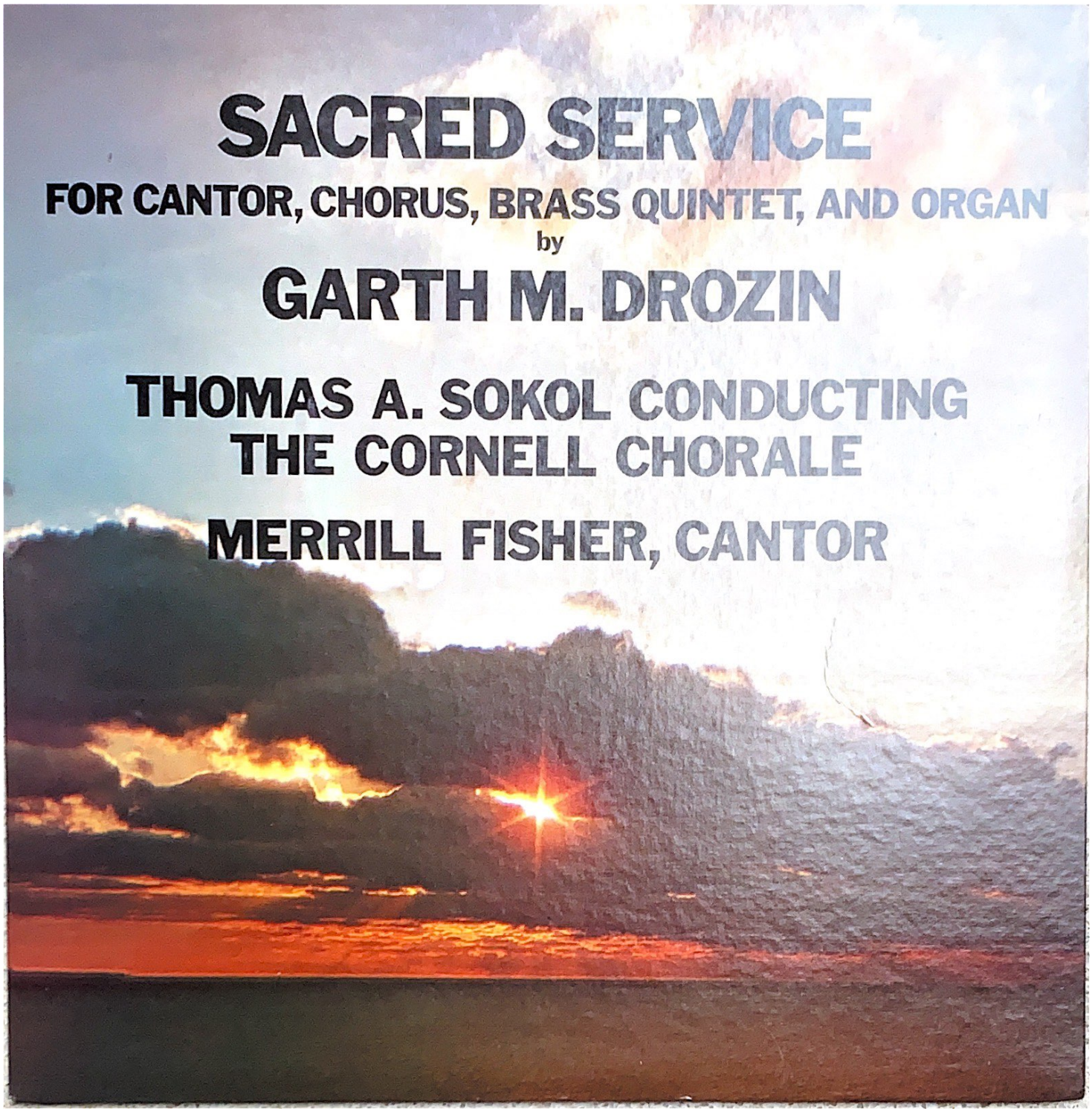
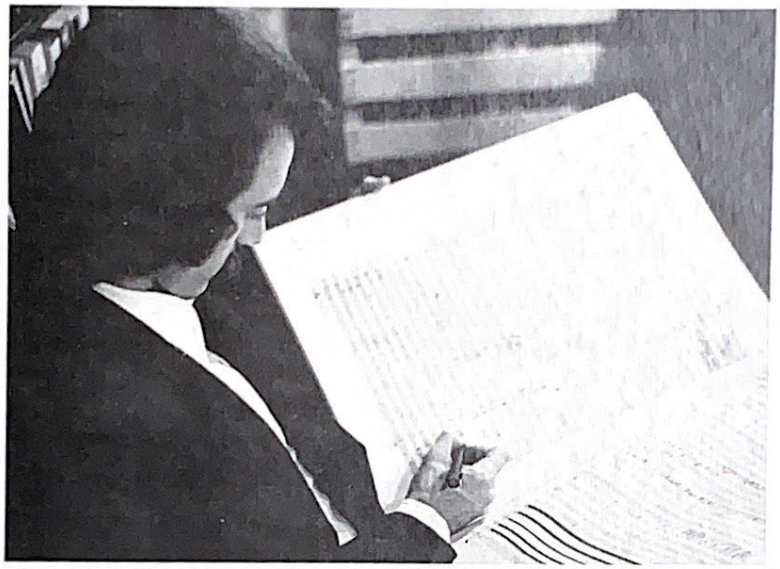

SACRED SERVICE
FOR CANTOR, CHORUS, BRASS QUINTET, AND ORGAN
by
GARTH M. DROZIN
THOMAS A. SOKOL CONDUCTING
THE CORNELL CHORALE
MERRILL FISHER, CANTOR

SACRED SERVICE
by GARTH M. DROZIN



Garth Drozin's SACRED SERVICE was commissioned in honor of the 125th anniversary of the Congregation Gates of Heaven in Schenectady, New York, Michael Szenes, Rabbi. The piece was recorded live at the Temple Gates of Heaven, during its premiere performance, on April 20, 1979.

SACRED SERVICE was composed especially for the Cornell Chorale, Thomas A. Sokol, Director, and for Cantor Merrill Fisher of the Congregation Gates of Heaven. Sokol, who is Professor of Music at Cornell University and also directs the Cornell Glee Club and Chorus, conducted all but the last movement on this recording, which was conducted by the composer. The brass quintet was made up of players from Ithaca College: Richard Peck, trumpet; Leo Levaille, trumpet; Jim Coleman, horn; Charles Dalkert, trombone; and David Unland, tuba. The organist was Elinore Farnum. A quartet of vocal soloists from the chorale are featured in "V'shamru", which is the opening selection of side two. They are: Mary McDonald, soprano; Jeanine Vitale, alto; Kurt Lichtmann, tenor; and Duane Heller, bass. Mary McDonald is also heard in a soprano solo in "Lo Yisa Goy", and Duane Heller sings the solo in "Va'anachnu".

SACRED SERVICE is dedicated to Rabbi Michael Szenes, Cantor Merrill Fisher, and Professor Thomas Sokol.

Garth Matthew Drozin, born in 1953, is the composer of more than forty works for various vocal and instrumental combinations ranging from solo instrument to electronic multi-media to expanded orchestra and chorus.

The recording engineer was Marice Stith.

This recording was made possible in part by a grant from the Cornell Council for the Creative and Performing Arts. Records are available from STITH CUSTOM RECORDS, 8 Redwood Lane, Ithaca, New York 14850.

SACRED SERVICE

GARTH M. DROZIN

"Sacred Service" was
commissioned in honor of the 125th anniversary
of the Congregation Gates of Heaven
in Schenectady, New York

"Sacred Service" is
dedicated to Rabbi Michael Szenes,
Cantor Merrill Fisher, and Professor Thomas Sokol

INSTRUMENTATION AND VOICING:

Chorus -

Sopranos
Altos
Tenors
Basses

Baritone Vocal Soloist (Cantor)

Brass Quintet -

Bb Trumpet I
Bb Trumpet II
F Horn
Tenor-Bass Trombone
Tuba

Organ (with separate staff for the pedal)

SCORE IN "C"

This piece was originally conceived to function as a musical offering to the service of the eve of Shabbat. It can, however, also be performed as a concert piece in the spirit of the service.

PERFORMANCE DIRECTIONS

Beginning at measure 37, the following verses should be sung ad libitum (ornamented as the soloist chooses, etc.), while still adhering to the basic melodic line, as indicated from measure 37 to measure 44. Since the first verse is already given in the score, the verses listed begin with the second verse:

Lik-rat Sha-bat l'-chu v'-nei-l'-cha,
ki hi m'-kor ha-b'-ra-cha.
Mei-rosh mi-ke-dem n'-su-cha,
sof ma-a-se, b'-ma-cha-sha-va t'-chi-la.

L'-cha dodi...(the chorus answers every verse with the same L'-cha do-di refrain, in true antiphonal fashion, as indicated in the score).

Mik-dash me-lech, ir m'-lu-cha,
ku-mi tse-i mi-toch ha-ha-fei-cha.
Rav lach she-vet b'-ei-mek ha-ba-cha -
v'-hu ya-cha-mol a-la-yich chem-la.

L'-cha do-di...

Hit-na-a-ri! mei-a-far ku-mi!
Liv-shi big-dei ti-far-teich, a-mi!
Al yad ben yi-shai, beit ha-lach-mi,
kar-va el naf-shi g'-a-la.

L'-cha do-di...

Hi-to-r'-ri, hi-to-r'-ri,
ki va o-reich! ku-mi o-ri,
u-ri u-ri, shir da-bei-ri;
k'-vod A-do-nai a-la-yich nig-la.

L'-cha do-di...

Lo tei-vo-shi v'-lo ti-kal-mi;
ma tish to-cha-chi, u-ma te-he-mi?
Bach ye-che-su a-ni-yei a-mi,
v'-niv-n'-ta ir al ti-la.

L'-cha do-di...

V'-ha-yu lim-shi-sa sho-sa-yich,
v'-ra-cha-ku kol m'-val-a-yich;
ya-sis a-la-yich E-lo-ha-yich,
kim-sos cha-tan al ka-la.

L'-cha do-di...

Ya-min us-mol tif-ro-tsi,
v'-et A-do-nai ta-a-ri-tsi:
al yad ish ben par-tsi,
v'-nis-m'-cha v'-na-gi-la!

L'-cha do-di...

Bo-i v'-sha-lom, a-te-ret ba-a-la;
gam b'-sim-cha u-v'-tso-ho-la.
Toch e-mu-nei am s'-gu-la.
Bo-i cha-la! Bo-i cha-la!

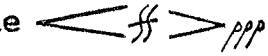
L'-cha do-di...

As is often done in the normal service, the first few of these verses may be sung with the L'-cha do-di following antiphonally before moving on to the continuation of the service. This idea of singing only the first few verses in this service is encouraged, especially if this piece is being performed as a concert piece, as opposed to its presentation in the function of a Friday Evening Service in the formal sacred setting. In the latter case, the words have enough importance to repeat each melody the prescribed

number of times, and succeed in the tradition of the service. In the former case, however, the musical value of the piece should be enhanced by the omission of the last five or so verses, which will serve to render the form of the movement much more accessible to the listener.

As there is a piano reduction offered in lieu of the desired instrumentation, it is quite suitable to perform "Sacred Service" either as a service or in a concert setting using as small a body of performers as eight singers (evenly divided on the four parts) plus baritone soloist, and a piano, organ, or other keyboard instrument.

The offering of the "Kaddish" is optional. The notes should be sung on an "ah" syllable, but with the mouth almost completely closed, resulting in a dark, quasi-hum, lugubrious sonority. Each singer hums the given pitches in any rhythmic pattern he wishes, as long as it different from that of anyone else near him. The conductor cues the entrance of the male voices almost immediately after the organ pedal note is heard. He then cues the women's entrance approximately eight seconds after the men have entered. To finish at about the same time, which is not necessary, as the men will sustain their final note of the sequence in awaiting the women, the

women must naturally sing the given pitches slightly faster, overall, than the men. The final pitch before the "amen" may need to be sustained, through staggered breathing, for some time, and should definitely be reached before the Rabbi says, "May the Source of Peace send peace to all who mourn, and comfort to all who are bereaved. Amen." Following that point immediately, the  is sung, followed by the "amen."

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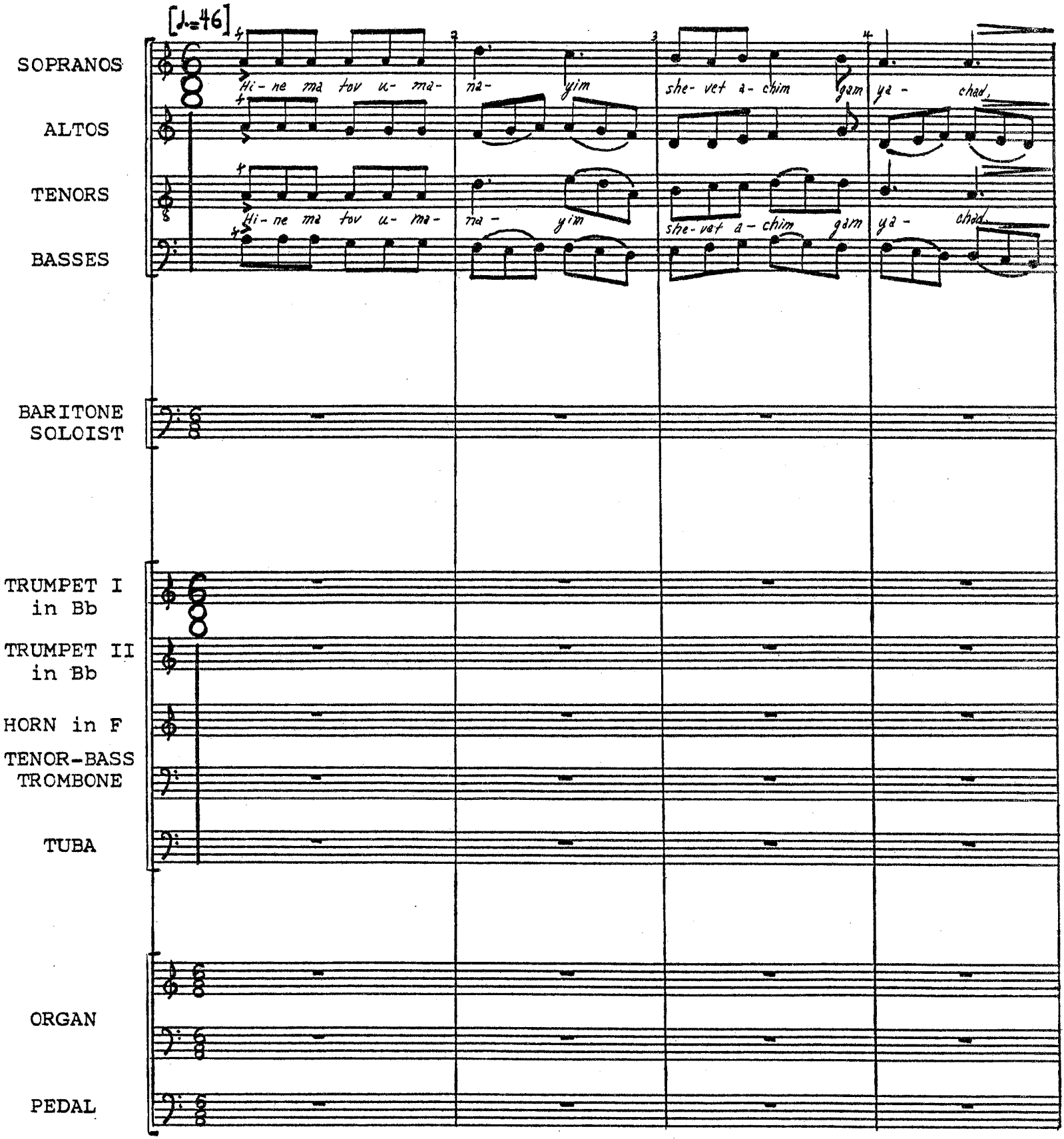
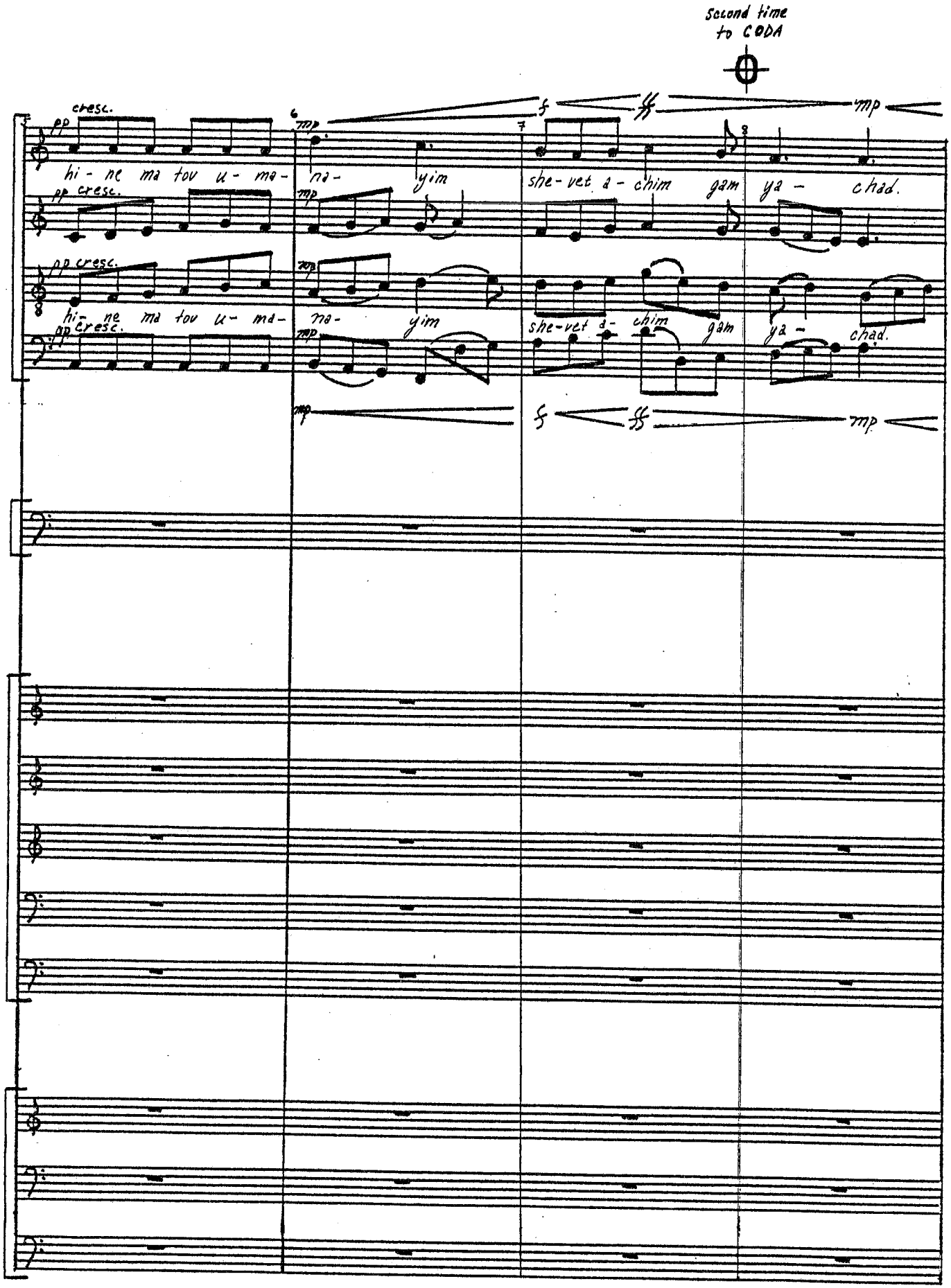
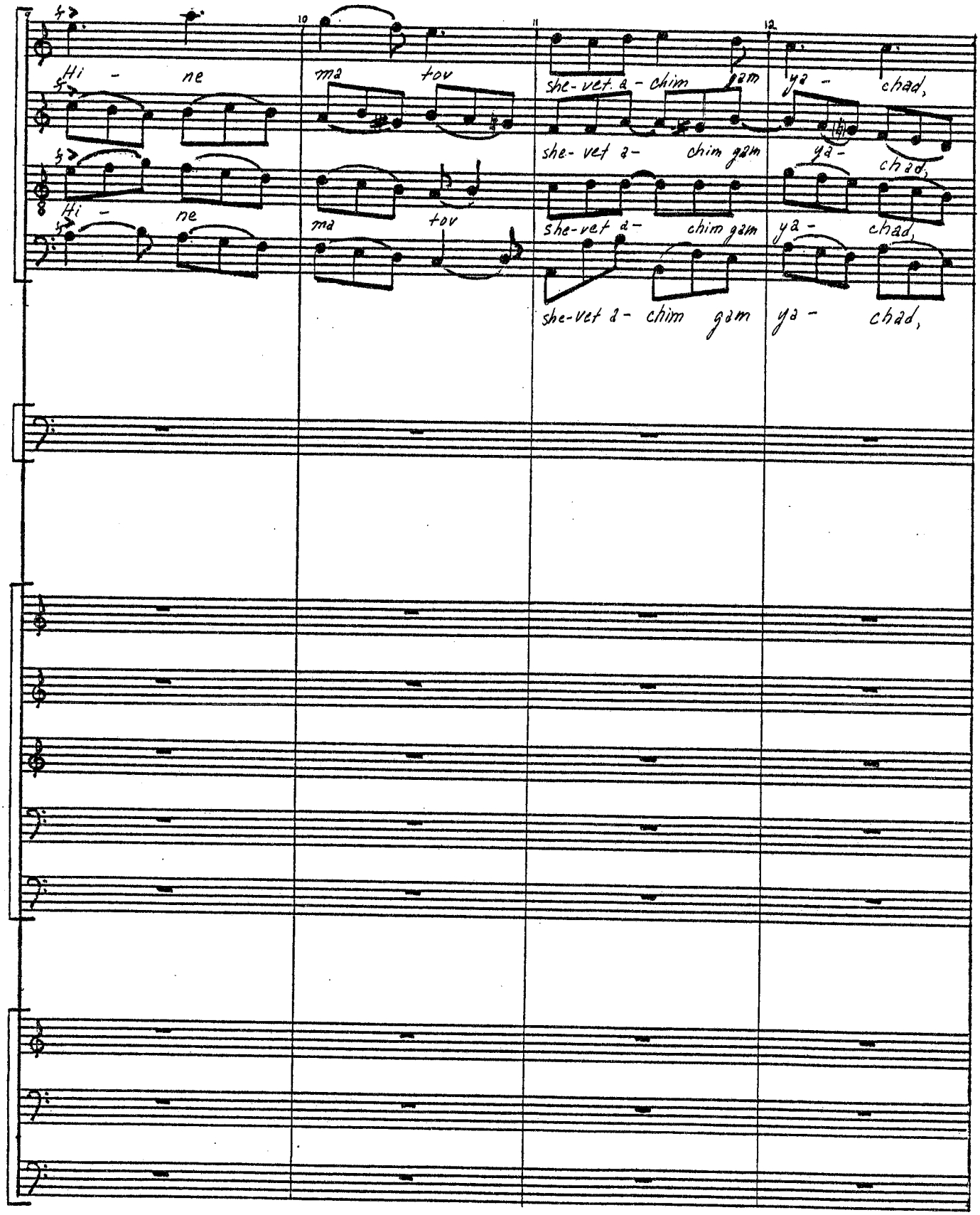
I.

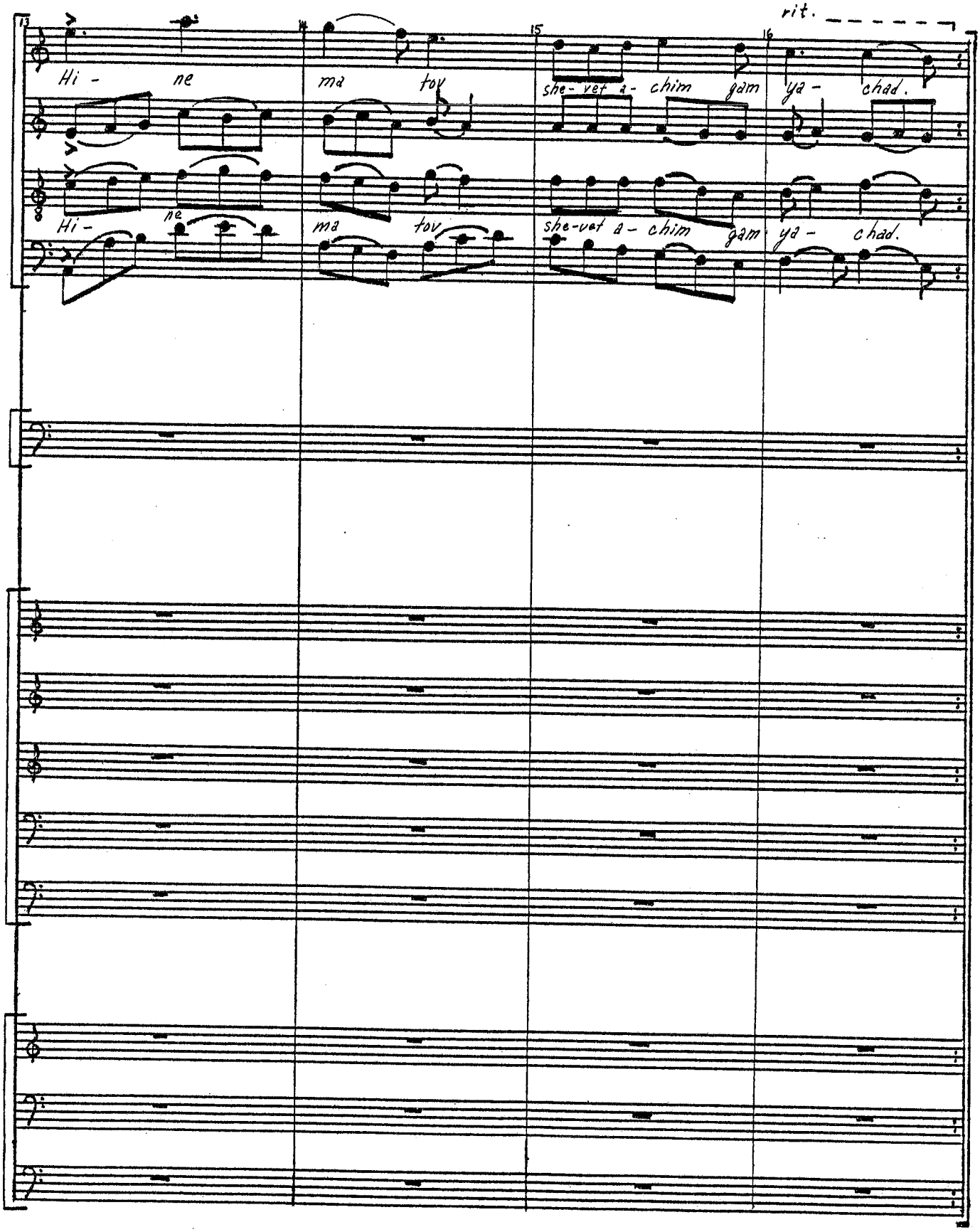
HINE MA TOV

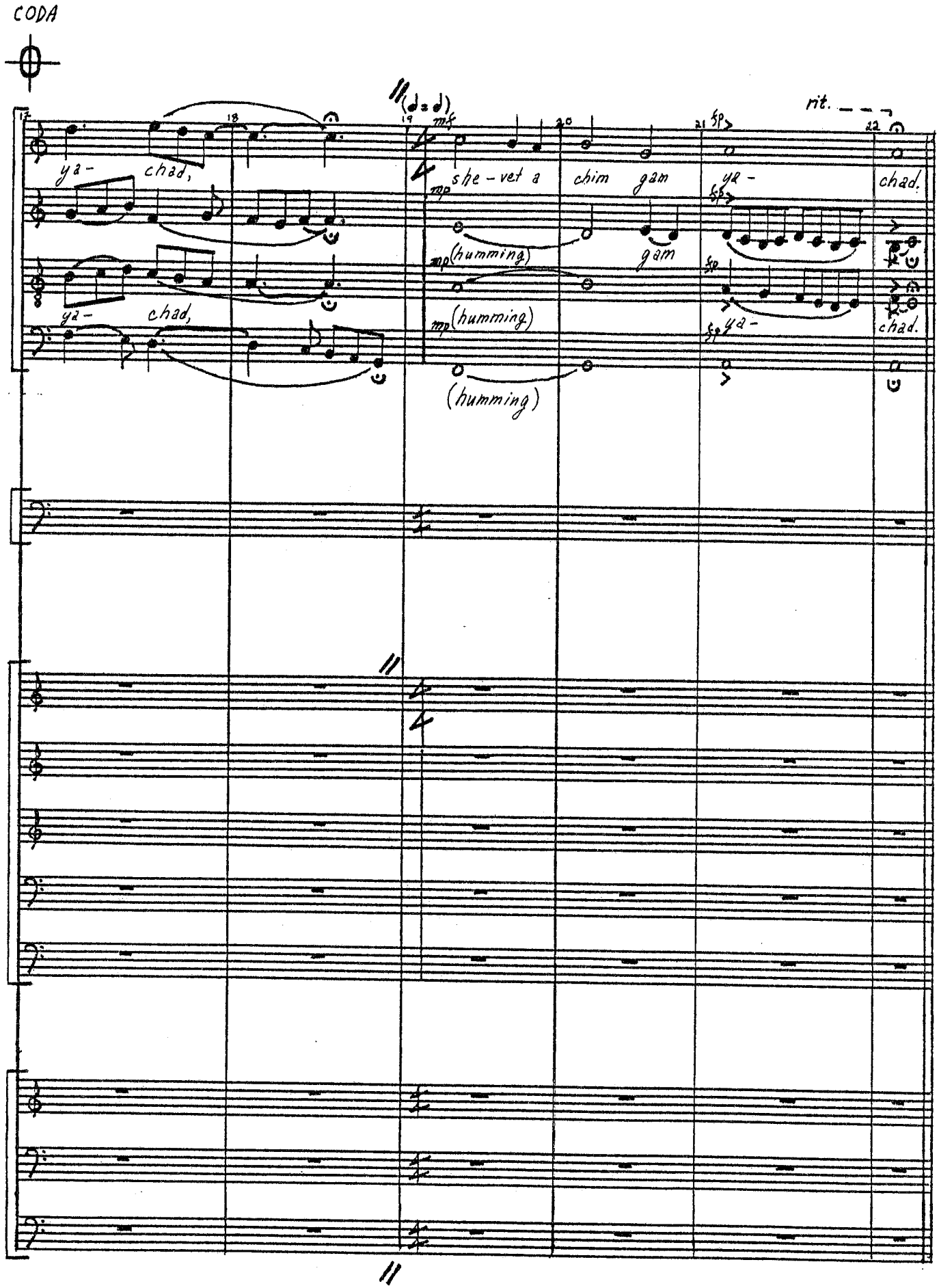
joyfully beckoning




Second time to CODA
cresc.
pp
mp
f
ff
hi - ne ma tov u - ma - na - yim she - vet a - chim gam ya - chad.
hi - ne ma tov u - ma - na - yim she - vet a - chim gam ya - chad.


