

J O A N S Z Y M K O

LO LEFACHED

do not be afraid

a setting for
SSAA CHORAL ENSEMBLE
with
percussion



JOAN SZYMKO (b.1957)

Joan Szymko's choral music is regularly performed at regional, national and international choral festivals, competitions and conferences. Utilizing a familiar music vocabulary, she creates works that are nonetheless fresh and engaging. Compelling and inspiring, her text selections are as notable as her music. Szymko is widely recognized as a foremost American composer of exceptional repertoire for women's choir. The American Choral Director's Association recognized Szymko's lasting impact on the choral arts in America by selecting her as the recipient of the prestigious Raymond W. Brock Memorial Commission in 2010.

Joan Szymko lives and works in the beautiful Pacific Northwest. She enjoys a fruitful collaboration with Portland based Do Jump! Movement Theater, (1995-present) composing underscoring for several productions including tours on Broadway and LA's Geffen Playhouse. A dynamic conductor, she founded and directed Viriditas Vocal Ensemble (1994-2002), has served on the choral music faculty of Portland State University (2013-15) and led Aurora Chorus as Artistic Director from 1993 to 2020. As a visiting artist, Szymko workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad.

REBBE NACHMAN of BRESLOV (1772-1810)

"Nachman is a unique figure in the history of Chassidut, the Jewish revival movement founded by his great-grandfather, the Baal Shem Tov (Master of the Good Name). In his lifetime, the Rebbe was well-known as a Chassidic master, attracting hundreds of followers. Today, over 200 years after his passing, his following numbers in the tens of thousands, making him a vibrant source of encouragement and guidance in today's world." —from breslov.org

TEXT

The text is a quoted from Nachman's *Likutei Moharan*, his magnum opus; a collection of his formal lessons.

כל העולם כולו גשר צר מאוד והעיקר לא לפחד כלל

Translation:

The whole world is a very narrow bridge
and the main thing is not to be afraid at all

Kol ha'olam kulo

Gesher tsar, me'od

Veha'ikar lo lefached klal.

PRONUNCIATION GUIDE

for Modern Hebrew Transliteration

VOWELS

a / ah as in father

e //eh as in red

i / ee as in green

o / oh as in coat

u / oo as in cool

(') / the apostrophe is used to indicate a vowel similar to the "e" in courtesy.

CONSONANTS

as in English, exception: ch as in ch sound of Bach

Original SATB setting commisisoned by the Monmouth Chorale, Dr. Timothy Pahel, director
SSAA setting created for a premiere by vocaal ensemble Quint

Lo Lefached

כל העולם כולו גשר צר מאוד והעיקר לא לפחד כלל

The whole world is a very narrow bridge and the main thing is not to be afraid at all

Nachman of Breslov (1772-1810)

Joan Szymko
ASCAP

♩.=68 [tacit until M.14]

Drum

Rattle

FOR PERUSAL ONLY

♩.=68

S.

S.

A.

A.

Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

The musical score is arranged in a system with five staves. The top two staves are for percussion: 'Drum' and 'Rattle'. The Drum staff has a treble clef, a 12/8 time signature, and a tempo marking of ♩.=68. It contains a single whole note in the first measure, followed by rests. The Rattle staff has a treble clef, a 12/8 time signature, and a tempo marking of ♩.=68. It contains a single whole note in the first measure, followed by a series of eighth notes in the subsequent measures. The next two staves are for vocal parts: Soprano (S.) and Alto (A.). Both have treble clefs and a 12/8 time signature. The Soprano parts contain whole notes in the first two measures, followed by rests. The Alto parts contain whole notes in the first two measures, followed by eighth notes in the subsequent measures. The bottom staff is for another vocal part, also labeled 'A.', with a treble clef and a 12/8 time signature. It contains whole notes in the first two measures, followed by eighth notes in the subsequent measures. The lyrics 'Kol ha'o-lam ku-lo,___' are written below the bottom two vocal staves.

5

Rattle

Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

Ge-she'r tsar, me'-od, ge-she'r tsar me'-od

Ge-she'r tsar, me'-od, ge-she'r tsar me'-od

FOR PERUSAL ONLY

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Ge-she'r tsar, me'-od, ge-she'r tsar me'-od Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

Ge-she'r tsar, me'-od, ge-she'r tsar me'-od Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

Kol ha'o-lam ku-lo,___ Kol ha'o-lam ku-lo,___

11

Ge - she' tsar, me' - od, ge - she' tsar me' - od, Ge - she' tsar me' - od, ge - she' tsar me' - od, _____

Ge - she' tsar, me' - od, ge - she' tsar me' - od, Ge - she' tsar me' - od, ge - she' tsar me' - od, _____

Ge - she' tsar, me' - od, ge - she' tsar me' - od, Ge - she' tsar me' - od, ge - she' tsar me' - od, _____

Ge - she' tsar, me' - od, ge - she' tsar me' - od, Ge - she' tsar me' - od, ge - she' tsar me' - od, _____

