

FULL SCORE

# ESSAYS ON PEACE

*for SATB divisi, piano, harp and string quintet*

1984

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*SATB divisi, harp, piano and string quintet*

Adapted from Rabbinic Texts

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## Essays on Peace

## I. Meditations

for SATB divisi, piano, harp and string quintet

$\text{♩} = 60$

Piano *mp molto sostenuto*

Harp *mp l. v.*

Violin 1 *mp*

Violin 2 *mp*

Viola *mp*

Violoncello *p* *mp*

Contrabass *p* *mp*

8

15

21

mp

mp

mp

mp

mp

28

mp

mp

p

p

p

35

mf

p

p

42

*p* molto sostenuto

*p*

*mp*

*p*

*p*

49

*ritardando al fine*

*tenuto*

*pp*

*mf*

circa 3' 45"

## II. Words There Are

♩ = 50

Piano *mf*

Harp *f*

Soprano *mf*

Alto *mf*

Tenor *mf*

Bass *mf*

Words there are\_ and prayers, but jus-tice there is not,\_ nor yet peace. The

Words there are\_ and prayers, but jus-tice there is not,\_ nor yet peace.

Words there are\_ and prayers, but jus-tice there is not,\_ nor yet peace.

Words there are\_ and prayers, but jus-tice there is not,\_ nor yet peace.

Words there are\_ and prayers, but jus-tice there is not,\_ nor yet peace.

pro-phet said: in the end of days, the Lord shall judge be - tween the na - tions. They shall beat\_ their swords in-to

in the end of days, the Lord shall judge be - tween the na - tions. They shall beat\_ their swords in-to

in the end of days, the Lord shall judge be - tween the na - tions. They shall beat\_ their swords in-to

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in the end of days, the Lord shall judge be - tween the na - tions. They shall beat\_ their swords in-to

*crescendo* *mf*

*crescendo* *mf*

*crescendo* *mf*

*crescendo* *mf*

*crescendo* *mf*

7

plow - shares, and their spears in - to prun - ing - hooks.

plow - shares, and their spears in - to prun - ing - hooks.

plow - shares, and their spears in - to prun - ing - hooks.

plow - shares, and their spears in - to prun - ing - hooks.

9

na - tion. —

Na - tion shall not lift up sword a - gainst na - tion. Words there are. —

Na - tion shall not lift up sword a - gainst na - tion. —

Na - tion shall not lift up sword a - gainst na - tion. —

Na - tion shall not lift up sword a - gainst na - tion. —

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*



12

Nor ev - er a - gain\_ train for war. Ne - ver a - gain\_ train for war.

Words there are. Words there are. Words there are.

Nor\_ ev - er a - gain shall they train for war. Ne - ver a - gain\_ train for war.

Words there are. Nor\_ ev - er a - gain shall they train for war. Ne - ver a - gain\_ train

Nor\_ ev - er a - gain shall they train for war. Ne - ver a - gain\_ train

15

*f*

6

12

*crescendo*

3

Ne - ver. The Lord jud - ges the na - tions.

*crescendo*

3

Ne - ver. The Lord jud - ges the na - tions.

*crescendo*

3

8 Train for war. The Lord jud - ges the na - tions.

*crescendo*

3

for war. The Lord jud - ges the na - tions.

17

Peace: dis-tant vi - sion.\_\_\_\_ Peace.\_\_\_\_

Peace will re-main a dis-tant vi - sion.\_\_\_\_ Peace.\_\_\_\_ Un - til we do the work

Peace will re - main a dis-tant vi - sion\_\_\_\_ un - til we do the work of\_\_\_\_

Peace.\_\_\_\_ Peace.\_\_\_\_ Peace.\_\_\_\_ Un - til

Peace. Peace will re-main a dis-tant vi - sion\_\_\_\_ un - til we

*mp*

20

*f*

Peace.