Hi - ne
ma tov
she-vet a-chim gam
ya - chad,
she-vet a- chim gam
ya- chad,
Hi - ne
ma tov
she-vet a- chim gam
ya- chad,
she-vet a- chim gam
ya- chad,


13
14
15
16
rit.
Hi - ne ma tov she-vet a- chim gam ya - chad.
Hi - ne ma tov she-vet a- chim gam ya - chad.

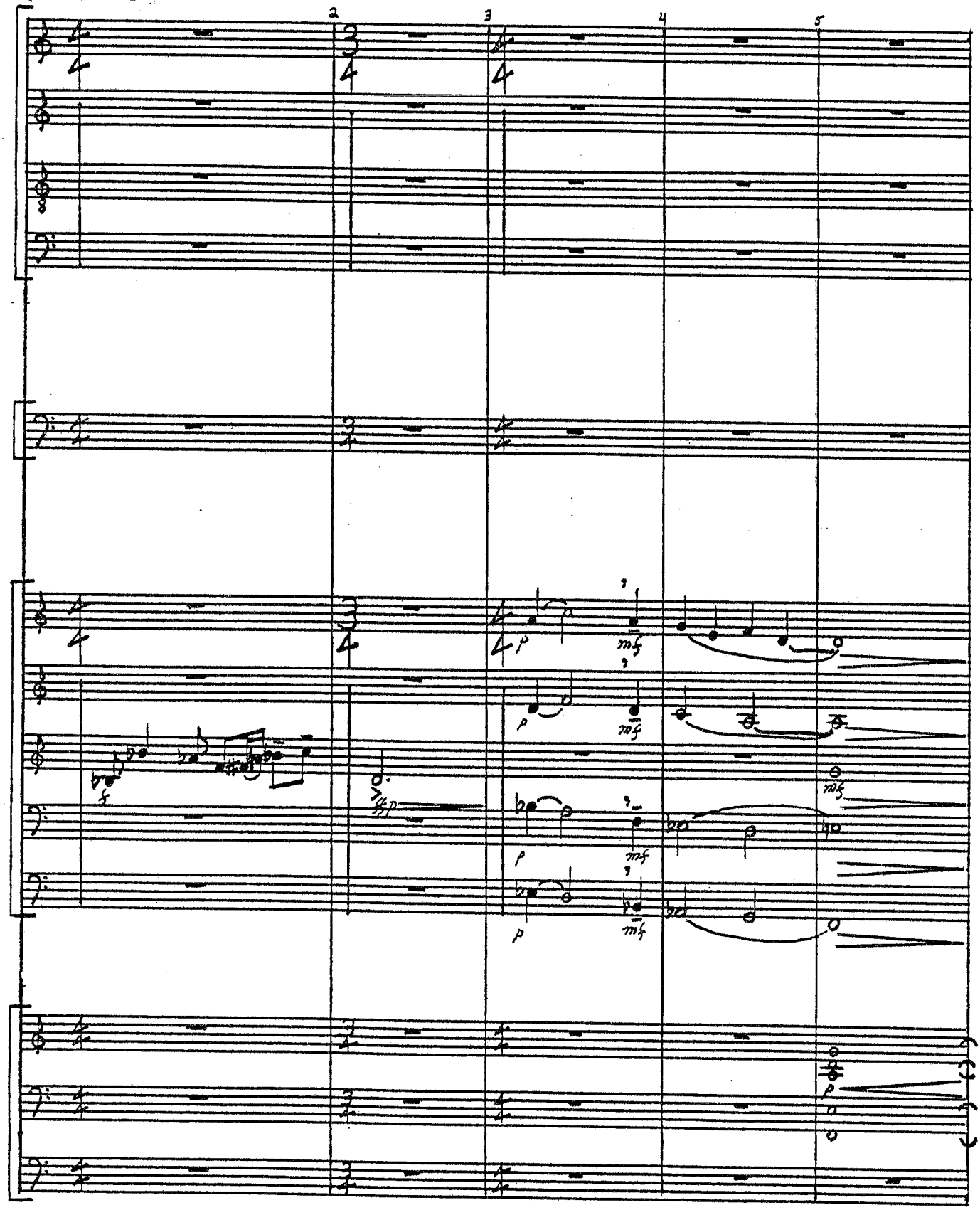

CODA
rit.
ya- chad,
she-vet a chim gam ya- chad.
(humming)
gam
ya- chad,
(humming)
ya- chad.
(humming)

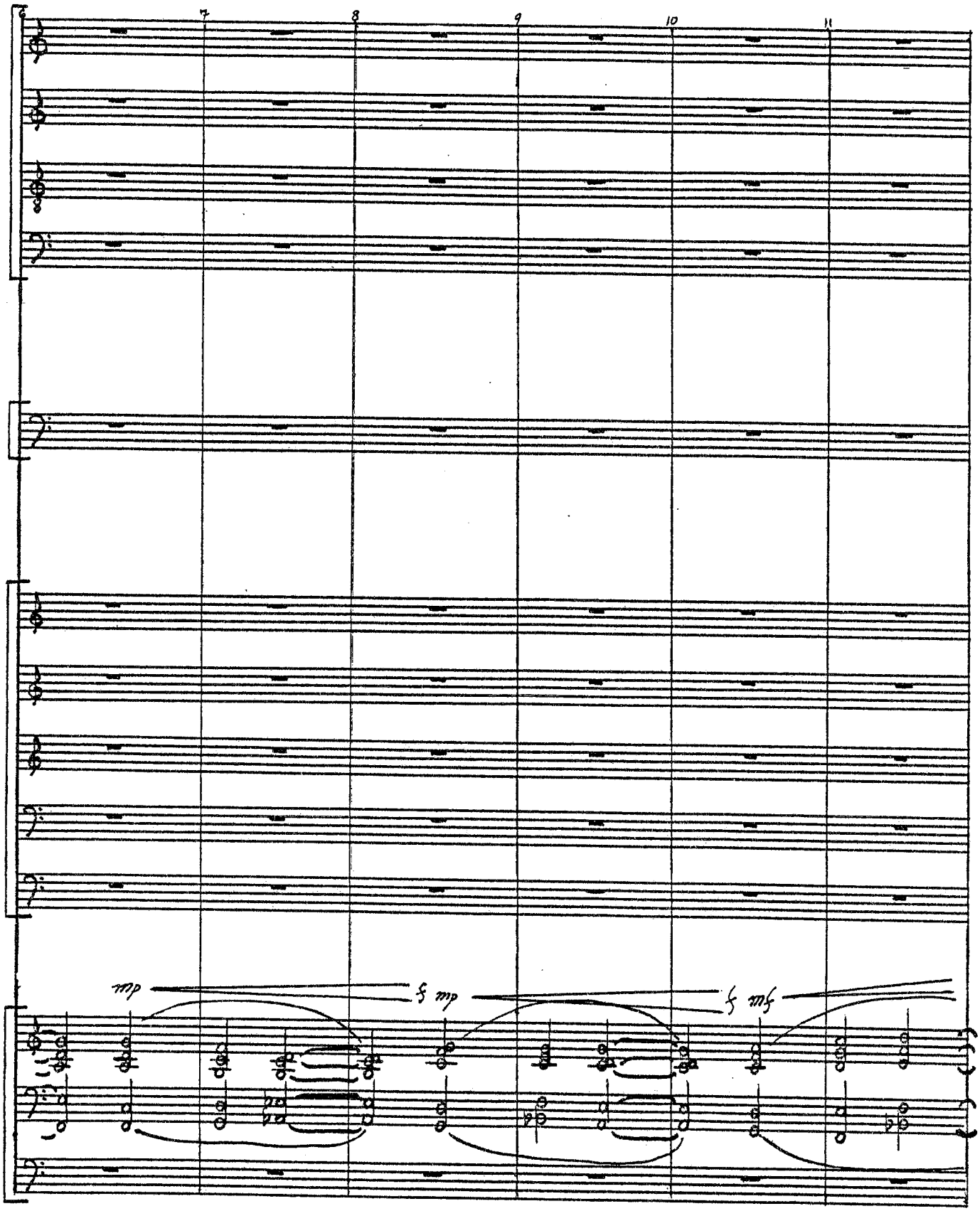
II.

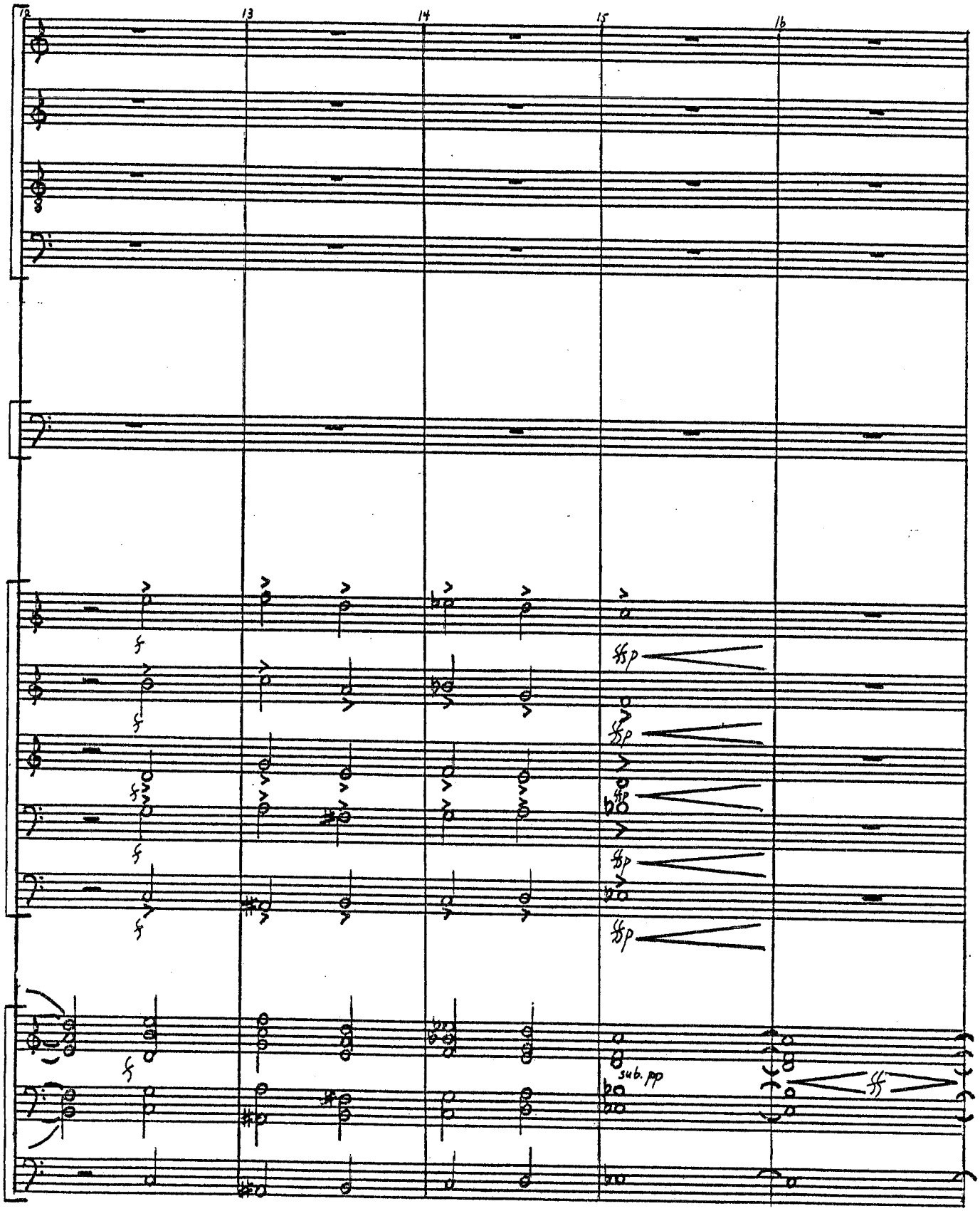
L'CHA DODI

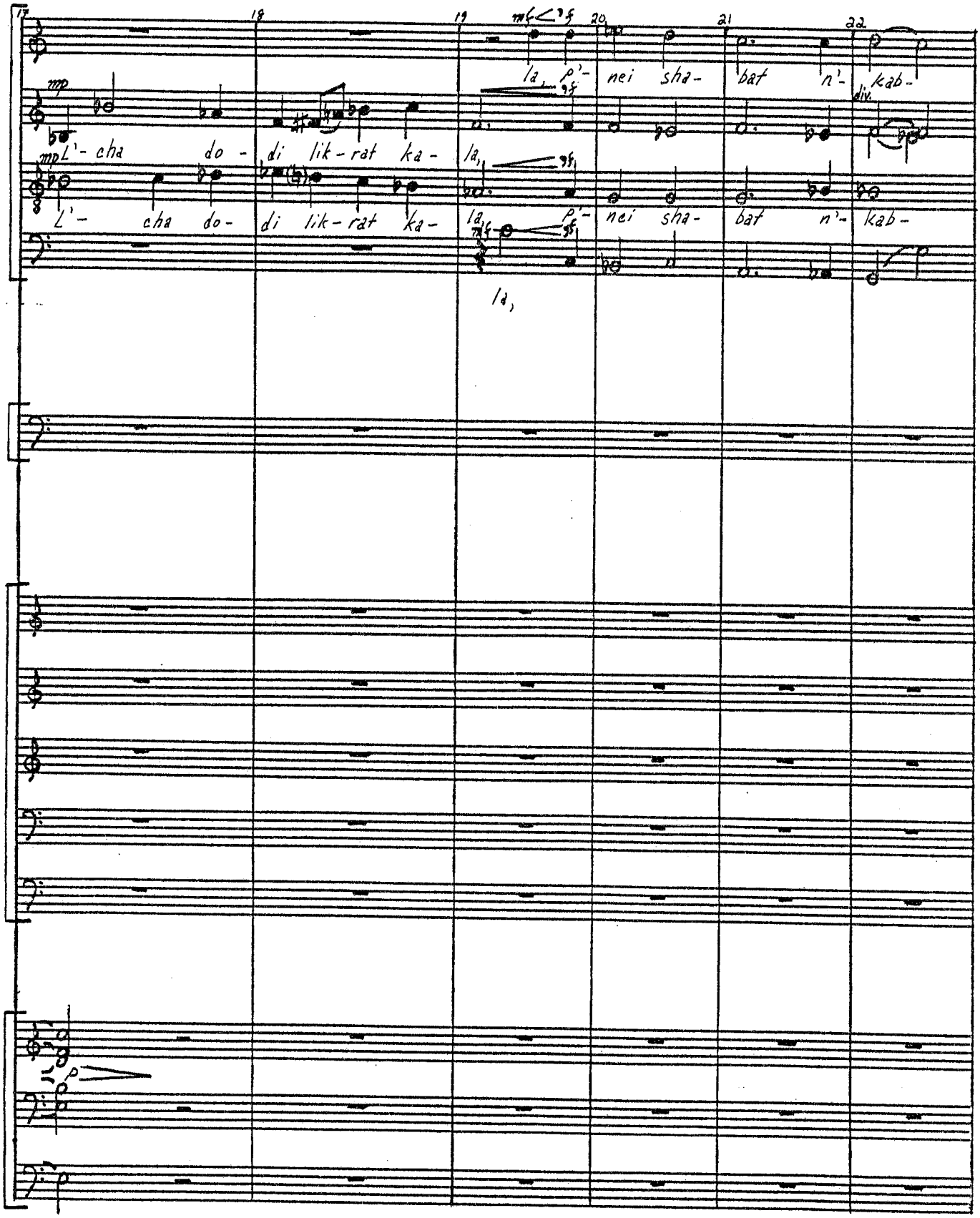
happily

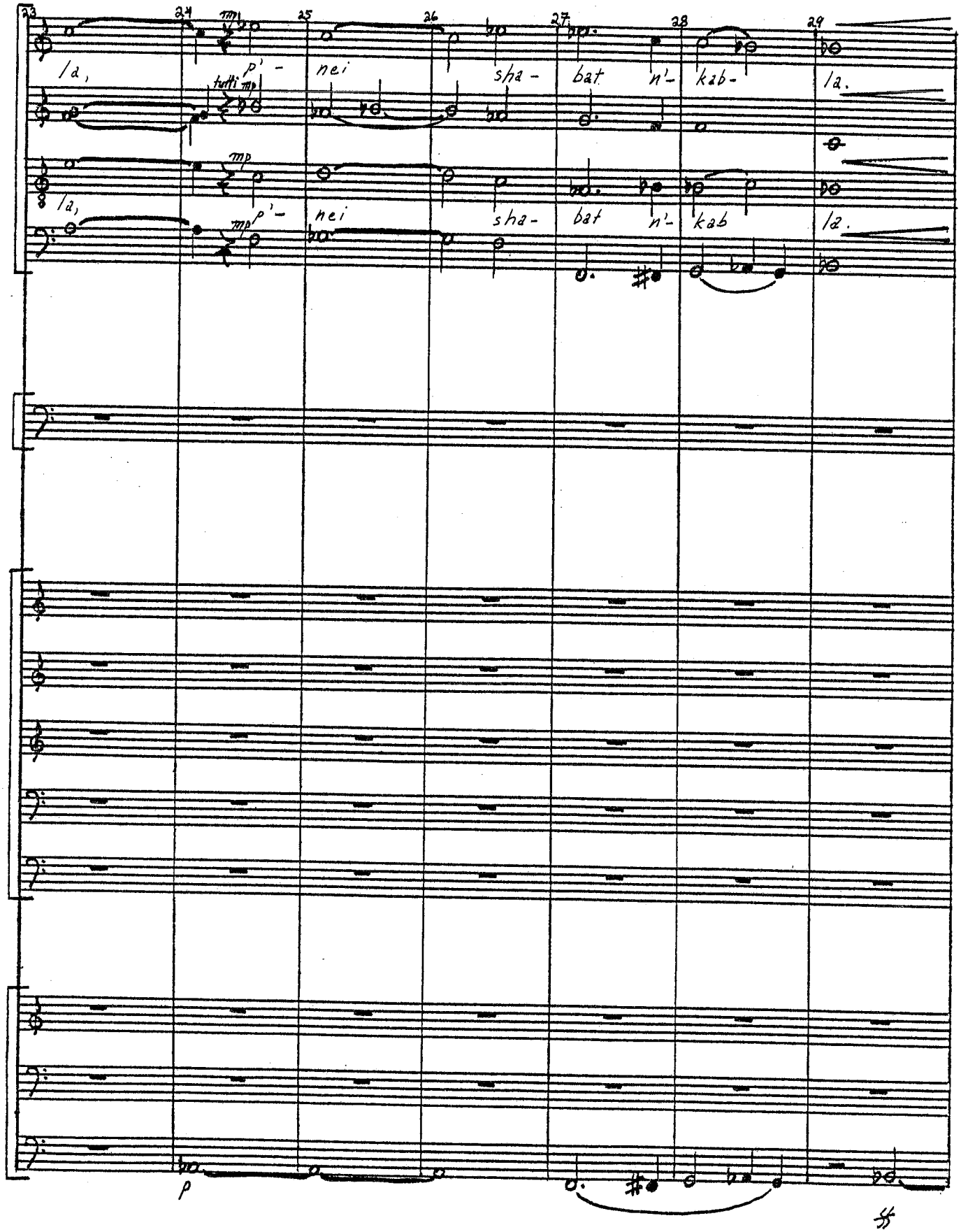
(♩=128)

