

Kol Nidre

for Cantor, SATB Chorus and optional Keyboard

Setting by

HENRY RUSSOTTO

Newly Adapted and Edited by

STANLEY M. HOFFMAN

(2013)

Notes on the Present Edition of *Kol Nidre* by Henry Russotto (1870–1923) as Adapted by Stanley M. Hoffman (2013)

If you are looking for a new engraving of this public domain setting in its original form, you have come to the wrong place.

When I set about the task of typesetting it, the reason was that I could not find a clean copy of it anywhere, either in paper form or as a PDF on the Internet. The temple choir I currently conduct sang from the original version in 2012. The sheet music was such a mess that a singer asked me to clean it up, which I did using software. After we struggled to sing from that edition during High Holiday services, I realized that I could never get rid all of the problems associated with music which had been hole punched, written on and photocopied time and time again, so I decided to engrave it for the forthcoming 2013 High Holidays.

When I began to do so, I soon realized that it was not only the condition of the music which was fighting the performers, but also the notation itself. I am a composer who makes his living editing sheet music. I have been Chief Editor at ECS Publishing since 1998. As a choral director I have rehearsed and performed from the original edition dozens of times with three different temple choirs and, as much as I like the essence of what Henry Russotto was trying to do with the traditional melody in his setting, I always found myself somehow at odds with it.

Next I perused the piece repeatedly and realized that, from the standpoints of music notation (mainly) and composition (somewhat), there is actually a great deal wrong with it. I wrestled with whether to 1) go back to engraving the original edition, or 2) to substantially alter the notation, or 3) to abandon the project. As I am not a quitter by nature and am usually up for a good challenge, I opted for the most difficult choice, #2. I have never encountered an instance of someone having rewritten a synagogue classic before, but there is a first time for everything. I realize that doing so takes a lot of *chutzpah* (audacity) but, for the reasons I have put forth, I feel uniquely qualified to do so.

The original keyboard part is written for organ, but low B-flats appear which are beyond the range of the instrument. (!) Once I realized that, all bets were off. I decided to go at the new edition with complete freedom to do whatever I felt necessary editorially. My goal was not to change the way the piece sounds. On the contrary, it was make it sound as much like the original edition as possible while still fixing both poor notation and certain compositional ideas which seemed to suffer on account of the state in which the composer and publisher left them. The intended result is an edition which is easier to understand from the performers' standpoint, i.e., one that is both more logical and more musical.

Rather than offering a blow-by-blow description of what I did in the present edition, I will offer the main points roughly in chronological order (as they appear in the music). The original (but digitally cleaned-up) edition appears on my Website as a point of reference. <www.stanleymhoffman.com/KOL_NIDRE_RUSSOTTO-cleaned-up.pdf>

The cantor's line is raised from above the organ part to the top staff, and a parenthetical eight (8) is added beneath the treble clef so that the solo part may be sung by either a male or female cantor.

The soprano and alto lines now appear on separate staves.

The mandatory organ part is now an optional keyboard part so that it can be played on piano or synthesizer or omitted entirely in favor of an unaccompanied performance. Stems down notes are for the organ pedal when the work is performed with organ. Passages which are difficult to play on the piano can be rolled between the hands, etc.

Metronome markings are added.

Passages which were marked "*Bocca chiusa*" (closed lips, i.e., hummed) are now sung on "oo." This is done because choirs were, as a rule, much bigger in Russotto's era than in ours.

The transliteration is changed from Ashkenazic to Sephardic Aramaic pronunciation. The lyrics are now also grammatically correct, (i.e., punctuation marks and uppercase and lowercase letters are added).

Both musical and linguistic expressive markings are added.

Rhythms and time signatures are substantially changed; the entire piece is re-barred. I feel that cadences which should be metrically strong fall on weak beats of bars in the original edition. Now they fall on strong ones.

Some breath marks are reinterpreted as rests, others are added, and others are retained.

Some grace notes are rewritten as actual rhythms, others are retained.

Tuplets in the cantor's flourishes are eliminated in some cases and redrawn as metrically logical rhythms or, in instances where tuplets have been retained, they now make rhythmic sense (i.e., they add up to a correct number of beats).

A small number of syllables are shifted to other notes to correct errors in prosody.