Peace.

of peace our - selves. Peace.\_\_\_\_

peace our - selves. Peace.\_\_\_\_

we do the work our - selves. Peace.\_\_\_\_

do the work of\_\_\_\_ peace. Peace.\_\_\_\_

22

23

ff

f

f

6

6

6

mp

mp<sup>3</sup>

mp

mp

mp

25

*mf*

Words there are \_\_\_ and prayers. \_\_\_

*mf*

Words there are \_\_\_ and prayers. \_\_\_

*mf*

Words there are \_\_\_ and prayers. \_\_\_

*mf*

Words there are \_\_\_ and prayers. \_\_\_

*pizzicato*

*mp*

*pizzicato*

*mp*

### III. Hezekiah: Seek Peace

*quasi una cadenza*

Violin I

28

*f*

3

12

6

30

*a tempo*

*mp*

*mp*

Great is peace: Man

*mp*

Great is peace: Man

*mp*

Peace.\_\_\_\_

*mp*

*quasi una cadenza*  
*arco*

*mf*

3

*p*

35

*f*

6

*mp*

*f*

can-not wait for peace. The psalm-ist said: Seek\_ peace.\_\_\_\_

Peace in your place.\_\_\_\_

can-not wait for peace. The psalm-ist said: Seek\_ peace.\_\_\_\_

Peace in your place.\_\_\_\_

Peace.\_\_\_\_ Peace.\_\_\_\_

Peace in your place.\_\_\_\_

39

*quasi una cadenza*

*mf*

42

*mp*

*mp*

Pur - sue it wher - ev - er it is to be found. Seek peace in your place. —

*mp*

Pur - sue it wher - ev - er it is to be found. Seek peace in your place. —

*mp*

Peace. —

*p*

46

*f*

*mp*

*f*

*mp*

Al -

Al -

*f*

*mp*

48

6

though we wait, wait for judgment, we can not wait, wait for peace to fall like

though we wait, wait for judgment, we can not wait, wait for peace to fall like

*mp* Peace. *mp* Peace. Peace. Peace.

51

*f* *mf*

6

rain up-on us.

rain up-on us.

*mf*

54

*mp*

Great is peace: Man can - not wait for peace. Seek peace. Seek peace in your place.\_\_\_\_

Great is peace: Man can - not wait for peace. Seek peace. Seek peace in your place.\_\_\_\_

Peace.\_\_\_\_ Peace in your place.\_\_\_\_

Peace.\_\_\_\_ Peace in your place.\_\_\_\_

57

*pp*

Peace.\_\_\_\_ Peace in your place.\_\_\_\_



## IV. Bar Kappara: Between Husband and Wife

$\text{♩} = 100$

Piano *mf*

Harp *mf*

Soprano *f*  
Great is peace.

Alto *f*  
Great is peace.

Violin I *pizzicato*

Viola *f pizzicato*

Contrabass *f* *pizzicato*

*f*

8 (8)

The To-rah and the pro - phets use false - hood, false - hood to main -

The To-rah and the pro - phets use false - hood, false - hood to main -

*arco* *mf* *arco* *mf*

*mf*

17 (8)

tain peace be - tween hus - band and wife. False - hood. False - hood.

26 (8)

For no mar-riage is made with-out a quar-rel. Quar - rel.

arco

35 (8)

The To-rah and the pro - phets use false - hood,  
The To-rah and the pro - phets use false - hood,

*pizzicato* *arco*  
*pizzicato* *arco*

44 (8)

Lies! Lies! Lies! But peace it - self must ne - ver ne - ver be a lie.  
Lies! Lies! Lies! But peace it - self must ne - ver ne - ver be a lie.

52 (8)

*"niggun"*

Lie! Lie! Lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie. But peace it - self must ne -

Lie! Lie! Lie! Lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie. But peace it - self must ne -

60 (8)

- ver be a lie. Lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie.

- ver be a lie. Lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie, lie.

68 (8)

*mp*

*mf*

*mf*

Great is peace.

Great is peace.

76 (8)

$\text{♩} = 70$

*mp*

*mp*

*mp*

If peace is to be brought in - to the world, it must be brought

If peace is to be brought in - to the world, it must be brought

♩ = 100

83 (8)

*mf*

— first to the fam'-ly. —

— first to the fam'-ly. —

*mp* *mf*

91 (8)

*mf*

The To-rah and the pro - phets use false - hood, peace be - tween hus - band and wife. —

The To-rah and the pro - phets use false - hood, peace be - tween hus - band and wife. —

*arco* *mf* *arco* *mf*

99 (8)

For the sake of peace one may lie. Lie, lie, lie, lie, lie. Lie, lie, lie, lie,

For the sake of peace one may lie. Lie, lie, lie, lie, lie. Lie, lie, lie, lie,

107 (8)

lie, lie, lie, lie, lie, lie, lie. Lie, lie, lie, lie, lie, lie, lie, lie, lie, lie,

lie, lie, lie, lie, lie, lie, lie. Lie, lie, lie, lie, lie, lie, lie, lie, lie, lie,

116 (8)

*p*

*mp*

lie, lie, lie. Great is peace.