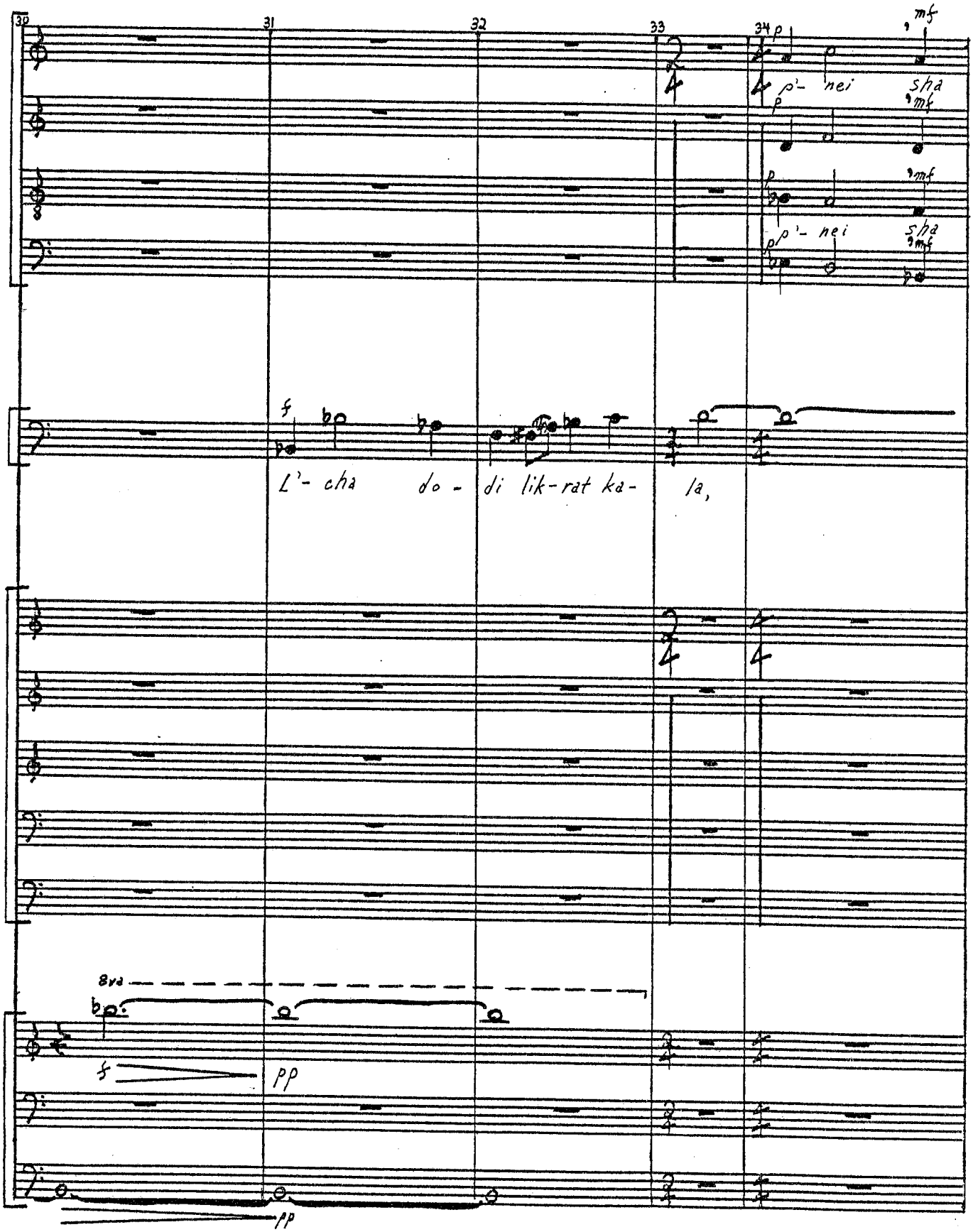


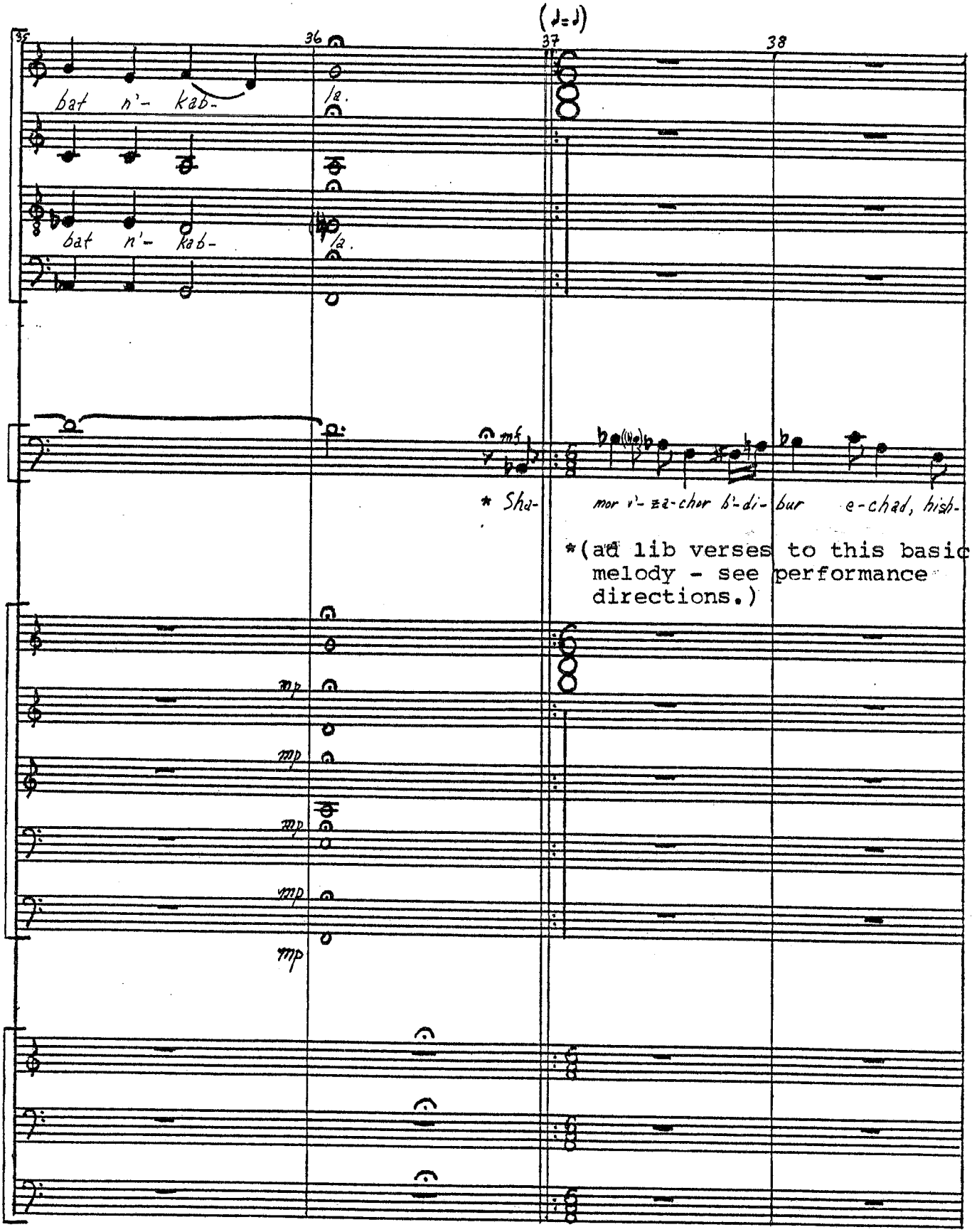

7
8
9
10
11
mp
mp
mf


12
13
14
15
16
sfp
sfp
sfp
sfp
sfp
sub. pp
sf

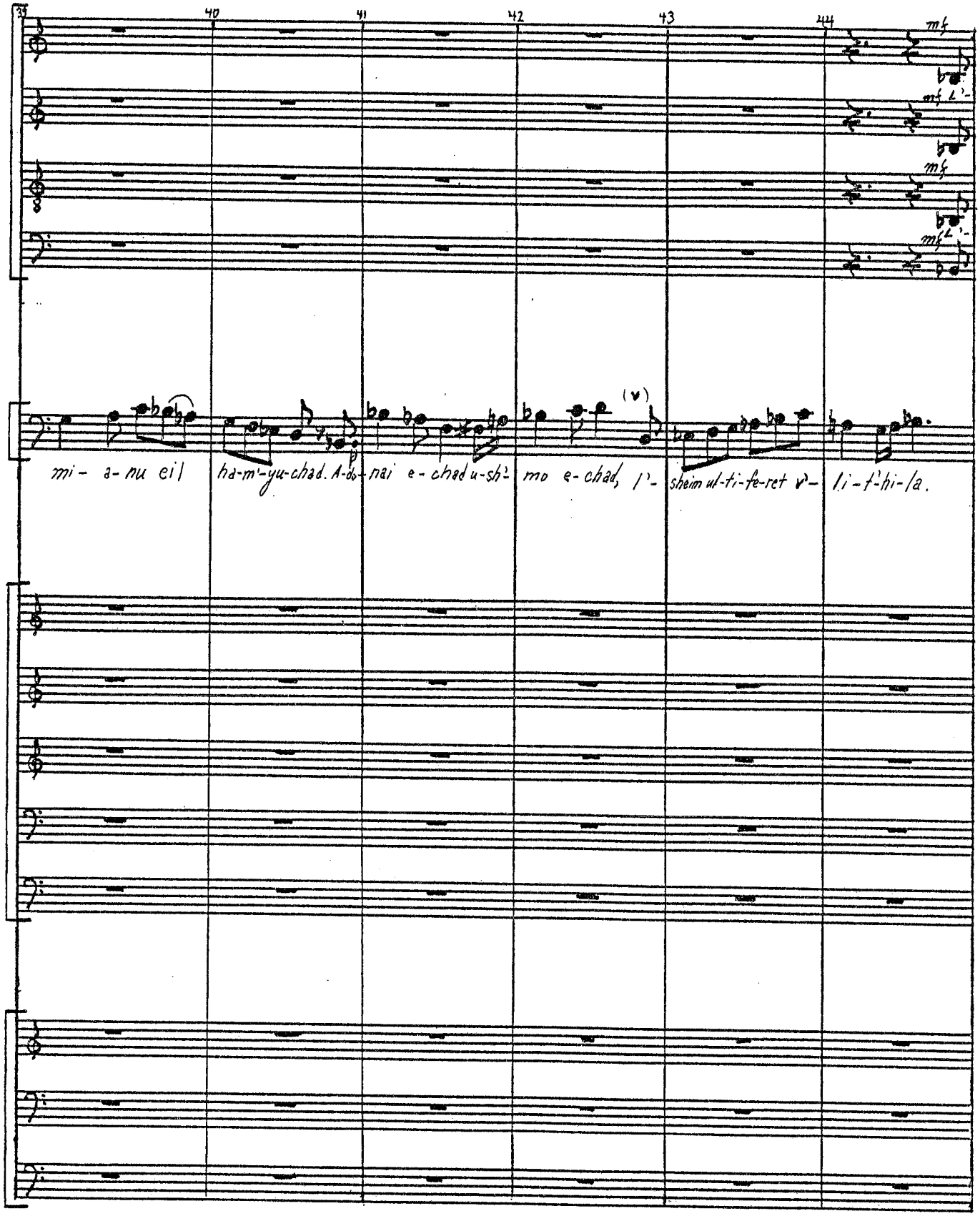

17
18
19
20
21
22
mp
L'- cha do - di lik - rat ka - la, p'- nei sha - bat n'- kab -
div.
mp
L'- cha do - di lik - rat ka - la, p'- nei sha - bat n'- kab -
la,
p

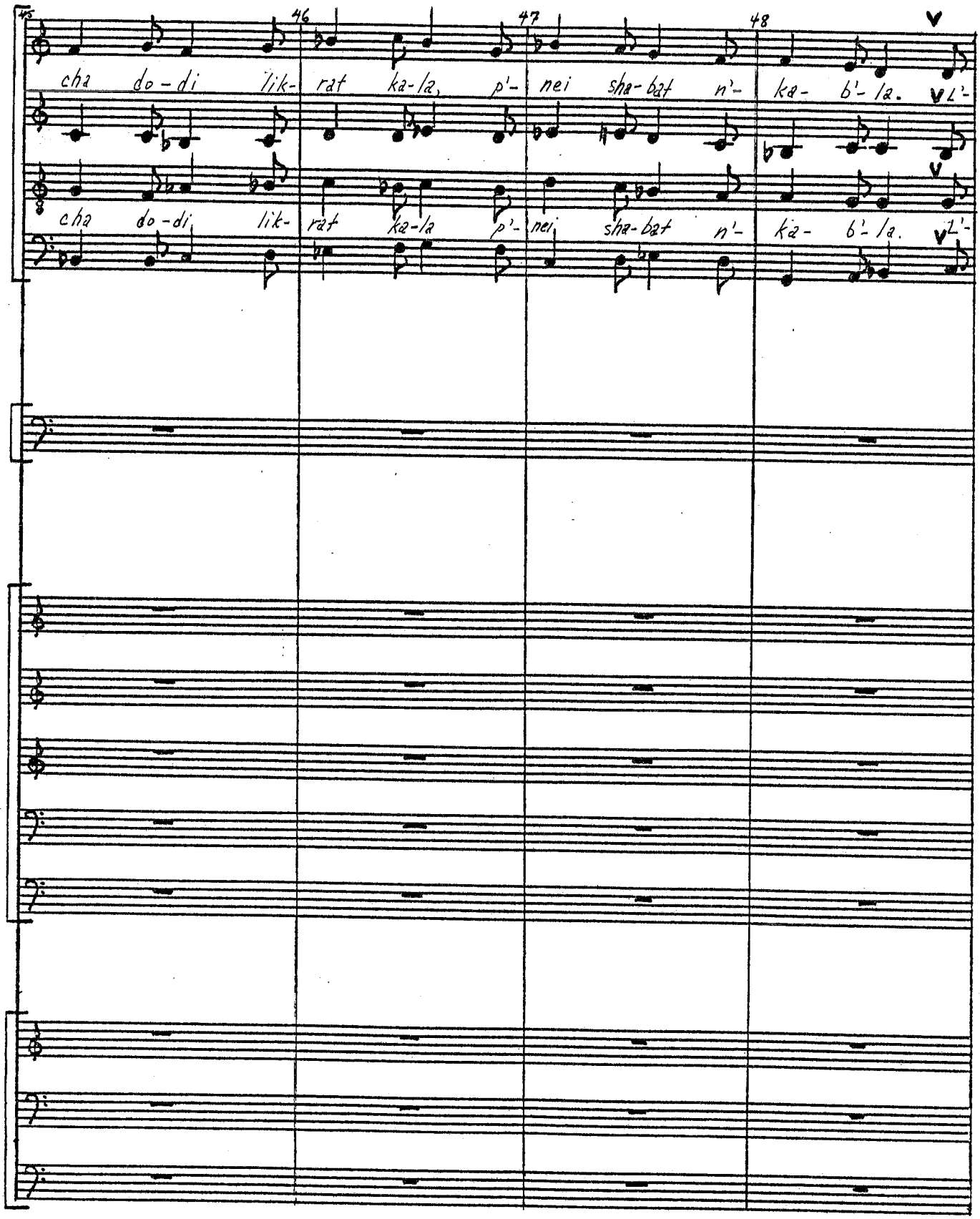

23
24
25
26
27
28
29
mp
la,
p' -
nei
sha -
bat
n' -
kab -
la.
tutti mp
mp
la,
mp
p' -
nei
sha -
bat
n' -
kab
la.
p

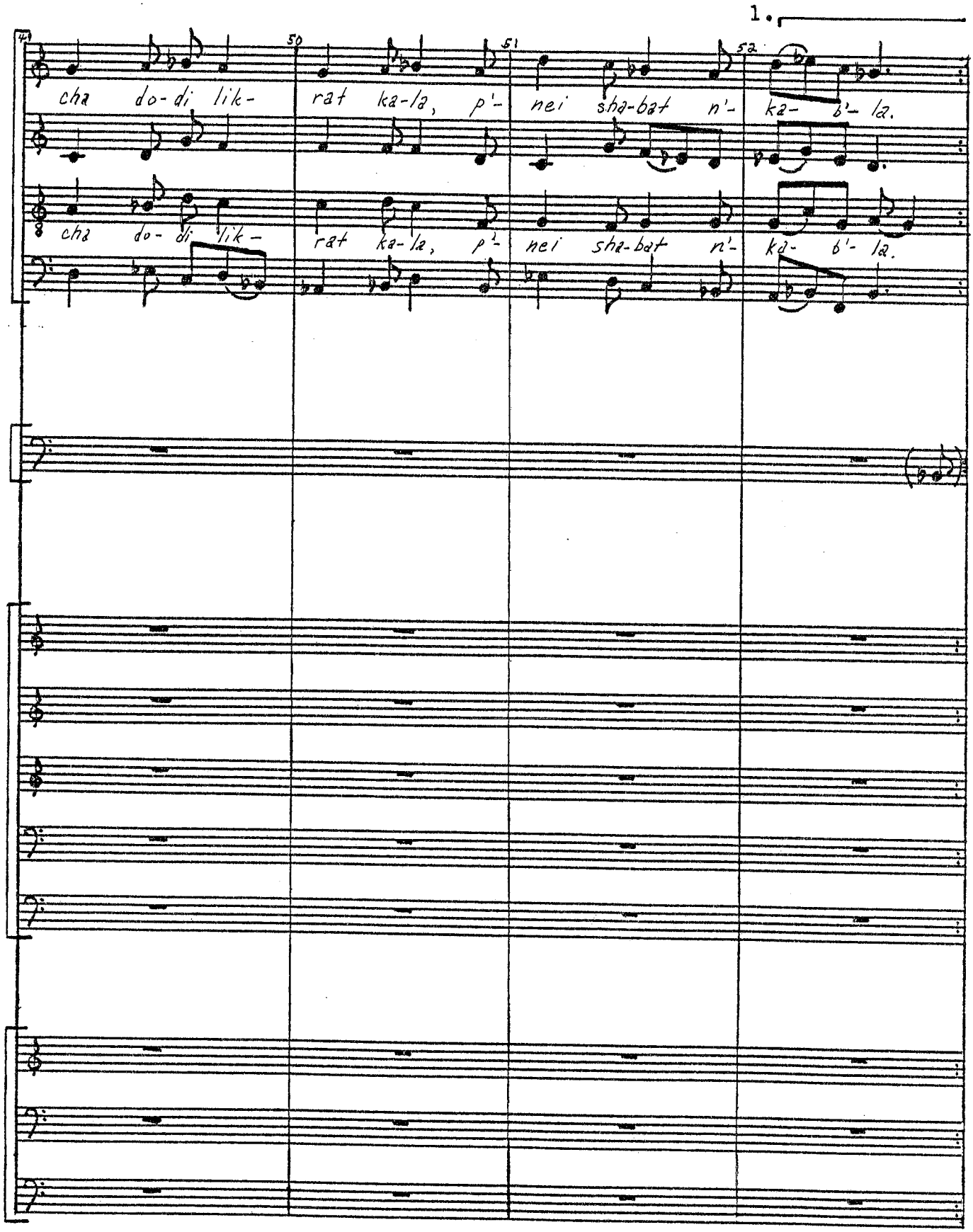

30
31
32
33
34
p
mf
p'- nei
sha
mf
p
mf
p'- nei
sha
mf
p
f
L'- cha
do -
di lik-rat ka-
la,
8va
f
pp
pp

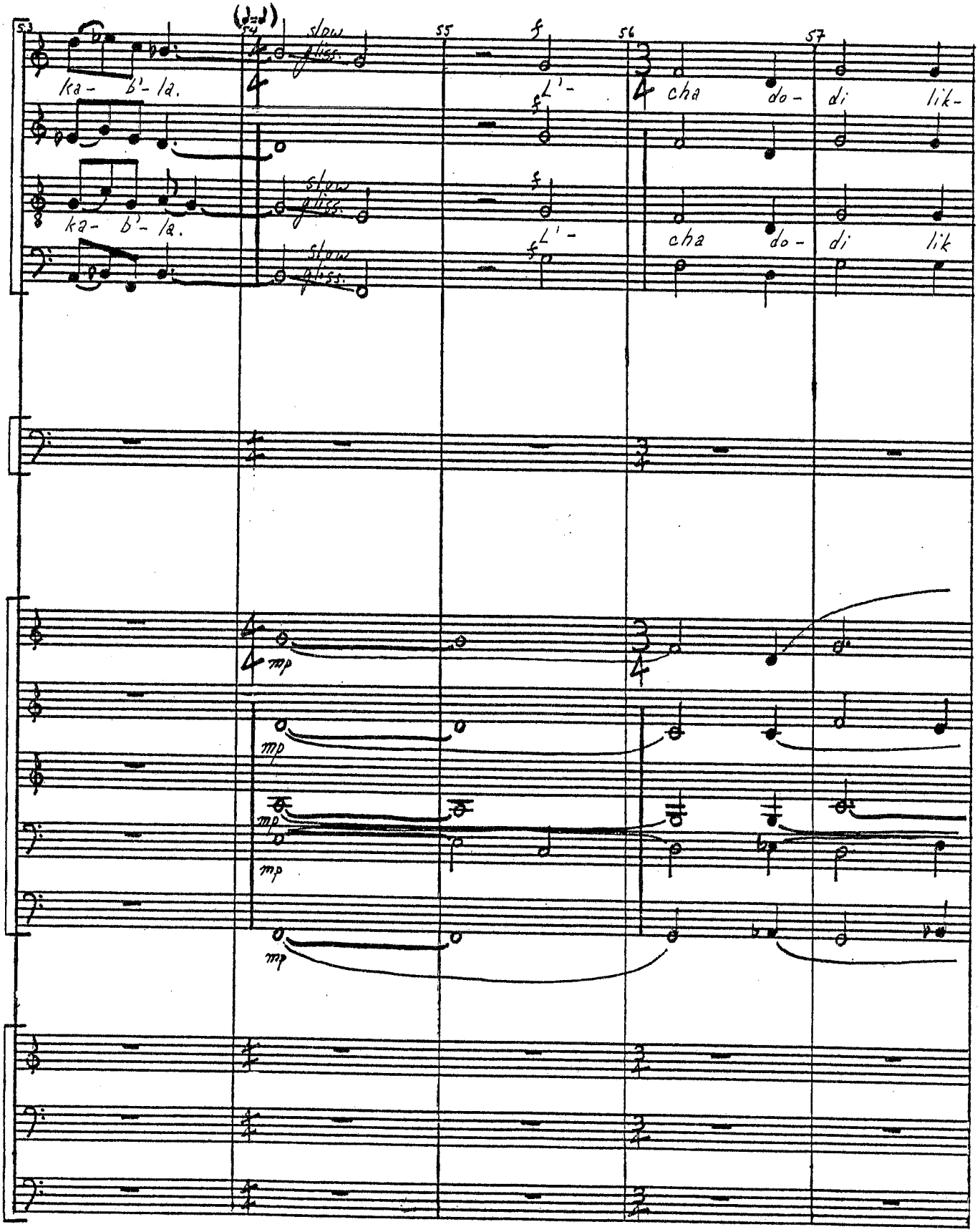


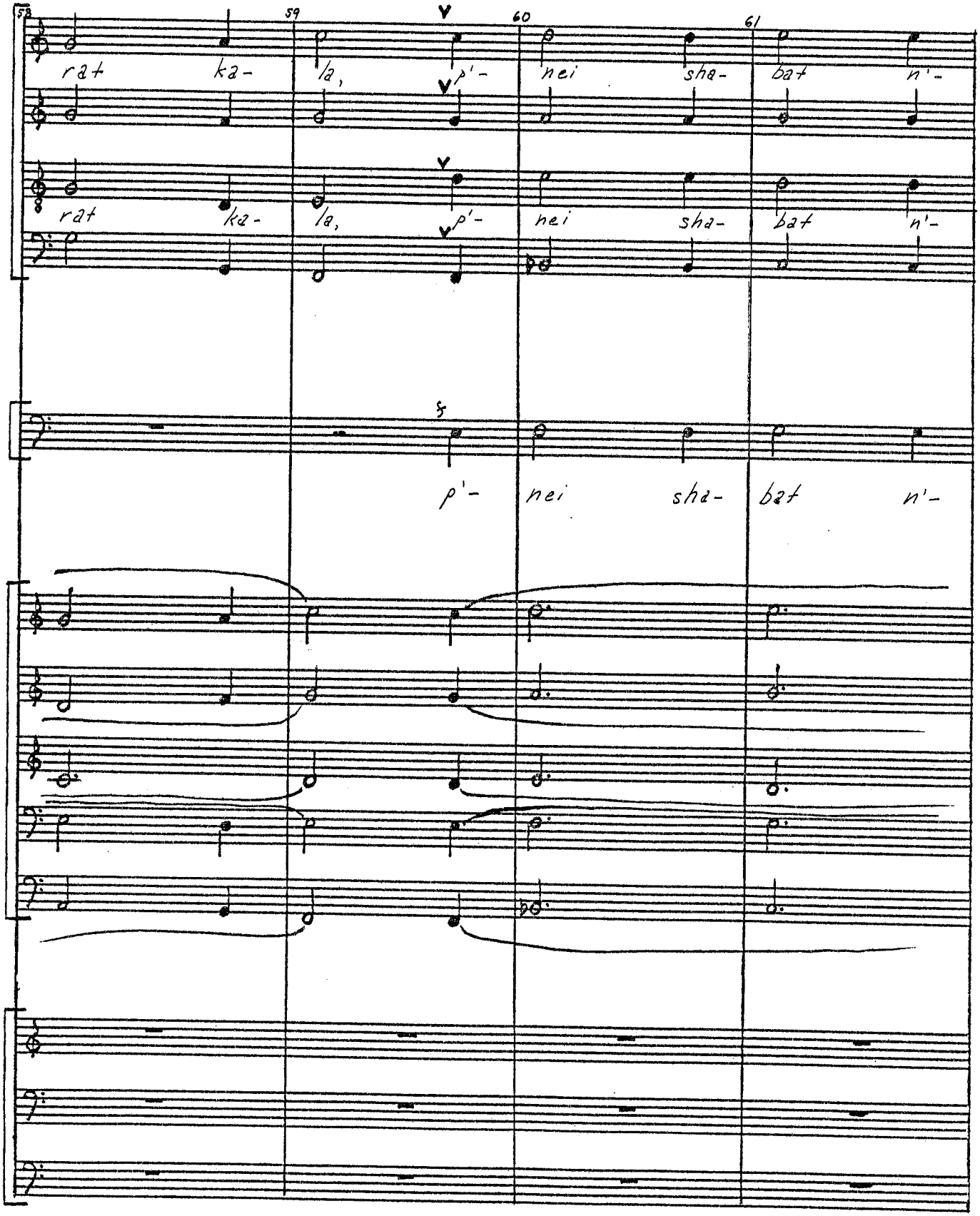
*(ad lib verses to this basic melody - see performance directions.)

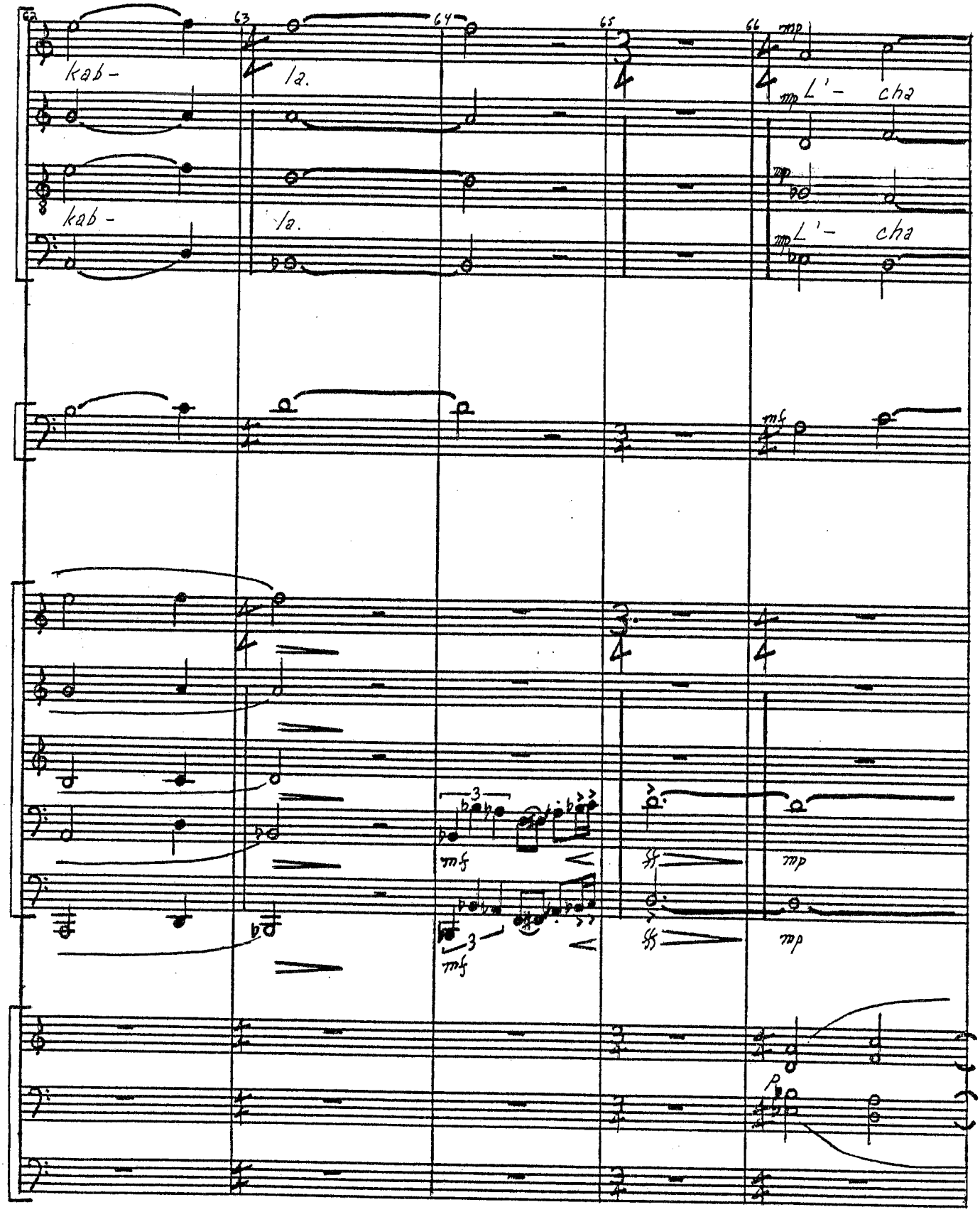

39
40
41
42
43
44
mf
mf
mf
mf
(v)
mi- a-nu eil ha-m'-yu-chad. A-do-nai e-chad u-sh'-mo e-chad, l'-sheim ul-ti-fe-ret v'-li-t'-hi-la.

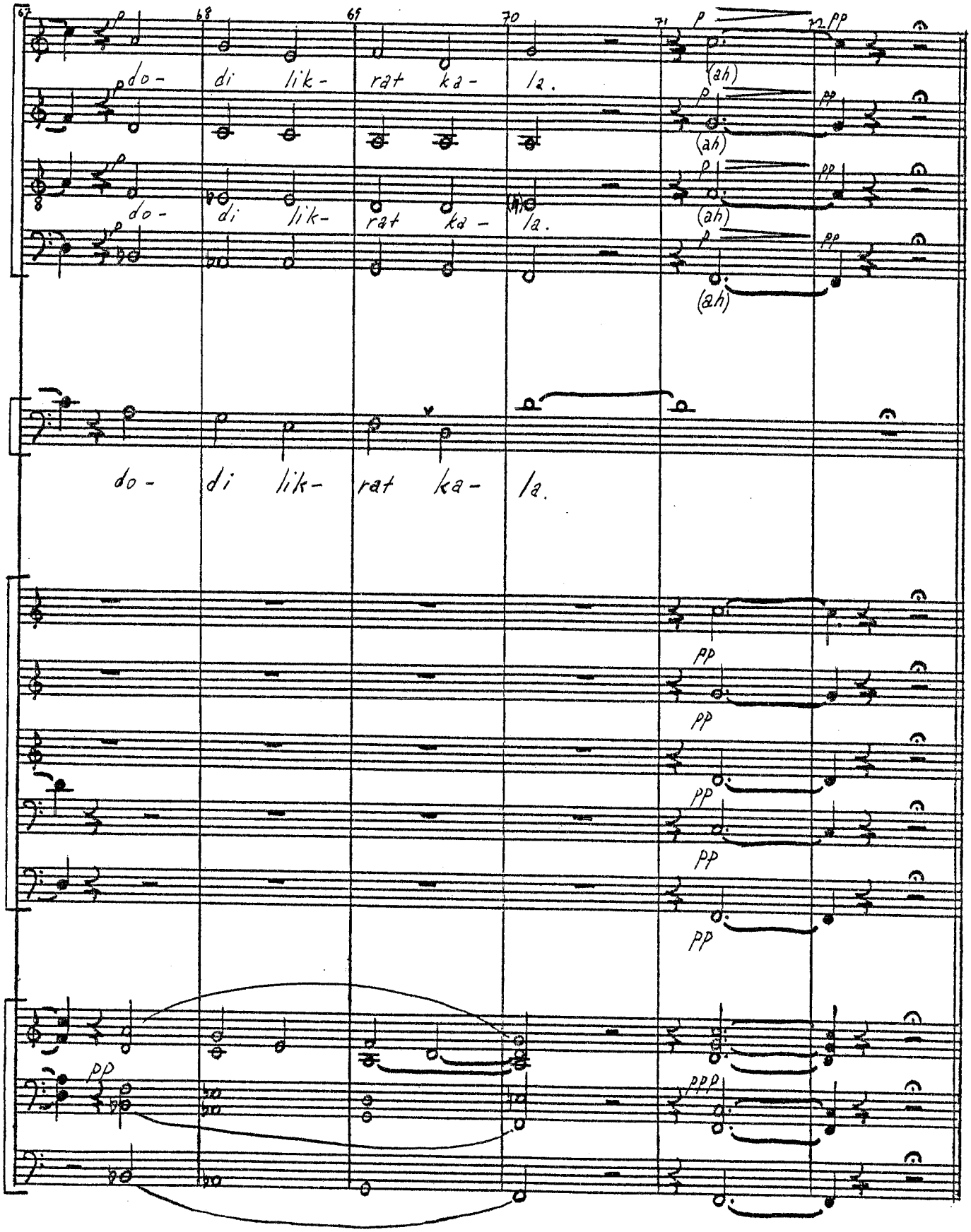

45
46
47
48
cha do-di lik- rat ka-la, p'- nei sha-bat n'- ka- b'- la.
cha do-di lik- rat ka-la p'- nei sha-bat n'- ka- b'- la.


