

LESHNOFF

JONATHAN LESHNOFF

Symphony No. 4 "Heichalos"


JONATHAN
LESHNOFF
PUBLISHING

Symphony No. 4: "Heichalos"

to Giancarlo

Commissioned by the Nashville Symphony Orchestra, Giancarlo Guerrero, Music Director

Instrumentation:

3 Flutes
3rd Flute doubles on Piccolo
3 Oboes
3rd Oboe doubles on English Horn
3 Clarinets
3rd Clarinet doubles on Bass Clarinet
2 Bassoons
Contrabassoon
4 Horns
3 Trumpets
1st Trumpet doubles on Piccolo Trumpet in Bb
2 Tenor Trombones
1st Tenor Trombone doubles on Alto Trombone
Bass Trombone
Tuba
Timpani
Percussion 1
Bass Drum, Snare Drum, 3 Toms, Congas, 3 Woodblocks, Bongos, Cymbals, Vibraphone, Chimes
Percussion 2 (Marimba)
Harp
Piano
Optional Organ
Strings

Percussion Key:



Heichalos Rabbasi is an ancient Jewish mystical text written approximately 2,000 years ago. It is one of a few texts that explicitly describes the way to attain a mystical encounter with the higher worlds. Through the means outlined in the text, the initiate meditates himself into "rooms" (in Hebrew, "heichalos") where he advances, room by room, to a communion with the Divine. The Rabbis who were qualified to teach and attempt this type of meditation have long ago ceased to walk to face of this Earth.

Leshnoff's symphony is a musical depiction through the initiate's travels through these rooms. Leshnoff chose text from chapter 1, and chapters 24 and 27 of the text. The text that Leshnoff uses for Part 2 of his symphony (the 7th room) is so powerful that, to this day, it is still part of the Rosh Hashanah and Yom Kippur Orthodox liturgy; some say it every week.

From "Heichalos Rabbasai," excerpts from Chapters 1, 24, and 27, translations by Jonathan Leshnoff

Part 1 (Chapters 1 and 24, excerpts)

...when one enters the [first] room, he knows everything that will happen in the terrestrial world...
...when he is on a higher level, he sees each person's secret deeds...
...when he is on yet a higher level, he is separated from mankind; anyone who tries to harm him is rebuked by a Heavenly tribunal...
...and when he approaches the seventh room, the angelic Chayos glare at him each with their 512 eyes, each stare like a flash of lightning...

Part 2 (Chapter 28, excerpt)

[✘] Might and faithfulness to the One who lives forever
[🗡] Understanding and blessing to the One who lives forever
[🏰] Exaltedness and greatness to the One who lives forever
[🏛] Wisdom and council to the One who lives forever
[🏰] Modesty and splendor to the One who lives forever
[🕒] Eternity and timelessness to the One who lives forever
[🌟] Purity and brilliance to the One who lives forever
[🏆] Victory and power to the One who lives forever
[🌟] Glory and purity to the One who lives forever
[✨] Unity and awesomeness to the One who lives forever [...]

The composer would like to thank Andrew Hamilton, Meghan Major, Larry Tucker, Luis Engelke, Josh Hickman, Jeff Bailey, and Michelle Humphreys for their advice and expertise they generously offered to the composer.

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Commissioned by the Nashville Symphony Orchestra, Giancarlo Guerrero, Music Director

Part I: Maestoso ♩ = 60 Binah

5

6

7

8

9

Flute 1/2
Flute 3
Oboe 1/2
English Horn
Clarinet in Bb 1/2
Bass Clarinet
Bassoon 1/2
Contrabassoon

Part I: Maestoso ♩ = 60 Binah

5

6

7

8

9

Horn in F 1/3
Horn in F 2/4
Trumpet in C 1/2
Trumpet in C 3
Trombone 1/2
Bass Trombone
Tuba
Timpani

Part I: Maestoso ♩ = 60 Binah

5

6

7

8

9

Violin I
Violin I
Violin II
Violin II
Viola
Violoncello
Contrabass

10 11 12 13 14 15 16

Fl. 1/2 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Fl. 3 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Ob. 1/2 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Ob. 3 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

B. Cl. 1/2 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

B. Cl. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Bsn. 1/2 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Cbsn. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

10 11 12 13 14 15 16

Hr. 1/3 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Hr. 2/4 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

C. Tpt. 1/2 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

C. Tpt. 3 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Tbn. 1/2 *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

B. Tbn. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Tuba *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Timp. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Perc. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

crash cymbal *sfzp* *sfzp*

10 11 12 13 14 15 16

Vln. I *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Vln. II *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Vla. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Vc. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