*mp*

lie, lie, lie. Great is peace.

*p*

*p*

124 (8)

*mf*

3

3

*mp*



130  $\text{♩} = 70$  *rhapsodic, rubato a piacere*

Musical score for measures 130-133. The score is in treble and bass staves. The key signature is three sharps (F#, C#, G#). The time signature is 8/4. The tempo is marked  $\text{♩} = 70$  and the style is *rhapsodic, rubato a piacere*. The dynamics are marked *mf* and *simile*. The score includes a repeat sign at the end of measure 133.

Musical score for measures 134-136. The score is in treble and bass staves. The key signature is three sharps (F#, C#, G#). The time signature is 8/4. The dynamics are marked *mf*. The score includes a repeat sign at the end of measure 136.

Musical score for measures 137-140. The score is in treble and bass staves. The key signature is three sharps (F#, C#, G#). The time signature is 8/4. The score includes a repeat sign at the end of measure 140.

*circa 3' 30"*

## V. Rabbi Jose the Galilean: The Name of God

$\text{♩} = 92$

**Piano**  
*mf*

**Harp**  
*mp*

**Soprano**  
*mp*  
Great is peace: Peace is the name of God. As it is writ - ten: \_\_\_\_

**Alto**  
*mp*  
Great is peace: Peace is the name of God. As it is writ - ten: \_\_\_\_

**Tenor**  
*mp*  
Great is peace: Peace is the name of God. As it is writ - ten: \_\_\_\_

**Bass**  
*mp*  
Great is peace: Peace is the name of God. As it is writ - ten: \_\_\_\_

**Violin 1**  
*mp*

**Violin 2**  
*mp*

**Viola**  
*mp*

**Violoncello**  
*mp*

**Contrabass**  
*mp*

7

And he called Him Lord, Peace. E - ven on the thres - hold of war, we are bid - den

And he called Him Lord, Peace. E - ven on the thres - hold of war, we are bid - den

And he called Him Lord, Peace. E - ven on the thres - hold of war, we are bid - den

And he called Him Lord, Peace. E - ven on the thres - hold of war, we are bid - den

to be - gin with peace. May we see the day when war and blood - shed cease.

to be - gin with peace. May we see the day when war and blood - shed cease.

to be - gin with peace. May we see the day when war and blood - shed cease.

to be - gin with peace. May we see the day when war and blood - shed cease.

13

to be - gin with peace. May we see the day when war and blood - shed cease.

to be - gin with peace. May we see the day when war and blood - shed cease.

to be - gin with peace. May we see the day when war and blood - shed cease.

to be - gin with peace. May we see the day when war and blood - shed cease.

19

We have not come in - to be - ing to hate or to de - stroy, but to praise, — to

We have not come in - to be - ing to hate or to de - stroy, but to praise, — to

We have not come in - to be - ing to hate or to de - stroy, but to praise, — to

We have not come in - to be - ing to hate or to de - stroy, but to praise, — to

25

la - bor and to love. God will ful - fill the pro - mise to bring peace. —

la - bor and to love. God will ful - fill the pro - mise to bring peace. —

la - bor and to love. God will ful - fill the pro - mise to bring peace. —

la - bor and to love. God will ful - fill the pro - mise to bring peace. —

32

*mf*

*crescendo*

To let love and jus-tice flow. \_\_\_\_\_

*mp*

Peace is the

*crescendo*

To let love and jus-tice flow. \_\_\_\_\_

*mp*

Peace is the

*crescendo*

To let love and jus-tice flow. \_\_\_\_\_

*mp*

Peace is the

*crescendo*

To let love and jus-tice flow. \_\_\_\_\_

*mp*

Peace is the

35

35

mf

Name of God: Call Him Lord, call Him Peace.