Kol Nidre is supposed to be sung three times; 1) in G Minor, 2) in G# Minor, and 3) in A minor. The original edition appeared only in G Minor. The present edition presents the setting sequentially in all three keys.

The original Aramaic text and a public domain English translation appear on the penultimate page of the new edition.

I created this edition for my own purposes but am sharing it *freely* with the world. If you want to use it for your High Holiday services or even for concerts where you wish to expose your audiences to Jewish liturgical music, great. All I ask is that you credit me as the adaptor and editor in your concert programs.

If you find any possible errata which might require repair feel free to report them to me.

Enjoy!

—Stanley M. Hoffman, Ph.D.
February 15, 2013

Kol Nidre

for Cantor, SATB Chorus and optional Keyboard

Traditional Aramaic Text

Traditional Hebrew Melody

Setting by Henry Russotto (1870–1925)

Adapted and Edited by Stanley M. Hoffman (b. 1959)

♩ = 90
pp

Soprano
Oo, oo.

Alto
Oo, oo.

Tenor
Oo, oo.

Bass
Oo, oo.

Keyboard
pp
Org. Ped. (stems down throughout)

|| **♩ = 60**
p espr.

Cant.
Kol nid - rei, — ve - e - sa - rei, — va - cha - ra

S.
pp colla voce
Oo, —

A.
pp colla voce
Oo, —

T.
pp colla voce
Oo, —

B.
pp colla voce unis.
Oo, —

♩ = 60
pp colla voce

Kbd.

20

Cant. *f* *mp*
 mei, v'-ko-na - mei, v'-chi-nu-yei, v'-ki-nu - sei, ush' - vu -

S. *f*
 v'-ki-nu - sei, _____

A. *f* *mp*
 oo, _____ v'-ki-nu - sei, ush' - vu -

T. *f*
 oo, _____ v'-ki-nu - sei, _____

B. *f*
 oo, _____ v'-ki-nu - sei, _____

Kbd. *f* *mp*

26 *accelerando*

Cant. *mp* *ff*
 ot, _____

S. *mp* *ff* *accelerando*
 u - sh' - vu - ot, a - ha, din - -

A. *mp* *ff* *accelerando*
 ot, a - ha, din - -

T. *mp* *ff* *accelerando*
 u - sh' - vu - ot, a - ha, din - -

B. *mp* *ff* *accelerando*
 u - sh' - vu - ot, a - ha, din - -

Kbd. *ff* *accelerando*

31 *rit.* $\text{♩} = 60$
mp

Cant. u-d' - ish - t' - va - na, u-d' - a - cha - rim - na, -

S. *rit.* dar - na, *p* v' -

A. *rit.* dar - na,

T. *rit.* dar - na, *p* v' -

B. *rit.* dar - na,

Kbd. *rit.* $\text{♩} = 60$ *p*

37 *p* *mp*

Cant. Din - dar - na, u-d' -

S. di - a - sar - na, al naf - sha - ta - na.

A. *p* naf - sha - ta - na.

T. di - a - sar - na, al naf - sha - ta - na.

B. *p* naf - sha - ta - na.

Kbd. *p*

41 *mf* *f*

Cant. *mf* *f*
ish - t' - va - na, v'

S. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

A. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

T. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

B. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

Kbd. *mf* *f*

46 *p* *f* *p*

Cant. *p*
di - a - sar - na, mi-

S. *f* *p*
na, al naf - sha - ta - na.

A. *f* *p*
na, al naf - sha - ta - na. Mi-

T. *f* *p*
na, al naf - sha - ta - na. Mi-

B. *f* *p*
na, al naf - sha - ta - na. Mi-

Kbd. *f* *p*

53

Cant. *mf*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim

S. *mf* *f*
ad yom ki-pu - rim ha-

A. *mf*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim

T. *mf* *f*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim ha-

B. *mf*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim

Kbd. *mf* *f*

59

Cant. *p* *mp* *mf*
Kul - hon _____ i - cha - rat - na, i - cha -

S. *f* *mf*
ba ___ a - lei - nu l' - to - va. i - cha -

A. *f* *mf*
l' - to - va. i - cha -

T. *f* *mf*
ba ___ a - lei - nu l' - to - va. i - cha -

B. *f* *mf*
l' - to - va. i - cha -

Kbd. *p* *mp* *mf*

64

Cant. *f*
 rat - na v' - hon. y' - hon, y' - hon sha

S. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

A. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

T. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

B. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

Kbd. *f marcato*

70

Cant. *f* *p*
 ran, y' - hon sha - ran, sh'vi - kin,

S. *f* *p*
 y' - hon sha - ran, sh'vi - kin,

A. *f* *p*
 y' - hon sha - ran, sh'vi - kin,

T. *f* *p*
 y' - hon sha - ran, oo,

B. *f* *p div.*
 y' - hon sha - ran, oo,

Kbd. *f* *p* $\text{♩} = 90$

77 $\text{♩} = 60$ *p* *mf*

Cant. *pp* *mf*
 b' - te - lin u - m' - vu - ta - lin,

S. *pp* *mf*
 sh'vi - tin, la sh' - ri - rin, v' -

A. *pp* *mf*
 sh'vi - tin, la sh' - ri - rin, v' -

T. *pp* *mf*
 oo, la sh' - ri - rin, v' -

B. *pp* *mf* *un. mf* *div.* *un.*
 oo, la sh' - ri - rin, v' -

Kbd. *pp* *mf*

82 $\text{♩} = 60$ *p* *mf*

Cant. *p* *mf*
 Nid - ra - na la, la nid - re,

S. *f* *mf*
 la ka - ya - min. la nid - re,

A. *f* *mf*
 la ka - ya - min. la nid - re,

T. *f* *mf*
 la ka - ya - min. la nid - re,

B. *f* *mf*
 la ka - ya - min. la nid - re,

Kbd. *f* *p* *mf*

88

Cant. *f* *7* u - - sh' - vu - a - ta -

S. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

A. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

T. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

B. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

Kbd. *f marcato* *ten.*

92

Cant. *Allargando* $\text{♩} = 40$ *rit.* na... *10*

S. *ff* *rit.* la sh' - vu - ot.

A. *ff* *rit.* la sh' - vu - ot.

T. *ff* *rit.* la sh' - vu - ot.

B. *ff* *rit.* la sh' - vu - ot.

Kbd. *Allargando* $\text{♩} = 40$ *f* *ff* *rit.*

Kol Nidre

for Cantor, SATB Chorus and optional Keyboard

Traditional Aramaic Text

Traditional Hebrew Melody

Setting by Henry Russotto (1870–1925)

Adapted and Edited by Stanley M. Hoffman (b. 1959)

Repetition No. 2 in G-sharp Minor

$\text{♩} = 90$
pp

Soprano
Oo, oo.

Alto
Oo, oo.

Tenor
Oo, oo.

Bass
Oo, oo.

Keyboard
 $\text{♩} = 90$
pp
Org. Ped. (stems down throughout)

11
 $\text{♩} = 60$
p espr.

Cant. Kol nid - rei, ve - e - sa - rei, va - cha - ra

S.

A. *pp colla voce*
Oo,

T. *pp colla voce*
Oo,

B. *pp colla voce unis.*
Oo,

Kbd. $\text{♩} = 60$
pp colla voce

20

Cant. *f* *mp*
 mei, v'-ko-na - mei, v'-chi-nu-yei, v'-ki-nu - sei, ush' - vu -

S. *f*
 v'-ki-nu - sei, —

A. *f* *mp*
 oo, v'-ki-nu - sei, ush' - vu -

T. *f*
 oo, v'-ki-nu - sei, —

B. *f*
 oo, v'-ki-nu - sei, —

Kbd. *f* *mp*

26 *accelerando*

Cant. *mp* *ff*
 ot, u-sh'-vu - ot, a - ha, din - -

S. *mp* *ff* *accelerando*
 ot, u-sh'-vu - ot, a - ha, din - -

A. *mp* *ff* *accelerando*
 ot, u-sh'-vu - ot, a - ha, din - -

T. *mp* *ff* *accelerando*
 u-sh'-vu - ot, a - ha, din - -

B. *mp* *ff* *accelerando*
 u-sh'-vu - ot, a - ha, din - -

Kbd. *ff* *accelerando*

31 *rit.* $\text{♩} = 60$ *mp*

Cant. *rit.* u-d' - ish - t'-va-na, u-d' - a - cha-rim - na, -

S. *rit.* dar - na, *p* v'-

A. *rit.* dar - na,

T. *rit.* dar - na, *p* v'-

B. *rit.* dar - na,

Kbd. *rit.* $\text{♩} = 60$ *p*

37 *p* *mp*

Cant. Din-dar - na, u-d'-

S. di - a - sar - na, al naf-sha - ta - na.

A. *p* naf-sha-ta - na.

T. di - a - sar - na, al naf-sha - ta - na.

B. *p* naf-sha-ta - na.

Kbd.