Cb. *f* *molto* *ff* *f* *molto* *ff* *f* *molto* *fff* *fff*

17 **A** ♩ = 168 19 20 21 22 23 24 25

Fl. 1/2
Fl. 3
Ob. 1/2
Ob. 3
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.

solo
sfzp

17 **A** ♩ = 168 19 20 21 22 23 24 25

Hn. 1/3
Hn. 2/4
C Tpt. 1/2
C Tpt. 3
Tbn. 1/2
B. Tbn.
Tuba
Timp.
Perc.

solo
sfzp
hard mallets
f
dampen

17 **A** ♩ = 168 19 20 21 22 23 24 25

Vln. I
Vln. II
Vla.
Vc.
Cb.

ffmf
sfzp

This page contains a musical score for an orchestra, spanning measures 26 to 36. The instruments listed on the left are:

- Fl. 1/2
- Fl. 3
- Ob. 1/2
- Ob. 3
- B. Cl. 1/2
- B. Cl.
- Bsn. 1/2
- Cbsn.
- Hn. 1/3
- Hn. 2/4
- C. Tpt. 1/2
- C. Tpt. 3
- Tbn. 1/2
- B. Tbn.
- Tuba
- Timp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (p, mf, f), articulation (accents, staccato), and phrasing slurs. A large, semi-transparent watermark is visible across the page.

Fl. 1/2
Fl. 3
Ob. 1/2
Ob. 3
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.

f *to the fore* *ff*

37 B 39 40 41 42 43 44 45

Hn. 1/3
Hn. 2/4
C Tpt. 1/2
C Tpt. 3
Tbn. 1/2
B. Tbn.
Tuba
Timp.
Pno.

f *to the fore* *subito f* *ff*

37 B 39 40 41 42 43 44 45

Vln. I
Vln. II
Vla.
Vc.
Cb.

unis. *mf* *subito f* *f* *to the fore* *ff*

37 B 39 40 41 42 43 44 45

Fl. 1/2
Fl. 3
Ob. 1/2
E. Hn.
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.

46 47 48 49 50 51 52 [C] 54 55 56

Hn. 1/3
Hn. 2/4
C Tpt. 1/2
C Tpt. 3
Tbn. 1/2
B. Tbn.
Tuba
Timp.
Pno.

46 47 48 49 50 51 52 [C] 54 55 56

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

46 47 48 49 50 51 52 [C] 54 55 56

57 58 59 60 61 62 63 64 65

Fl. 1/2 *ff* *ff* *f* *ff*

Picc. *f* *ff*

Ob. 1/2 *ff* *ff* *f* *ff*

E. Hn. *ff* *ff* *subito f* *ff*

B♭ Cl. 1/2 *ff* *f* *ff* *f* *ff* *f*

B. Cl. *ff* *ff* *ff*

Bsn. 1/2 *ff* *ff* *ff*

Cbsn. *f* *ff*

57 58 59 60 61 62 63 64 65

Hn. 1/3 *ff* *f* *ff* *f* *ff*

Hn. 2/4 *ff* *subito f* *ff* *subito f*

C Tpt. 1/2 *ff* *f* *ff* *f* *ff*

C Tpt. 3 *ff* *ff*

Tbn. 1/2 *ff* *subito f* *f* *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Pno. *ff* *f* *ff*

57 58 59 60 61 62 63 64 65

Vln. I *molto* *ff* *subito f* *ff* *subito f* *ff* *ff*

Vln. II *molto* *ff* *subito f* *ff* *subito f* *ff* *ff* *pizz.*

Vla. *ff* *subito f* *ff* *subito f* *ff* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl. 1/2
Picc.
Ob. 1/2
E. Hn.
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.

66 67 68 69 70 71 72 73 74

D

Hn. 1/3
Hn. 2/4
C Tpt. 1/2
C Tpt. 3
A. Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc.
snare drum

66 67 68 69 70 71 72 73 74

D

Vln. I
Vln. II
Vla.
Vc.
Cb.

66 67 68 69 70 71 72 73 74

D

76 77 78 79 80 81 82 83

Fl. 1/2
Fl. 3
Ob. 1/2
E. Hn.
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.

76 77 78 79 80 81 82 83

Hn. 1/3
Hn. 2/4
C Tpt. 1/2
C Tpt. 3
A. Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

76 77 78 79 80 81 82 83

Vln. I
Vln. II
Vla.
Vc.
Cb.

84 85 86 87 **E** 89 90 91 92 93

Fl. 1/2
Fl. 3
Ob. 1/2
E. Hn.
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.

84 85 86 87 **E** 89 90 91 92 93

Hn. 1/3
Hn. 2/4
C Tpt. 1/2
C Tpt. 3
A. Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Pno.

84 85 86 87 **E** 89 90 91 92 93

Vln. I
Vln. II
Vla.
Vc.
Cb.