Name of God: Call Him Lord, call Him Peace.

Name of God: Call Him Lord, call Him Peace.

p

## VI. Think on the End

44  $\text{♩} = 50$

*mf* *f*

50  $\text{♩} = 80$

*f* *f*

54

59

ff *l. v.*



61  $\text{♩} = 40$

*mf*

*mf*

*mp*

Think on the end that a - waits you, and be done with hate. \_\_\_\_\_

*mp*

Think on the end that a - waits you, and be done with hate. \_\_\_\_\_

*mp*

Think on the end that a - waits you, and be done with hate. \_\_\_\_\_

*mp*

Think on the end that a - waits you, and be done with hate. \_\_\_\_\_

*mf* *mp* *mp* *mp* *mf* *mp*

68

*mp* 3 3 3

— If you che-rish rage, where will you go for par - don? Par - don?

— If you che-rish rage, where will you go for par - don? Par - don?

8 — If you che-rish rage, where will you go for par - don? Where will you look? —

— If you che-rish rage, where will you go for par - don? Par - don?

75

The musical score is written for a piano and voice. It begins with a piano introduction consisting of two measures of whole notes in the right hand and two measures of whole notes in the left hand, both in G major. This is followed by a vocal melody starting at measure 75. The lyrics are: "Par - don? For - give all o - thers their wrong - do - ings that you may be for -". The melody is written in G major and 4/4 time. The piano part consists of a multi-measure rest for 8 measures, starting at measure 75. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "Par - don? For - give all o - thers their wrong - do - ings that you may be for -". The melody is written in G major and 4/4 time. The piano part consists of a multi-measure rest for 8 measures, starting at measure 75.

Par - don? For - give all o - thers their wrong - do - ings that you may be for -

Look for par - don? For - give all o - thers their wrong - do - ings that you may be for -

Par - don? For - give all o - thers their wrong - do - ings that you may be for -

♩ = 50

81

3

*mf* 5

*mf* 3

*mf* *crescendo*

giv'n; \_\_\_\_\_ For - giv'n; Think on the end that waits for you, and

*mf* *crescendo*

giv'n; \_\_\_\_\_ For - giv'n; Think on the end that waits for you, and

*mf* *crescendo*

giv'n; \_\_\_\_\_ For - giv'n; Think on the end that waits for you,

*mf* *crescendo*

giv'n; \_\_\_\_\_ For - giv'n; Think on the end that waits for you,

*mf*

*mf*

88 *ritardando* *a tempo*

*f* *mp*

*f*

*decrecendo* *mf*

where will you look\_ for\_ par - don, and be\_ for - gi- ven? Be done with\_ ha - tred.

*decrecendo* *mf*

where will you look\_ for\_ par - don, and be\_ for - gi- ven? Be done with\_ ha - tred.

*decrecendo* *mf*

where will you look\_ for\_ par - don, and be\_ for - gi- ven? Be done with\_ ha - tred.

*decrecendo* *mf*

where will you look\_ for\_ par - don, and be\_ for - gi- ven? Be done with\_ ha - tred.

*f*

94  $\text{♩} = 40$

*mf*

Par - don comes with love as strong as death. Think on the

*mf*

Par - don comes with love as strong as death. Think on the

*mf*

Par - don comes with love as strong as death. Think on the

*mf*

Par - don comes with love as strong as death. Think on the

*mp*

*mp*

102

Piano introduction in A major (two sharps). The right hand features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand provides a harmonic accompaniment with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a mezzo-piano (*mp*) dynamic.

Four vocal staves (Soprano, Alto, Tenor, and Bass) in A major. The lyrics are: "end that a - waits you, and be done with hate. Great is peace." The music is in a simple, homophonic style with a mezzo-piano (*mp*) dynamic. The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic accompaniment.

