rubato* *A Tempo*

Yeh. Not at all! You are not a god, and G'd is-n't

Uzi. that I'm THE Co-hen Ga-dol! *Rubato* *A Tempo*

Pno.

54

Yeh. man, yet the spark of the cre - a - tor is in - side of

Pno.

59 *poco rit.*

Yeh. us! The sov reign gave us free - will and a choice bet-ween right and wrong!

Uzi. "Mal-chu-to ba-kol ma-sha - la", it's your choice bet-ween right and wrong!

Pno. *poco rit.*

65  ♩=100

Yeh. 

Uzi.  I trust in G!d & I don't doubt that G!d will save us!

 ♩=100 *gr*

Pno.  *p*

70

Yeh. 

Uzi.  We were cho - sen long a - go to ca - rry G!d's name in our

 I was cho - sen long a - go to ca - rry G!d's name in my

Pno. 

74

Yeh. 

Uzi.  hearts, & love our G!d with ev - 'ry breath & ev - ry con - scious

 heart, & love my G!d with ev - 'ry breath & ev - ry con - scious

Pno. 

78

Yeh.  *mp* act for there is no o - ther G!d but A - do - nai! *Molto cresc.*

Uzi.  *mp* act for there is no o - ther G!d but A - do - nai! *Molto cresc.*

Pno. 

83

Yeh. *f* "She - ma Yis-ra - el A-do - nai E - lo - hei - nu, A - do -

Uzi. *f* "She - ma Yis-ra - el A-do - nai E - lo - hei - nu, A - do -

Pno. *f*

89

Yeh. rit.
nai E - chad!" There is one G'd & none o - ther but G'd!

Uzi. rit.
nai E - chad!" There is one G'd & none o - ther but G'd!

Pno. rit.

96

Yeh. *f* I can - not sit by and let them v - io - late our daugh - ters!

Pno. *mf*

101

Uzi. Is that Your trial, G'd? Is she my test?

Pno.

104

Yeh. We should be the lead - ers o - ur peo - ple need right now!

Uzi. We are the lead - ers need - ed right now!

Pno.

109

Yeh. It is in our hands in yours and mine.

Uzi. In our hands: yours and mine. What do you have in

Pno. *pp* *mp*

114

Yeh. I don't know! But you are not doing

Uzi. mind? You should leave it to G'd to give me a sign

Pno. *mp* *fp*

118

Yeh. a - ny - thing! What a - bout our children?

Uzi. That is not true! They are not yours to

Pno. *pp*

122

Uzi. *worry about* *My a-po-lo-gies* *this came out wrong*

Pno. *fp*

126 E ♩ = 115

Yeh. *It's true I don't have child-ren of my own, but I am "Em b'-Yis-ra - el",*

Pno. E ♩ = 115

131

Yeh. *a mo-ther to all the child-ren of Yis-ra-el, whom I care for.*

Uzi. *That*

Pno.

137

Uzi. *phrase was used by De - bo - rah the pro-phe-tess, as she was prai-sing Ya -*

Pno. *rit.* *f* *3* *accel.*

141 $\text{♩} = 120$

Uzi. $\text{el, E-shet Che-ver Ha-Kei-ni, who with her wits out smart-ed the}$

Pno.

146

Yeh. $\text{By her-self Ya-'el}$

Uzi. $\text{e-ne-my. Where all men have failed, this wo-man- saved all Beit}$

Pno.

153

Yeh. Saved them all...

Uzi. $\text{Yis-ra-el. She lured Sisra in - to her tent, did what she}$

Pno.

160

Uzi. $\text{did and broke his skull, yet her acts to this day are ve-ry con-tro-ver-sial.}$

Pno.

168 $\text{♩} = 60$ *mp* **F**

Yeh. Adonai was with her. She saved all Yis-ra-el, bearing the

Uzi. *mp* As G!d is with you. Is this my sign G!d?

Pno. $\text{♩} = 60$ *pp* *mp*

175

Yeh. scorn of jealous men She did what was right she acted

Uzi. your mis-te-ri-ous ways I accept it my G!d I hope this is right

Pno. *mp*

181

Yeh. brave-ly... She won the fight with one wo-man's plan

Uzi. what a sac-ri fice. All o-thers have lost. "Ken ye-hi ra-

Pno.

186 **G** ♩=110 *ff*

Yeh. And when they ce - leb - ra - ted their free - dom, & when they

Uzi. tzon" May it be our fate as well

Pno. *f*

191

Yeh. hailed the de - feat of Sis - ra, she was cry - ing, hurt - ing,

Uzi. All but his mother

Pno.

197

Yeh. pray - ing - "Em b'-Yis-ra - el".

Uzi. 8va 3

Pno. *p*

203 **H** 3

Yeh. If it was-n't for De-bo-rah men might've stoned her. & I'm a wi-dow, Is it

Uzi. **H** She was married!

Pno. *mp*

The musical score is written for three parts: Yeh. (Soprano), Uzi. (Alto), and Pno. (Piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems, each starting with a measure number and a key signature change (G major and F major). The first system (measures 186-190) features a forte (ff) piano accompaniment. The second system (measures 191-196) continues the piano accompaniment. The third system (measures 197-202) includes a piano (p) section with a trill and a triplet. The fourth system (measures 203-207) features a mezzo-piano (mp) piano accompaniment. The lyrics are in English and Hebrew, with the Hebrew text in parentheses. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

63

Uzi.

Blessed are you, brave wo-man. You will not be a-lone for A- do-nai is with

Priestly Benediction

232 I ♩. = 65

Yeh.

Uzi.

Pno.

237

Yeh.

Uzi.

Pno.

242

Yeh.

Uzi.

Pno.

248

Pno.

9. Mu'azin Hashkiveinu

Moderato

Soprano *mp* *cresc...*

Alto *mp* Ba - ruch *cresc...* A-do - nai

Tenor *mp* Ba - ruch *cresc...* A-do - nai

Bass *mp* Ba - ruch *cresc...* A-do - nai

4 *cresc.*

ba-yom! *cresc.* Ba - ruch

ba - yom! *cresc.* Ba - ruch

ba - yom! *cresc.* Ba - ruch

ba-yom! *cresc.* Ba - ruch

9 *dim...*

A-do-nai *dim...* ba-lay - la

A-do-nai *dim...* ba-lay - la

A-do - nai *dim...* ba - lay - la

A-do-nai *dim...* ba-lay - la

Yehudit - 9. Mu'azin Hashkiveinu

14

mp Hashki - vei - nu A - do - nai E - lo - hei - nu

cresc...

mp Hashki - vei - nu A - do - nai E - lo - hei - nu

cresc...

mp Hashki - vei - nu A - do - nai E - lo -

cresc...

mp Hashki - vei - nu A - do - nai E - lo - hei -

20

le - sha - lom. Hear my prayer. *p* rit.

le - sha - lom. Hear my prayer. *p*

hei - nu le - sha - lom. Hear my prayer. *p*

- nu le - sha - lom. Hear my prayer. *p*

27 $\text{♩} = 80$

p

Yehudit - 9. Mu'azin Hashkiveinu

31

Help us lie down Ho - ly One,

Help us lie down Ho - ly One,

Help us lie down Ho - ly One,

Help us lie down Ho - ly One,

35

Our G!d, in peace!

Our G!d, in peace!

our G!d, in peace!

our G!d, in peace!

Yehudit - 9. Mu'azin Hashkiveinu

39

Rise up to
 And rise up to
 And rise up to
 Rise up to

43

life. Spread o-ver us shel - ter.
 life. Spread o-ver us your shel - ter. of
 life. Spread o-ver us your shel - ter. of
 life. Your shel - ter. of

Yehudit - 9. Mu'azin Hashkiveinu

47

mf of peace. Di - rect us with your good

mf peace Di - rect us with your good

mf peace Di - rect us with your good

mf peace Di - rect us with your good

51

p coun - sel Save us

p coun - sel And save us for the sake of your

p coun - sel Save us

p coun - sel Save us

Yehudit - 9. Mu'azin Hashkiveinu

55

for the sake of your name. *p* Shield us and re-

name, *mp* for the sake of your name. *p* Shield us and re-

for the sake of your name, of your name. *p* Shield us

for the sake of your name. *p* Shield us

60

move from us ev'-ry e - ne - my. *p* Shel-ter us in the

move from us. *mp* ev'-ry e - ne - my. *p* Shel-ter us in the

and re - move from us ev'-ry e - ne - my. *p* Shel - ter

and re - move from us ev' - ry e - ne - my. *p* Shel-ter

Yehudit - 9. Mu'azin Hashkiveinu

64

sha - dow of your wings.

sha - dow of your wings.

us in the sha-dow of your wings.

us in the sha-dow of your wings.

68

Guard our go - ing out and our

Guard our go - ing out and our re -

Guard our go - ing out and our

Guard our go - ing out

72

re - turn for

turn for

our re - turn

our re - turn

mf

mf

3

76

life and peace

life and peace from

for life and peace

for life and peace

mf

mf

Yehudit - 9. Mu'azin Hashkiveinu

80

mp from now_____ and for e - ver.

mp now_____ and for-e - ver.

mp from now_____ and for - e - ver.

mp from now_____ and for - e - ver.

from now_____ and for - e - ver.

84

rit. Spread o-ver us your ca - no-py of peace_____.

Spread o-ver us your ca - no-py of peace_____.

Spread o-ver us your ca - no-py of peace_____.

Spread o-ver us your ca - no-py of peace_____.

rit.

Yehudit - 9. Mu'azin Hashkiveinu

89 **Tempo primo**

mp Ba - ruch_ A-do-nai_____

mp Ba - ruch_ A-do-nai_____

mp Ba - ruch_ A-do-nai_____

mp Ba - ruch_ A-do-nai_____ ba-
Ba - ruch_ A-do-nai_____ bayom!

94

bayom! Ba - ruch_

ba-yom! Ba - ruch_

yom! Ba - ruch_ A-do

Ba - ruch_ A-do-nai_____

99

A-do-nai_____ ba-lay - la.

A-do-nai_____ ba-lay - la._____

nai_____ ba-lay - la.

ba-lay - la.

Updated Jul 23'

Finale Act 1

Triptic - Uziyahu, Yehudit, Shai & Bat-Qol

$\text{♩} = 90$

Clarinet

ppp *pp* *sfz*

8va

Measures 1-6: Clarinet and Bassoon. The Clarinet part features a melodic line with eighth notes and a trill in measure 6. The Bassoon part provides harmonic support with sustained notes and a trill in measure 6.

Bassoon

Measures 7-10: Bassoon. The Bassoon part continues the melodic line with eighth notes and a trill in measure 10.

11 **A** Uziyahu: *mp*

Uz

"Ri-bo - no shel o-lam", Lord of the u - ni-verse

Measures 11-14: Uziyahu. The vocal line features a melodic phrase with a triplet in measure 12. The piano accompaniment continues with eighth notes.

15 *mf*

Uz

I am thine and my dreams are³ thine.

Measures 15-18: Uziyahu. The vocal line continues with a melodic phrase and a triplet in measure 16. The piano accompaniment continues with eighth notes.

19 *mp*

Uz *p*

I've dreamt a dream and I do not know what it means. May it be thy will.

cresc.

22 **B**

Uz *sfp*

Lord my_ G!d & G!d of my fa-thers, to con - firm all good

8va

26

Uz

dreams con-cer-ning my-self and all the peo - ple of Yis - ra - el for hap pi-

8va

30 **C**

Uz *cresc.*

ness. May they be full -filled like the

cresc. *sfp*

34 *mp*

Uz 8 dreams of Jo - seph. But if they re-qui re men - ding, heal them as thou did heal He - ze

38 *cresc.* 3

Uz 8 ki - ah king of Ju - dah Mi - riam the pro - phe - tess from her lep - ro - sy

41 *f. diminuendo*

Uz 8 Sweet - en them as the wa - ters of Ma - rah were

45

Uz 8 sweet - ened by Mo - ses and the wa - - - ters of Je - ri - cho by

49 *f* **D** *mf*

Uz 8 E - li - sha. E - ven as thou didst turn the curse of the

53 *mp* *p* 3

Uz 8 wic - ked Bi-laam in-to bles - sing, bles - sing, bles - sing,

57 *mf* *cresc.*

Uz 8 may - be thou turn all my dreams in-to

61 *f* *mf* *mp* 3 8va

Uz 8 hap - pi-ness. Bles - sing, Bles - sing for my

66 E *p*

Uz ⁸ self and for all Yis - ra - el Pro- tect me!

cresc. *sfpp*

71 *mp* *mf*

Uz ⁸ Be gra-cious to me and fa - vor me!___

cresc.

76 *f*

Uz ⁸ A - - - men.