41 *mf* *f*

Cant. (8) ish - t' - va - na, v' -

S. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

A. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

T. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

B. *mf* *f*
u - d' - ish - t' - va - na, u - d' - a - cha - rim - na, u - d' - a - cha - rim -

Kbd. *mf* *f*

46 *p*

Cant. (8) di - a - sar - na, mi -

S. *f* *p*
na, al naf - sha - ta - na.

A. *f* *p*
na, al naf - sha - ta - na. Mi -

T. *f* *p*
na, al naf - sha - ta - na. Mi -

B. *f* *p*
na, al naf - sha - ta - na. Mi -

Kbd. *f* *p*

53

Cant. *mf*
yom ki-pu - rim zeh _____ *mf* ad yom ki-pu - rim

S. *mf* *f*
ad yom ki-pu - rim ha-

A. *mf*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim

T. *mf* *f*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim ha-

B. *mf*
yom ki-pu - rim zeh _____ ad yom ki-pu - rim

Kbd. *mf* *f*

59

Cant. *p* *mp* *mf*
Kul - hon _____ i - cha - rat - na, i - cha-

S. *f* *mf*
ba ___ a - lei - nu l' - to - va. i - cha-

A. *f* *mf*
l' - to - va. i - cha-

T. *f* *mf*
ba ___ a - lei - nu l' - to - va. i - cha-

B. *f* *mf*
l' - to - va. i - cha-

Kbd. *p* *mp* *mf*

64

Cant. *f* rat - na v' - hon. y' - hon, y' - hon sha

S. *f marcato* rat - na v' - hon. Kol hon y' - hon sha - ran,

A. *f marcato* rat - na v' - hon. Kol hon y' - hon sha - ran,

T. *f marcato* rat - na v' - hon. Kol hon y' - hon sha - ran,

B. *f marcato* rat - na v' - hon. Kol hon y' - hon sha - ran,

Kbd. *f marcato*

70

Cant. ran, *f* *p* $\text{♩} = 90$

S. *f* *p* y' - hon sha - ran, sh'vi - kin,

A. *f* *p* y' - hon sha - ran, sh'vi - kin,

T. *f* *p* y' - hon sha - ran, oo,

B. *f* *p div.* y' - hon sha - ran, oo,

Kbd. *f* *p* $\text{♩} = 90$

77 $\text{♩} = 60$ *p* *mf*

Cant. *pp* *mf*
 b' - te - lin u-m'-vu-ta - lin,

S. *pp* *mf*
 sh'vi - tin, la sh'-ri - rin, v'-

A. *pp* *mf*
 sh'vi - tin, la sh'-ri - rin, v'-

T. *pp* *mf*
 oo, la sh'-ri - rin, v'-

B. *pp* *mf*
 oo, la sh'-ri - rin, v'-

Kbd. *pp* *mf*

82 $\text{♩} = 60$ *p* *mf*

Cant. *p* *mf*
 Nid-ra - na la, la nid - re,

S. *f* *mf*
 la ka - ya-min. la nid - re,

A. *f* *mf*
 la ka - ya-min. la nid - re,

T. *f* *mf*
 la ka - ya-min. la nid - re,

B. *f* *mf*
 la ka - ya-min. la nid - re,

Kbd. *f* *p* *mf*

88

Cant. *f* *7*

S. *f marcato* *ten.* u - - sh' - vu - a - ta -

A. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

T. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

B. *f marcato* *ten.* ve - e - sa - ra - na - la e - sa - re,

Kbd. *f marcato* *ten.*

92

Cant. *Allargando* ♩ = 40 *rit.* *10*

S. *ff* *rit.* na... la sh' - vu - ot.

A. *ff* *rit.* la sh' - vu - ot.

T. *ff* *rit.* la sh' - vu - ot.

B. *ff* *rit.* la sh' - vu - ot.

Kbd. *Allargando* ♩ = 40 *f* *ff* *rit.*

Kol Nidre

for Cantor, SATB Chorus and optional Keyboard

Traditional Aramaic Text

Traditional Hebrew Melody

Setting by Henry Russotto (1870–1925)

Adapted and Edited by Stanley M. Hoffman (b. 1959)

Repetition No. 3 in A Minor

$\text{♩} = 90$
pp

Soprano
Oo, oo.