Piano accompaniment for the vocal staves. The right hand features a melodic line with a crescendo leading to a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece concludes with a mezzo-piano (*mp*) dynamic.

circa 5' 45"

## VII. Rabbi Simeon ben Yohai: All Blessings

 $\text{♩} = 60$ 

Piano

Harp

Violin I

Contrabass

*p* *mp* *mf* *mp*

*mf*

*p* *mp*

7

*p* *mp*

3 3 3 6 12



12  $\text{♩} = 50$

*p*

*mp*

*mp*

Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

Great is peace: \_\_\_\_\_ Great peace: \_\_\_\_\_ In

19 *mf*

3

3

peace are to be found all o - ther bless ings. Feed on love and bro - ther - hood, and peace reigns. \_

peace are to be found all o - ther bless ings. Feed on love and bro - ther - hood, and peace reigns. \_

peace are to be found all o - ther bless ings. Feed on love and bro - ther - hood, and peace reigns. \_

Feed on love and bro - ther - hood, and peace reigns. \_

24

Peace in your com-ing in; peace in your go-ing out; peace with all men.

Peace in your com-ing in; peace in your go-ing out; peace with all men.

Peace in your com-ing in; peace in your go-ing out; peace with all men.

Peace, peace, peace, peace in all men.

31

*f* *p*

It is the seal of all

It is the seal of all

It is the seal of all

It is the seal of all

It is the seal of all

35  $\text{♩} = 50$

bless-ings.

bless-ings.

bless-ings.

bless-ings.

*mp* *f* *mf*

41

*f* *mf*

43

Measures 43-46 of the musical score. The score is written for five staves: two treble staves, a middle C-clef staff, and two bass staves. The key signature has one flat (B-flat). Measure 43 features a triplet of eighth notes in the first treble staff and a triplet of eighth notes in the second treble staff. The middle C-clef staff and the two bass staves have whole notes. Measures 44-46 continue the melodic lines with various rests and notes, including a triplet of eighth notes in the first treble staff in measure 45.

47

Measures 47-50 of the musical score. The score is written for five staves: two treble staves, a middle C-clef staff, and two bass staves. The key signature has one flat (B-flat). Measure 47 features a triplet of eighth notes in the first treble staff and a triplet of eighth notes in the second treble staff. The middle C-clef staff and the two bass staves have whole notes. Measures 48-50 continue the melodic lines with various rests and notes, including a triplet of eighth notes in the first treble staff in measure 49. Dynamics include *mp* (mezzo-piano) and *p* (piano).

51

Measures 51-54 of the musical score. The score is written for five staves: two treble staves, a middle C-clef staff, and two bass staves. The key signature has one flat (B-flat). Measure 51 features a triplet of eighth notes in the first treble staff and a triplet of eighth notes in the second treble staff. The middle C-clef staff and the two bass staves have whole notes. Measures 52-54 continue the melodic lines with various rests and notes, including a triplet of eighth notes in the first treble staff in measure 53. Dynamics include *f* (forte) and *p* (piano).

## VIII. The Rabbis Taught: Great Peace

55

*mp* As it is said:

Peace is the end of all things in this world; peace is the end of all things in this

Peace is the end of all things in this world; peace is the end of all things in this

Peace, \_\_\_\_\_ peace, \_\_\_\_\_

60

*mf* Be - hold, \_\_\_\_\_ I will ex - tend \_\_\_\_\_ to her like a ri - ver \_\_\_\_\_ peace. *f* Deep peace and

world; peace is the end of all things in this world, peace is the end of all things in this world. Deep peace and

world; peace is the end of all things in this world, peace is the end of all things in this world. Deep peace and

peace, \_\_\_\_\_ peace, \_\_\_\_\_ As it is

*mp* *mf* *mf* *mf*

65

*mf*

mer - cy, life\_ and\_ love. Deep peace and mer - cy, life\_ and\_ love.\_\_\_\_\_

mer - cy, life\_ and\_ love. Be- hold, I will ex - tend to her like a ri- ver. Love.\_\_\_\_\_

mer - cy, life\_ and\_ love. Be- hold,\_\_\_\_\_ to her like a ri- ver. Love.\_\_\_\_\_