Yehudit:

81 *Freely* *mp* $\text{♩} = 75$

Y. Psalm one hund-red & three, I will pray, my G'd, e-ven if it's just for me.

85 **F**

Y. "Bar -chi naf-shi", bless my soul,"et A-do -nai", my G!d, "ve-khol kra -vai et shem kod

pp

8^{va}

89

Y. sho", Your Ho-ly- ness. "Bar -chi naf - shi et A - do - nai, v'-

(8)

92 *cresc.*

Y. al tish-ke-khi kol_ gmu - lav", do not for- get! "Ha-so - le'ach l'-khol a-vo-

(8)

95

Y. ne- khi", G!d will for-give, "Ha-ro - feh l' khol takh-lu-a - ye- khi", G!d will heal. "Ha-go

(8)

8^{va}

98 *cresc.* *f*

Y. el mi-sha khat kha - ye - khi"- You lift us up when we are

cresc. *f*

101 *espressivo*

Y. heart sore and down-cast Sa - tis -

104 **G** *mp*

Y. - fi - er of de - si - re, with love and compas - sion! Re

mp

108 *f*

Y. new like an ea - gle youth and pu - ri -

111 H

Y. ty. Don't let them take their in-no-cence a-way! G!d³ of righ - - teous

114 *mp*

Y. ness, grant jus - tice for all the oppressed. Be-ne-vo-lent G!d up a -

118

Y. bove, con - strained to an - ger a - boun - ding in love.

121 I

Y. For as high as the heavens are a - bove the earth, You reign in-side

125 *cresc.*

Y. *3*
all of us, — and ren - der your aid when we — fall.

cresc.

129

Y. As far to the east or to the west,

8va

134 *allargando*

Y. may You re move — our — trans - gres - sions from us. "Ke - ra - khem Av al ba

cresc.

p

139 **J** *Angrily*

Y. nim"... Is-n't it writ-ten that You blessed both male and fe-male and called them hu-man-kind?

3

p *cresc...*

143

Y. Was-n't that the scheme? Yet it's writ-ten here with re-duc - tion,

146

Y. that to your SONS You gave all the com - pas-sion! What a-bout

149 **A tempo**

Y. us, the daugh - ters of Yis-ra-el? What a-bout us, who pray in the dark?

152

Y. Can You hear our prayer? Are You e - ven there?

155 Sobbingly *p*

Y. *p* *8va* *pp*

O G!d!

159 **K** *cresc.* *accelerando* *rit.* *p*

8va

164 **Adagietto** ♩ = 80

mp *f* *p*

170 **L** *a tempo mp*

Qol *mp*

Sh *mp*

I lift my eyes to the mountains from where will my help come? From the E-

poco rit. *mp*

176

Qol *cresc.*

Sh *cresc.*

ter-nal our help will come. The Cre-ator of heaven & earth May You never let my

181

Qol

Sh

feet fail as Sho-mer et Yis-ra - el. The kee³-per of

184 **M**

Qol

Sh

Yis - ra-el won't sleep, but guard and pro - tect. The guar-dian of

188

Qol

Sh

Yis - ra-el won't sleep, Sho - mer - et Yis-ra - el. The kee³-per of

mp

192 **N**

Qol

Y.

Sh *f*

Uz *mp*

"E - lo - hai ho - she - 'ah na!" Save your daugh - ters with your migh - ty powers, My

mp Yis - - ra - el won't sleep, but guard and pro -

8 No more slum - ber I can't sleep. May - est Thou turn my dreams in - to

3

195

Qol

Y. *mf*

Sh *mf*

Uz *mf*

G!d! "Tzu - ri v' - go - a - li hen A - do - nai sho -

tect The guar - dian of Yis - ra - el won't sleep, Sho -

bles - sing. "Tzu - ri v' - go - a - li hen A - do - nai sho -

8va

198 *G.P.*

Qol

Y.
mer et Yis - ra - el!" "Tzu - ri v'go - a - li"_____

Sh
- mer et Yis - ra - el! The guar-dian of Yis - ra-el won't sleep,_____

Uz
mer et Yis - ra - el!" "Tzu - ri v'go - a - li"_____

202 **O**

Qol

Y. *mp*
Sho-mer - et Yis - ra - el_____ Sho

Sh *mp* 3
Sho-mer - et_____ Yis - ra-el will

Uz *mp*
Sho - mer - et Yis - ra - el Sho - mer - et_____

206

Qol

Y.

mer et Yis - ra-el will guard and pro-TECT all of Yis - ra - el. *f*

Sh

guard and pro-TECT all of Yis - ra - el. Sho -

Uz

Yis - ra - el will guard and pro - tect all Yis - ra - el.

210

Qol

Y.

"O - seh sha - lom al Yis - ra - el".

Sh

mer - et Yis-ra-el "Sha - lom al Yis - ra - el".

Uz

"O - seh sha - lom al Yis - ra - el".

P

214

217

cresc.

3

221

dim.

8^{va}

This musical score is for a piano piece, measures 214 to 221. It is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. Measure 214 starts with a piano (P) dynamic marking. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass staff has a whole note chord of F4, Bb4, and C5. Measure 215 continues the melody in the treble staff with eighth notes D5, E5, F5, and G5. The bass staff has a whole note chord of F4, Bb4, and C5. Measure 216 features a triplet of eighth notes in the treble staff (G4, A4, Bb4) and a whole note chord of F4, Bb4, and C5 in the bass staff. Measure 217 starts with a crescendo (cresc.) marking. The treble staff has a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass staff has a whole note chord of F4, Bb4, and C5. Measure 218 continues the melody in the treble staff with eighth notes D5, E5, F5, and G5. The bass staff has a whole note chord of F4, Bb4, and C5. Measure 219 features a triplet of eighth notes in the treble staff (G4, A4, Bb4) and a whole note chord of F4, Bb4, and C5 in the bass staff. Measure 220 starts with a decrescendo (dim.) marking. The treble staff has a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass staff has a whole note chord of F4, Bb4, and C5. Measure 221 continues the melody in the treble staff with eighth notes D5, E5, F5, and G5. The bass staff has a whole note chord of F4, Bb4, and C5. The score ends with a double bar line.

11. G!D OF THE HUMBLE

Scene and duet - Yehudit - Bat-El

Early morning, Yehudit and Bat-El left Betulia. They took with them food supply for a few days, as wel as wine and cheeses for their mission. They are making their way into the Assyrean camp.

Piano *mp* *sf* *cresc*

♩=85

Bat-El: *mp*

I'm wor-ried. What will hap-pen now?

Yehudit: *mp*

Ev'-ry-thing that fell out be-fore

& ev'-ry-thing yet to come of it is all in the hands of _____

B.E. *f*

Yeh. But they don't fear this G!d *f*

G!d. A-do-nai E-lo-hei nu is judge and ju-ry

15 **A** ♩=95

25

29 **B**

Yeh. *mp*

B G!d's po - wer will throw down their strength

pp *sfp*

32

B.E.

Yeh.

mp

But how?

through my hand we'll bring down their forces

sfz

35

Yeh.

mp

Bait, tempt, & G'd will give me the courage and strength to

p

37

B.E.

Yeh.

f *mp*

Would you?!

strike them by the se - duc - tion of my lips.

f *mp*

40

B.E.

Yeh.

mf

No! That's sac-ri-fice and

mp

By the hand of a wo-man by de-cei-ving lips.

p

45

B.E. gi-ving in!

Yeh. *mf*
Not gi-ving in just act-ing right, ex-ploi - ting beau-ty to smite!

49

B.E. *accel.* D ♯=75 *mp* ,

Yeh. *mp* And ,

And it's all for a wor - thy goal. D ♯=75 And

53

B.E. *cresc...* G!d's *cresc...* might is not in mul-ti - tudes. And G!d's ,

Yeh. G!d's might is not in mul-ti - tudes. And G!d's

58

B.E. power is not in strong men. A-do-nai is the G!d of the aff-lic - ted.

Yeh. po-wer is not in strong men. A-do-nai is the G!d of the aff-lic - ted.

64 *mp*

B.E. *mp* The help - er of the oppressed. The

Yeh. The de - fen - der of the weak. The pro-ect-tor of the lone - ly.

69

B.E. sa - vior of the hope - - - less. *mf*

Yeh. I

73 *E* $\text{♩} = 80$ *mp* 3 I pray, I raise my voice to You.

Yeh. pray, I raise my voice to You. I speak my

76 *p*

B.E. I sing my heart for

Yeh. hopes to You. I sing my heart for

80

B.E.

You. G!d of the in - he - ri - tance of Yis - ra - el,

Yeh.

are the G!d of our mo - thers and fa - thers, —

82

B.E.

cre - a - tor of the wa - ters.

Yeh.

sov' reign of hea - ven and earth,

84

B.E.

mp Ma - ker of all crea - tures, hear our prayer:

Yeh.

mp Ma - ker of all crea - tures, hear our prayer:

87

B.E.

f G!d of the hum - ble, may Your strength be with us. May the

Yeh.

f G!d of the hum - ble, may Your strength be with us. May the

mf

91

B.E. ho - ly She-chi - na em-po-wer us from with - in.

Yeh. ho - ly She-chi - na em-po-wer us from with - in.

95

B.E. *f* G!d of the hum - ble, help us re-pair Your world.____ *mf* Save all B'not____Yis-ra

Yeh. *f* G!d of the hum - ble, help us re-pair Your world.____ *mf* Save all B'not____Yis-ra

100

B.E. *mp* el. Let us not be wronged____ *mf* Let our hearts be

Yeh. *mp* el. Don't let them vi - o-late the daugh-ters of Yis-ra-el.____ *mf* Let them know

Yehudit - 11. G!d of the Humble

104

B.E. free. Let us love our - selves & love the world & love You! *cresc...*

Yeh. love and grow in Your light to love them-selves, to love the world, to love You! *cresc...* *8va*

109

B.E. *f* G!d of the hum - ble, G!d of all po-wer and might, the pro

Yeh. *f* G!d of the hum - ble, G!d of all po-wer and might, the pro

114

B.E. tec - tor of all Yis-ra-el, grant us peace— "Sha - lom".

Yeh. tec - tor of all Yis-ra-el, grant us peace— "Sha - lom".

119

Segue to #12 - From the back, the sounds of the soldiers singing is heard.

12. Scene ~ at the Assyrian camp

Bagoas, Yehudit, Bat-El
& background soldiers' chorus

Background Soldiers' chorus:

Background Soldiers' chorus:

Tenor

Bass

Piano

i stré - tio - tès dèn mî - shûn æplæ î - pæ -
(a sol - dier does not hate just o -

Bat-El:

2 Bat-El: *mf*

B.E. Some - one's co - ming!

T. kuó stis è - do - lès i stré - tio - tès dèn mî - shûn æplæ î - pæ -
beys or - ders)

B. kuó stis è - do - lès i stré - tio - tès dèn mî - shûn æplæ î - pæ -

Yehudit - 12. Scene - at the Assyrian camp

4

B.E. Yehudit: *mp* 3 Cap-ture the cap-tu-rer?!

Yeh Don't be alarmed I will cap - ture them sh...

A. i stré - tio - tès dèn mí-shûn æplæ î - pæ -

T. kuó stis è - do - lès i stré - tio - tès dèn mí-shûn æplæ î - pæ -

B. kuó stis è - do - lès i stré - tio - tès dèn mí-shûn æplæ î - pæ -



6

Yeh Bagoas: *f* 85 *f* 3 I am a daugh - ter of the

Bag. Who are you?

A. kuó stis è - do - lès

T. kuó stis è - do - lès

B. kuó stis è - do - lès

Yehudit - 12. Scene - at the Assyrian camp

8

Yeh *mf* Heb - rews, I am run-ning a - way,

Bag. Where are you co - ming from?

10

Yeh for you're a - bout to con - sume the ci - ty, and I am

12

Yeh on my way to Ho - lo - fer - nes him - self, the

14

B.E. *mp* Great ge-ne-ral! Big

Yeh great ge-ne-ral in com - mand of your ar - my.

T. i stré - tio - tès dèn mî-shûn æplæ î - pæ -

B. i stré - tio - tès dèn mî-shûn æplæ î - pæ -

Yehudit - 12. Scene - at the Assyrian camp

16

B.E. ar - my!

Yeh I have re-

Bag. And your in - ten - tions?

T. kuó stis è - do - lès i stré - tio - tès dèn mîshûn æplæ î - pæ -

B. kuó stis è - do - lès i stré - tio - tès dèn mîshûn æplæ î - pæ -

18

Yeh li - a - ble infor - ma - tion, in regards to the

Bag. In re - gards?

T. kuó stis è - do lès

B. kuó stis è - do lès

21

Yeh path and how not to risk the bo - dies nor the lives

Yehudit - 12. Scene - at the Assyrian camp

24

Yeh *mp*
of his men. That's all I can say now the rest is

Bag.

A ha

mp

28

Yeh
for his ears a - lone.