1.
49
50
51
52
cha do-di lik- rat ka-la, p'- nei sha-bat n'- ka- b'- la.
cha do-di lik- rat ka-la, p'- nei sha-bat n'- ka- b'- la.


2.
53
55
56
57
ka- b'- la.
slow gliss.
cha do- di lik-
mp

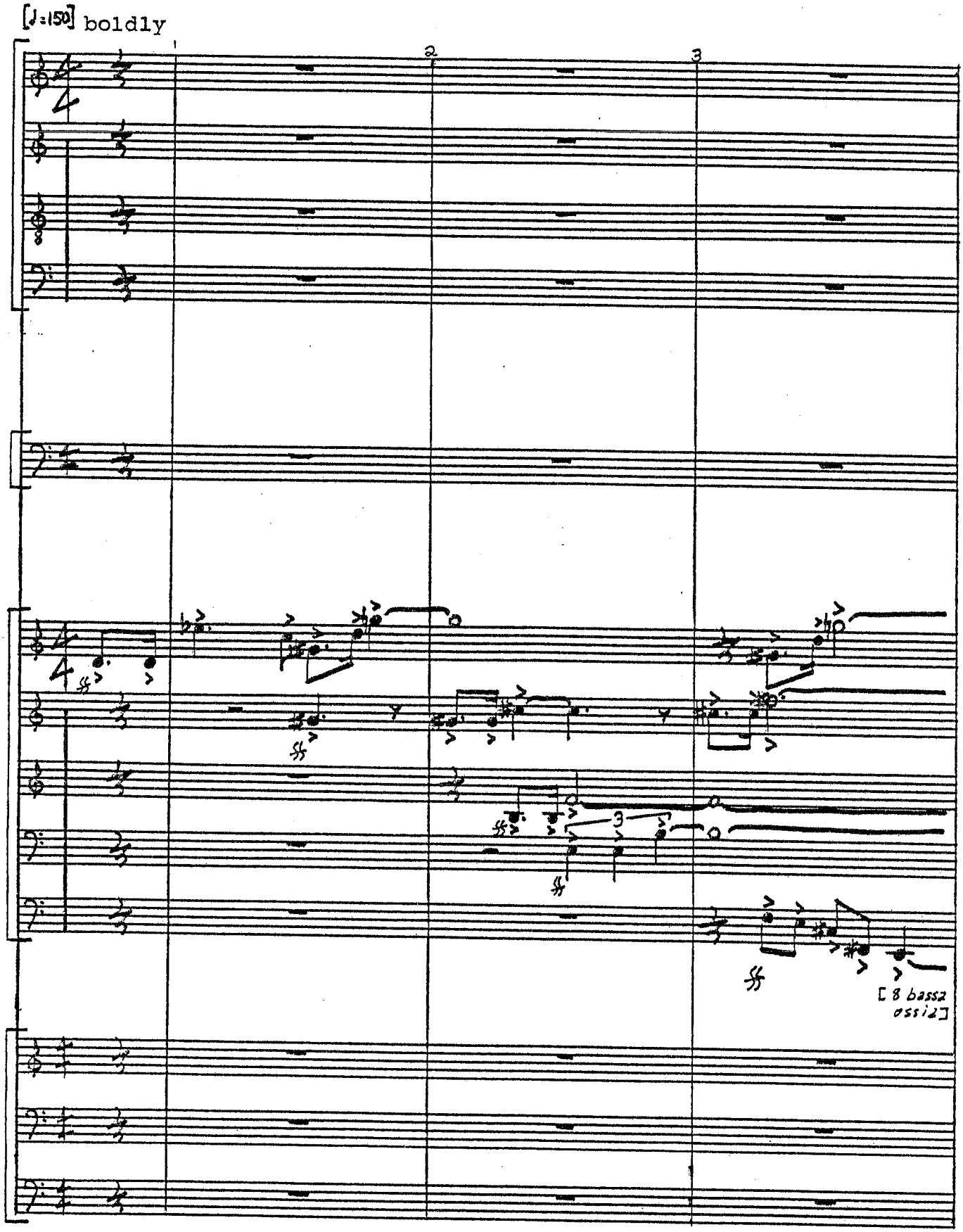

58
59
60
61
rat ka- la, p'- nei sha- bat n'-
rat ka- la, p'- nei sha- bat n'-
p'- nei sha- bat n'-

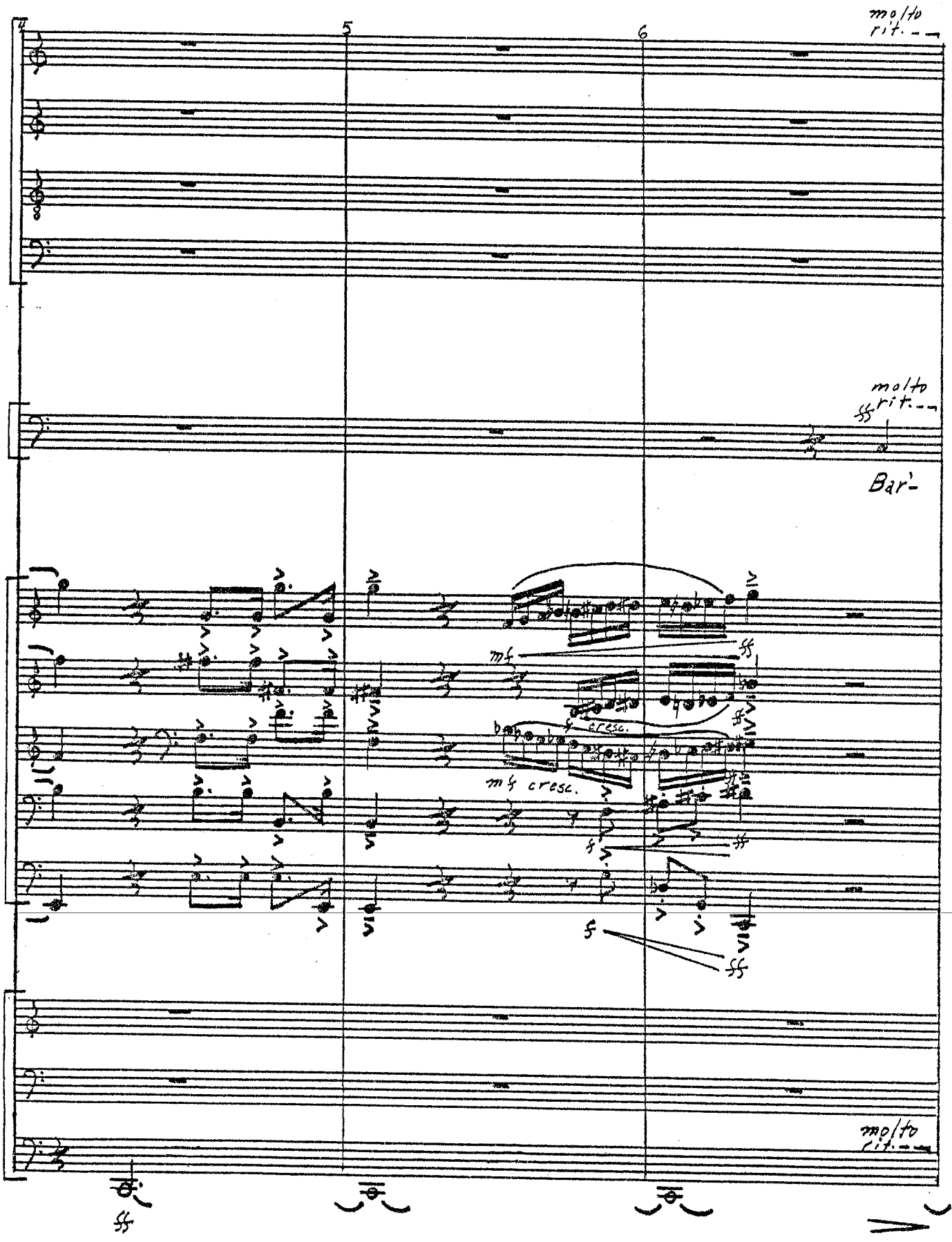

kab-
la.
kab-
la.
L'-
cha
L'-
cha
mp
mf
mp
mf
mp
mf
mp
mf
mp
p

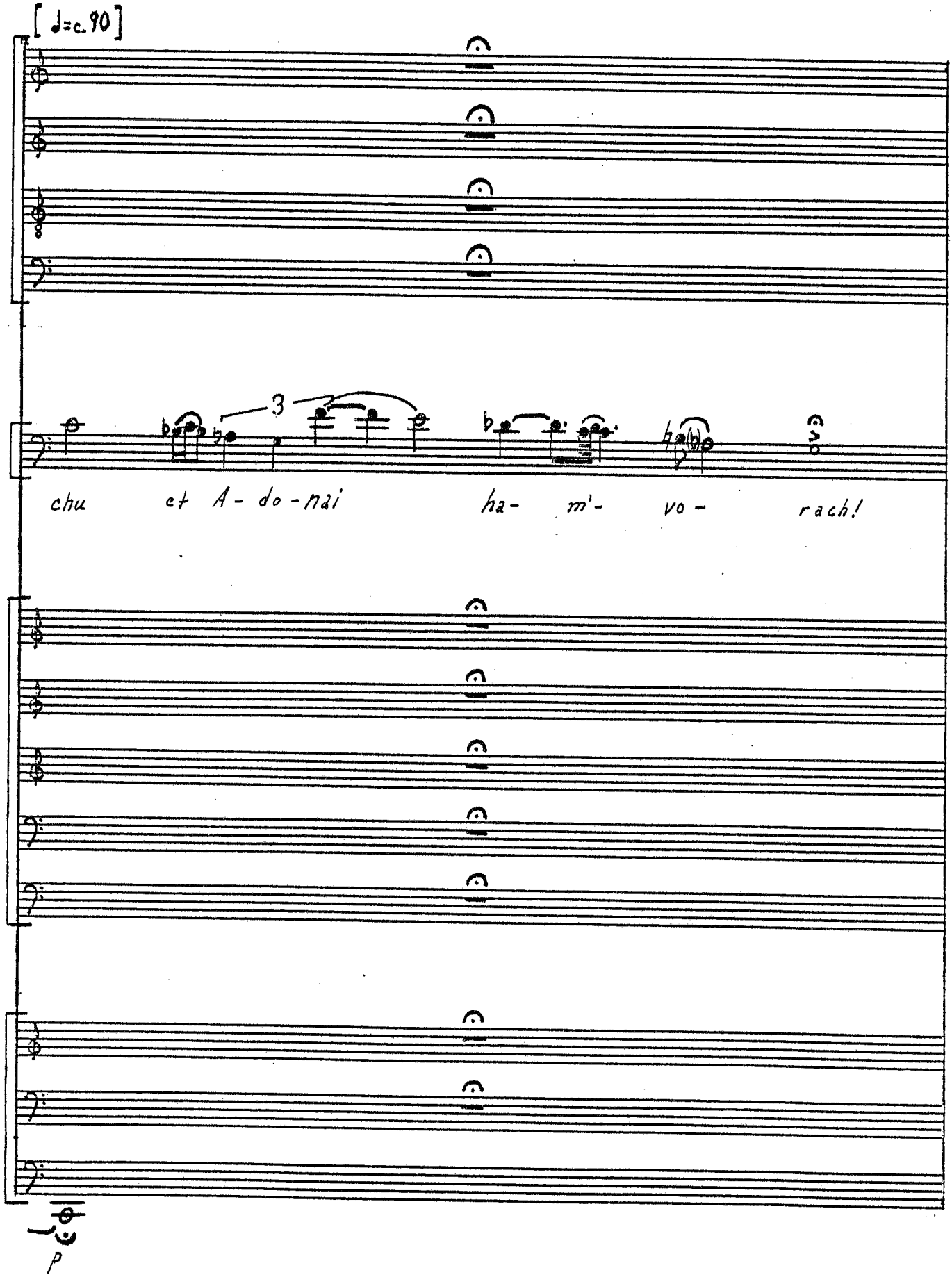

67
68
69
70
71
72
p
pp
do- di lik- rat ka- la.
(ah)
ppp

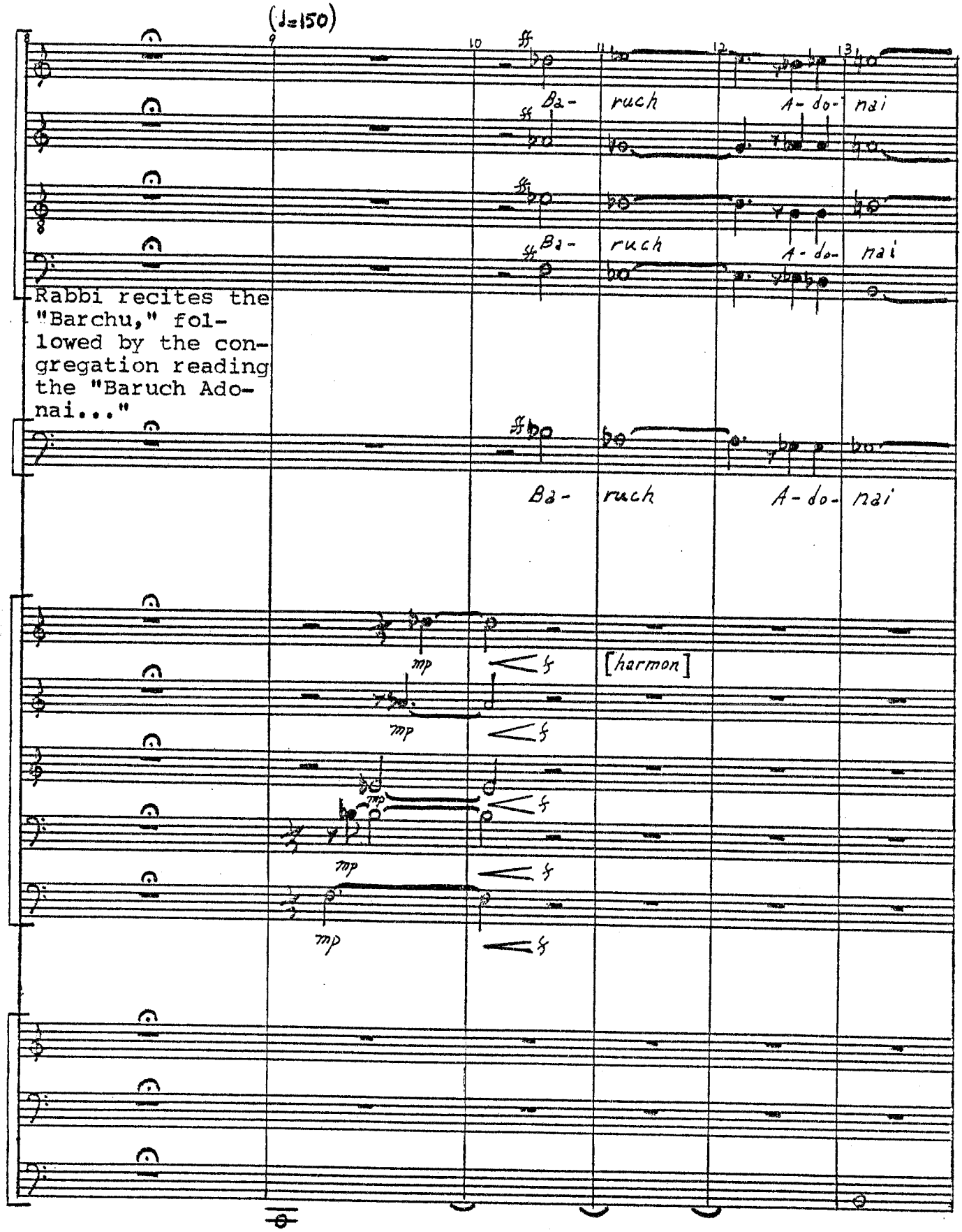
III.

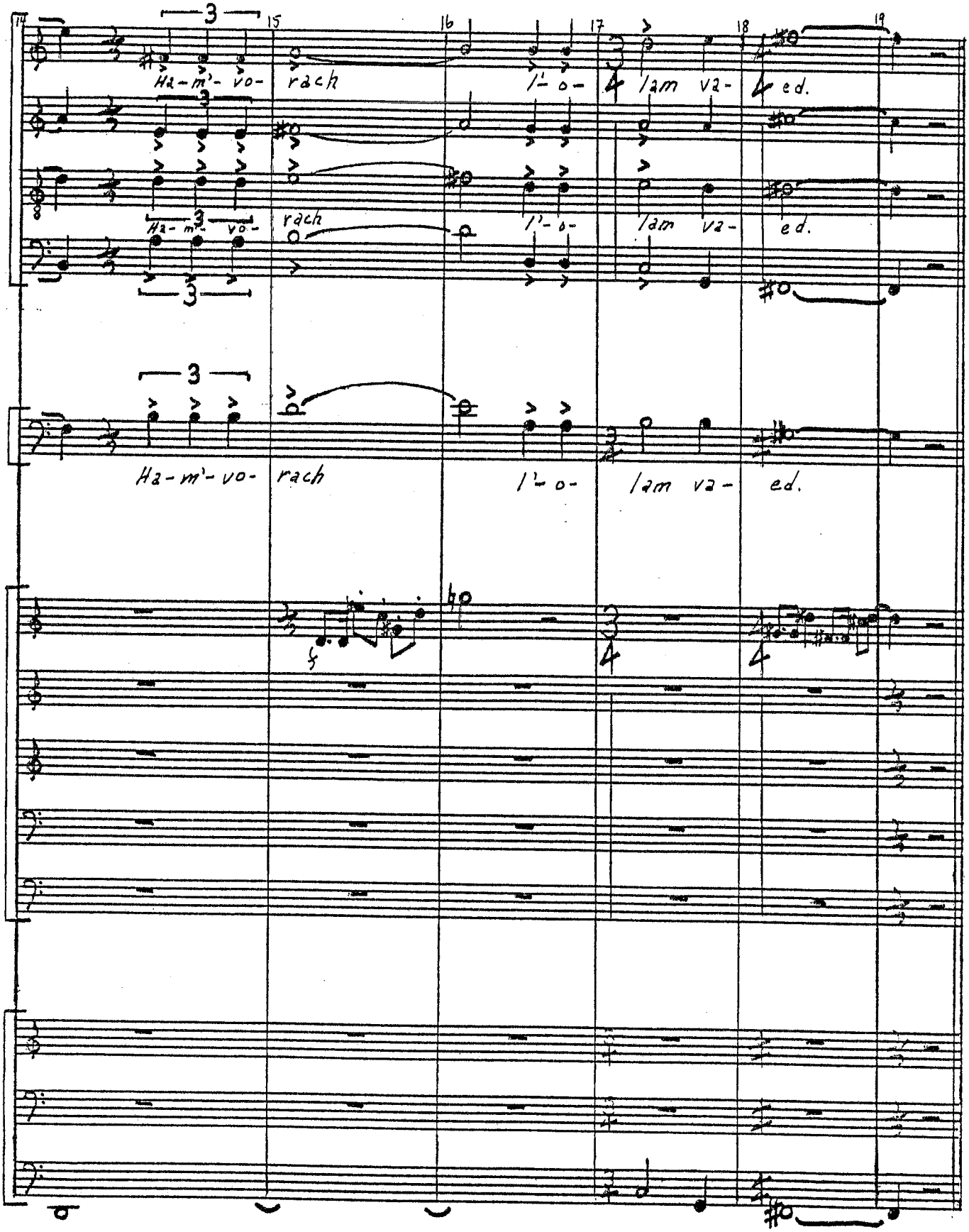
BAR'CHU

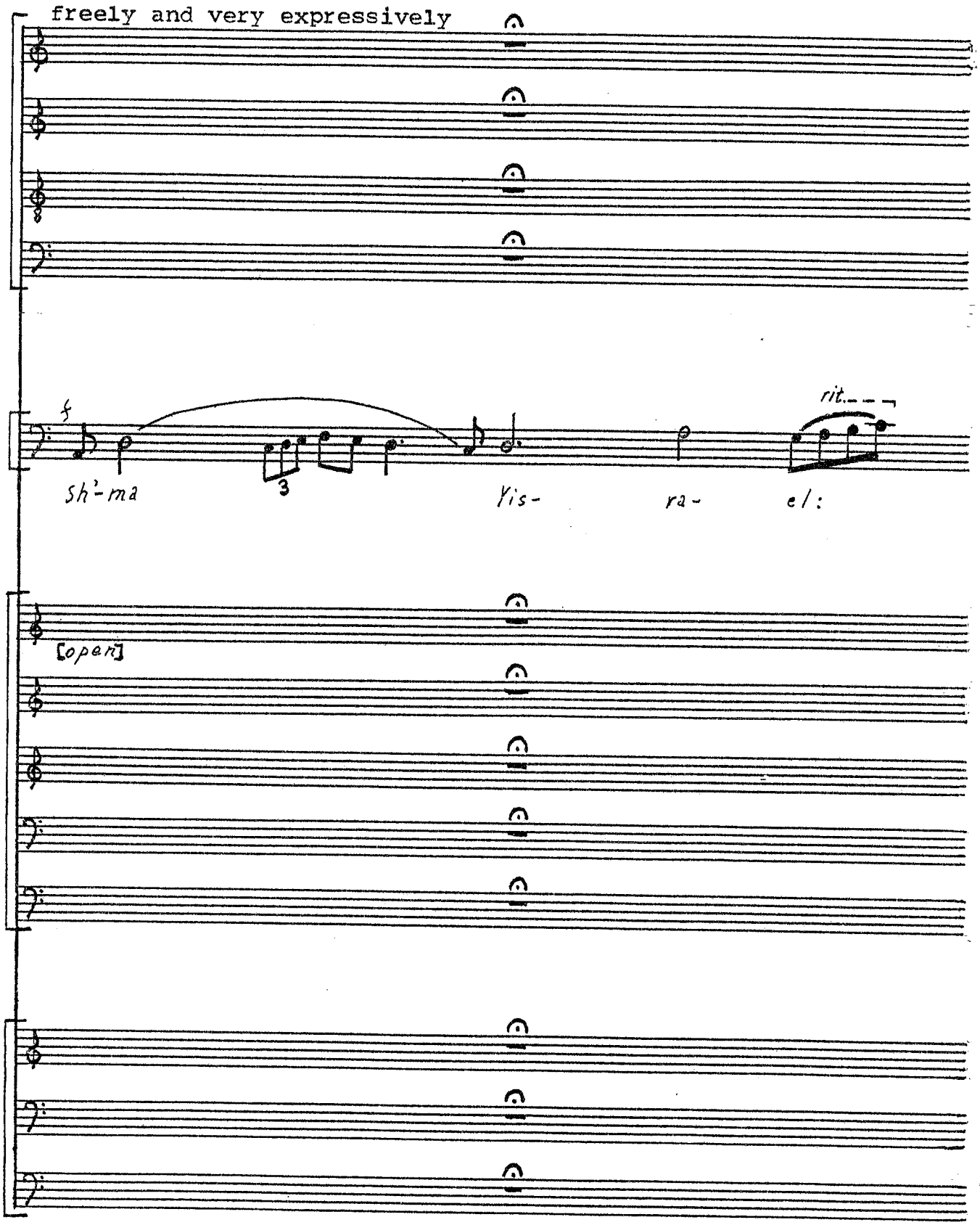


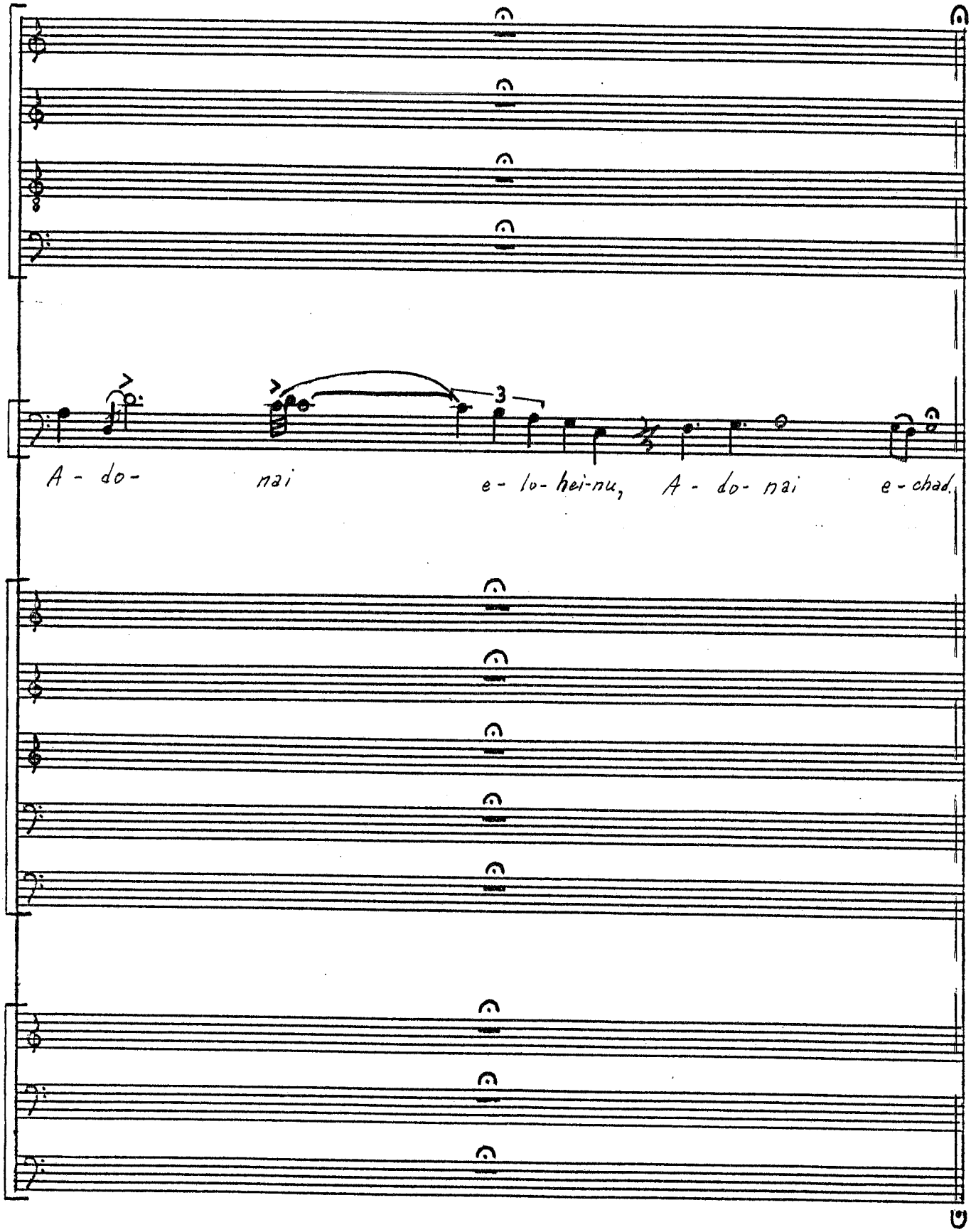

molto rit.
5
6
molto rit.
Bar-
mf
cresc.
mf cresc.
molto rit.