Alto
Oo, oo.

Tenor
Oo, oo.

Bass
Oo, oo.

Keyboard
 $\text{♩} = 90$
pp

11 Org. Ped. (stems down throughout)

$\text{♩} = 60$
p espr.

Cant. Kol nid - rei, ve - e - sa - rei, va - cha - ra

S.

A. *pp colla voce*
Oo,

T. *pp colla voce*
Oo,

B. *pp colla voce unis.*
Oo,

Kbd. $\text{♩} = 60$
pp colla voce

20

Cant. *f* *mp*
 mei, v'-ko-na - mei, v'-chi-nu-yei, v'-ki-nu - sei, ush' - vu -

S. *f*
 v'-ki-nu - sei,

A. *f* *mp*
 oo, v'-ki-nu - sei, ush' - vu -

T. *f*
 oo, v'-ki-nu - sei,

B. *f*
 oo, v'-ki-nu - sei,

Kbd. *f* *mp*

26 *accelerando*

Cant. *mp* *ff* *accelerando*
 ot, u - sh' - vu - ot, a - ha, din - -

S. *mp* *ff* *accelerando*
 ot, a - ha, din - -

A. *mp* *ff* *accelerando*
 u - sh' - vu - ot, a - ha, din - -

T. *mp* *ff* *accelerando*
 u - sh' - vu - ot, a - ha, din - -

B. *mp* *ff* *accelerando*
 u - sh' - vu - ot, a - ha, din - -

Kbd. *ff* *accelerando*

31 *rit.* $\text{♩} = 60$ *mp*

Cant. $\text{u-d' - ish - t'-va-na, u-d' - a - cha-rim - na, -}$

S. *rit.* dar - na, v' - *p*

A. *rit.* dar - na,

T. *rit.* dar - na, v' - *p*

B. *rit.* dar - na,

Kbd. $\text{♩} = 60$ *rit.* *p*

37 *p* *mp*

Cant. $\text{Din-dar - na, u-d' -}$

S. $\text{di - a - sar - na, al naf - sha - ta - na.}$

A. *p* $\text{naf - sha - ta - na.}$

T. $\text{di - a - sar - na, al naf - sha - ta - na.}$

B. *p* $\text{naf - sha - ta - na.}$

Kbd.