Bag.
It would seem like you made the right de - ci - sion

p

32

Bag.
to as - so - ci - ate yourself with the winning par - ty. Don't be a - fraid, I'm sure you'll

f

mf

35

Yeh *p*
In - deed.

Bag. *mf* *f*
charm your way. I'll take you to him, just tell him the truth. He'll

Yehudit - 12. Scene - at the Assyrian camp

38

Yeh

Bag.

treat you well he is the kin - dest soul. Are you he-si - tant? Come

mp *mf* *p*

41

Bag.

on, let's go.

A.

T.

B.

Ah... Ah... Ah...

p *pp* *p* *pp*

44

T.

B.

mm... mm...

Updated Jul 23'

13. Yehudit and Holofernes meet

Moderato
1 **Recit - Freely**

Holofernes *mf* *mf* *Go*

Bagoas *mf*

Your high-ness, there's a woman here. She's a daughter of the Heb-rews

3

Hol. on, tell me more.

Bag. She has in-for-mation for you. She will on-ly give it to you

7 *mp* *p* *sfp* *sfp* *A* *A* *=85* *3*

Hol. Then let her in.

Pno.

11 *p*

Yeh. Your great-ness. Sir? It

Hol. Have you been sent to meet me? The wind has stopped its howl-ing

Pno. *sfp*

14

Yeh. did? (what is it he's fee - ling?) Good hea - vens,

Hol. The air is swir - ling, some thing's chang ing. Are you a devil wo - man?

Pno.

17

Yeh. NO! I did I was sent to you by G!d. *f*

Hol. You came here by your own will? You took a great risk!

Pno.

20

Yeh. *mp* I'm but your humble ser - vant, & you're the greatest of com -

Hol. Is that so? *f* Speak. *mp* Go on

Pno. *mp*

23

Yeh. man - ders, but there is so much more. *mf* I will declare no lie to my

Hol. *p* That's true. So much more? *B* *p*

Pno. *p*

27

Yeh. Lord to - night, and if you will fol - low the words of your ser - vant, G'd will

Pno.

30

Yeh. grant you all things you wish My lord will not fail to a -

Hol.

Pno. All things I wish...

33 rit. C ♩ = 95

Yeh. chieve his ends. My Lord will be with me.

Pno.

37 cresc... 3

Yeh. For I swear by Ne - bu - chad - ne - zzar, king of all the u - niverse, that thanks to you not on - ly -

Pno.

40 mf 3 mf

Yeh. the hu - man beings all serve him, but al - so the beasts of the fields, the

Pno. mf

The musical score is written for Yehudit (Yeh.) and Piano (Pno.). It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into systems, with measures 27, 30, 33, 37, and 40 marked at the beginning of each system. The lyrics are written below the Yehudit staves. The piano accompaniment includes various musical notations such as triplets, crescendos, and dynamic markings (p, mf). A tempo change to C ♩ = 95 is indicated at measure 33. The score ends with a double bar line at measure 40.

43

Yeh. cattle and the birds of the hea - vens. The whole world knows of your

Pno.

47

Yeh. wis - dom. *p* I am...

Hol. *mp* Are you a prophetess? You seem to know a lot a - bout me...

Pno.

51

Yeh. *mp* Your brav'ry and your dex - te - ri - ty.

Hol. *p* What brought you to me? or who? *D*

Pno. *p* *pp* *mp*

55

Yeh. We've al - so heard from A - chi - or — of your ex - pe - ri - en - ces and con quests.

Hol. *mf* There were so

Pno.

59 *mf*

Yeh. You have po - wer o - ver men.

Hol. many who can re-tell? With-out a doubt.

Pno.

62 *mp*

Yeh. You hold sway o - ver wo - men. Your charm and wit are praised by all—

Hol. Guil-ty as charged. E - ven the

Pno. *mp*

65

Yeh. ev'-ry-bo - dy! And it is known in all the earth

Hol. Heb rews? They fear me in all the earth

Pno.

68 *p*

Yeh. that you are po - tent and migh - ty, you are

Hol. That's nice to hear.

Pno. *p*

The musical score is written for three parts: Yehudit (Yeh.), Holofernes (Hol.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into four systems, each starting with a measure number (59, 62, 65, 68). Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The lyrics are in English and Hebrew. The piano accompaniment features arpeggiated chords and sustained bass lines.

71 *rit.*

Yeh. feared and re- vered, but I have to con- fess. A- chi- or spoke the

Pno.

75 *E* $\text{♩} = 70$

Yeh. truth. The Heb- rew's G!d won't let them lose, un- less they sin against their G!d. Now with the

Pno.

77

Yeh. food supply exhaus- ted and the wa- ter al- most gone,

Pno.

79 *recit.*

Yeh. they re- solve to con- sume what G!d has for bid- den. And for their

Pno. *p*

82

Yeh. sins, and for their sins, they will be gi- ven to you to be des-

Pno.

85

Yeh. *troyed!* And you will know when, for I will stay with you.

Hol. You will

Pno.

88

Yeh. I'll go out in-to the val-ley ev'-ry night and pray I will

Hol. stay with me?

Pno.

91

Yeh. *p* ask for you and when it's time, *accel.* I will *mp*

Hol.

Pno. *accel.*

94

Yeh. *F* *♩.=60* take you through the heart of Ju - de - 'a un-til you reach Je-ru-sa-

Hol.

Pno. *mp* *F* *♩.=60*

98 *rit.*

Yeh. *3* lem! No one will stop you for_ you will be a head... *3* *rit.*

Pno.

Freely-recit

102 $\text{♩} = 70$

Yeh. And now my lord, be-lieve my pro-phe-cy:—

Pno. *p*

104

Yeh. You will go down in his - to - ry!

Pno.

$\text{♩} = 85$ **G** *mf*

106 *mf*

Yeh. And me by your side, you will be re - mem - bered

Hol. *mf* And you by my side? I'll be re - mem - bered and

Pno. *mf*

110

Yeh. by the ar-tists and by po-ets for ge - ne - ra - tions_

Hol. glo - ri-fied.

Pno.

113

Yeh. *p* They'll make sta-tues of your head_

Hol. ge - ne - ra - tions_ a - head_

Pno.

116

Yeh. And me_ by your side, you will be re-mem - bered. For- *mf*

Hol. And you by my side, I'll be re - mem - bered.

Pno.

120

Yeh. e-ver all the earth will be as-toun - ded_ by you! *mf*

Hol. for - e-ver all the earth will be as-

Pno. *8va*

The musical score is written for three parts: Yehudit (Yeh.), Holofernes (Hol.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each starting with a measure number (110, 113, 116, 120). The lyrics are in English and Hebrew. The piano accompaniment includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and a *8va* (octave up) marking for the right hand in the final system. The vocal lines feature various musical notations including slurs, ties, and breath marks.

123

Yeh. *by you. I will go out each night to pu-ri-fy and*

Hol. *town - ded?*

Pno. *(8)*

grv

127

Yeh.

pray,

then I will

Pno.

(8)

(8)

3

130

Yeh. come to you I. If my wish pleases my lord,

Hol. Come to me. What?

Pno. *p*

134

Yeh. let me of - fer to you— my - self.

Hol. Go on.

Pno.

The musical score is for a piece titled 'I Surrender' by Yeh. Shikhi, Hol. Shikhi, and Pno. Shikhi. The score is in 4/4 time, key of D major. The Yeh. part has lyrics 'let me of - fer to you— my - self.' The Hol. part has the instruction 'Go on.' The Pno. part provides accompaniment.

138 *mp*
 Bag. Your high-ness, you are needed here.
 Pno.

141 *mf*
 Hol. Come, your words de-light-ed me, I'd en-joy your com pa-ny...
 Pno.

143 *p*
 Yeh. To you...
 Hol. God did well when sending you to_ me. If you do what you
 Pno.

147 *rit.* *A tempo*
 Yeh. I will!
 Hol. pro-mised, your god shall be_ my god.
 Pno. *rit.* *A tempo*

152 *p*
 Pno.

The musical score is written for Baglama (Bag.), Piano (Pno.), and vocal parts (Yehudit and Holofernes). The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into systems, with measures 138, 141, 143, 147, and 152 marked at the beginning of their respective systems. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *rit.* (ritardando) and *A tempo*. The lyrics are in English and Hebrew, with some words in Hebrew script. The score ends with a triplets (3) in the piano part at measure 152.

Updated: Jul 23'

14. Comprímaríos' lament

Bagoas - Bat-El Scene

♩ = 60

7

cresc...

Bat-El (*walking down stage Left*)

12 *mf* **A**

B.E. Days pass, no change, he is still a-live. E-ven worse, she's en-jo-ying his

16

B.E. com-pa-ny! She won't lis-ten to rea-so-ning! I don't know what I should do...

p

poco rall.

20 *mp* **B** Cantabile *♩ = 60*

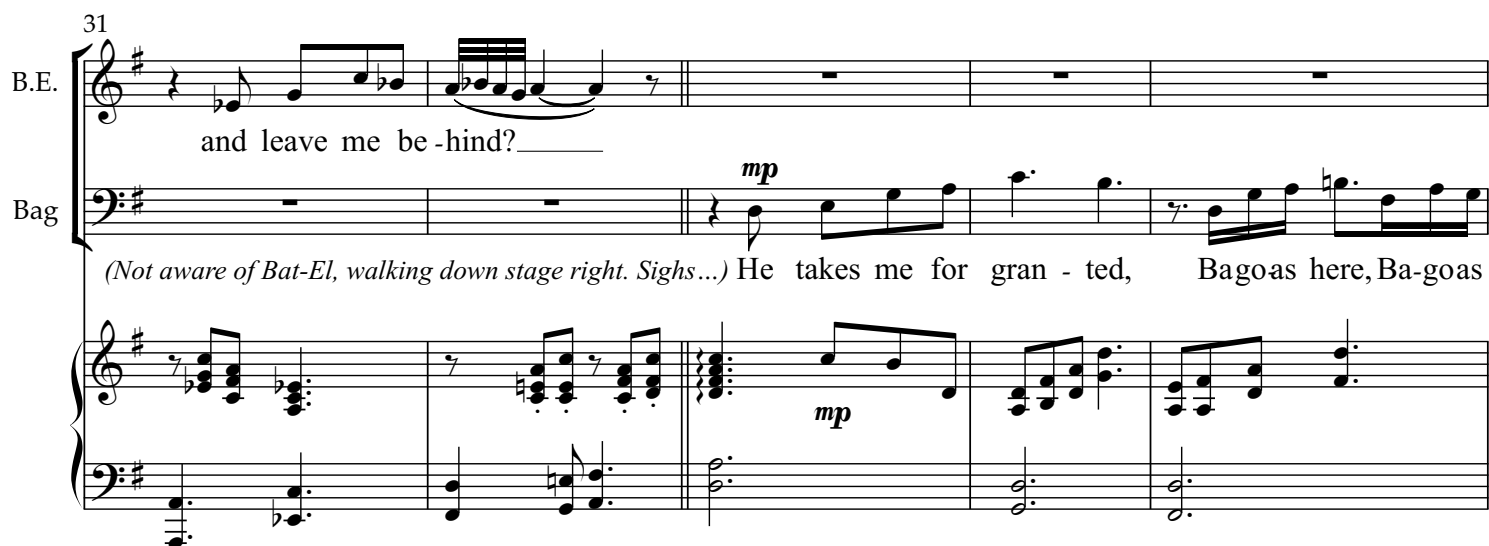

B.E. She takes me for gran - ted Bat El do this Bat El do that... She

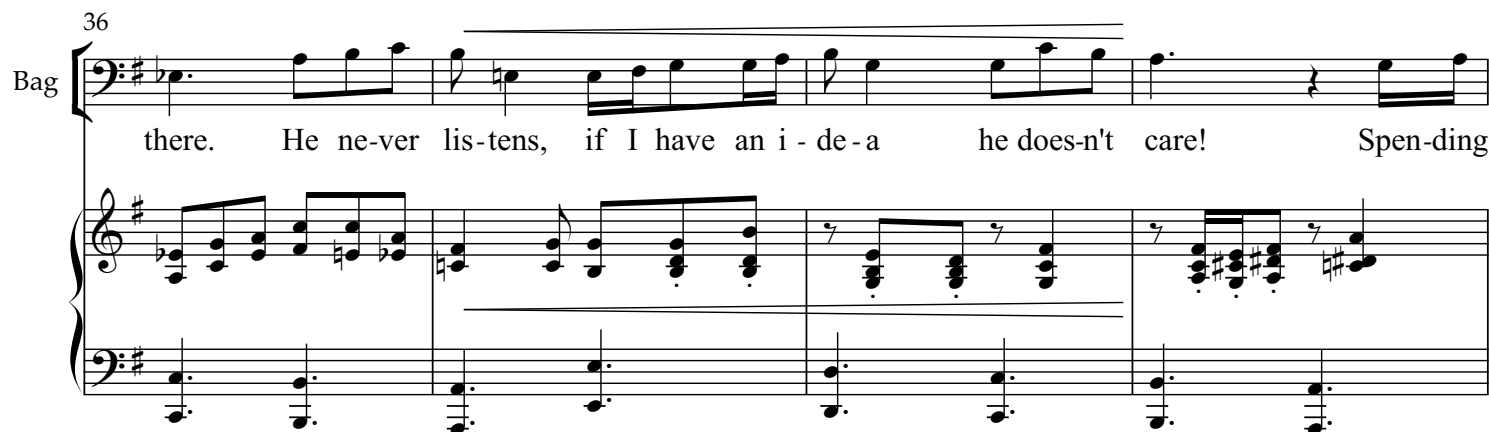
mp

Yehudit - 14. Conprimarios' Lament

24
B.E. 

27
B.E. 

31
B.E. 
Bag 

36
Bag 

Yehudit - 14. Conprimarios' Lament

40

Bag

all his time with her when all his ar-my a-waits. Could he be in love with her?