[♩=c.90]
3
chu et A - do - nai ha - m' - vo - rach!
p

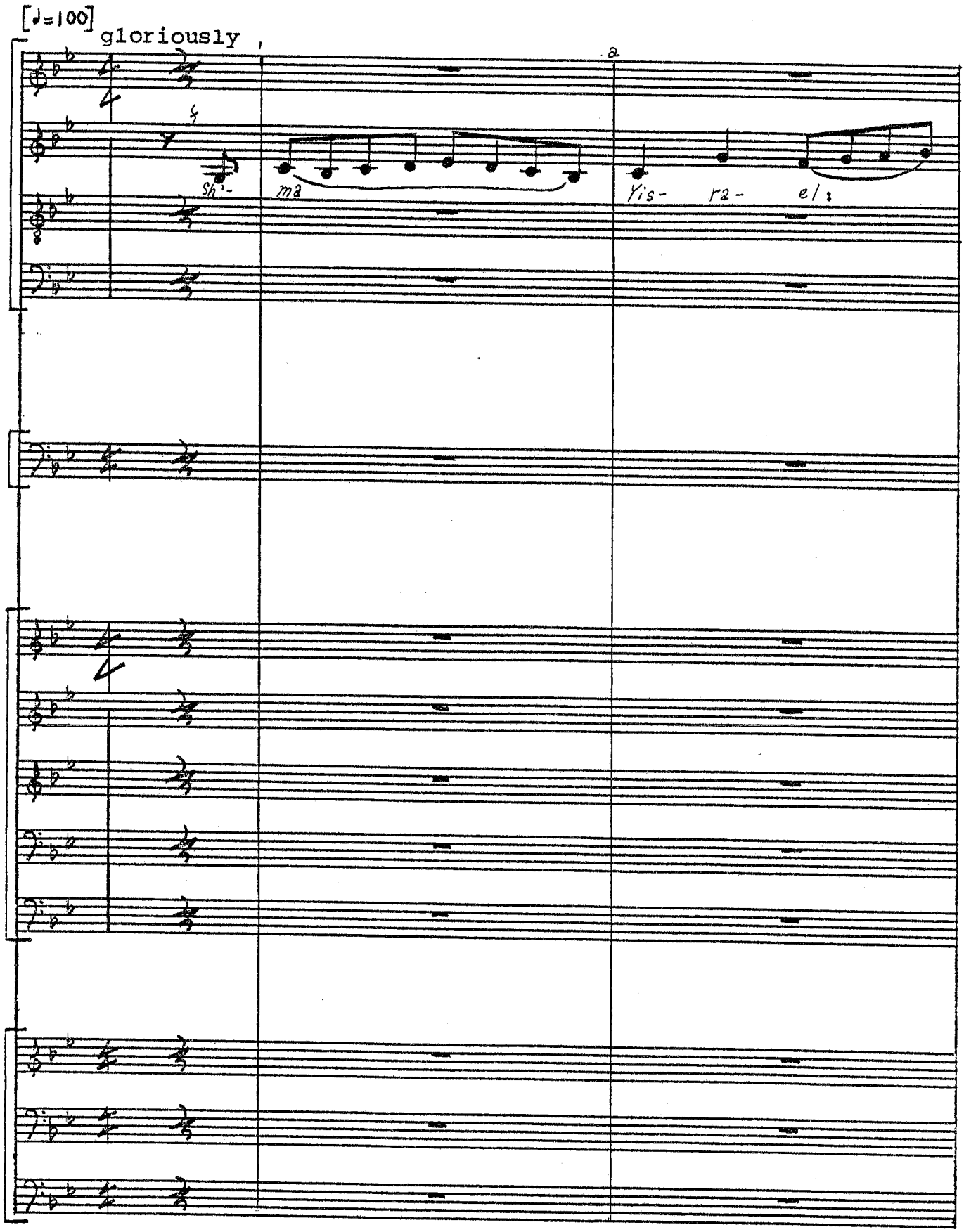

(♩=150)
Ba- ruch A- do- nai
Ba- ruch A- do- nai
Rabbi recites the "Barchu," followed by the congregation reading the "Baruch Adonai..."
Ba- ruch A- do- nai
[harmon]

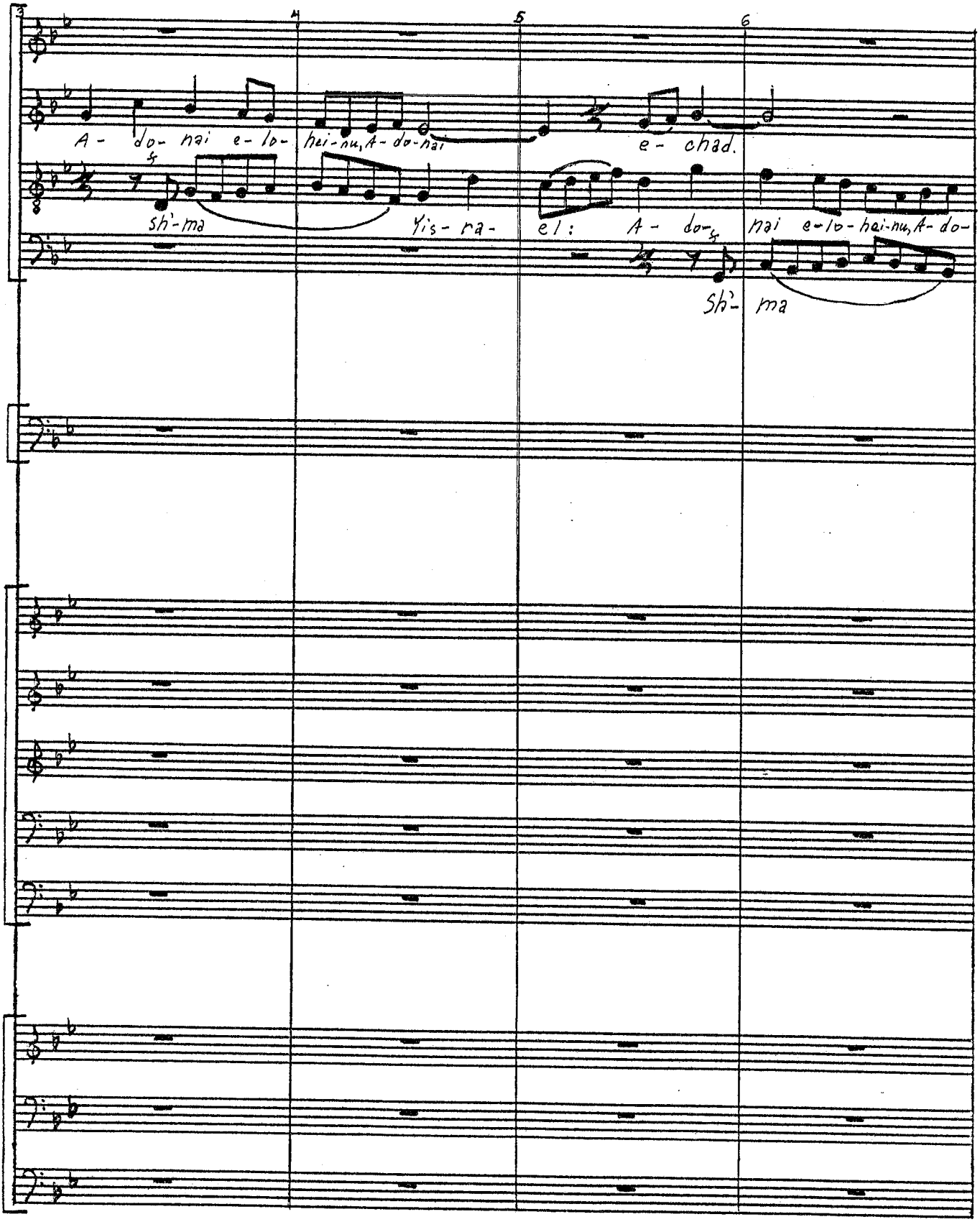

14
15
16
17
18
19
3
Ha-m'-vo-
rach
l'-o-
lam va-
ed.
Ha-m'-vo-
rach
l'-o-
lam va-
ed.
3
Ha-m'-vo-
rach
l'-o-
lam va-
ed.

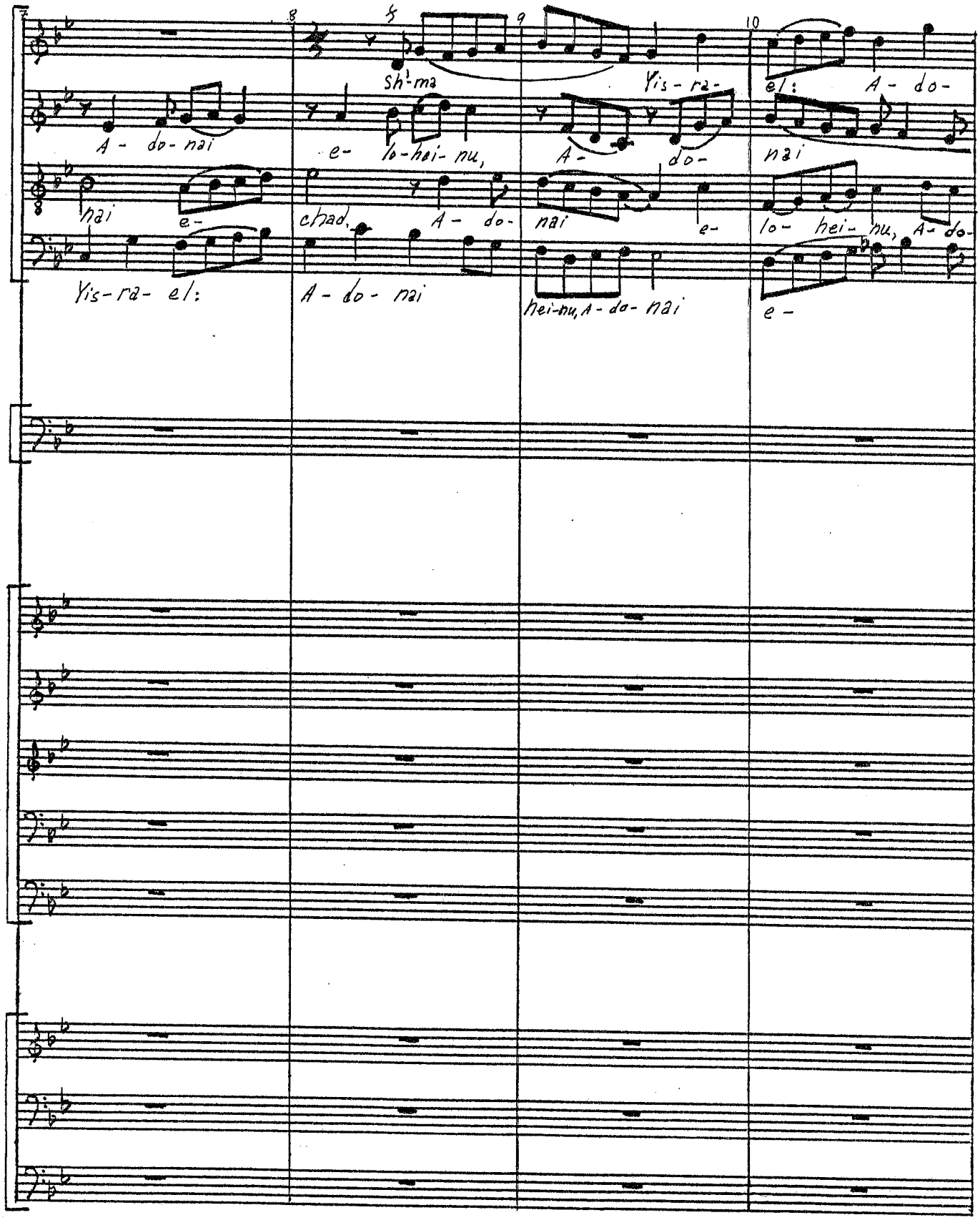

freely and very expressively
f
Sh'-ma
3
Yis-
ra-
el:
rit.
[open]

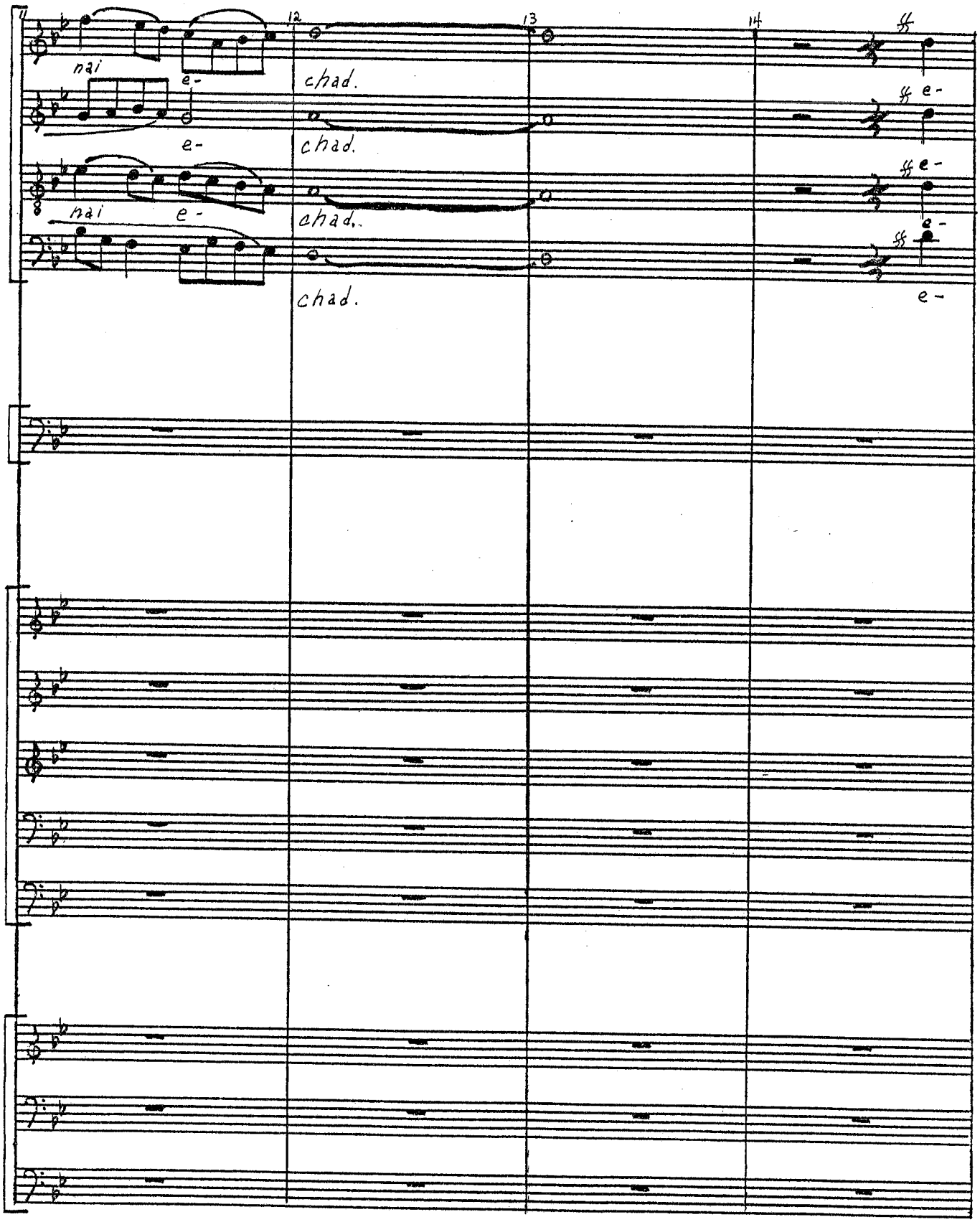

A - do- nai e - lo- hei-nu, A - do- nai e - chad.

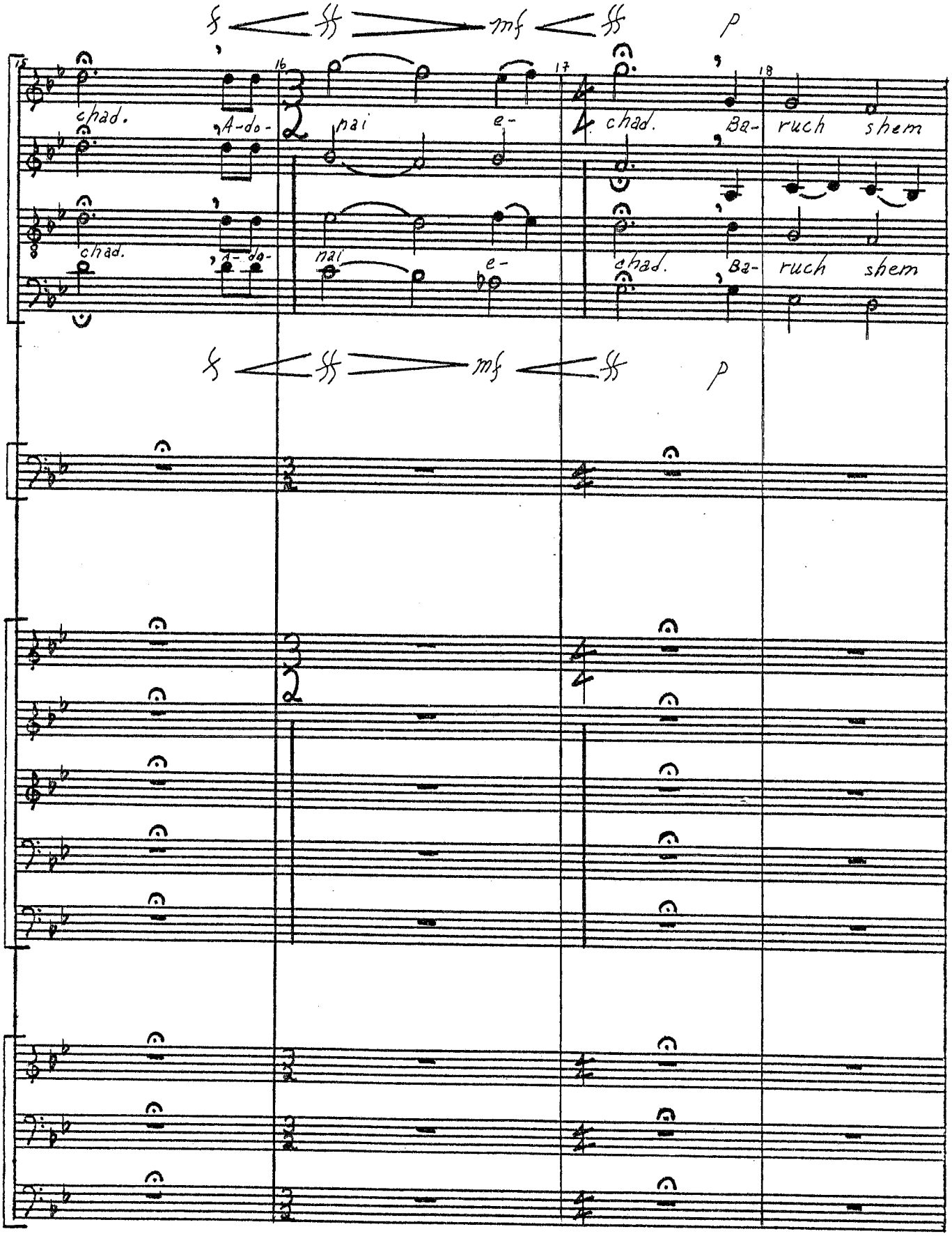
SH'MA

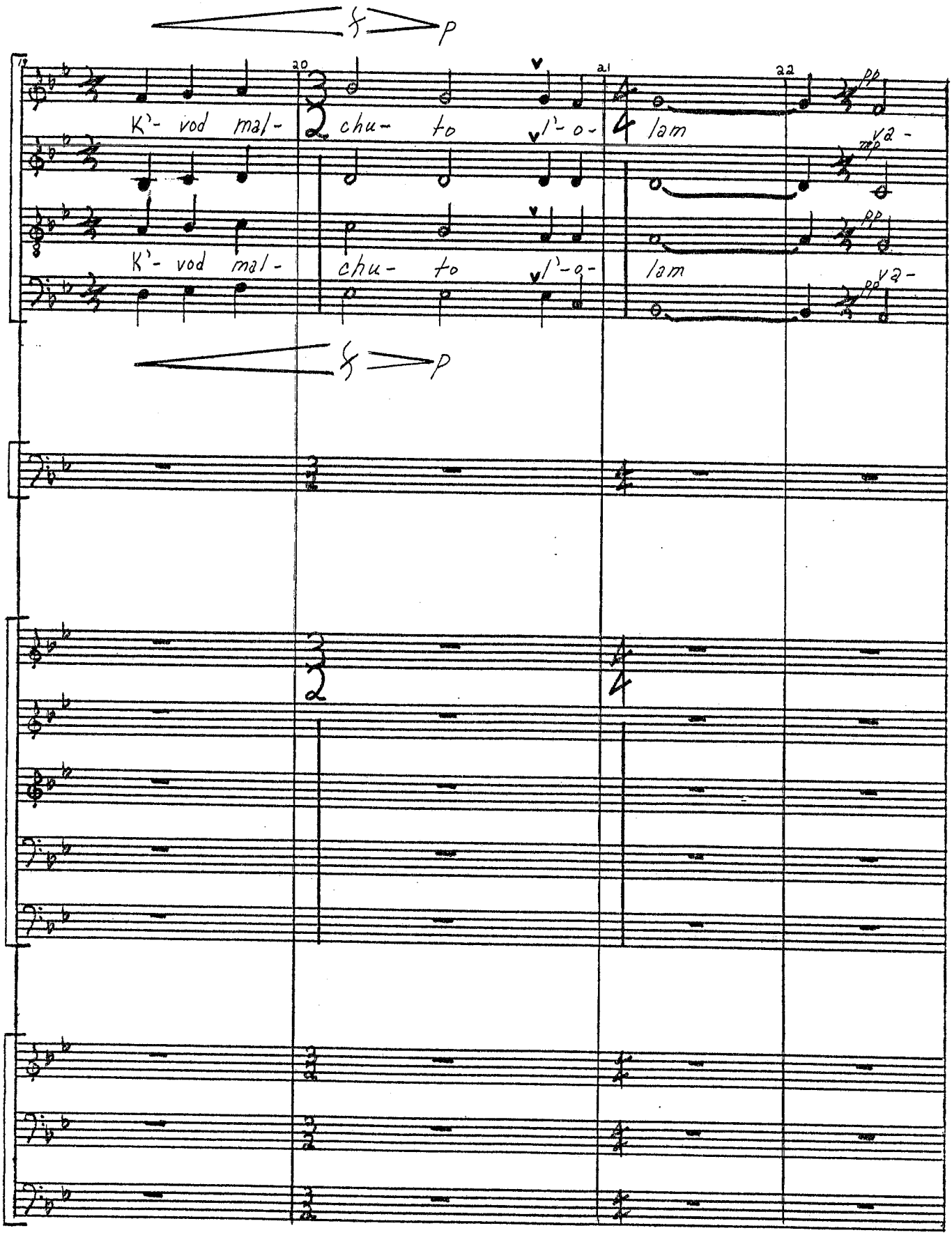


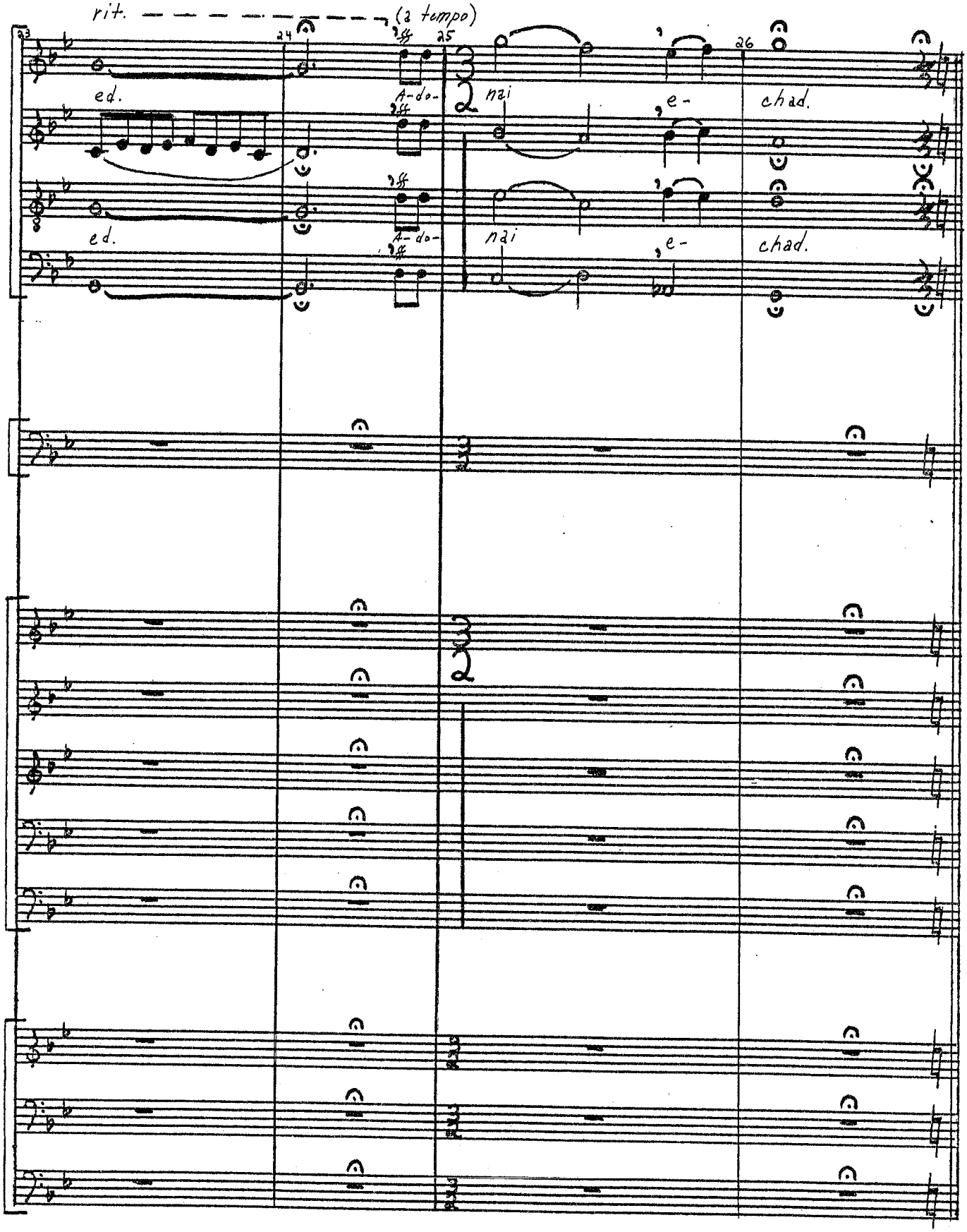

3
4
5
6
A - do- nai e - lo-
hei-nu, A- do-nai
e - chad.
sh'-ma
Yis- ra-
el: A - do-
nai e-lo-hei-nu, A- do-
Sh'- ma


A - do- nai
e-
Yis-ra- el:
Sh'-ma
lo-hei- nu,
A - do- nai
chad,
A - do- nai
Yis-ra-
A-
do-
nai
e-
hei-nu, A - do- nai
el:
A - do-
nai
lo- hei- nu, A- do-
e -