41 *mf* *f*

Cant. *(8)* ish - t' - va - na, *v'*

S. *mf* u - d' - ish - t' - va - na, *f* u - d' - a - cha - rim - na, — u - d' - a - cha - rim -

A. *mf* u - d' - ish - t' - va - na, *f* u - d' - a - cha - rim - na, — u - d' - a - cha - rim -

T. *mf* u - d' - ish - t' - va - na, *f* u - d' - a - cha - rim - na, — u - d' - a - cha - rim -

B. *mf* u - d' - ish - t' - va - na, *f* u - d' - a - cha - rim - na, — u - d' - a - cha - rim -

Kbd. *mf* *f*

46 *(8)* *7* *10* *p*

Cant. di - - a - sar - na, mi-

S. na, *f* *3* al naf - sha - ta - na.

A. na, *f* *3* al naf - sha - ta - na. *p* Mi-

T. na, *f* *3* al naf - sha - ta - na. *p* Mi-

B. na, *f* *3* al naf - sha - ta - na. *p* Mi-

Kbd. *f* *3* *p*

53

Cant. *mf*
yom ki-pu - rim zeh 6 7 ad yom ki-pu - rim

S. *mf* *f*
ad yom ki-pu - rim ha-

A. *mf* *f*
yom ki-pu - rim zeh ad yom ki-pu - rim

T. *mf* *f*
yom ki-pu - rim zeh ad yom ki-pu - rim ha-

B. *mf* *f*
yom ki-pu - rim zeh ad yom ki-pu - rim

Kbd. *mf* *f*

59

Cant. *p* *mp* *mf*
Kul - hon i - cha - rat - na, i - cha -

S. *f* *mf*
ba a - lei - nu l' - to - va. i - cha -

A. *f* *mf*
l' - to - va. i - cha -

T. *f* *mf*
ba a - lei - nu l' - to - va. i - cha -

B. *f* *mf*
l' - to - va. i - cha -

Kbd. *p* *mp* *mf*

64

Cant. *f*
 rat - na v' - hon. y' - hon, y' - hon sha

S. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

A. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

T. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

B. *f marcato*
 rat - na v' - hon. Kol hon y' - hon sha - ran,

Kbd. *f marcato*

70

Cant. *f* *p*
 ran, y' - hon sha - ran, sh'vi - kin,

S. *f* *p*
 y' - hon sha - ran, sh'vi - kin,

A. *f* *p*
 y' - hon sha - ran, sh'vi - kin,

T. *f* *p*
 y' - hon sha - ran, oo,

B. *f* *p div.*
 y' - hon sha - ran, oo,

Kbd. *f* *p*

♩ = 90

77 $\text{♩} = 60$ *p* *mf*

Cant. *pp* *mf*
b' - te - lin u-m'-vu-ta - lin,

S. *pp* *mf*
sh'vi - tin, la sh'-ri - rin, v'-

A. *pp* *mf*
sh'vi - tin, la sh'-ri - rin, v'-

T. *pp* *mf*
oo, la sh'-ri - rin, v'-

B. *pp* *mf* *unis.* *mf* *div.* *unis.*
oo, la sh'-ri - rin, v'-

Kbd. *pp* *mf*

82 $\text{♩} = 60$ *p* *mf*

Cant. *pp* *f* *mf*
Nid-ra - na la, la nid - re,

S. *f* *mf*
la ka - ya-min. la nid - re,

A. *f* *mf*
la ka - ya-min. la nid - re,

T. *f* *mf*
la ka - ya-min. la nid - re,

B. *f* *mf*
la ka - ya-min. la nid - re,

Kbd. *f* *p* *mf*

88

Cant. *f* *7*
u - - sh' - vu - a - ta -

S. *f marcato* *ten.*
ve - e - sa - ra - na - la e - sa - re,

A. *f marcato* *ten.*
ve - e - sa - ra - na - la e - sa - re,

T. *f marcato* *ten.*
ve - e - sa - ra - na - la e - sa - re,

B. *f marcato* *ten.*
ve - e - sa - ra - na - la e - sa - re,

Kbd. *f marcato* *ten.*

92

Cant. *10* *Allargando* ♩ = 40 *rit.*
na... la sh' - vu - ot.

S. *ff* *rit.*
la sh' - vu - ot.

A. *ff* *rit.*
la sh' - vu - ot.

T. *ff* *rit.*
la sh' - vu - ot.

B. *ff* *rit.*
la sh' - vu - ot.

Kbd. *Allargando* ♩ = 40 *f* *ff* *rit.*

Aramaic Text	English Translation
<p> כָּל נְדָרֵי, וְאֶסְרֵי, וְשְׁבוּעֵי, וְחֲרָמֵי, וְקוֹנָמֵי, וְקוֹנָסֵי, וְכַנּוּיֵי, דְּאֵנְרָנָא, וְדִאֲחֲרָמְנָא, וְדִאֲחֲרָמְנָא עַל נַפְשָׁתְנָא. • מִיּוֹם כְּפוּרִים שְׁעֵבֵר עַד יוֹם כְּפוּרִים זֶה, וְ- • מִיּוֹם כְּפוּרִים זֶה עַד יוֹם כְּפוּרִים הֲבֵא עָלֵינוּ לְטוֹבָה. ♦ בְּכֻלְהוֹן אֲחֲרָטְנָא בְּהוֹן. כְּלֵהוֹן יְהוֹן שְׁרוֹן, שְׁבִיקוֹן, שְׁבִיתוֹן, בְּטֵלוֹן וּמְבִטְלוֹן, לֹא שְׁרִירוֹן, וְלֹא קִימִין. נְדָרְנָא לֹא נְדָרֵי, וְאֶסְרָנָא לֹא אֶסְרֵי, וְשְׁבוּעָתְנָא לֹא שְׁבוּעוֹת. </p>	<p> All vows, and prohibitions, and oaths, and consecrations, and <i>konams</i> and <i>konasi</i> and any synonymous terms, that we may vow, or swear, or consecrate, or prohibit upon ourselves, from the previous Day of Atonement until this Day of Atonement and from this Day of Atonement until the Day of Atonement that will come for our benefit. Regarding all of them, we repudiate them. All of them are undone, abandoned, cancelled, null and void, not in force, and not in effect. Our vows are no longer vows, and our prohibitions are no longer prohibitions, and our oaths are no longer oaths. </p>