44

B.E.

(She noticed him and started to listen) Too late for what?

Bag

Is it too late? (Startled) Oh! It's umm..YOU that came with HER!

49

B.E.

Ugh. It's Bat - El! It's the third day I need to re-mind you what's my

52

B.E.

name! It feels like for-

Bag

Oh my gods... It's been three days!

Yehudit - 14. Conprimarios' Lament

57 *mp*

B.E. e - ver... she is the brigh-test

Bag How is he not sick of her? But he's not the type to be with a girl... I

61 *mf* ♩ = 80

B.E. It had on - ly been three days!

Bag mean- that long... Lis - ten... if it's his heart she seeks,

p

66

B.E. If it's his head?

Bag she can't have it. His eyes? They are on

71

Bag her, but she should not mess with his mind, it's so pre - cious

Yehudit - 14. Conprimarios' Lament

D

76

B.E. You care for him?

Bag Oh, I have to. It's my pur - pose. I bathe him,

81

Bag dress him, & I feed him. I'm his hench-man, his com-pan-ion. I al-ways make sure his

86

Bag needs are met. He is the most glo-ri-ous, and vi-cious-ly hand - some!

91

Bag *mf* E I don't want to be just "com-f-ta-ble". I don't want to be a "side-kick". Just "fill-

Yehudit - 14. Conprimarios' Lament

96

Bag

in" the time when he needs to rest. Cast as a com - pri - ma - rio, the

100

Bag

sto - ry on the side. Al - ways a brides - maid, ne - ver a bride!

105 **F**

B.E.

mf

If they'll put me in the sto - ry, would they e - ven get my name right? Would they

Bag

I doubt it.

mp

110

B.E.

know how old or young I am? Would I be si - lent or sub - dued? Would I be

Bag

Does it mat - ter?

Yehudit - 14. Conprimarios' Lament

115 G

B.E. Just a maid, or a friend or e - ven more? I don't want to be just

mp *mf*

120

B.E. "com-f'ta - ble". I don't want to be a "side- kick". Just "fill-in" the time when she needs to

124

B.E. rest. Cast as a com - pri-ma-rio, The sto - ry on the side. Al-ways a

129

B.E. brides— maid. Ne-ver a bride!

Yehudit - 14. Conprimarios' Lament

134 H

B.E. I don't want to be just "com-f'ta - ble". I don't want to be a "side- kick". Just fill

Bag I don't want to be just "com-f'ta - ble". I don't want to be a "side- kick". Just fill

139

B.E. in the time when she needs to rest. Cast as a com - pri-ma-rio, the sto-ry on the

Bag in the time when he needs to rest. Cast as a com - pri-ma-rio, the sto-ry on the

144

B.E. side. Al-ways a brides— maid. Ne - ver a bride!

Bag side. Al-ways a brides— maid. Ne - ver a bride!

rit. *f*

Yehudit - 14. Conprimarios' Lament

149 **A Tempo**

Holofernes: *(starting the recit backstage, and entering the stage with Yehudit, crossing to DS left, without noticing or paying attention to Bagoas & Bat-El)*

152 **I** *mf*

Hol. ...There is a - no - ther way if they would on - ly lis - ten

154

Hol. I would not raise my spear I would not hurt them

Bagoas:

156 *mf*

Bag. How much da-mage can this wo - man do?

158

Bag. He did - n't e - ven see me...—

Segue into the Quartet (No. 15)

15. Let Me Be Your Safeguard

Quartet: Bat-El, Yehudit, Holofernes & Bagoas

Piano $\text{♩} = 100$ *mf*

Bat-El: *p*

Holofernes: *mp* May-be we should go?

Bagoas: *p* Be com-for- ted breath it in. No

No, let's not. This is im-por tant!

Bat-El: No need-less blood?

Holofernes: bat-tle fields, no need-less blood, let it all go for a

Bagoas: No bat-tle field?!

Yehudit - 15. Quartet - Let Me Be Your Safeguard

12

B.E. *pp* That should not be. *mp*

Yeh. *p* I don't know how to let go... Can I

Hol. 8 mo - ment, make it a - bout you and me. *pp*

Bag. That should not be.

17 **A**

B.E. That can't be good.

Yeh. treat you as good as you are, and not as the o - thers fear you?

Hol. 8 Do you still

Bag. That can't be good.

22

B.E. *mp* 3 No? On - ly three days...

Yeh. Oh no, I don't. You have grown on me.

Hol. 8 think I'm a brute?

Bag. *mp* No? In on - ly three days

27

B.E. *mp* I've ne-ver seen her loo-king this way at a-ny-one. *mp* Could it be the love she

Yeh. I can get lost in your eyes. *mp* Could you be the

Hol. I can get lost in your eyes. *mp* Could you be the

Bag. I've ne-ver seen him loo-king this way at a-ny-one. Could it be the love he

mp

32 rit. B ♩=85

B.E. does n't feel for me? *mp*

Yeh. world for me? *mf* Safe

Hol. world for me? Let me be your safe guard. Let me

Bag. does-n't feel for me? Her safe guard.

rit.

37

B.E. Lead this sto-ry

Yeh. guard *3* lead my sto-ry as we've got *3* no matter how

Hol. lead your sto-ry from here. For as long as we've got, no matter how long,

Bag. Lead her sto-ry

Yehudit - 15. Quartet - Let Me Be Your Safeguard

42

Yeh. *long* your re - ward no more fear

Hol. you will be my reward & you will no lon-ger know fear. Put your

47

Yeh. *mf* in you... Fill my heart with our song, our song!

Hol. faith in me, fill your heart with our song The

53 C

B.E. *mp* There's no o-ther way. *mf* There's no for

Yeh. We'll

Hol. his-to-ry will take its course. *mf* Lea - ders rise and fall

Bag. C his-to ry of course! *mp* May I ne-ver see you fall.

Yehudit - 15. Quartet - Let Me Be Your Safeguard

57

B.E. tel - ling No more need to stall.

Yeh. pass our days with-out re-morse No more need to stall. *mf* If on - ly for a

Hol. Pass our days, no more need to stall.

Bag. No more need to stall.

62

B.E. One mo-ment too much. We are doomed

Yeh. mo - ment, let the world stop for us. *mp*

Hol. On - ly for a mo - ment, let the world stop for us. *mp*

Bag. One mo-ment too much. Don't *mf*

Yehudit - 15. Quartet - Let Me Be Your Safeguard

68 D

B.E. *mf* 3 3

Yeh. *p* 3

Hol. *p* 3

Bag. 3

There's no-thing to say.

You'll be my safe_ guard

Your Safe_guard

toy with me girl, I want the truth. While he might not do you harm I will

72 3 3 3

B.E. *pp* 3

Yeh. *pp* 3

Hol. *pp* 3

Bag. 3

You'd better calm yourself down! I don't know what you mean.

For me..._

for you... Safe - guard.

kill_____ for him What do you know? What is your

76

B.E. *p*
There is no game. I'm not sure I un-der stand

Yeh. *mf*
I would.

Hol. *mp*
Would you trust me?

Bag. *p*
game? I'm not sure I un-der-stand. Would this be af

sfpp

81

B.E. *mf*
where is her lo yal-ty?— I will ne-ver let it hap-pen to me in a - ny arms.

Yeh. *mf*
Let me get lost in your arms.

Hol. *mf*
Let me get lost in your arms.

Bag. *mf*
fec-ting his lo yal-ty?— How I wish this could've hap-pened to me in his arms.

mf

Yehudit - 15. Quartet - Let Me Be Your Safeguard

85 *mf* *poco rit.*

B.E. How could she pre - fer him? What is it I don't see?

Yeh. You will be the world for me! Let me

Hol. You will be the world for me! Let me

Bag. *mf* How did I not see it? He was n't meant for me.

8va

mf *poco rit.*

90 **E** $\text{♩} = 80$

B.E. I don't want him as her safe - guard But not my story.

Yeh. be your safe_guard Let me lead your sto-ry lead my sto - ry

Hol. be your safe_guard Let me lead your sto-ry from here for as

Bag. I don't want him as her safe_ guard! Leading her story from here But not mysto ry.

E $\text{♩} = 80$

8va

94

B.E. For as long as they live... no mat-ter how short.

Yeh. for as long as we've got. No mat-ter how long I will

Hol. long as we've got no mat-ter how long. You will

Bag. For as long as they live... no mat-ter how short.

98

B.E. She_____ will be his re - ward. He is chan-ging her. What a-bout fear of

Yeh. be_____ your re-ward & I will no lon-ger know fear.

Hol. be_____ my_re-ward & you will no lon-ger know fear. Put your

Bag. she-will be his re-ward. She is chan - ging him.

Yehudit - 15. Quartet - Let Me Be Your Safeguard

102

B.E. *mp*
G!d? ...so does the fate of our people... Their song...

Yeh.
My faith de - pends on you, fill my heart with our song, our

Hol.
faith in me, fill your heart with our song.

Bag. *mp*
I always had full faith in him He's al-ways in my heart. Their song...

107

B.E. *mf*
The cost might be too hea-vy.

Yeh. *mf*
song! Let's spend our hours with-out re-morse, dis-re-gard the cost. If

Hol.
Let's spend our hours with-out re-morse, dis-re-gard the cost.

Bag. *mf*
The cost might be too hea-vy.

[F]

112

B.E. On - ly for a mo - ment. Let it__ stop!

Yeh. on - ly for a mo - ment with you. Let the world stop

Hol. *mf* On - ly for a mo - ment with you. Let the world stop

Bag. On - ly for a mo - ment. Let it__ stop!

p *8va*

118 **Tempo Primo**

Yeh. *mf* for us. Yeh: Tonight.

Hol. *mf* for us. Hol: Tonight then. I can't wait.

mp 3 3 3

Hol: (to Bagoas) Bagoas! Let's get ready for the party!
 Bring my beauty some appropriate attire.
 (Curtsy to Yehudit) I will see you there.

125 *rall.* 3 *p*

8va

16. Scene ~ Who am I?

Bat El & Yehudit

Recitative
♩=120

Bat-El *mp* 3 *Pointing to the sky* *mf*

I guess I'll just... wait here? Is THIS Your plan? Was this the

Piano *p* 8

B.E 6 *f* *p*

plan all a- long? Are You try - ing her? Are You try-ing me?

B.E 11 *mf* 3 *mf* 3 *mp*

Our peo-ple are suff'-ring. Mean-while she's ha-ving the time of her

B.E 14 *mp* 3 *p*

life in the arms of her E - NE-MY! Do you re-mem-ber he's the bad guy?

Yehudit - 16. Scene - Who am I?

18

B.E. Did you tell her that? Would sure ly be nice if you were talk-ing to me.. If

Yeh

Bat - El

21

B.E. I could hear your call.. *mp* Ve-ry fun-ny *pp* Is this the dress he gave you? *mp* well...

Yeh

Bat - El

25

B.E. That's quite an ea-sy ac-cess I'm not say ing a ny -thing I'm sure he would love to

Yeh

Bat- El!

28

B.E. see you in that! I'm sure he'd love to see you with - out... *mf* I just don't like this! Don't like it at

Yeh

Please stop!

Yehudit - 16. Scene - Who am I?

31

B.E. *all.* I saw how you're looking at him How in the world did you al-

Yeh I know.

34

B.E. low your-self to fall for this ruth - less sa - vage? *f* No, it is not!

Yeh *mf* That's e-nough Bat-El.

38

B.E. Are we still fol-low-ing the plan? You don't seem to! And who are you-

41

B.E. to join the e-ne-my and be-come their queen? *f* *mp*

Yeh That's e-nough! Please leave me a lone and

Yehudit - 16. Scene - Who am I?