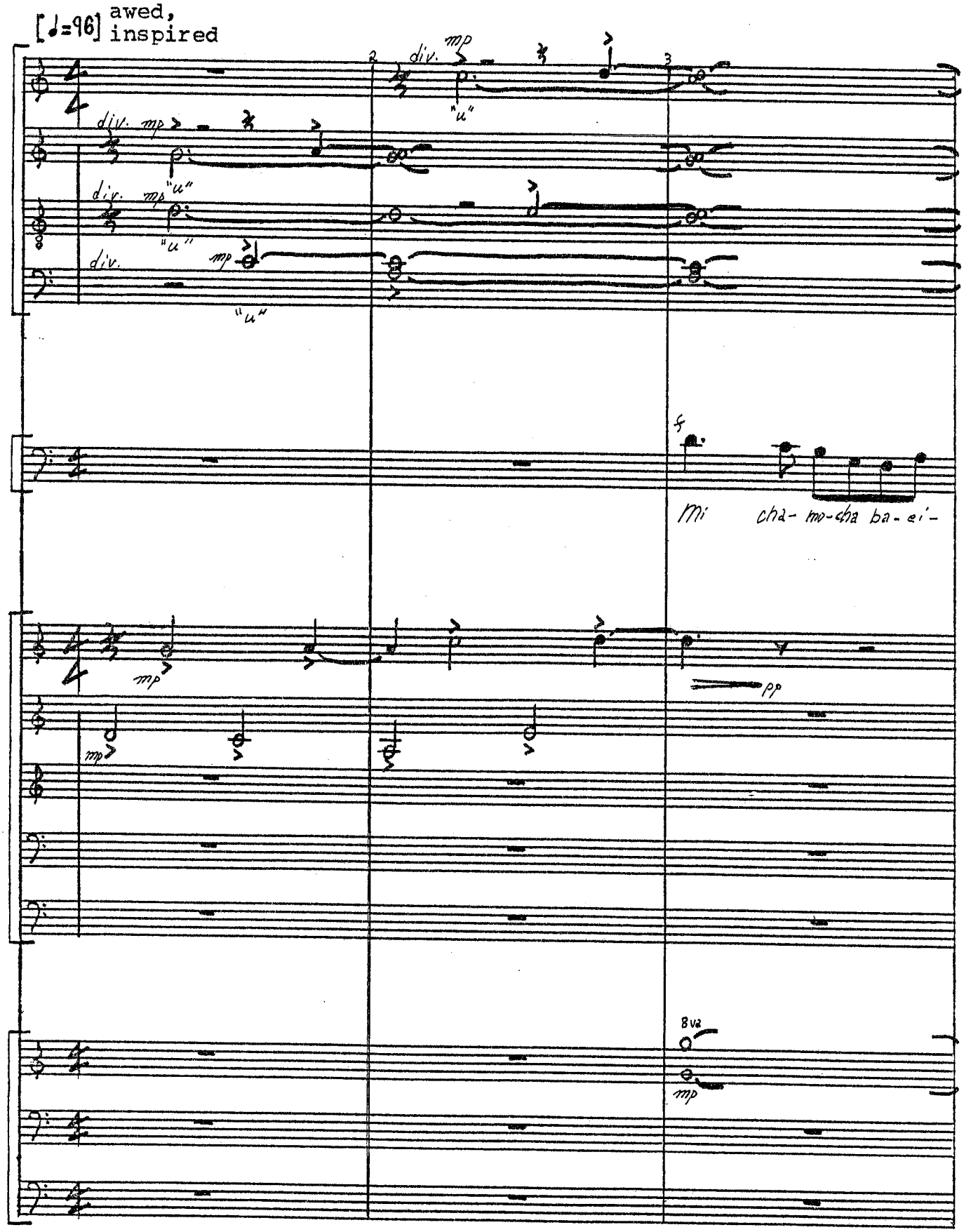

12
13
14
nai
e-
chad.
e-
chad.
nai
e-
chad.
chad.
e-
e-
e-
e-

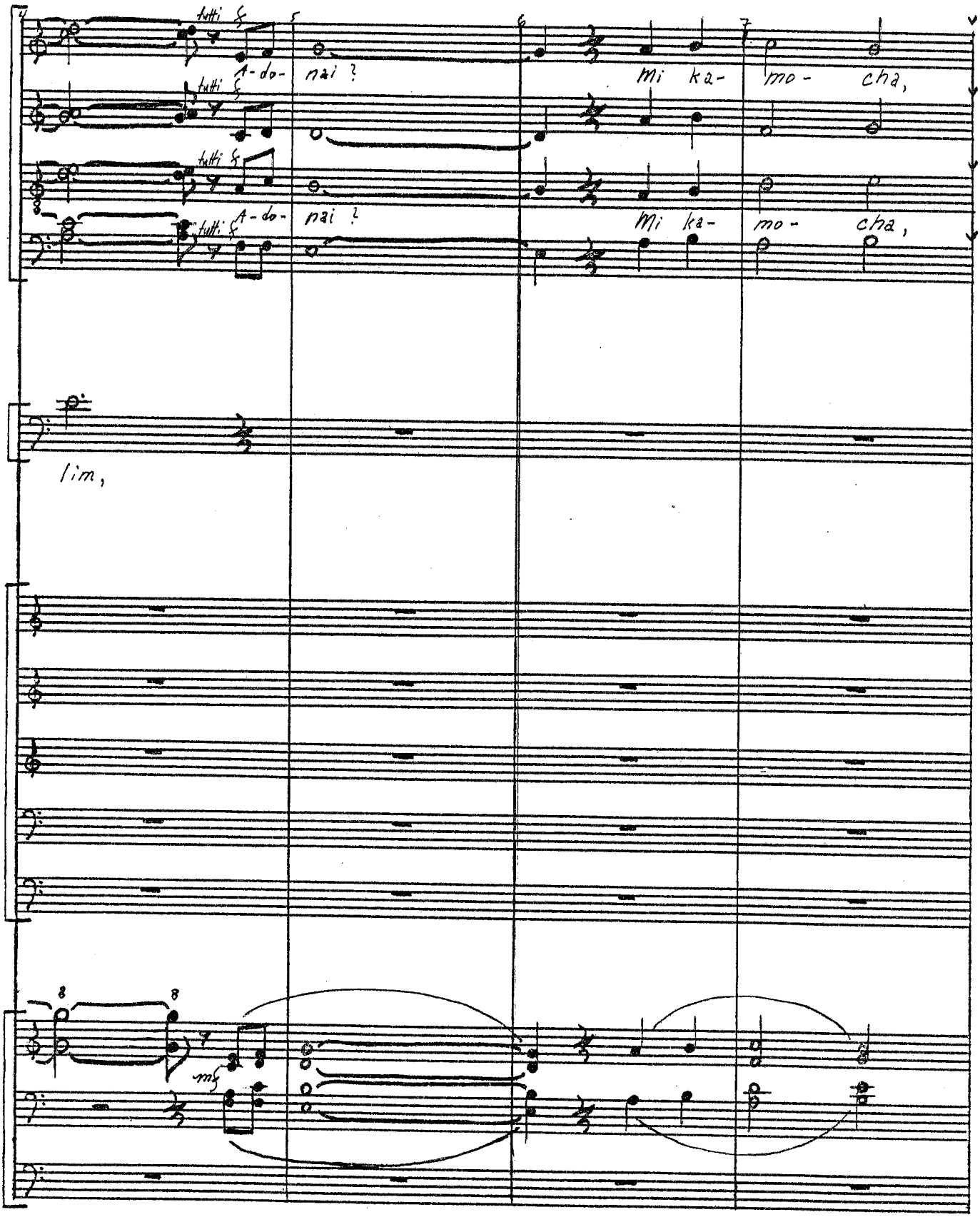

ff mf ff p
15
16
17
18
chad. A-do- nai e- chad. Ba- ruch shem
chad. A-do- nai e- chad. Ba- ruch shem
ff mf ff p

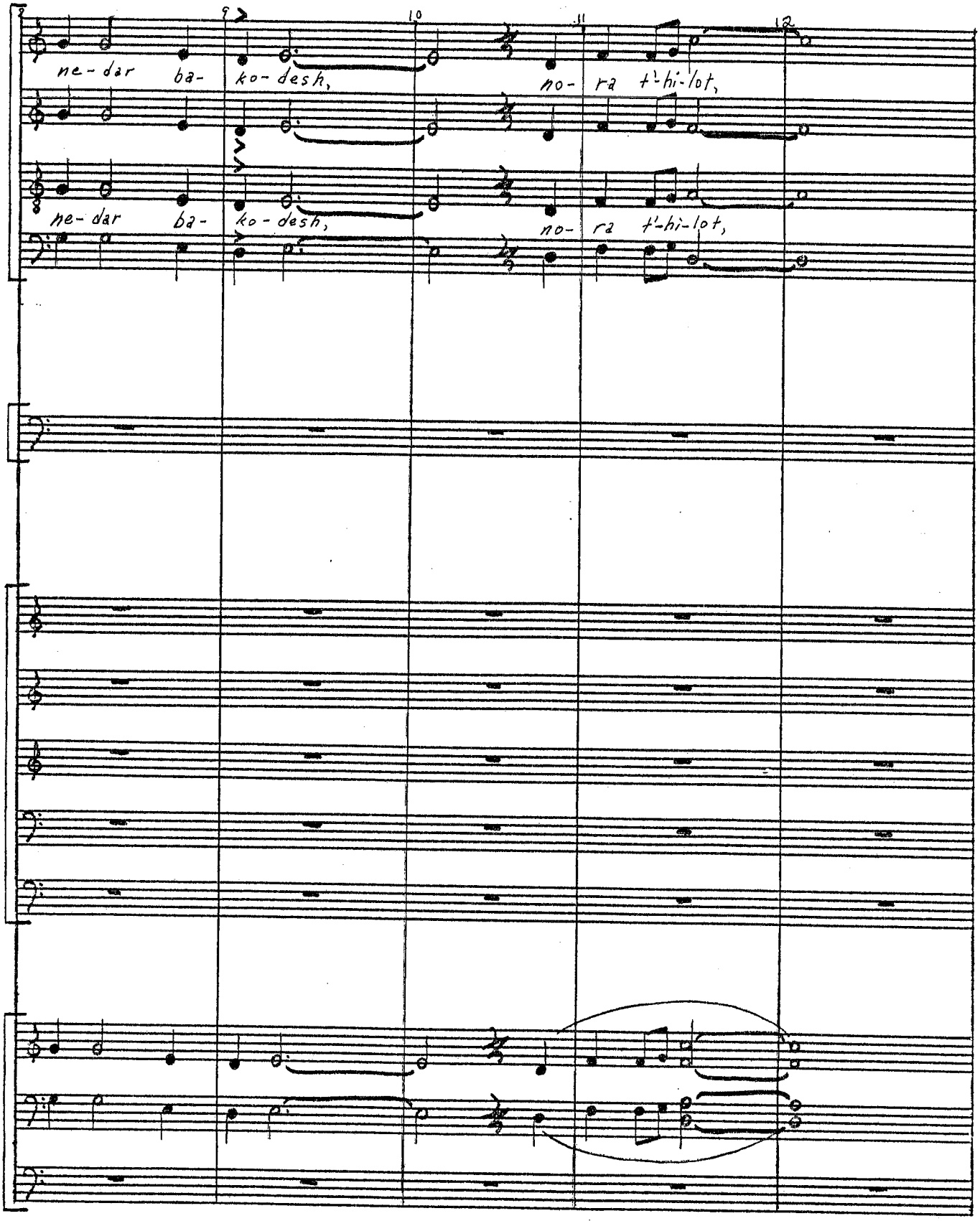

K'- vod mal- chu- to l'-o- lam va-
K'- vod mal- chu- to l'-o- lam va-

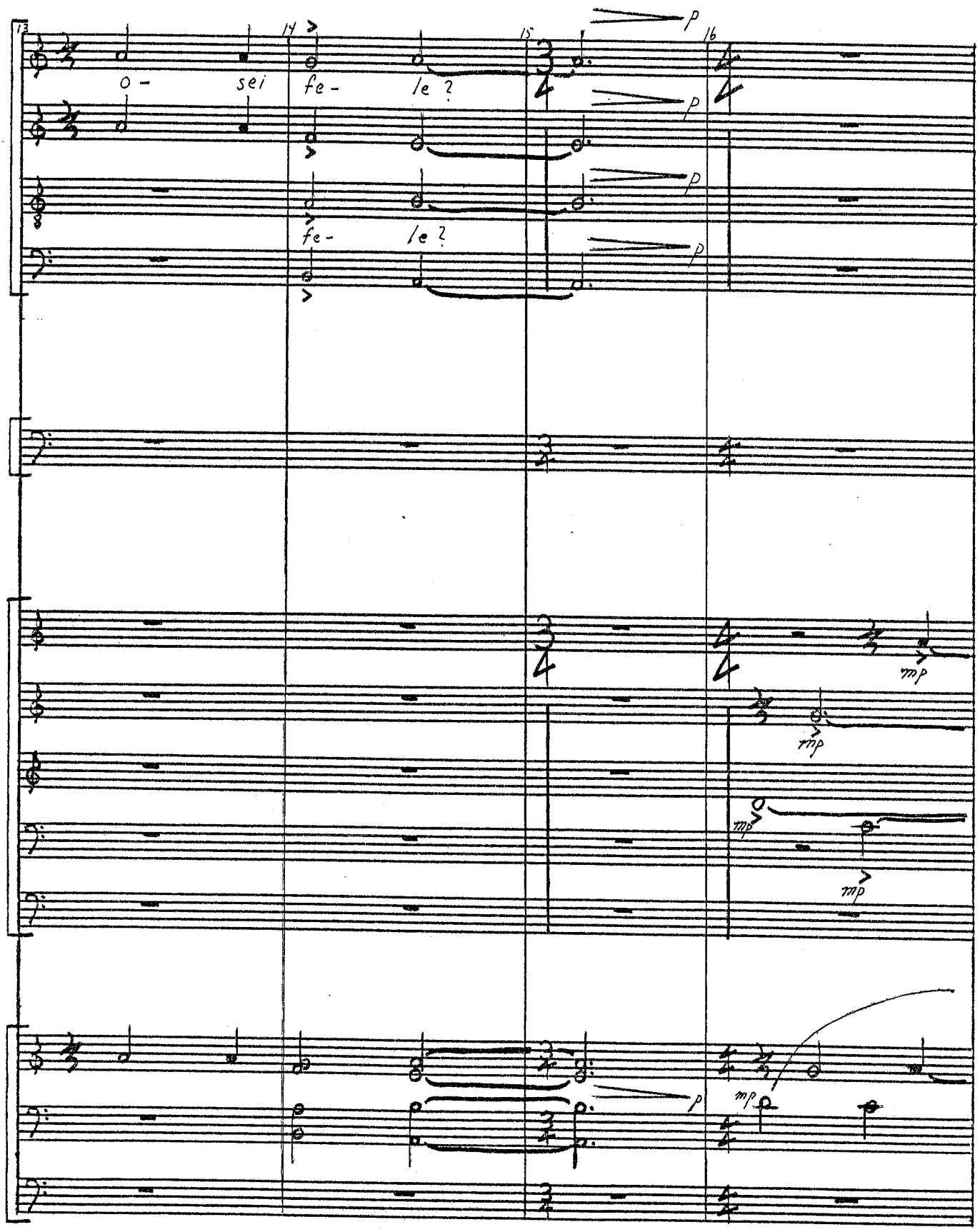

rit.
(a tempo)
24
25
26
ed.
A-do-
nai
e-
chad.
ed.
A-do-
nai
e-
chad.

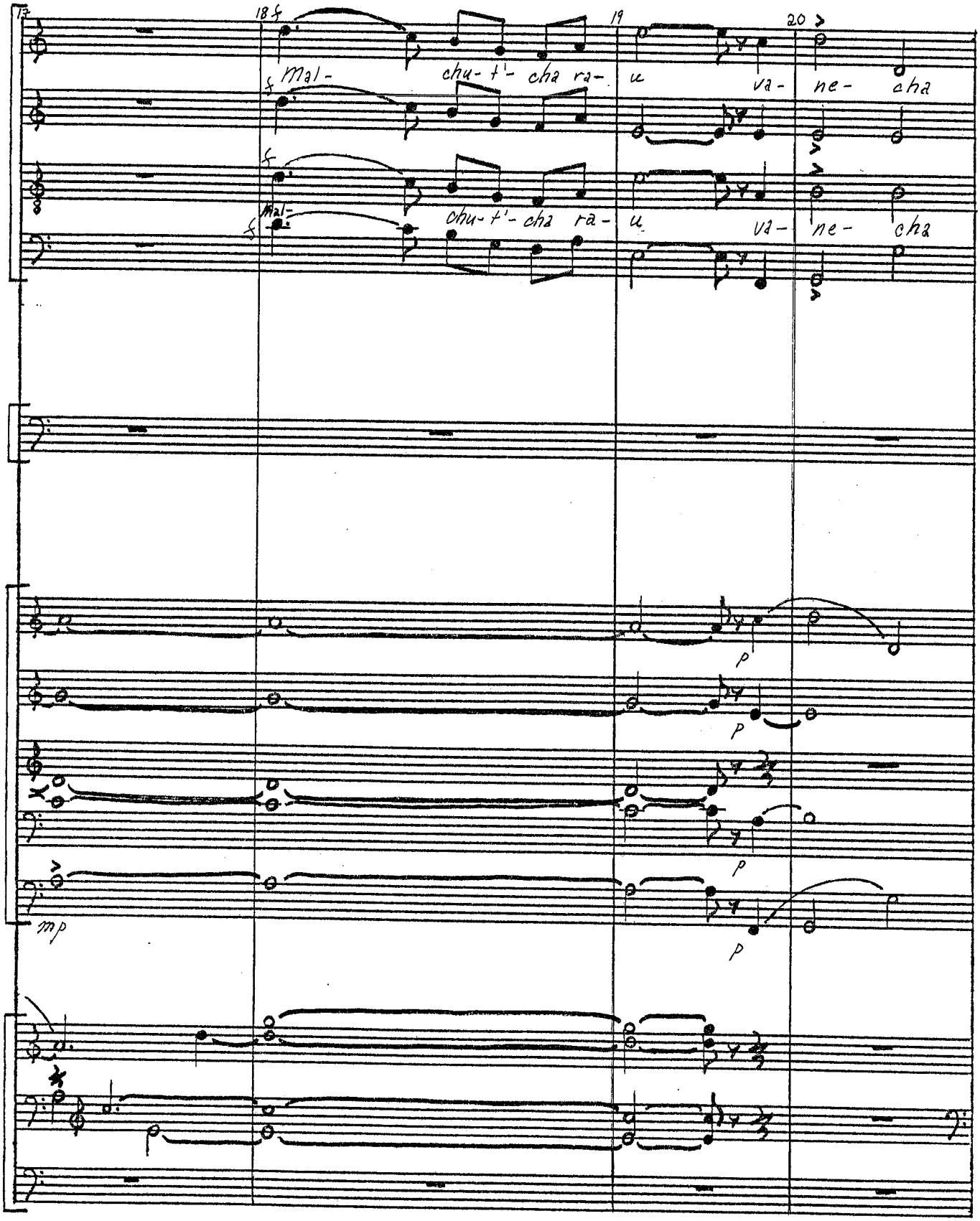
MI CHAMOCHA

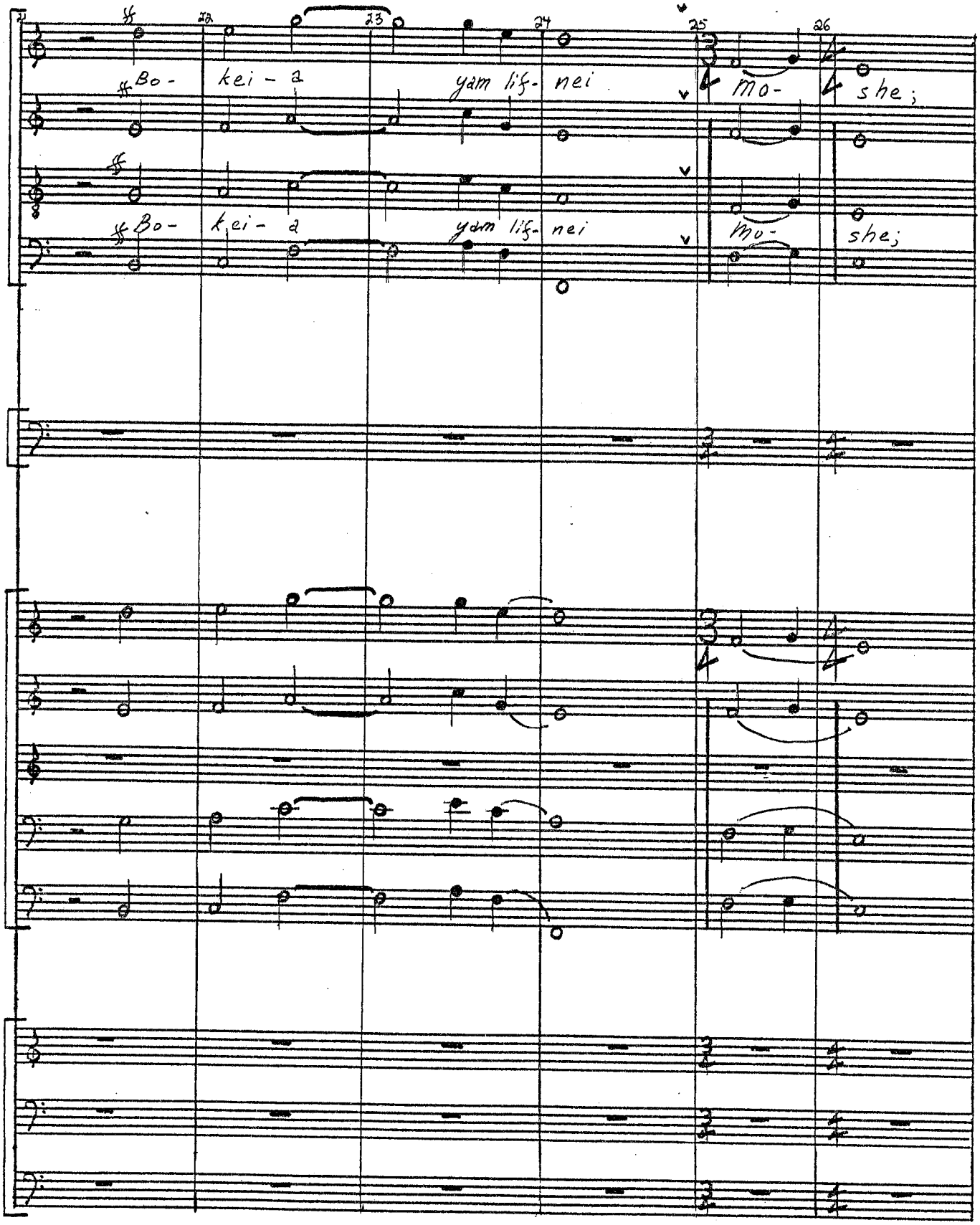


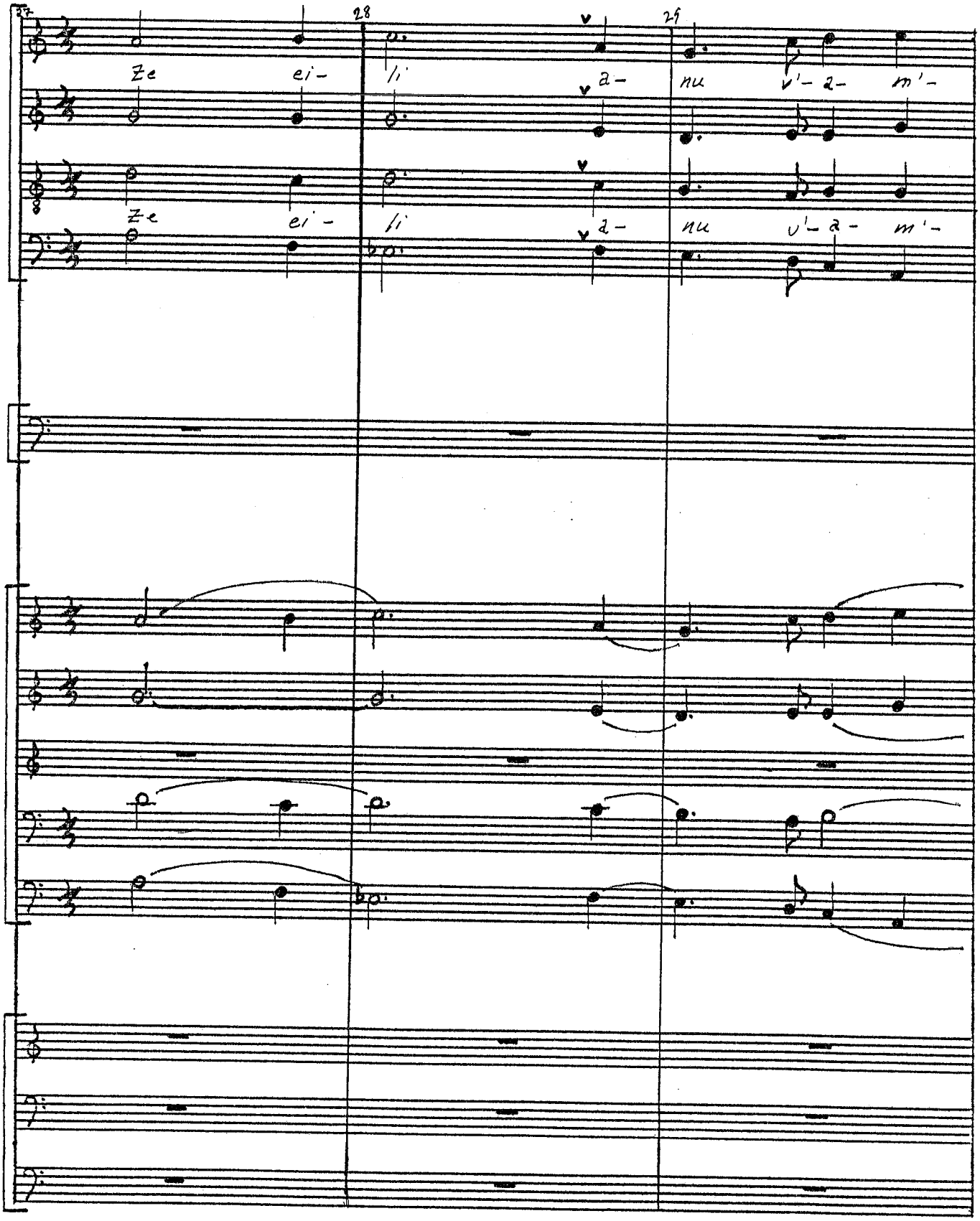

tutti
A-do-
nai ?
Mi ka-
mo-
cha,
tutti
tutti
A-do-
nai ?
Mi ka-
mo-
cha,
lim,
8
8
mf