Stanley M. Hoffman was born in Cleveland, Ohio in 1959. He has lived in the greater Boston area since 1977. He received degrees in Composition from Brandeis University (PhD 1993), the New England Conservatory of Music (MM 1984), and the Boston Conservatory (BM 1981).

Dr. Hoffman's accomplishments as a composer include having a biographical entry about him written by Byron Adams get published by Oxford University Press in the Grove Dictionary of Music and Musicians Online in June of 2021.

His flute duet, **Arirang Variations**, receive a world premiere performance on a program in Toronto, Ontario, Canada on April 12, 2015, by bass flute players Peter Sheridan and Judy Diez d'Aux in a concert was sponsored by the Toronto-based music organization Flute Street. Peter Sheridan also commissioned **Prelude and Fughetta** for alto flute and organ and gave the premiere performance of this work on May 3, 2015, St. Patrick, Mentone, VIC, Australia, with the organist Christopher Trikilis. Peter Sheridan also recorded the flute duets **Meditations and Memories** which appears on the CD Monologues and Dialogues performed on the Australian label MOVE Records (Catalogue Number: MD 3349), and **Arirang Variations** which appears on the CD Continental Drift, also recorded on MOVE Records (Catalogue Number: MD 3403). The individual tracks are available on iTunes.

His compositions **Crimson Sunset** for organ solo, **Album Leaf** for harp solo, **Variant on "Battle Cry of Freedom"** for wind quintet, **Get me a rag! Just a minute...** for piano solo, and **Limericks and Laughter Thereafter** for clarinet solo, were chosen for performance by David Bohn, Jasmin Cowin, the West Point Woodwind Quintet, Shiauuen Ding, and Bruce Curlette, respectively, in the 2012 and 2011 call for scores known as "15-Minutes-of-Fame" by the Composer's Voice Concert Series in New York City.

His piece **Capricorn** for clarinet, violin, and piano was selected to be part of the 12-movement work titled Zodiac: Across the Universe. That work received its premiere in China as part of The Zodiac Trio's November 2013 10-concert tour.

Dr. Hoffman won a co-first place prize in the 2008–09 Longfellow Chorus International Composition Competition for his setting of the Longfellow poem **Nature**.

He won a third-place prize in the 2008 Choral Composition Competition sponsored by The New York Virtuoso Singers for his piece **Anim Zemiros** for SATB chorus.

In 2008, Dr. Hoffman received a commission from Carolina Brass for **Fanfare, Tango and Fughetta on Hebrew Themes**.

Grant Us Peace for SATB chorus received an "Honors" citation in 2002 in the "Waging Peace Through Singing" project sponsored by iwagepeace.com.

The first song from his song cycle **Selections from "The Song of Songs"** for male voice and wind ensemble received a 1996 premiere performance from the Metropolitan Wind Symphony in Boston with the composer performing as the vocalist.

Dr. Hoffman received a 1995 commission from the ALEA III contemporary music ensemble in Boston for his composition **Trio in One Movement** for clarinet, viola, and violoncello.

His piece **There Is a Name** for SA chorus and amplified classical guitar or orchestra was performed before an audience of over 8000 people at the dedication ceremonies of the New England Holocaust Memorial in Boston on October 22, 1995 with the guitar accompaniment.

Dr. Hoffman's composition **String Quartet (1987)** was performed by the Boston Composers String Quartet at Jordan Hall in Boston on January 29, 1989. This piece was also performed by them in the Weill Recital Hall at Carnegie Hall, New York City on February 12, 1989.

He received a 1984–85 Broadcast Music Incorporated (BMI) Award to Student Composers for his composition **Thirteen Ways of Looking at a Blackbird**.

Senior Editor at ECS Publishing Group from 1998-2021, Dr. Hoffman was laid-off because of the economic toll caused by the COVID-19 pandemic. He also works as a composer, arranger, conductor, vocalist, lecturer, and writer.