45

Yeh

stick to the plan Take the wine and cheese - cakes I will join mo-men - ta-ri-ly.

rit. . . .

pp

49

53

Yeh

Who am I? Who am I? That I should re-fuse my

$\text{♩} = 85$ *mp*

$\text{♩} = 85$

57

Yeh

Lord Who am I to trust as your

61

Yeh

word? Please don't let me suc - come

Yehudit - 16. Scene - Who am I?

64

Yeh

to my trans-gres - sion! Who am I, ly-ing

mp

67

Yeh

grace, mis-lead - ing beau-ty. I will rise! My

mf *mp*

71

Freely:

Yeh

peo-ple's fate is in my hands. I know what I must do. Give me strength, E-ter-nal One. Help me

73

Yeh

through till this is done. I shall try! Who am I?

f *mp*

77

3

Updated: Jul 23'

17. Drinking Song - Let Me Climb The Palm

Holofernes and company

Holofernes $\text{♩} = 80$

Piano $\text{♩} = 80$ *mf*

Welcome my friends! Fill up your mugs! Brave soldiers, fiesty women, and...

Hol. 3 others... Your Lord is pleased with you, and you know what? So am I!

Hol. 5 Tonight we celebrate! We celebrate Nebuchadnazzar! --- We celebrate victory!

Hol. 7 We celebrate - WINE! To wine! All: to wine! Yia Mas! Yia Mas!

Hol. 9 *mf* I would

Yehudit - 17. Drinking Song - Let Me Climb The Palm

12 **A**

Hol. *mp* *Freely*

lead you I would bring you to my mo-ther's house, where you'll im-part to me your

15 **A Tempo**

Hol. *mp*

sec-rets. I shall pour in-to you my sweet wine from my nec-t' rous po me

19 **B**

Hol. *mf*

gra-nates. Let me climb the palm hold its

S+ A *mp* Oo- ah... Let me climb the palm

T+B *mp*

22

Hol. fronds di - vine. Your frag-rance be as a-pple's

S+ A hold its fronds di - vine. Ah...

T+B

Yehudit - 17. Drinking Song - Let Me Climb The Palm

25

Hol. *8* balm. Your breasts like grapes on a vine! *accel.*

S+ A Ah... Your breasts... Ah

T+B

29 C

Hol. Yia Mas!

S+ A Let me climb the palm di-vine and pour a - no - ther round of wine!
Ya ya ya ya ya ya ya ya ya ya ya ya

T+B

*(walking to the "Bartender", giving her/him a Baton as voice
vs bronze mugs musical "Challenge". The Baton invitation
Started by a gesture of throat slashing)*

37

Hol. *rit.* *mf* hmm... Let me

S+ A Yia Mas! (Everybody drinks)

T+B

Yehudit - 17. Drinking Song - Let Me Climb The Palm

Holofernes will sing a line, and will wait to see if the bar tender can replay it on the wine mugs in the right notes. He will proceed to taking one mug off after every phrase, and give it to someone to drink. As the opportunities for notes decrease, the Bartender is becoming more creative. For this creativity, the entertained Holofernes will reward the bartender.

40 **D** $\text{♩} = 90$

Hol. *be a seal* *Seal*

44 *Takes the "F# -mug". Takes "E-mug".*
u-pon your heart *Heart* *A seal...* *A seal..* *Ha*

(Realized the lack of the mug in the pitch, bangs on someone's breast / balls plate)

49 *(takes a gold bracelet from Bagoas, putting it as a Trophy on the Bartender's arm)*
 Hol. *ha!* *ha ha ha ha* *a* *seal* *A seal* *u - pon your*

S+ A *No one takes on Ho - lo - fer - nes!* *O - pen the seal, go on, o - pen the seal, go on*

T+B

Yehudit - 17. Drinking Song - Let Me Climb The Palm

53

Hol. *arm.* For love is fiercer than death! For pas-sion is

S+ A o - pen the seal *p* For love! (*drink*) For pas-sion! (*drink*)

T+B

57

Hol. un - re - len - ting as She - 'ol! *mf* Its sparks are fi - e - ry

S+ A *mf* Yia mas! Ah...

T+B

60

Hol. flames. The fier - cest blaze, the fier-cest of all! *f* *Rubato* *accel.*

S+ A Ah... Ah Ah

T+B

Yehudit - 17. Drinking Song - Let Me Climb The Palm

64 **E**

Hol. *mf* Yia Mas!

S+ A *mf* Let me climb the palm di-vine and pour a - no - ther round of wine!
Ya ya ya ya ya ya ya ya ya ya ya ya

T+B *mf*

E

mf

72 *rit.* *mf* Your

S+ A Yia Mas! (Everybody drinks)

T+B

rit.

75 **F** ♩=85

Hol. *mp* bo - dy is like a round__ gob - let rea-dy to be filled__ with my fine

S+ A *mp* Bo - dy like gob - - let rea-dy to be filled__

T+B *mp*

F

mp

Yehudit - 17. Drinking Song - Let Me Climb The Palm

78

Hol. wine— bet-ween your thighs— a— heap (*hiccup*) of wheat— em -

S+ A fill us with your wine!

T+B

81

Hol. - braced by— li - lies... Let me climb— di - vine... ?! Hold its

S+ A Em-braced Oo- ah... Let me climb— di - vine?

T+B

85

Hol. blonds di... palm... your ap-ples be as bla-tant bomb_ your

S+ A Hold its blonds?! di - palm?! Ah... Oh

T+B

Yehudit - 17. Drinking Song - Let Me Climb The Palm

89 *accel.*

Hol. breasts like grape fruits on... (hiccup) Stein!

S+ A your breasts Ah

T+B

92 **H** *mf* $\text{♩} = 105$

S+ A Let me climb the palm di-vine and pour a - no - ther round of wine! Yia Mas!

Ya ya ya ya ya ya ya ya ya ya ya ya ya ya

T+B *mf* Let me climb the palm di - vine pour a - no - ther round of wine! Yia Mas!

Ya ya ya ya a - ya - ya - yay a - ya - ya ya ya ya ya

H *mf* $\text{♩} = 105$

Repeat 4 times

100

Hol. Yia Mas!

S+ A Yia Mas!

T+B Yia Mas!

Yehudit - 17. Drinking Song - Let Me Climb The Palm

Recit. (with background music)

104 **I** $\text{♩}=85$ *mf*

Hol. That was quite some time (hiccup) Where is my Ye-hu-dit Oh there you

I $\text{♩}=85$ *pp*

108

Hol. are I've been sing-ing for you or was it a - bout you?

113 **Freely**

Hol. I just need to clear my head Would you sing___ for me?

Yehudit: I would, my Lord.

18. Acrostic Hora

Yehudit and company

Yehudit $\text{♩}=60$ *mf* 2/4

Piano $\text{♩}=60$ *p* 2/4

O - d'-cha ki a- naf - ta__ bi__ I thank__ you_ for a - ven -

9 $\text{♩}=120$ **A**

Yeh. - ging me__

1.A pra - yer will form in the hearts of those who
2.(En) - du - rance will serve you__ as your best de -
3.(In) **C** e - ve - ry note there's a world full of temp

Pno. $\text{♩}=120$ *mp*

17

Yeh. lan - guish. Beau - ty will blur the de - si - re and the an - guish.
fence. For - get all your wor - ries and join our cheer - ful dance.
ta - tions. Joys and de - sires re - leased from your i - ma - gi - na - tions.

Pno.

22 *mp* *mf*

Yeh. Charm__ will lead your mind__ as - tray. Death has no hold__ o - ver
Ga - ther_ myr - tles spi - ces and wine. Help your - self__ en -
Know_ what you came with and with - whom you leave. Lust can make you lose your

Pno. *p* *mf*

28

Yeh. 1. 2. B

us to - day. 2.En-
joy your time and dine.
head this

S. A. *mf*

T. B. *mf* Yai - la - lai - lai la la la la lai

Pno. 1. 2. Yai - la - lai - lai la la la la lai

35

S. A. *mp*

T. B. *mp*

Pno.

Yai - la - lai - lai la la la la lai la la la la lai la la la la lai

Yai - la - lai - lai la la la la lai la la la la lai la la la la lai

43

Yeh. 3. *f*

S. A. *p* Me - - mo -

T. B. *p* Ah

Pno. 3.

Help your-self en - joy your time.

Help your-self en - joy your time.

51

Yeh. ries of days long gone ne - - -

S. A. Ah Ah Ah Ah

T. B.

Pno.

59

Yeh. ver let you move on. *mf* O - pen up your

S. A. Ah *mf* O - pen up your heart to try.

T. B. O - pen up your heart to try.

Pno.

67

Yeh. heart 4. sweet

S. A. Pas-sion will mislead your eye. Quest for vir-tue tie the knot run a-way be - fore you're caught!_

T. B. Pas-sion will mislead your eye. Quest for vir-tue tie the knot run a-way be - fore you're caught!

Pno.

75 *mf*

Yeh. *mf*
no-things in song will soothe your pains. Temp-ta-tion will lead to un-
e - ver *p* you go, the di-vine is al-ways with you. Ex - al-ted all know - ing you

S. A.
Ho - ra Hur - rah! o - ur way! Ho - ra hur - rah

T. B.
p

Pno. *mp*

81

Yeh. *mf*
char - ted ter - rains. Use your wits as long as you can stand. Vic'tory's a -
help us po - wer through. Young or old, right or wrong. Zea - lous

S. A.
a - way. Lead on

T. B.

Pno.

88

Yeh. *mf*
poc-ry - phal in my hands. Where
souls re-joyce in Song!

S. A. *mf*
we're In my hands! song Yai - la - lai - lai la la la la lai

T. B. *mf*

Pno. *gva*

97 *mf*

Yeh. *mf*

S. A. Ya - la - lai - lai la la la la lai la la la la lai la la la la lai Zea - lous

T. B. Ya - la - lai - lai la la la la lai la la la la lai la la la la lai Zea - lous

Pno. (8)

106

Yeh. souls re-joice in song!

Hol. *f*

S. A. Drink and dance good people There's a lot to be

T. B. souls re-joice in song! Ya - la - lai - lai la la la la

Pno.

112

Hol. grate-ful for! If your cup has a lit-tle, fill it up! Top it with some more! Big-ger cakes!

S. A. lai Ya - la - lai - lai la la la la lai la la la la

T. B. lai Ya - la - lai - lai la la la la lai la la la la

Pno.

118

Yeh. *rit...*

Ce-leb-rate as if there's no to-mo-rrrow yeah!

Hol. *8*

Grea-ter cheese! All to take- If you please. Ce-leb-rate as if there's no to-mo-rrrow yeah!

S. A.

lai la la la lai Ce-leb-rate as if there's no to-mo-rrrow yeah!

T. B.

Pno. *rit...*

Hol. *♩=65*

3 *3*

Come my beau-ti-ful prophet-tes. You say "No to-mor-row" with such ease... But we, trained sol-diers,

Pno. *p*

Hol. *8*

up-hold the concept of no to-mor-rows, ce-leb-ra-ting what we have to-day. Does war jus-ti-fy

Pno.

Hol. *8*

that? Do leaders? Do gods? Maybe wine? Maybe lust? One night with you, jus-ti-fies a-ny gruesome death!

(chuckles)

Pno.

19. Duet ~ Follow You

Yehudit & Holofernes

(Holofernes is smiling, Yehudit is horrified, starting to cry. He picks her head up with both his hands.)

Holofernes: I didn't want to make you sad ... I'm sorry...

Yehudit (collecting herself): I'm fine...

Holofernes

$\text{♩} = 75$ *mp* 3

There's so much pain be-hind your voice. I see it burn-ing in your eyes. I hear it

Piano

pp

Hol.

6

through you. There's so much love you've been de-nied. I feel your

Pno.

Hol.

9

fi-re, your de-si-re, let me get through to you. Fol-low me, we'll

Pno.

Hol.

13

break down your walls be-fore they cave in. Let me mend your soul's

Pno.

17

Yeh. You will fol-low me? I'll follow

Hol. wounds and I will follow you, and I'll hold you when you fall.

Pno.

21 **A**

Yeh. you. Letting my guard down I won't resist the yearnings of my heart, for

Hol. For love is fiercer than death for

Pno.

25 **A Tempo**

Yeh. pas - sion blurs my mind Such fi - re such de - si - re,

Hol. pas - sion is un - re len - ting as She -

Pno.

28

Yeh. You've ig-ni - ted the flame! Come what may,

Hol. 'ol's flame! Come what may,

Pno.

31

Yeh. come_ what may, to o-ur hearts we must o - bey. Take me

Hol. come_ what may, to our hearts we must o - bey.

Pno.

35

Yeh. in - to your arms, and I will fol-low you.

Hol. Hold your fronds di - vine I will

Pno.