said: I will ex- tend to her like a ri - ver.\_\_\_\_\_ Life and love.\_\_\_\_\_

*f*

*f*

*f*

*f*

*mp*

*f*

70

*mf*

Grant us peace — and love. Pro - claim it to the earth. Grant us peace. —

*mf*

Grant us peace — and love. Pro - claim it to the earth. Grant us peace. —

*mf*

Grant us peace — and love. Pro - claim it to the earth. Grant us peace. —

*mf*

Grant us peace — and love. Pro - claim it to the earth. Grant us peace. —

*mf*

73

*mf*

*And.* *simile*

*f*

May the love of your — name hal - low each heart. —

*f*

May the love of your — name hal - low each heart. —

*f* *pizzicato*

77

U - nite the frag - ments of our hearts to see the light of

U - nite the frag - ments of our hearts to see the light of

80

*f* May the love of your name hal - low each

*f* May the love of your name hal - low each

*f* May the love of your name hal - low each

*f* May the love of your name hal - low each

*f* May the love of your name hal - low each

*mf* *pizzicato*



83

heart.

heart.

heart.

heart.

*f*

*f*

heart.

85

U - nite the frag - ments

U - nite the frag - ments

U - nite the frag - ments

U - nite the frag - ments

86

The musical score for measures 86-90 is presented in five systems. The first two systems are piano accompaniment. The third system contains four vocal staves with the lyrics "of our hearts to see the". The fourth and fifth systems continue the vocal parts without lyrics.

**System 1 (Piano):** Treble and bass staves in D major (two sharps) and 3/4 time. Measure 86 features a series of chords in the treble, while the bass is silent. Measure 87 features a continuous sixteenth-note arpeggiated figure in the treble, while the bass is silent.

**System 2 (Piano):** Treble and bass staves. Measure 88 features a continuous sixteenth-note arpeggiated figure in the treble, while the bass is silent. Measure 89 features a series of chords in the treble, while the bass is silent.

**System 3 (Vocals):** Four staves (Soprano, Alto, Tenor, Bass) in D major. Measures 86-87 contain the lyrics "of our hearts" with a half note followed by a dotted half note. Measures 88-89 contain the lyrics "to see the" with a quarter note followed by a half note.

**System 4 (Vocals):** Four staves. Measures 90-91 contain a half note followed by a dotted half note.

**System 5 (Vocals):** Four staves. Measures 92-93 contain a half note followed by a dotted half note.

87

*mf*

light of peace.

*mf*

light of peace.

*mf*

light of peace.

*mf*

light of peace.

*mf*

*mf*

*mf*

*mf*

89

*mp* *p*

*mp*

*mf* *arco* *mp*

94

*mf* *mp*

101

The musical score is divided into two systems. The first system consists of two grand staves (treble and bass clef). The piano accompaniment in the first system features a series of chords in the bass and a melodic line in the treble. The second system includes four vocal staves (two soprano and two alto) and a piano accompaniment. The vocal parts enter with the lyrics "Bless-ed is the e-ter-nal source of peace." and are followed by a piano accompaniment. The piano accompaniment in the second system features a series of chords in the bass and a melodic line in the treble. The score is written in G major (three sharps) and 4/4 time. The tempo is marked "p" (piano). The lyrics are "Bless-ed is the e-ter-nal source of peace." and "peace.".

Bless-ed is the e-ter-nal source of peace. \_\_\_\_\_ peace. \_\_\_\_\_

Bless-ed is the e-ter-nal source of peace. \_\_\_\_\_ peace. \_\_\_\_\_

Bless-ed is the e-ter-nal source of peace. \_\_\_\_\_ peace. \_\_\_\_\_

Bless-ed is the e-ter-nal source of peace. \_\_\_\_\_ peace. \_\_\_\_\_

106

This musical score is for a piece titled "Essays on Peace". It is written for a large ensemble, including piano, strings, woodwinds, and brass. The score is divided into five systems. The first system consists of two grand staves (piano and bass). The second system also consists of two grand staves. The third system consists of four staves: two for woodwinds (flute and clarinet) and two for strings (violin and viola). The fourth system consists of four staves: two for woodwinds (flute and clarinet) and two for strings (violin and viola). The fifth system consists of four staves: two for woodwinds (flute and clarinet) and two for strings (violin and viola). The score is written in A major (three sharps) and 4/4 time. The tempo is marked "circa 8' 45''". The score includes various musical notations such as notes, rests, beams, and dynamic markings. The dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The score is published by Northridge, CA, 1984.

*p*

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

circa 8' 45''

Northridge, CA  
1984