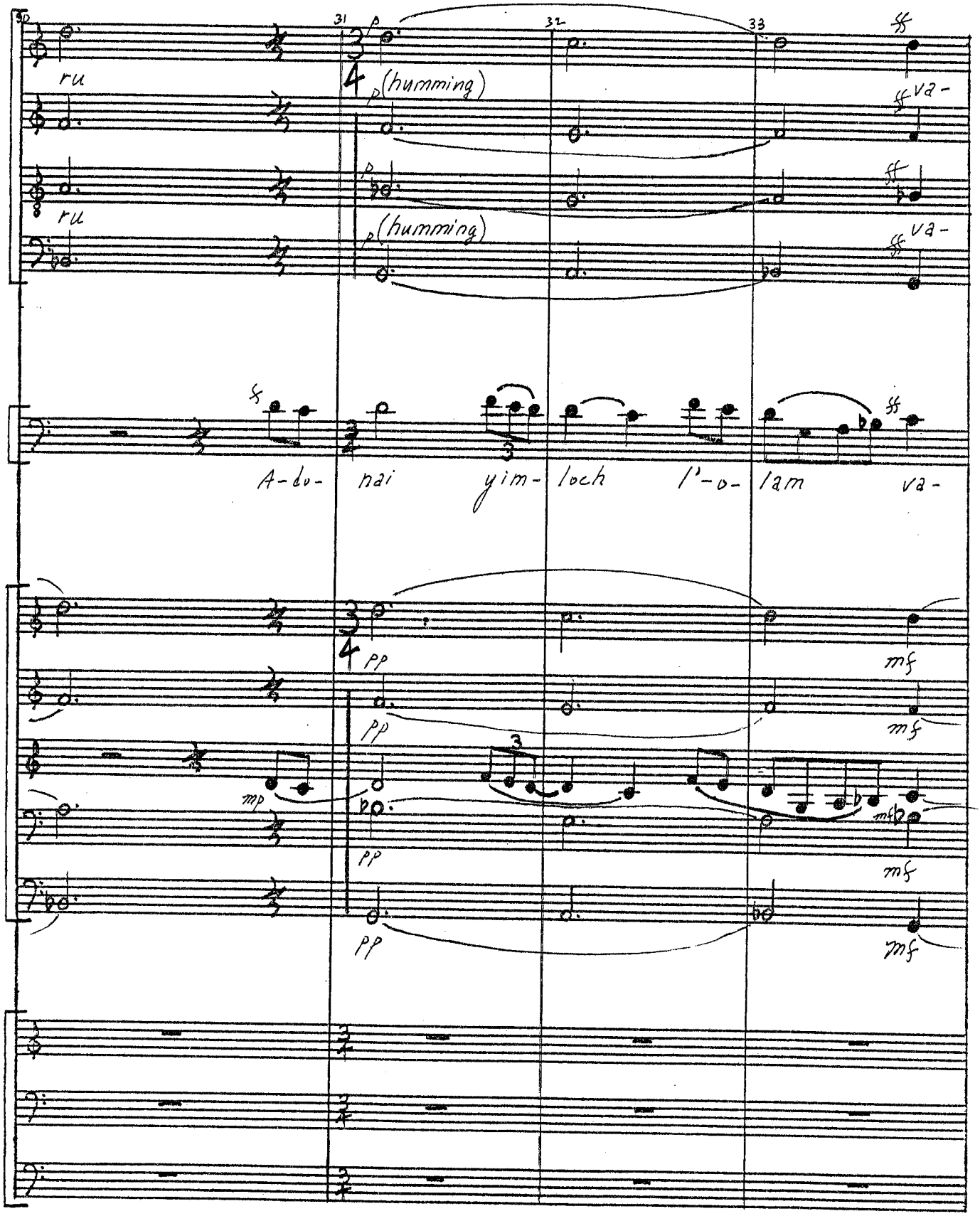

9
10
11
12
ne-dar ba- ko-desh, no- ra t'-hi-lot,
ne-dar ba- ko-desh, no- ra t'-hi-lot,

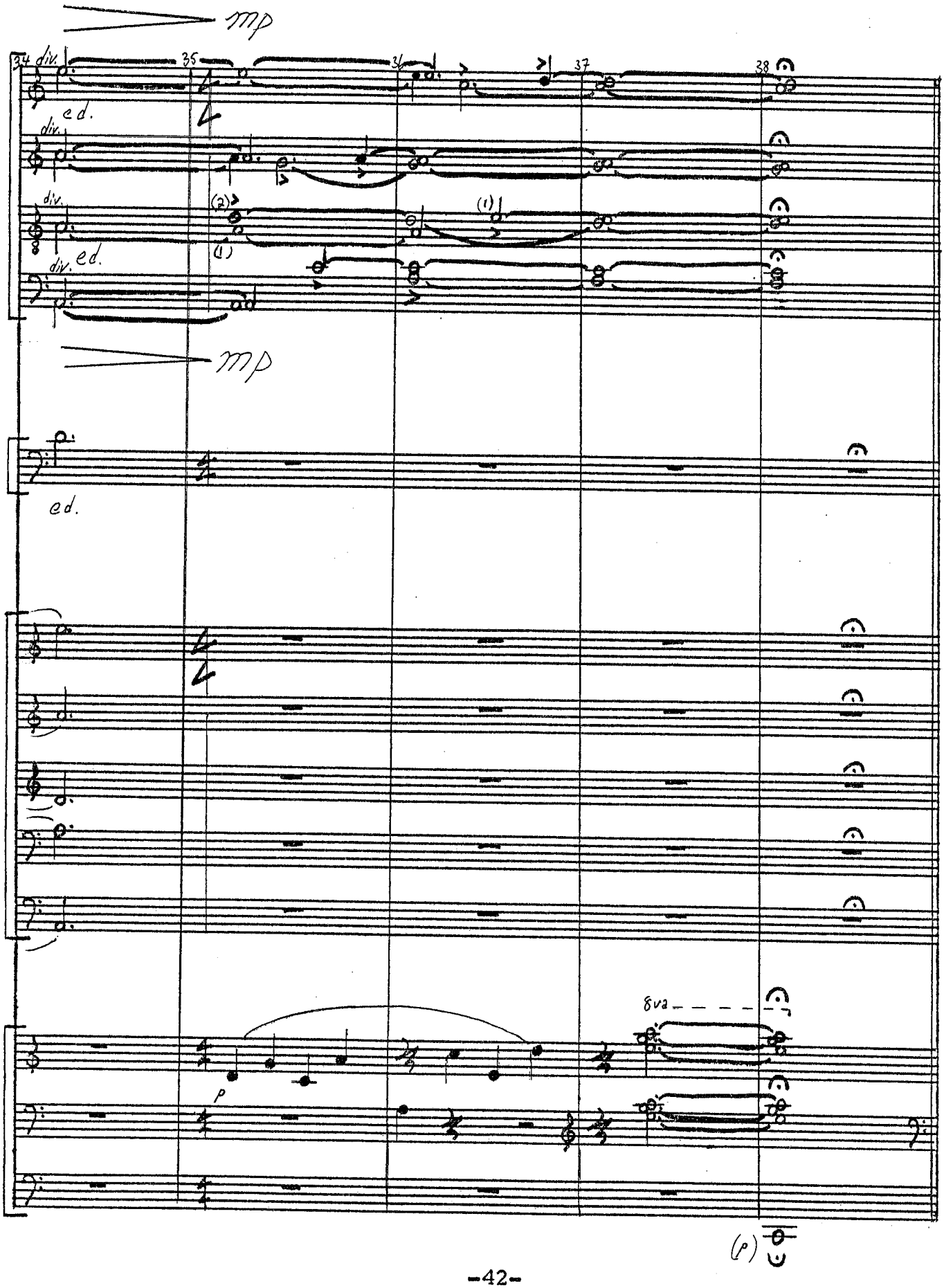

13
14
15
16
O -
sei
fe -
le ?
fe -
le ?
p
mp


18
19
20
mal-
chu-t'-cha ra-
u
va-
ne-
cha
mal-
chu-t'-cha ra-
u
va-
ne-
cha
p
p
p
p
mp

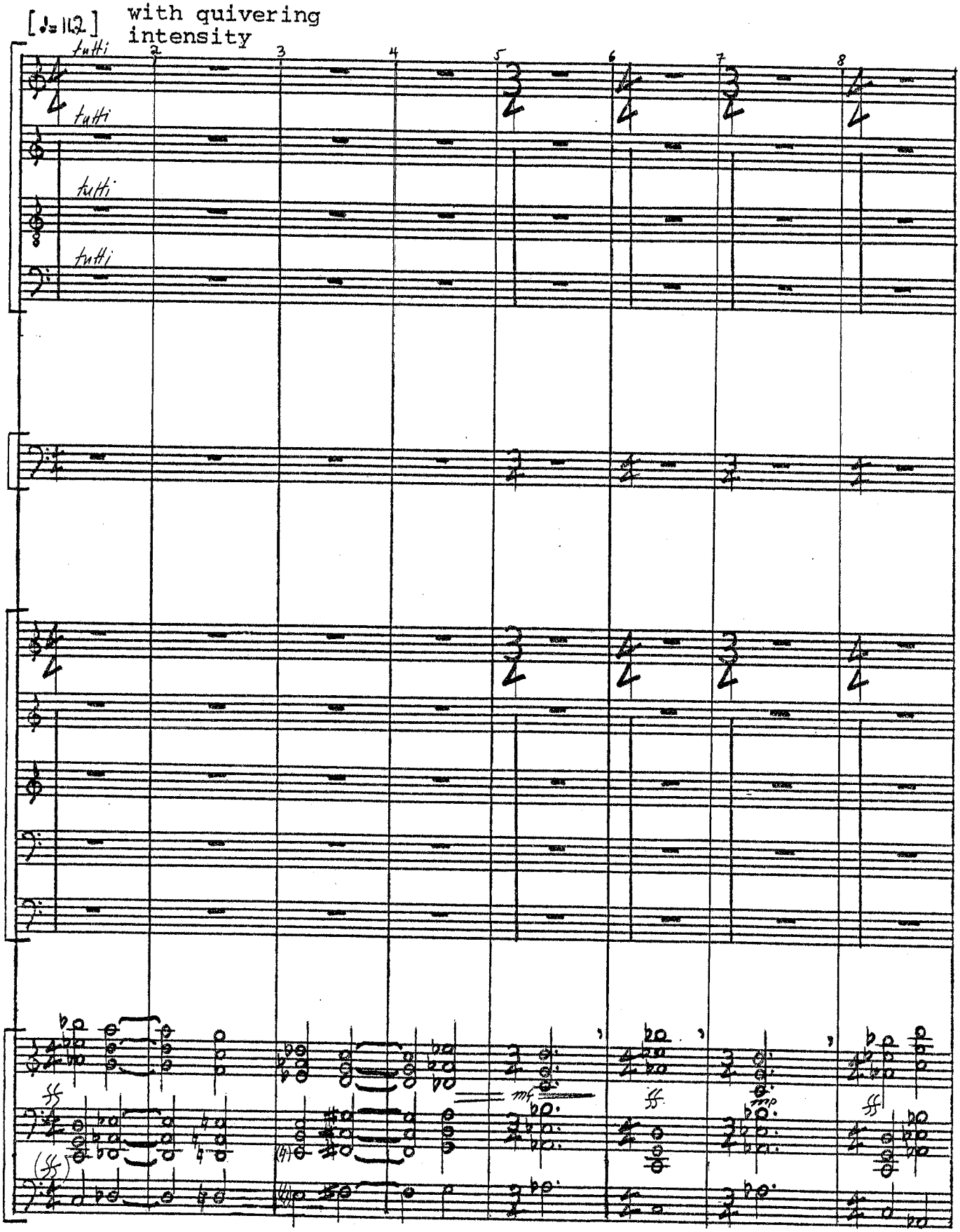

22
23
24
25
26
Bo- kei- a
yam lif- nei
mo- she;
Bo- kei- a
yam lif- nei
mo- she;

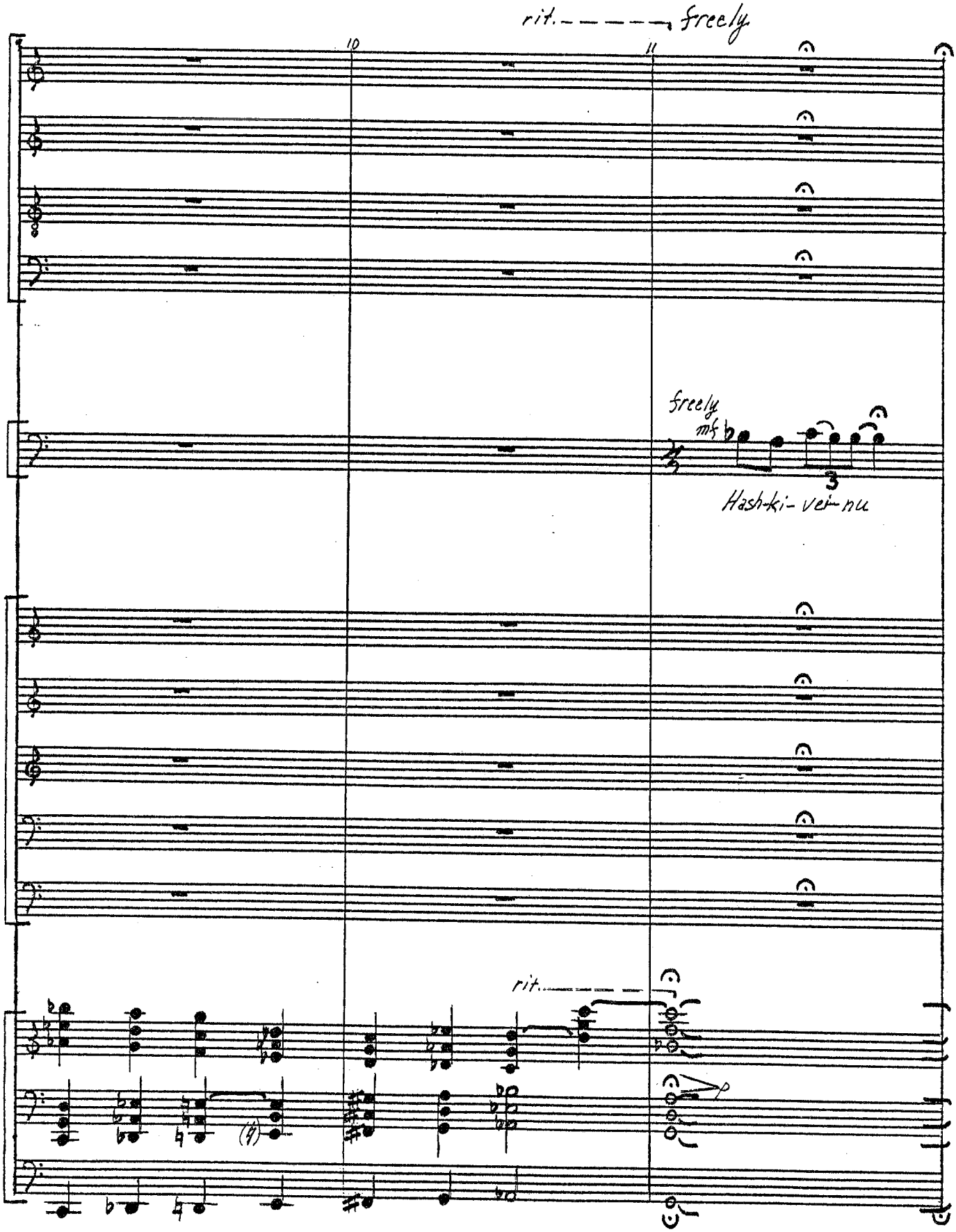

27
28
29
Ze
ei-
li
a-
nu
v'-a-
m'-
Ze
ei-
li
a-
nu
v'-a-
m'-

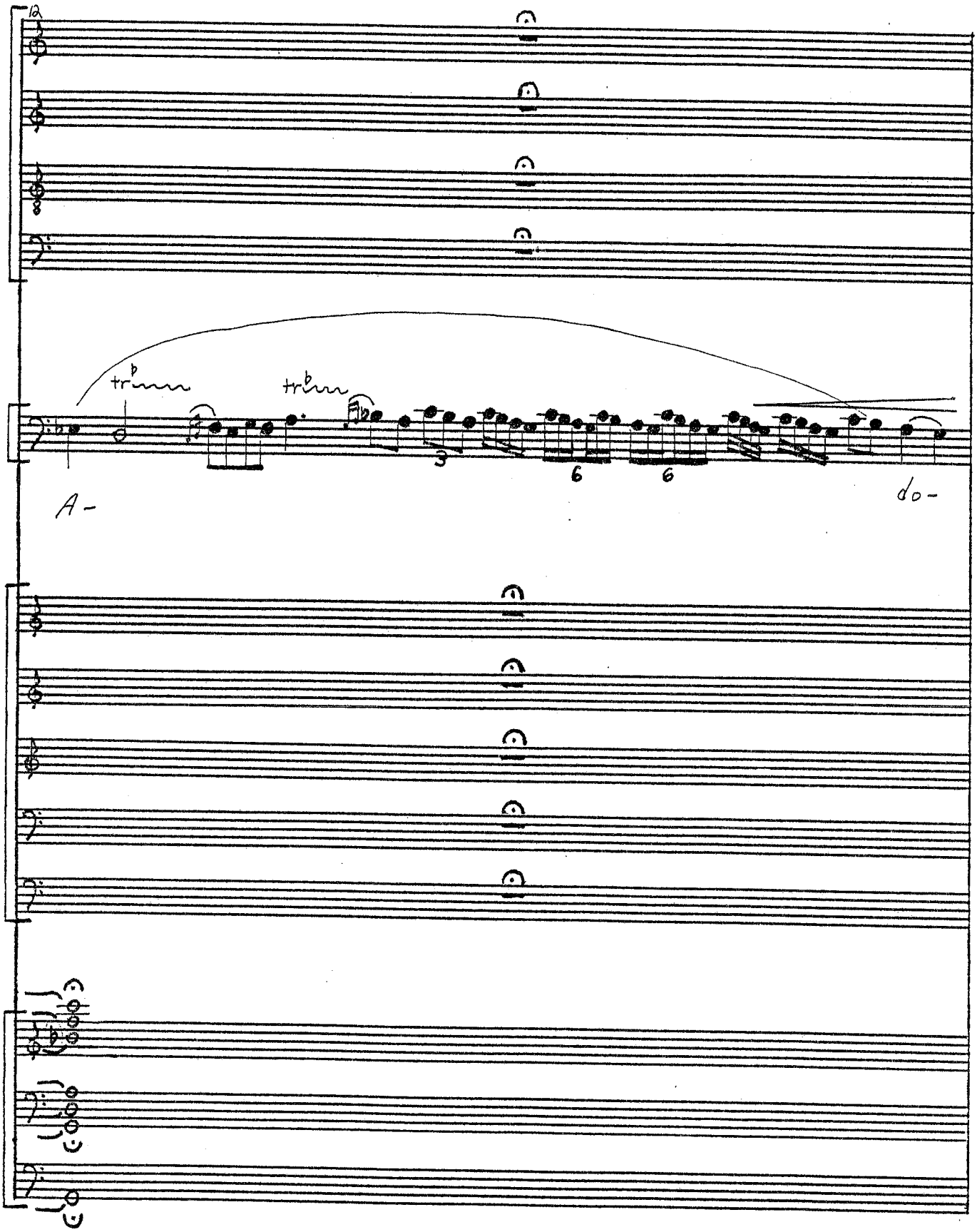

ru
ru
(humming)
(humming)
va-
va-
A-do- nai yim- loch l'-o- lam va-
mp
mf
mf
mf
mf

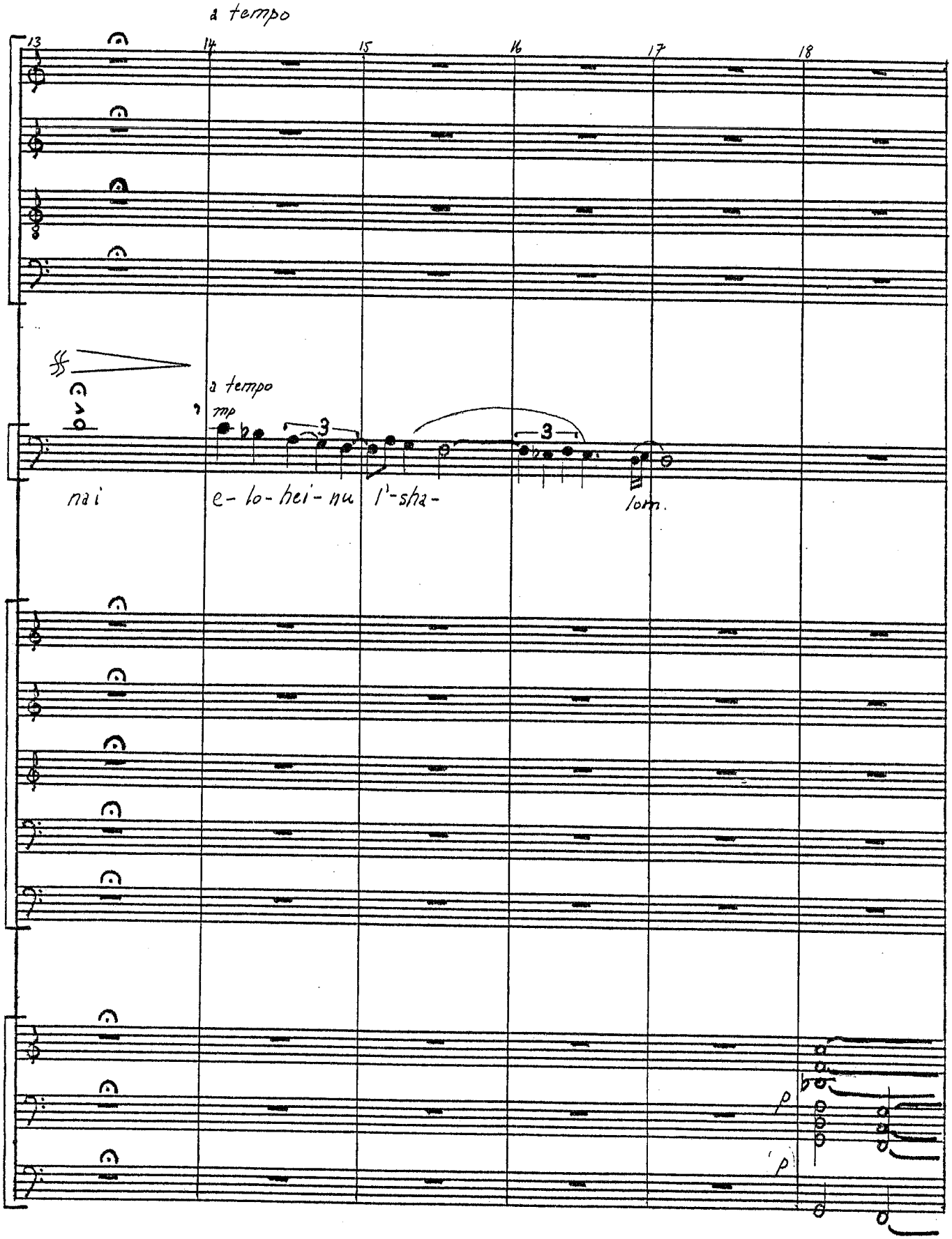

mp
34
div.
35
36
37
38
ed.
div.
(2)
(1)
(1)
div.
ed.
div.
mp
ed.
8va
p
(p)