39

Yeh. *pp* *rit.* The Ho - ly of Ho - lies? *mf*

Hol. break down the Temple walls, dis - close the ho - ly of ho - lies I will

Pno. *p* *molto cresc.*

43 $\text{C} = 85$

Yeh. *mf* And me by your side — You will be re - mem - bered.

Hol. be your safe - guard. Let me lead your story from here, for as long as we've

Pno.

48 *mf* No mat - ter no mat - ter how long. — It will be — I will grant

Hol. got, no mat - ter how long. — You will be — my reward & you

Pno. *mf*

53

Yeh. all you need your re-ward My Lord wil be with me. Fill my

Hol. will no longer know fear. Put your faith in me fill your heart

Pno.

58

Yeh. heart with our song we'll spend this night with-out re-morse

Hol. with our song we'll spend this night no

Pno.

63

Yeh. No more need to stall if on - ly for a mo - ment

Hol. more need to stall on - ly for a mo - ment

Pno.

68 *mp* *He carries her to his tent rit.*

Yeh. *let the world stop for us*

Hol. *let the world stop for us*

Pno. *mp rit.*

75 *♩=80*

Yeh. *For -e-ver my soul will be yearning for you*

Pno. *p*

80 *p*

Hol. *Come to me*

Pno. *8va p mp Tent light off*

86

Pno.

20. Yehudit & Holofernes Love scene

Instrumental

Andante

The musical score is written for piano in 4/4 time, marked 'Andante'. It consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 1-5) starts with a piano (pp) dynamic. The second system (measures 6-9) includes a piano (pp) and mezzo-forte (mf) dynamic. The third system (measures 10-13) features a triplet in measure 12. The fourth system (measures 14-17) includes a piano (p) dynamic. The fifth system (measures 18-21) includes a piano (p) dynamic and a triplet in measure 20. The score concludes with a final chord in measure 21.

pp

pp

pp

mf

3

p

p

3

3

23

Measures 23-26 of the piano accompaniment. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a sixteenth-note triplet. The left hand provides a steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and *mp* (mezzo-piano).

27

Measures 27-30 of the piano accompaniment. The right hand has a melodic line with a half note, a quarter note, and a half note, followed by a sixteenth-note triplet. The left hand features a steady eighth-note accompaniment. Dynamics include *p* (piano), *f* (forte), and *f* (forte).

31

Measures 31-34 of the piano accompaniment. The right hand has a melodic line with a half note, a quarter note, and a half note, followed by a sixteenth-note triplet. The left hand features a steady eighth-note accompaniment. Dynamics include *f* (forte), *f* (forte), and *ff* (fortissimo).

35

Measures 35-38 of the piano accompaniment. The right hand has a melodic line with a half note, a quarter note, and a half note, followed by a sixteenth-note triplet. The left hand features a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

39

Measures 39-42 of the piano accompaniment. The right hand has a melodic line with a half note, a quarter note, and a half note, followed by a sixteenth-note triplet. The left hand features a steady eighth-note accompaniment. Dynamics include *p* (piano).

43

Measures 43-46 of the piano accompaniment. The right hand has a melodic line with a half note, a quarter note, and a half note, followed by a sixteenth-note triplet. The left hand features a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

21. A Light to Kill

The decapitation Aria

Yehudit

mp

p

A light to spark_ A heart to kin-dle A lust in-flamed to

Piano

mp

Solo Violin:

8 *mp*

kill A chance to live im-po-ssi-bly sim-ple a year-ning un-ful-filled I

p *p* *p* *mp*

13 **A**

see the dark-ness I feel its void_ I'm drown-ing with-in my own-storm con-

p *p* *pp*

17 **B**

sum-ming mad ness a chord de-stroyed mo-du-la-ting a per-fect form

pp

21 *mp*

Fi - re burn - ing in my heart tor - tured

26 *mp*

bound to do my part wild e - mo - tions

31 *mf*

pier - cing at length. G!d! I give you my weak-ness

Rubato *f*

36 *mp* **C** A Tempo

Please give me your strength.

sf A Tempo *mf*

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 21-25) features a vocal line with a melodic line and a piano accompaniment with a steady eighth-note pattern. The second system (measures 26-30) continues the vocal melody and piano accompaniment. The third system (measures 31-35) includes a triplet in the vocal line and a change in piano accompaniment. The fourth system (measures 36-40) begins with a 'C' time signature change to common time and a tempo change to 'A Tempo'. The piano accompaniment in the final measures features a more active melodic line. Dynamics include mp, mf, f, and sf. Performance markings include 'Rubato' and 'A Tempo'.

59 *f* *A tempo*

Fi - - re burn - ing in my heart tor - tured

64

bound to do my part wild e - mo - tions

69

pier - cing at length G!d! I give you my weak-ness Please

75

give me Your strength

mp *sfp* *ffp*

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. The first system (measures 59-63) features a vocal melody with a fermata over the final note and a piano accompaniment with a triplet of eighth notes. The second system (measures 64-68) continues the vocal melody and piano accompaniment. The third system (measures 69-74) includes a triplet of eighth notes in the vocal melody and a piano accompaniment with a triplet of eighth notes. The fourth system (measures 75-79) features a vocal melody with a fermata and a piano accompaniment with a triplet of eighth notes. Dynamics include *f*, *mp*, *sfp*, and *ffp*. The tempo is marked *A tempo*.

Yehudit strikes his head with his sword. Lights off

22. Scene - Open The Gates

Shai, Bat-Qol, Yehudit, Bat-El, Uziyahu, Achior and the people of Bethulia

Scene Change. In Betulia. The Gates are closed. Night. Shai lights the 7th Torch, Waiting impatiently for the return of Yehudit, or for alerting the troops that the enemy is approaching.

Moderato

The musical score is written for piano and two vocal parts, Qol and Shai. The tempo is marked **Moderato**. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets and chords. The vocal parts enter at measure 6. Qol's part includes a melodic line with a fermata and a dynamic marking of *p*. Shai's part includes a vocal line with lyrics and a dynamic marking of *mf*. The score is divided into three systems, each separated by a double bar line. The first system covers measures 1-5, the second system covers measures 6-11, and the third system covers measures 12-16. The lyrics are: "G!d is watch-ing o - ver. G!d is our shel - ter, our right hand." The score includes various musical notations such as dynamics (*pp*, *fp*, *p*, *mf*), articulation (accents, slurs), and performance instructions (triplets, fermatas).

Measure 6: Qol. *p* Oo... *mf* oo... G!d is watch-ing o - ver.

Measure 12: Qol. oo... Shai. G!d is our shel - ter, our right hand.

Yehudit - 22. Open The Gates

17

Qol.

Shai *mf*

We will not be hurt in day light, nor in the lurk-ing dark-ness of the night.

mp

21

Qol.

Shai *mp*

This is not the end. G'd will keep us from the wic-

p *cresc...* *f cresc...* *cresc...*

25

Qol.

Shai *f*

- ked and will save the souls af-flic - ted. A - do - nai will watch our

mf

29

Qol.

Shai

lea-ving and our re - tur - ning— now, and for-e - ver..

p

Yehudit - 22. Open The Gates

B Yehudit: *From the Horizon (Back of the house) appear Yehudit & Bat-El.
Yehudit is carrying the wrapped head of Holofernes. They are approaching Betulia's gates.*

33 *mf*

Yeh. We can't re-turn to what passed. We can't bring back what was lost.

37 *slow cresc...*

Yeh. To ev'ry thing there is a sea - son. To ev'ry-one there is a time.

slow cresc...

41

Yeh. With ev'-ry step I'm mo-ving for - ward. Each hea-vy breath makes me a-

Shai

There is some-one out there!

44 *mf*

B.E. There's no look-ing back the bat-tle's done.

Yeh. *mf* There's no look-ing back the bat-tle's done. There's no bring-ing back a love that's

Shai ware— 3 there's no look-ing back the bat-tle's done. Could it be her?

Yehudit - 22. Open The Gates

48 C

B.E. *mp* "P'tach la - nu sha-'ar b'-et ne-'i-lat sha-'ar

Yeh. *mf* gone! O-pen the gates to hope; O-pen the gates to heal - ing;

mf *mp*

53

B.E. ki fa-na yom ha-yom yif-ne na-vo-'ah she-'a-re - cha".____

Yeh. Don't shut your mind, o-pen your heart, be-fore life clo-ses in on us.____

58 Shai: *f* She made it! She made it back! Call ev' ry-bo-dy! *mp* Did she suc - ceed?

Uzi. *mp* She made it back! Did she suc - ceed?

p

Yehudit - 22. Open The Gates

61

B.E. *mp* "P'tach la - nu sha - 'ar

Yeh. *mp* O - pen the gates *mf* to hope; o - pen the gates to

Shai She made it! Light all the lamps! Ce - leb-rate

Uzi. We should not o - pen the gates, — she is not pure a - ny more. How can we know if she be -



64

B.E. *3* b' - et ne - 'i - lat sha 'ar, ki fa - na yom, ha - yom yif - ne, *2*

Yeh. heal - ing. Don't shut your mind, o - pen your heart be -

Shai + Bat Qol: her re - turn. Don't shut your mind o - pen your heart be -

Uzi. *3* trayed — us? Dan - ger is lur - king if she gave in to him *3*

S. A. Don't shut your mind, o - pen your heart, be -

Yehudit - 22. Open The Gates

67 D **Meno mosso**

B.E. na - vo-'ah she-'a - re - cha!"

Yeh. fore life clo - ses in on us!

Shai + Qol fore life clo - ses in on us! *mp*

Uzi. *mp* 3

S. A. Don't o - pen the gates, she might have be-

fore life clo - ses in on us! *fp* *ppp*

71 *poco accel.* *mp*

Uzi. 8 *mp* trayed us all! Don't o - pen the gates, she has be - trayed us all! Don't

T. B. Don't o - pen the gates, she has be - trayed us all! Don't

poco accel. *pp*

74 *mf*

Shai They don't be - lieve her!_

Uzi. 8 *mf* o - pen the gates, she has be - trayed us all! Don't o - pen the gates! Don't

T. B. o - pen the gates, she has be trayed us all! Don't o - pen the gates! Don't

cresc... *mp*

Yehudit - 22. Open The Gates

77

B.E. *p* Won't they o - pen the gates? "P'tach la - nu sha-'ar!

Yeh. *p* O - pen the gates to hope!

Shai Do they ho - nest - ly fear she had be - trayed them?

Uzi. o - pen the gates Don't o - pen the gates Don't o - pen the gates she has be - trayed us all Don't

S. *mp* O - pen the gates to hope!

A. o - pen the gates! Don't o - pen the gates! Don't o - pen the gates, she has be - trayed us all! Don't

T. B. o - pen the gates! Don't o - pen the gates! Don't o - pen the gates, she has be - trayed us all! Don't

81 **Tempo Primo**

B.E. b' - et ne - i - lat sha-'ar, ki fa - na yom, ha - yom yif - ne, —

Yeh. O - pen the gates to heal - ing. Don't shut your mind, o - pen your heart, be

Shai + Qol O - pen the gates! Light her way, we'll bring her in!

Uzi. o - pen the gates, she has be - trayed us all! Don't o - pen the gates, she has be - trayed us all Don't

S. O - pen the gates to heal - ing Light her way! We'll bring her

A. o - pen the gates, she has be - trayed us all! Don't o - pen the gates, she has be - trayed us all! Don't

T. B. o - pen the gates, she has be - trayed us all! Don't o - pen the gates, she has be - trayed us all! Don't

Tempo Primo

mf

85

B.E. na - vo'ah she'a - *p* re - - - - - cha!"

Yeh. fore life clo - ses in

Shai + Qol Light her *f* way! Light her way!

Uzi. o - pen the gates, she has be - trayed us! She has be-trayed us all! She has be-trayed us! Be -

S. *cresc...* in! *f* in! *f* Light her way

A. o - pen the gates, she has be - trayed us all! She has be trayed us all! Be - trayed us all! She has be -

T. o - pen the gates, she has be - trayed us all! She has be trayed us all! Be - trayed us all! She has be -

cresc...

89 **E**

B.E. "P'tach la - nu sha - 'ar

Yeh. O - pen the gate for hope! For

Shai + Qol Brigh-ten the way with hope I - llu-mi nate the path for

Uzi. trayed us all! There's no hope! Who knows if she has bet - rayed us all! Don't

S. Brigh-ten the way with hope I - llu-mi nate the path for

A. trayed us all! Don't o - pen the gates, she has be - trayed us all Don't

T. trayed us all! Don't o - pen the gates, she has be - trayed us all Don't

Yehudit - 22. Open The Gates

92

B.E. *mp* b' - et ne - 'i - lat sha - 'ar, *mp* ki fa - na yom, ha - yom yif - ne,

Yeh. heal - ing! Don't shut your mind, o - pen your heart, all -

Shai + Qol heal - ing Ce - - leb - rate her all

Uzi. o - pen the gates, she has be - trayed us all! Be - trayed us all! Don't

S. A. heal - ing Ce - - leb - rate her all

T. B. o - pen the gates, she has be - trayed us all! Be - trayed us all! Don't

95

B.E. na - vo - 'ah she - 'a - re - cha!"