FOR PERUSAL ONLY

14

Drum

Rattle

ge - she' tsar me' - od. _____

ge - she' tsar me' - od. _____ Kol ha'o - lam ku - lo, _____

Kol ha'o - lam ku - lo, _____ Kol ha'o - lam ku - lo, _____

Kol ha'o - lam ku - lo, _____ Kol ha'o - lam ku - lo, _____

17

Ge - sher tsar, me' - od, ge sher tsar me' - od, ge - sher tsar me' - od ge - sher

Ge - sher tsar, me' - od, ge - sher tsar me' - od, ge - sher tsar me' - od, ge - sher tsar me' - od,

FOR PERUSAL ONLY

19

p Kol ha'o - lam, kol ha'o - lam ku - lo, Ge - sher tsar, ge - sher tsar me -

p Kol ha'o - lam, kol ha'o - lam ku - lo, Ge - sher tsar, ge - sher tsar me -

mp tsar me' - od, Kol ha'o - lam ku -

mp Kol ha'o - lam ku -

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tsar me'-od, ge-she-*r* tsar me'-od, _____

f Kol ha'o-lam ku - lu ge-she-*r* tsar me'-od, _____

mf lo, Ge-she-*r* tsar, ge-she-*r* tsar me' - od *f* Kol Ha'o-lam, kol ha'o-lam ku - lo, Ge-she-*r* tsar, ge-she-*r* tsar me'

mf lo, Ge-she-*r* tsar, ge-she-*r* tsar me' - od *f* Kol Ha'o-lam, kol ha'o-lam ku - lo, Ge-she-*r* tsar, ge-she-*r* tsar me'

FOR PERUSAL ONLY

29

mf od Kol Ha'o-lam, kol ha'o-lam ku - lo, *mp* Ge - she-*r* tsar, ge - she-*r* tsar me' -

mf od Kol Ha'o-lam, kol ha'o-lam ku - lo, *mp* Ge - she-*r* tsar, ge - she-*r* tsar me' -

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mp Kol ha'o-lam, kol ha'o-lam ku - lo, Ge-she'r tsar, ge-she'r tsar me - 'od, Kol ha'o-lam, kol ha'o-lam ku-

mp Kol ha'o-lam, kol ha'o-lam ku - lo, Ge-she'r tsar, ge-she'r tsar me - 'od, Kol ha'o-lam, kol ha'o-lam ku-

p od, *ppp*

p od, *ppp*

FOR PERUSAL ONLY

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lo, Ge-she'r tsar, ge-she'r tsar me' - od, Kol ha'o-lam, kol ha'o-lam ku - lo, Ge-she'r tsar, ge-she'r tsar me'-

lo, Ge-she'r tsar, ge-she'r tsar me' - od, Kol ha'o-lam, kol ha'o-lam ku - lo, Ge-she'r tsar, ge-she'r tsar me'-

mf Ve-ha - 'i - kar___

mf Ve-ha - 'i - kar___

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od, Kol ha'o-lam, kol ha'o-lam ku - lo, Ge-she'r tsar, ge-she'r tsar me'-od, Lo le - fa - ched, _____

'od, Kol ha'o-lam, kol ha'o-lam ku - lo, Ge-she'r tsar, ge-she'r tsar me'-od, ge-she'r tsar, ge-she'r tsar me' -

Lo le - fa - ched, _____ ge-she'r tsar, ge-she'r tsar me' -

Lo le - fa - ched, _____ Lo le - fa - ched, _____ Lo le - fa - ched, _____

FOR PERUSAL ONLY

40

klal, _____ klal, _____ klal, _____

'od, Lo le - fa - ched, lo le - fa - ched, lo le - fa - ched lo le - fa - ched, lo le - fa - ched, lo

'od, Lo le - fa - ched, lo le - fa - ched, lo le - fa - ched lo le - fa - ched, lo le - fa - ched, lo

klal, Lo le - fa - ched, lo le - fa - ched, lo le - fa - ched lo le - fa - ched, lo le - fa - ched, lo

43

klal. Kol ha'o-lam ku-lo, le-fa-ched, lo le-fa-ched lo le-fa-ched, Kol ha'o-lam ku-lo, le-fa-ched, lo le-fa-ched lo le-fa-ched, Kol ha'o-lam ku-lo, le-fa-ched, lo le-fa-ched lo le-fa-ched, Kol ha'o-lam ku-lo,

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Kol ha'o-lam ku-lo, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Kol ha'o-lam ku-lo, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Kol ha'o-lam ku-lo, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Kol ha'o-lam ku-lo, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od, Ge-she'r tsar, me'-od, ge-she'r tsar me'-od

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Ve - ha - 'i - kar lo le - fa ched, lo le - fa - ched, lo le - fa -

lo le - fa - ched Ve - ha - 'i - kar lo le - fa - ched, lo le - fa -

Ve - ha - 'i - kar lo le - fa ched, lo le - fa - ched, lo le - fa -

lo le - fa - ched Ve - ha - 'i - kar lo le - fa - ched, lo le - fa -

FOR PERUSAL ONLY

52

Our Father who art in Heaven, Hallowed be thy name. Thy Kingdom come. Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For thine is the Kingdom, the power, and the glory, forever. Amen.