Yeh. daugh - ters of Yis - ra - el! *cresc.*

Shai + Qol daugh - ters of Yis - ra - el! *cresc.*

Uzi. let her *cresc.* in! Don't let her in! Don't let her in!

S. A. daugh - ters of Yis - ra - el! *cresc.* Bright - ten the way with

T. B. let her *cresc.* in! Don't let her in! Don't let her in!

Yehudit - 22. Open The Gates

99

Shai

We are al-ways with her! We will

Uzi.

Don't o - pen the gates! Don't let her in!

S. A.

hope, i - llu - mi-nate the path for heal - ing!

T. B.

Don't o - pen the gates! Don't let her in!

102

B.E.

"P'tach la - nu sha - 'ar!" Ah Ah

Yeh.

Don't shut your mind. Open your heart, be-fore life clo - ses in... Ah

Shai

al - ways be! Light all the can - dles for peace!

Uzi.

Don't o - pen the gates! Don't let her! Don't let her in! Don't open the gates!

S. A.

Don't shut your mind. Open your heart Light the can - dles for peace!

T. B.

Don't o - pen the gates! Don't o - pen the gates! Don't let her in! Don't open the gates!

Yehudit - 22. Open The Gates

107

S. A. *Yehudit raises up the head of Holofernes* **pp** It's a head!

T. B. **pp** It's a head! A hu-man head! It's a head!

ff **ppp**

113

Shai **p** It's Ho - lo - fer-nes' head! **f** Quick let her in!

Uzi. She did it! I was cor-rect to send her there!

Achi: It's Ho-lo-fer-nes! (He faints)

S. A. Shira: He fain-ted! (People hurry to aid Achior)

T. B. Melech: **pp** A hu man head! Give him some air!

cresc... **f** **p**

118

Shai brings Yehudit and Bat-El in. Yehudit is slowly marching toward Uziyahu.
With no words, Yehudit hands the head of Holofernes to Uziyahu.

Everybody looks at Uziyahu, as he slowly unveils the head, severely stares at Holofernes' face, then mockingly, let out a smile and a snir, and raises the head up high for all to see:

Uziyahu: My good people, our G!d has given us a sign !

Bat-El: (whispering) But it was Yehudit!

(Uziyahu stares at her angrily for interrupting).

23. Chatzi Kaddish

Uziyahu and All the people of Betulia

Freely *mf*

Uziyahu *p*

"T' - vo - rach mi - na - shim, Ye - hu - dit."

p

Soprano Alto *Freely*

May she be blessed from all the wo - men.

Piano *p*

4

Uzi. *mf*

knew you would - n't bet - ray us! I ne - ver doub - ted you! May you al ways

S. A. *p*

(The women urge their men to repeat after them (in reaction to the Priest))

T. B. *p*

Blessed from all the wo - men. Humm...

Pno.

7

Uzi. *Rubato*

be - - "bru - cha I' - A - do - nai!" My daugh - ter, "Em b' - Yis - ra -

S. A. *mp*

May G'd bless you.

T. B. *mp*

Violin solo: *Rubato*

Pno.

10 **A** **A tempo**

Uzi. *el."* For you did not spare your life for our na-tion's af-flic-tion, but a - venged our

S. A. Humm...

T. B.

Pno. *mp*

14 *Lifting Holofernes' head*

Uzi. ru - in, ser-ving as G!d's stri-king hand! Praise our G!d!

S. A. *f* Praise our G!d

T. B. *f* Praise our G!d

Pno. *f*

19 *Giving the head of Holofernes to one of the town's people,*

Uzi. Take this. Put it at the top of the moun-tain to be seen by all.

22 **B** **Vivace**

Uzi. *mf* "Yit - ga - dal_ ve - yit-ka - dash She-mei ra - ba.

Pno. *mf*

27

Uzi.

S. A.

T. B.

Pno.

mf

Glo - ri - fied and sanc - ti - fied be G!d's name A - - men.

B' -

31

Uzi.

Pno.

mp

Al - ma di - vra_____ chir - 'ooh - tey v' - yam - lich___ mal - chu -

34

Uzi.

S. A.

T. B.

Pno.

mf

tey. B' cha-ye

Through-out the world G!d has cre-a ted and es - tab-lished G!d's reign.

p

Yehudit - 23. Chatzi Kaddish

40

Uzi. *8* chon 'u - v - yo - me - chon, 'u - v - cha - yey d' chol Beit Yis - ra - 'el,

S. *mp* In your life - time. The life of YIs - ra - el.

A. *mp*

T. *mp*

B. *mp*

Pno. *mp* *p*

44

Uzi. *8* Ba 'a - ga - la u' - viz - man ka - riv v' - ee - me - ru: A - men. Ye -

S. *mf* Soon... And let us say: *mf* A - men!

A. *mf*

T. *mf*

B. *mf*

Pno. *mf*

50 C

Uzi. *8* hei she - mei ra - ba m' - va - rach I' - a - lam ul' al - mei al - ma - ya. Yit - ba

S. *p* May G'd's name be blessed for e - ver.

A. *p*

T. *p*

B. *p*

Pno. *mp* *p*

54 *rit.*

Uzi. *8* rach v' yish-ta-bach v' yit-pa-'ar v'-yit-ro-mam,

S. A. *mp* Blessed and praised. Glo-ri-fied and ex-al - ted.

T. B. *mp*

Pno. *p*

58 *mf* *♩=70*

Uzi. v'-yit - na - sey v'-yit-ha - dar v' yit-'a -

S. A. *mp* Ex - tolled and ho-nored,

T. B. *mp*

Pno. *mp*

62 *mf* **D** *Vivace*

Uzi. leh! V' -yit - ha - lal she - mey d'-ku-de-sha Brich

S. A. *mp* a-dored! Lau - ded be G'd's name "Brich

T. B. *mp* Lau - ded

Pno. *mp*

67

Yeh. And when they ce - leb - ra - ted their free - dom, and when they

Uzi. hu." Gld rewards the good in heart!

S. hu." May our pra - yers be ac - - cep - ted,

A. hu." May our pra - yers be ac - - cep - ted,

T. hu." May our pra - yers be ac - - cep - ted,

B. hu." May our pra - yers be ac - - cep - ted,

Pno.

72

Yeh. hailed the de - feat of Sis - ra, She was cry - ing,

S. a - long with all Beit Yis - ra - el

A. a - long with all Beit Yis - ra - el

T. a - long with all Beit Yis - ra - el

B. a - long with all Beit Yis - ra - el

Pno.

77

Yeh. hurt - ing, pray - - - ing.

S. be - fore the E - ter - nal in hea - ven,

A. be - fore the E - ter - nal in hea - ven,

T. be - fore the E - ter - nal in hea - ven,

B. be - fore the E - ter - nal in hea - ven,

Pno.

molto rit.

molto rit.

Yehudit - 23. Chatzi Kaddish

81 E $\text{♩} = 110$

Yeh. *f* Em b-Yis-ra - el. What a-bout me? Con-demned as a mur-de-ress? What of my

Uzi. *mf* "Ye -hei Shla-ma ra - ba min shma - yah

S. *p* Ah Ah

T. *p*

Pno. E $\text{♩} = 110$

86

Yeh. soul who took out a life? *mf*

Uzi. v' - cha - yim a - lei - nu v' -

Pno. *cresc.*

89 *rit.*

Yeh. Could I be re - deemed? Could I see the light_ with-out

Uzi. al kol Yis - ra - 'el

Pno. *rit.*

92 **F** $\text{♩} = 110$

Yeh. 

Uzi.  him?

O-seh sha - lom_ bim-ro-mav hu ya - 'a - se sha - lom a - lei - nu v' -

S.  "O - seh Sha - lom Sha - - lom

A. 

T. 

B. 

Pno. 

96 **F** $\text{♩} = 110$

Yeh.  Em b- Yis - ra - - el. I should

Uzi.  al_ kol_ Yis - ra - 'el v' - i - me - ru: A - men!" Ma-ker of peace

S.  Al Yis - ra - el A - - men". Ma - ker of peace

A. 

T. 

B. 

Pno. 

101

Yeh. be the lea-der o-ur daugh-ters need right now!

Uzi. up_ a - bove, grant peace to all Yis-ra - el, and to all_ the peo-ple in_ the__world, and

S. A. up_ a - bove, grant peace to all Yis-ra - 'el, all the peo-ple in the world, and

T. B. Yis-ra - el and to all_ the peo-ple in_ the__world and

Pno.

106 **rall.** **A tempo**

Yeh. Em b' - Yis - ra - el.

Uzi. let us say: A men!

S. A. let us say: A men!

T. B. let us say A - men!

Pno. **rall.** **A tempo**

24. May your story be a Torah

Scene - Achior Yehudit

Achior came to sit by mourning Yehudit's side, while everybody praises Uziyahu.

Yehudit *Recit.* *mp* In - deed

Achior *mp* Could it be true? Was that your deed? But a wo- man... so po- wer- ful?

6 *Gesturing to Uziyahu with dismay, as she quotes his melody* *Attempting to walk away*

Yeh. G!d's will G!d's po- wer What's done is done

Ach. Yet... You are hur- ting aren't you? I un- der *Grabs her arm*

Pno. *p* *p*

11 *Returning to sit by his side*

Yeh. If they only knew

Ach. stand He was a great man I liked him too... but they

Pno. *3* *3*

Yehudit - 24. Scene - Achior - Yehudit

16

Ach. *mf*

don't need to know... His-to-ry needs to de-pict its an-ta-go-nists

Pno. *mp*

22

Ach. *mp*

as bru-tal an-ti he-ros. It's ea-si-er for most of us to think in black and white. And a

Pno.

28

Ach.

wo-man pro-ta-go-nist? Bless your soul May you find the po-wers to con-ti-nue

Pno.

32

Ach. *mp*

When your name a-lone will as-to-nish all who hears of your act.

Pno. *pp*

Yehudit burries her face in her hands in agony. In a moment of silence, Achior takes her hand off, and holds it.

39 *mf*

Ach. In all of Ju-dah's ta-ber-na-cles, and in all the na - tions, May your story

Pno. *mf* *p*

45

Ach. be a To - rah, and may you be re-vered and ne-ver for-got-ten Ne-ver...

Pno.

53 *mf*

Ach. Uziyahu notices and disfavor this potentially intimate moment. He comes to pull Achior away from Yehudit

Uzi. God-ly glo-ry! My good priest,
Look what the G!d of Yis-ra'-el has done!

Pno.

57 *rit.*

Ach. I'm rea-dy to re-nounce my-self to the house of Yis - ra - el!

Uzi. Ken ye-hi ra-tzon Mo-hel!

Pno. *p*

25. Hatafa - Achior's conversion

Blessing of the Mohel

Maestoso*Mohel walks stage center:*

Mazal tov, Mazal tov... where's the baby?

mp

5 **Shira:** Not exactly a baby... **Mohel:** I see... Are you the baby? **Achior:** I guess I am.
Are you the Mohel?

9 **Mohel:** I guess I am. **Achior:** I wonder... After the... you know... would I have such a low voice like yours?

13 **Mohel:** No **Uziyahu:** My good man, Let's proceed. **Mohel:** By all means.

mf

Chazzanut recit - freely

18 **Mohel:** *mf* Ba - ruch a-ta A-do-nai *mp* Ru-ler of the U - ni-verse Who has sanc-ti-fied us with _____

Flute: *frrr* *p*

23

the mitz-vot and com-man-ded us con - cer - ning the ha-ta

27

Spreading his tool kit, examining the instruments

fa for con-ver - sion.

33

Holds up the knife **mp**

To draw the blood. To draw To

37

Returning the knife **mf**

draw the blood of the Brith! Ha ha ta fa! Ba-

41

ruch a-ta A-do-nai Ma - - - ker

Ba-ruch hu u' va-ruch sh' mo Ma - ker

mf *f*

45

ma - - - ker of _____ of the u - ni - verse

ma - ker of the u - ni - verse

mf *rit.*

Mohel & Achior turning their back to the audience for the Hatafa

Incision

3 drops of blood

50 **Moderato**

mf *sfz* *mp*

(Achior nodding) (Mohel homuriously)

57 *f* *mp*

Sh'ko-yach! Are you all- right? Good. Still have your voice?

Ma-zal tov!

pp

61 *Achior (laughing): let's see....* *Handing him a papyrus with written blessings*

Here, read these two bles-sings.

mp *mf*

65

Blessed are you A-do-nai, the king of the u - ni-verse, who san-cti-fied us and com-man - ded us,

70

to en-ter the co-ve-nant of our fa - ther Av - ra - ham.

To-ge-ther we say: *mp* A - men

mp A - men

75

Blessed are you A-do-nai, the king of the u - ni-verse, "Sheh - he-che-ya-nu, *mp* v'-

mp That gave us life!

80

ki - ye-ma - nu, v' - hi - gi - 'a - nu laz - man ha - zeh!"

And sus - tained our lives

85 *p* *mf* *f*

Un - til we reached this_ time A - men!

p *mf* *f*

p *mf* *f*

89 *rit.* (8)

Uziyahu (*shakes Mohel's, and then Achior's hands*): "Mazal Tov".

*Everybody gathers around Achior to loudly
congratulate Achior, the Priest and the Mohel.*

Everybody freezes except the sobbing Yehudit.

*Spot light on Serah Bat Asher, entering the stage
Walking toward Yehudit.*

26. Serah Recit - The holiday of the daughters

Moderato

mf

Look up, my child you have act-ed well. You have saved all Bnot Yis-ra - el! L'-

5 dor va-dor for ge-ne-ra-tions to come They have re-ceived the grea-test gift of free-dom

10 They have a choice to love they have a voice to raise their spi - rits! *mp* May no-one e-ver

16 take a way_ Their right to make de-ci-sions a - bout their bo-dies Gain strength my child

20 the road a-head is full of chal-len-ges. for ev-ry Em b'-Yis-ra - el. Lead them

24 with your heart and teach them to ap - pre-ci-ate their voi - ces May this

27 day be a Ho-li-day_ the ho-li-day of the daugh-ters and for years to come they'll ce-le-brate the

mp *cresc...*

30 bles - sing of wo-men hood_ May their right to de - cide for their own bo-dies

sf

33 *f* Ne - ver fall to the hands of men a-gain *mp* Rise up, my child you have act-ed

37 well. Take the timb-rels and sing with all Bnot Yis-ra - el! *mf* L' - dor va-dor for ³ge-ne

41 ra-tions to come *f* May the ho-li-day lights of Cha - nuk - kah

Oboe: *cresc...* Flute:

45 Bring warmth to hearts and me-mo-ries and hope...

49

Yehudit - Finale

27. HalleluYah

Freely but determined

Yehudit $\text{♩} = 86$ *mf*

Ha-le - lu all daugh - ters of Je - ru - sa -

Piano *mf*

Yeh. 4

lem Ha-lle - lu Ah

Pno.

Yeh. 8

Ha - lle - lu Ha-lle - lu - - Yah! With the

+Bat-El & Bat-Qol +Shai *mf*

+Uziyahu +Achior & Mohel *mf*

S+A

T+B

Pno.

♩=106

A Rhythmic and Dance like

13

Yeh. beat in your heart and the timb - rels in your hands, bless this

Pno. *p*

15

Yeh. day of peace Ha - lle - lu Sing a new song a new start, bring the

S+A
+B.E
+Qol *mp* Ha-lle-lu

T+B
+Uzi
+Achi
+Mohel *mp* Ha-lle-lu

Pno. *p*

18

Yeh. +Shai drums and the bands Ha - lle - lu Ha - lle - lu - Yah Ha - lle -

S+A
+B.E
+Qol Ha-lle-lu Ha-lle - lu - Yah!

T+B
+Uzi
+Achi
+Mohel Ha-lle-lu Ha-lle - lu - Yah!

Pno.

21 **B**

Yeh. *mp* lu all daugh - ters of Je - ru - sa - lem raise your

S+A
+B.E
+Qol
+Shai
T+B
+Uzi
+Achi
+Mohel

mp Ha - - - lle - - - lu

Pno. *p*

23

Yeh. voice in ce - leb - ra - tion Ha - lle - lu all daugh - ters of Je -

S+A
+B.E
+Qol
+Shai

Ha - lle - lu Ha - lle - -

T+B
+Uzi
+Achi
+Mohel

Ha - lle - lu Ha - lle - -

Pno. *p*

26 *poco rit.*

Yeh. ru - sa - lem Ha - lle - lu Ha - lle - lu - Yah! *mf*

S+A
+B.E
+Qol
+Shai

lu Ha - lle - lu -- Yah! I will

T+B
+Uzi
+Achi
+Mohel

lu Ha - lle - lu - Yah! *poco rit.*

Pno.

C $\text{♩} = 106$
Triumphant!

29

S+A
+B.E
+Qol
+Shai

sing to__ my G!D, and all cre - a tion will in-cline, twards the light, the E - ter-nal Ha-lle -

Pno.

mf mp *8va*

32

S+A
+B.E
+Qol
+Shai

lu! Who is like You A - do - nai, work-ing won-ders and di - vine, Ha - lle -

Pno.

mp

35

S+A
+B.E
+Qol
+Shai

lu, Ha-lle - lu - Yah! Ha - lle - lu all daugh-ters of Je - ru - sa - lem raise your

T+B
+Uzi
+Achi
+Mohel

Ha - lle-lu Ha - lle-lu

Pno.

mf

D

39

S+A
+B.E
+Qol
+Shai

voice in a-do-ra-tion. Ha-lle-lu all daugh-ters of Je-ru-sa-lem Ha-lle

T+B
+Uzi
+Achi
+Mohel

Voice your a-do-ra-tion. Ha-lle-lu Ha-lle-lu

Pno.

Softly, as the kid
is lighting the candles:

43

Holy

S+A
+B.E
+Qol
+Shai

lu, Ha-lle-lu - Yah! Ha-lle-lu - Yah!

T+B
+Uzi
+Achi
+Mohel

Ha-lle-lu - Yah! Ha-lle-lu - Yah!

Pno.

mf

pp

pp

p

49

Holy

ruch A-tah A-do-nai E-lo-hei-nu Me-lech ha-'o-lam sheh-'a-

Pno.

p

53

Holy

sah ni - sim le-'a - vo - tei - nu

Serah

n n n le-'I - mo - tei - nu

Pno.

mf

57

Holy

_ mim ha - hem, baz - man ha - zeh!

Pno.

61 **F**

Serah

Ha - lle - lu - Yah!

Shai.
+Qol

mf Ha - lle - lu Ha -

Uzi.

Ha - lle - lu Ha -

S+A

p *cresc...* Ha - lle - lu Ha - lle - lu - Yah!_

mf Ha - lle - lu - Yah

T+B
+Uzi
+Achi
+Mohel

p *cresc...* Ha - lle - lu - Yah!

mf Ha - lle - lu Ha -

Pno.

p

64

rall.

Serah

B.E. Yeh

Shai. Qol

Uzi.

S+A

T+B

Pno.

Ha-lle - lu - Yah! Ha - lle -

Ha - lle - lu - Yah! Ha - lle-lu - Yah! Ha - lle -

lle - lu - Yah! Ha - lle-lu - Yah! Ha - lle -

lle - lu - Yah!

Ha - lle - lu -

Ha-lle-lu-Yah Ha-lle - lu - Yah! Ha-lle-lu-Yah! Ha - lle -

Ha - lle-lu Ha - Yah! Ha-lle-lu-Yah! Ha-lle-lu - Yah!

rall.



A Tempo

68

S+A

All

T+B

Pno.

lu all daugh-ters of Je - ru - sa - lem raise your voice in ce - leb - ra - tion. Ha-lle

Ha - lle - lu Ha - lle-lu Ha - lle - lu

A Tempo

72 *rit.*

S+A
lu all daugh-ters of Je - ru - sa - lem Ha-lle - lu Ha-lle - lu - Yah! Ha-lle-lu -

All
T+B
Ha - lle - lu Ha - lle-lu Ha - lle - lu - Yah! Ha-lle-lu -

Pno.

76 *mf*

Yeh.
Yah!

S.
+B.E. & Shai
Ha - le - lu! *mp* 3 Va - ye -

A.
Yah! Ha - le - lu! *mp* 3 Ha - le - lu - Yah!

T.
Yah! Ha - le - lu! *mp* 3 Ha - le - lu - Yah!

B.
Yah! Ha - le - lu! *mp* 3 Ha - le - lu - Yah!

78 **G** Andante

Yeh.
p hi in the be - gin-ning of our Cha-nuk-kah sto - ry, *p*

S+A
p Ah E - to - es mm Ha-lle-lu -

T+B
p Ah E - to - es mm Ha - lle-lu -

Pno.

82

Yeh. *p* When one small light_ ex - tin-guished the dark - ness, there was a

S. *p* Yah Light_ Dark - ness.

A. *p* Yah Light_ Dark-ness.

T. *p* Yah Light_ Dark - ness.

B. *p* Yah Light_ Dark-ness.



85

Yeh. wo-man and her name was Yehu - dit. *pp*

S. *pp* Ha lle - lu Ha-lle-lu Ha-lle - lu Ha-lle - lu Ha-lle

+Qol
+B.E. *pp* Ha lle-lu Ha-lle-lu Ha-lle - lu Ha-lle-lu

A. *pp* Ha lle-lu Ha-lle-lu Ha-lle - lu Ha-lle-lu

+Shai *pp* Ha-lle-lu Ha-lle-lu Ha - lle - lu - Yah

T. *p* Ha-lle-lu Ha-lle-lu Yah

+Uzi *p* Ha-lle-lu Ha-lle-lu-Yah Ha - lle - lu

B. *p* Ha-lle-lu Ha-lle-lu-Yah Ha - lle - lu

+Achi
+Mohel

Pno. *pp*

97

S+A

All

T+B

Pno.

ru - sa - lem Ha-lle - lu Ha - lle - lu - Yah! Bless our de -

Ha - lle - lu Ha - lle - lu - - Yah! Bless our de -

Elders Solo: *mf*

8va

100

Wise Elders Choir

scen - dents, A - do - nai, with peace and not with war. Grant them

scen - dents, A - do - nai, with peace and not with war. Grant them

Pno.

p

102

Wise Elders Choir

bliss and re - si - li - ence Ha - lle - lu! May our mu - sic ne - ver die and our

bliss and re - si - li - ence. Ha - lle - lu! May our mu - sic ne - ver die and our

Pno.

105

S+A

T+B

Wise Elders Choir

Pno.

Ha - lle - lu - Yah! Ha - lle - lu - Yah! Ha - lle -

Ha - lle - lu - Yah! Ha - lle - lu - Yah!

spi - rits al - ways soar! Ha - lle - lu Ha - lle - lu - Yah!

spi - rits al - ways soar! Ha - lle - lu Ha - lle - lu - Yah!

cresc...

cresc...

8va



108

S+A

All

T+B

Wise Elders Choir

lu all daugh-ters of Je - ru - sa - lem raise your voice in ce - leb - ra - tion. Ha-lle

Ha - lle - lu Ha - le-lu Ha - lle - lu

mp Ha - lle-lu

mp Ha - lle - lu. Ha - lle - lu

mp Ha - lle - lu Ha - lle - lu Yah! Ha-lle-

112

S+A

All

T+B

Wise Elders Choir

Pno.

cresc.

lu all daugh-ters of Je - ru - sa - lem Ha-lle - lu Ha-lle - lu - Yah!

p Ha - lle - lu Ha - lle - lu Ha - lle - lu - Yah!

cresc.

Ha - lle - lu Ha - lle lu - Yah! Ha-lle - lu -

p Ha - lle - lu Ha - lle lu - Yah! Ha-lle - lu -

pp *cresc...*

116

Rubato

K

f A Tempo

S+A

All

T+B

Wise Elders Choir

Pno.

mf

Ha-lle-lu Ha - lle - lu all daugh-ters of Je - ru - sa - lem raise your voice in ce - leb -

Ha-lle-lu Ha - lle - lu Ha - lle - lu Ha - lle -

f Ha - lle - lu Ha - lle -

mf Ha - lle -

Yah! Ha - lle - lu Ha - lle - lu Ha - lle -

f

120

S+A

All

T+B

Wise Elders Choir

Pno.

cresc. *f*

ra - tion. Ha - lle - lu all daugh - ters of Je - ru - sa - lem Ha - lle - lu Ha - lle -

cresc. *f*

lu Ha - lle - lu Ha - lle - lu Ha - lle - lu - Yah

cresc. *f*

lu Ha - lle - lu Ha - lle - lu

cresc... *f*

124

S+A

All!

T+B

Wise Elders Choir

Pno.

ff

lu Ha - lle - lu - Yah! Ha - lle - lu Ha - lle - lu - Yah! _____

ff

Ha - lle - lu - Yah Ha - lle - lu Ha - lle - lu - Yah! _____

ff

Yah! Ha - lle - lu - Yah! Ha - lle - lu Ha - lle - lu Ha - lle - lu - Yah! _____

ff

Yah! Ha - lle - lu - Yah! Ha - lle - lu Ha - lle - lu - Yah! _____

ff

Yah! Ha - lle - lu - Yah! Ha - lle - lu - Yah! _____