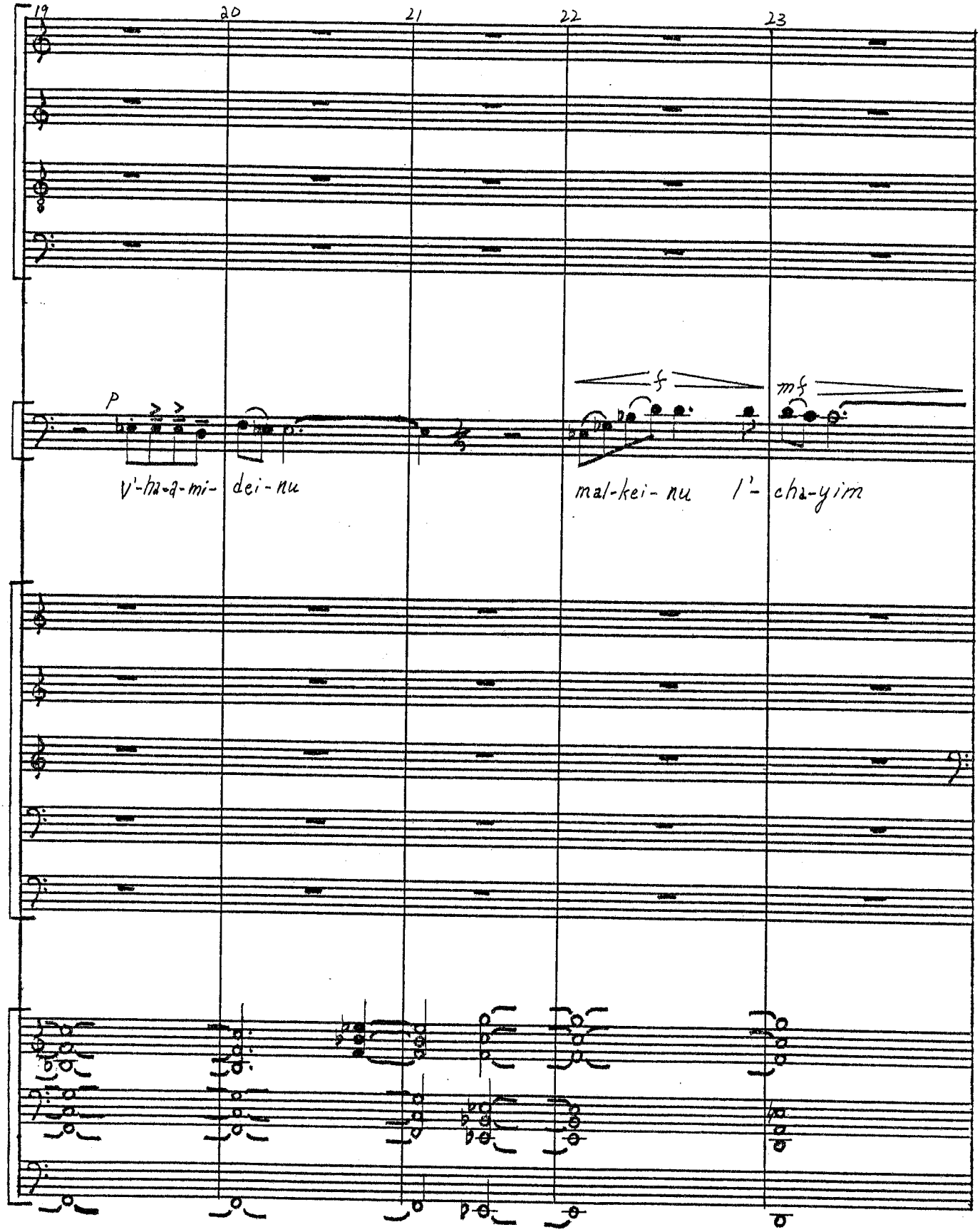
HASHKIVEINU

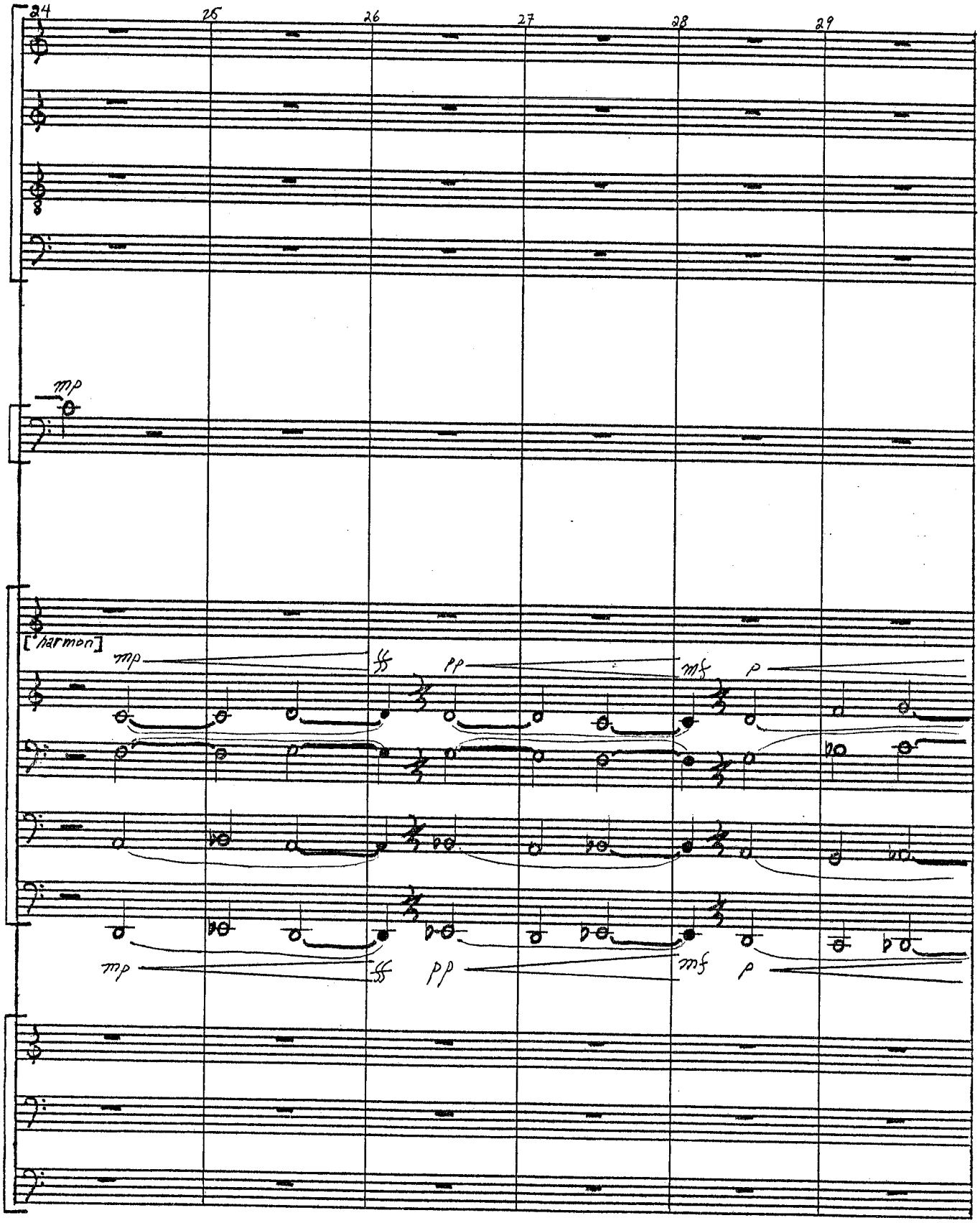


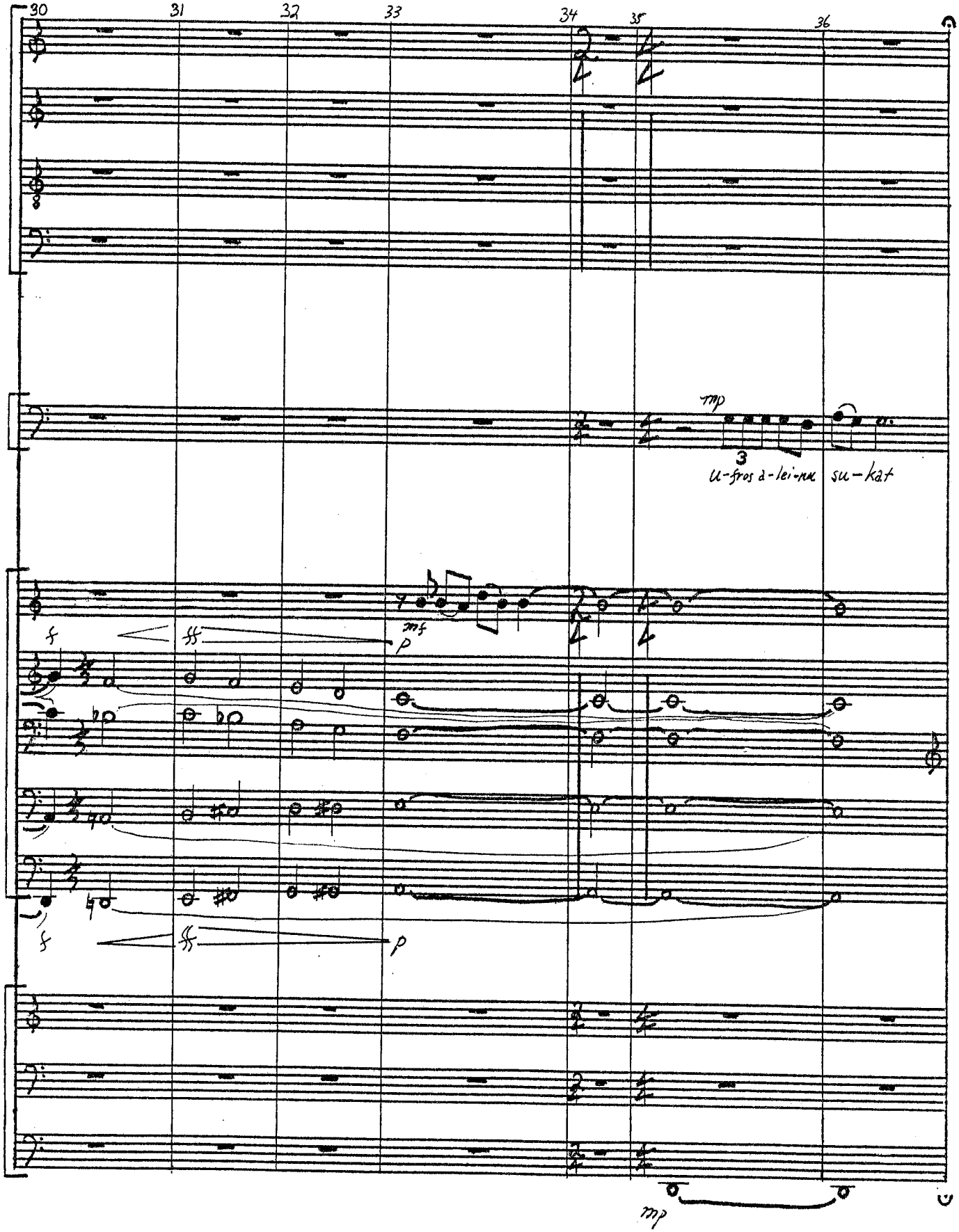

rit. ------ freely
10
11
freely
mf
3
Hash-ki- ve-nu
rit.
(9)
p

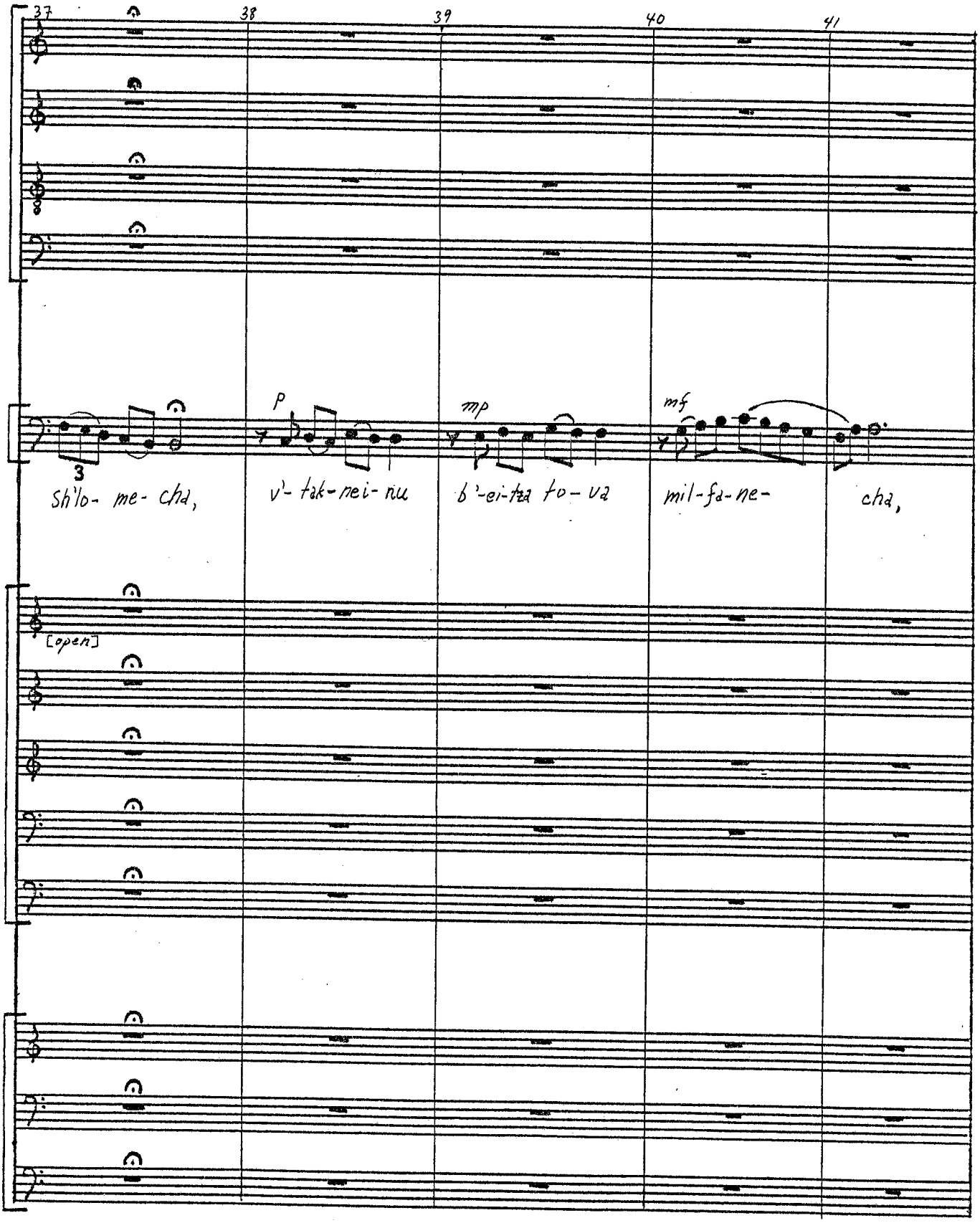

12
tr
tr
3
6
6
A-
do-

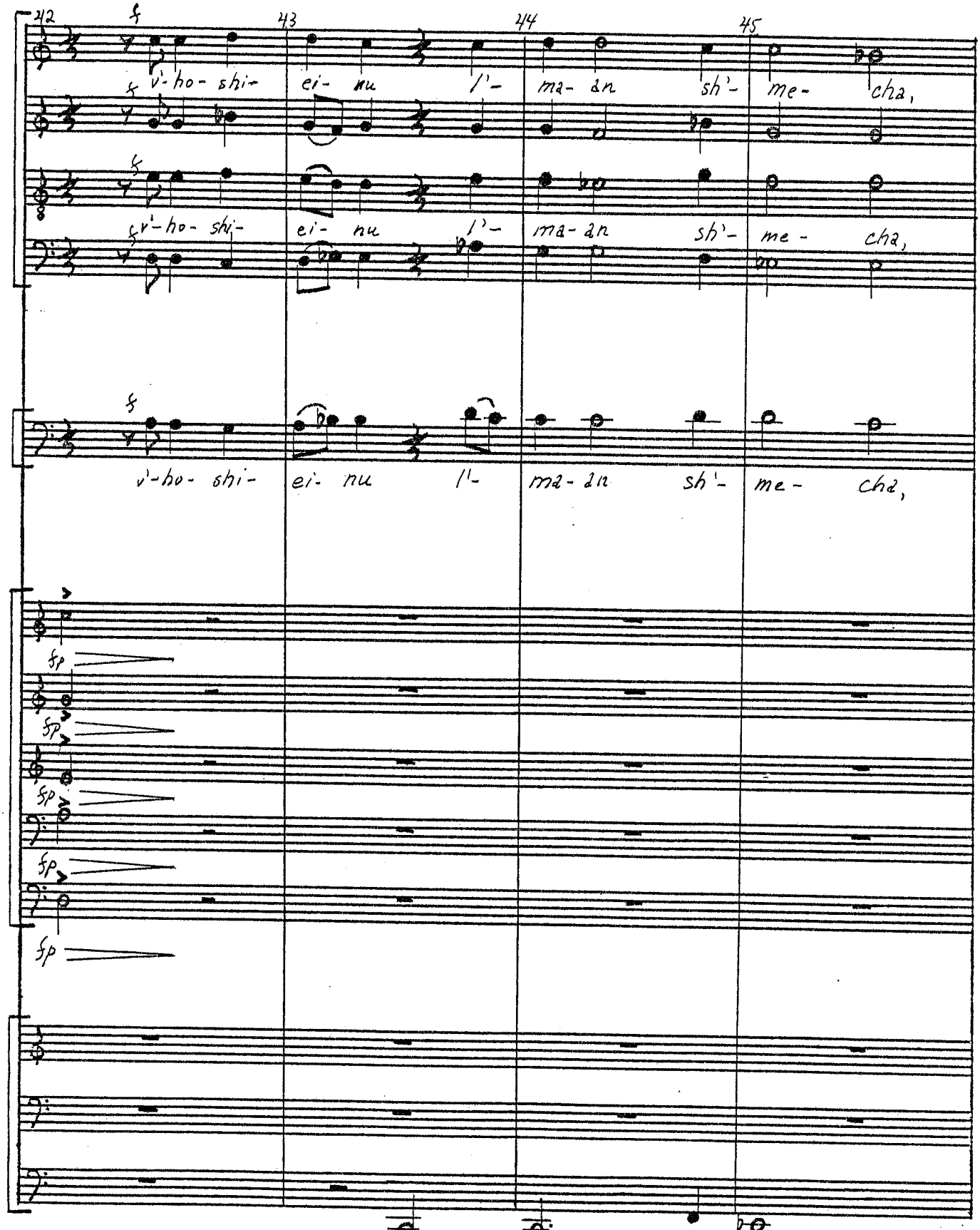

a tempo
13
14
15
16
17
18
a tempo
mp
nai
e-lo-hei-nu
l'-sha-
lom.
p
p

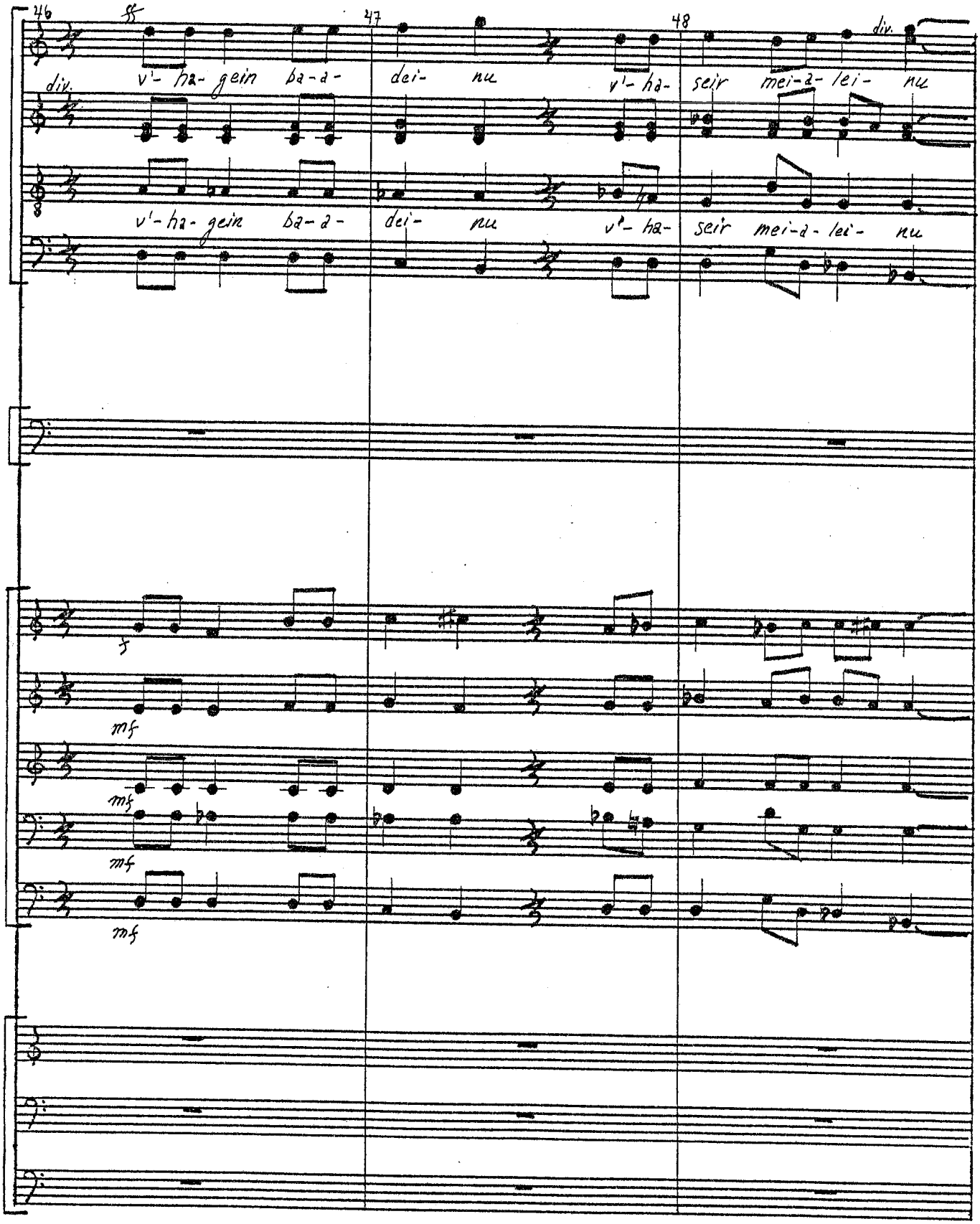

19
20
21
22
23
p
f
mf
V'-ha-a-mi- dei-nu
mal-kei-nu l'- cha-yim

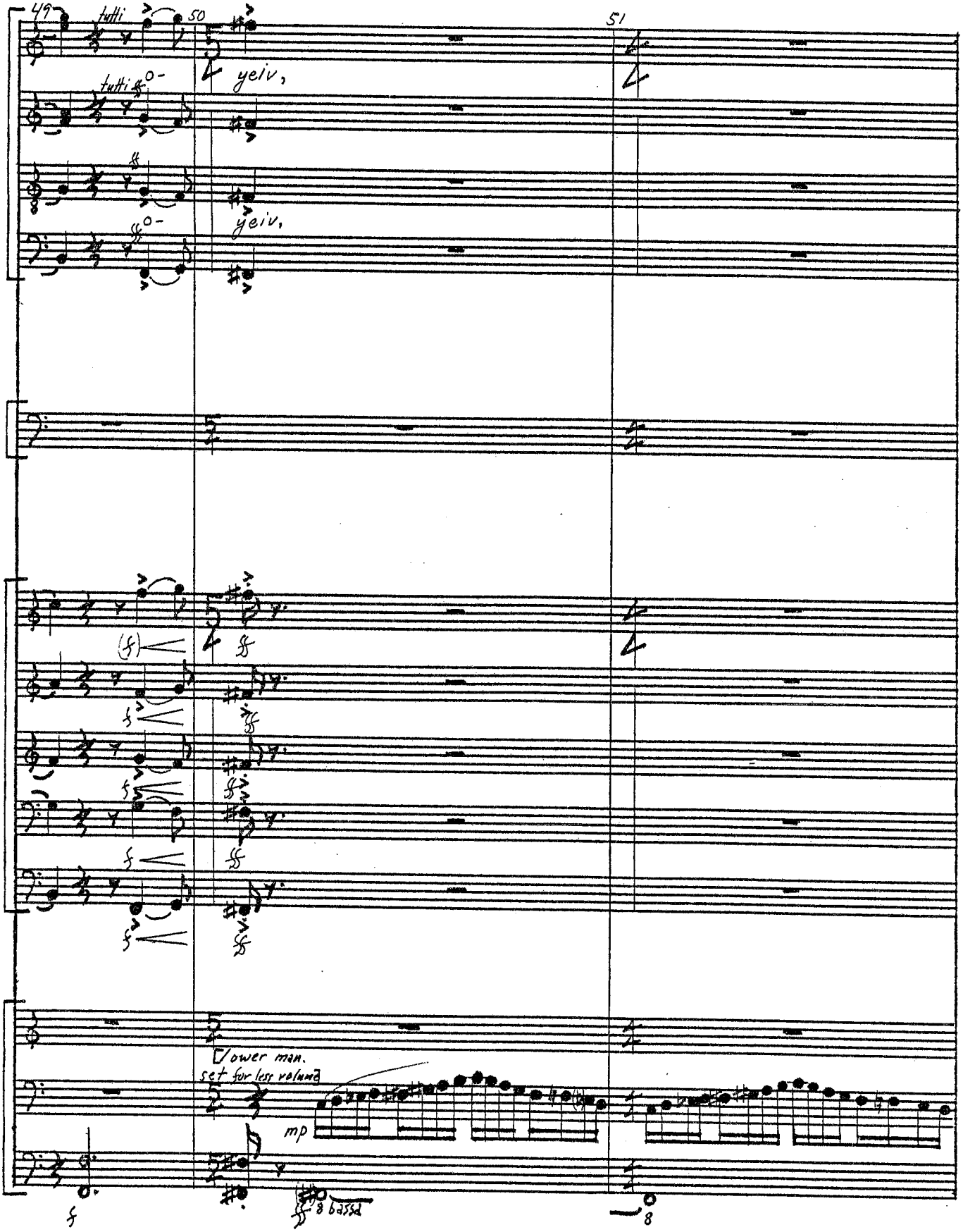

24
25
26
27
28
29
mp
[harmon]
mp
ff
pp
mf
p
mp
ff
pp
mf
p

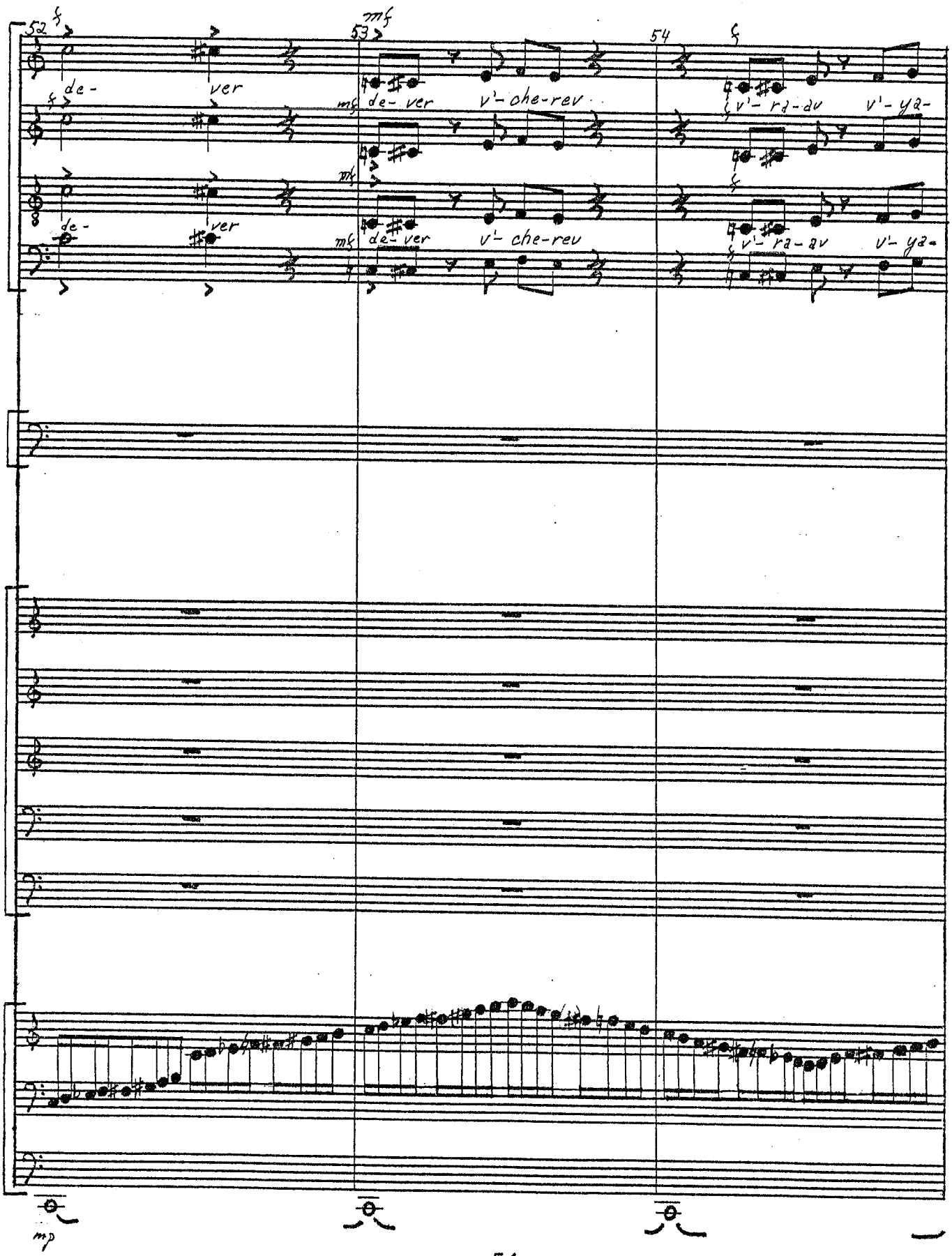

30
31
32
33
34
35
36
mp
3
u-fros a-lei-nu su-kat
mf
f
p
f
p
mp

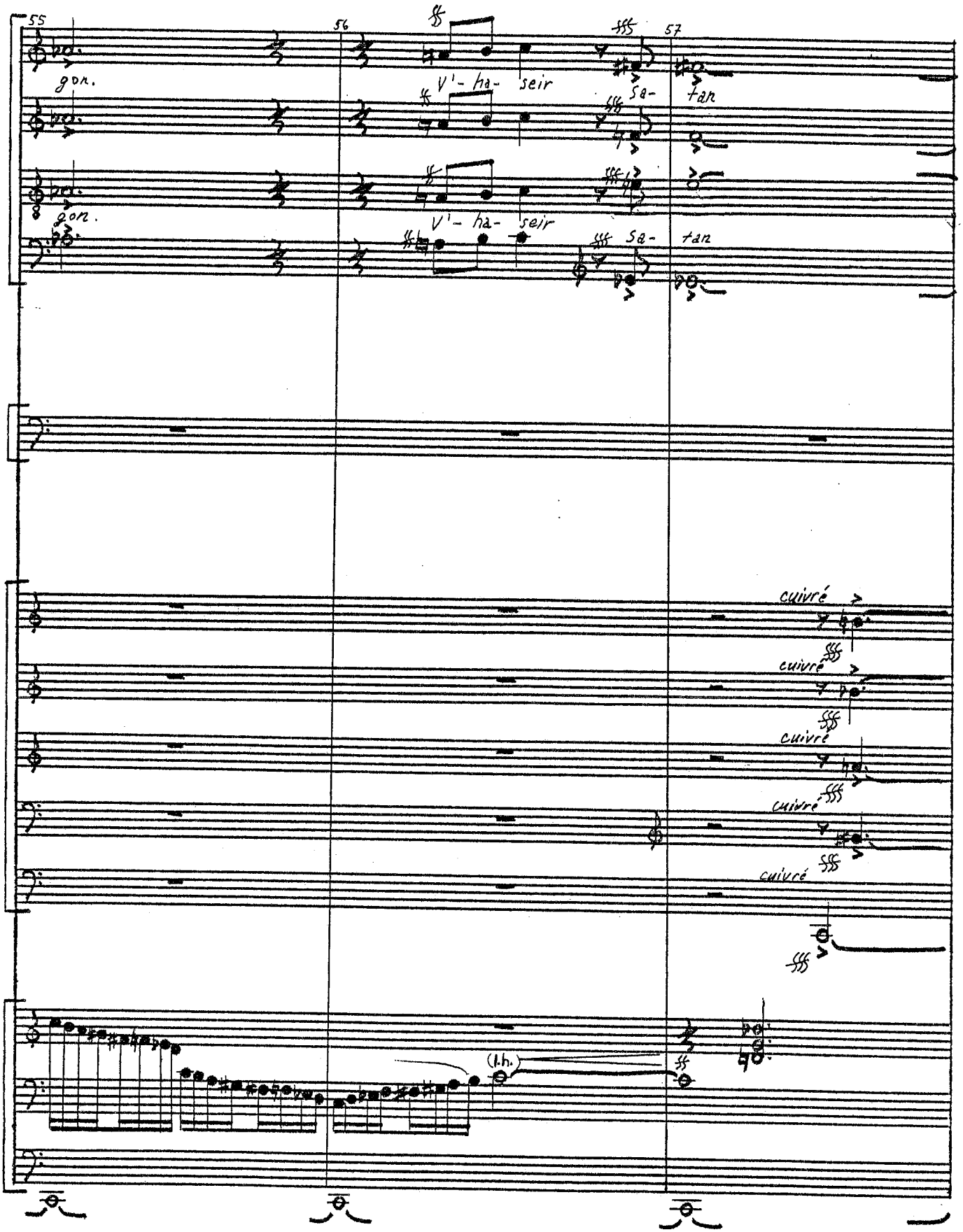

37
38
39
40
41
P
mp
mf
3
Shi'lo- me- cha,
v'- tak-nei- nu
b'-ei-tza to- va
mil-fa-ne-
cha,
[open]

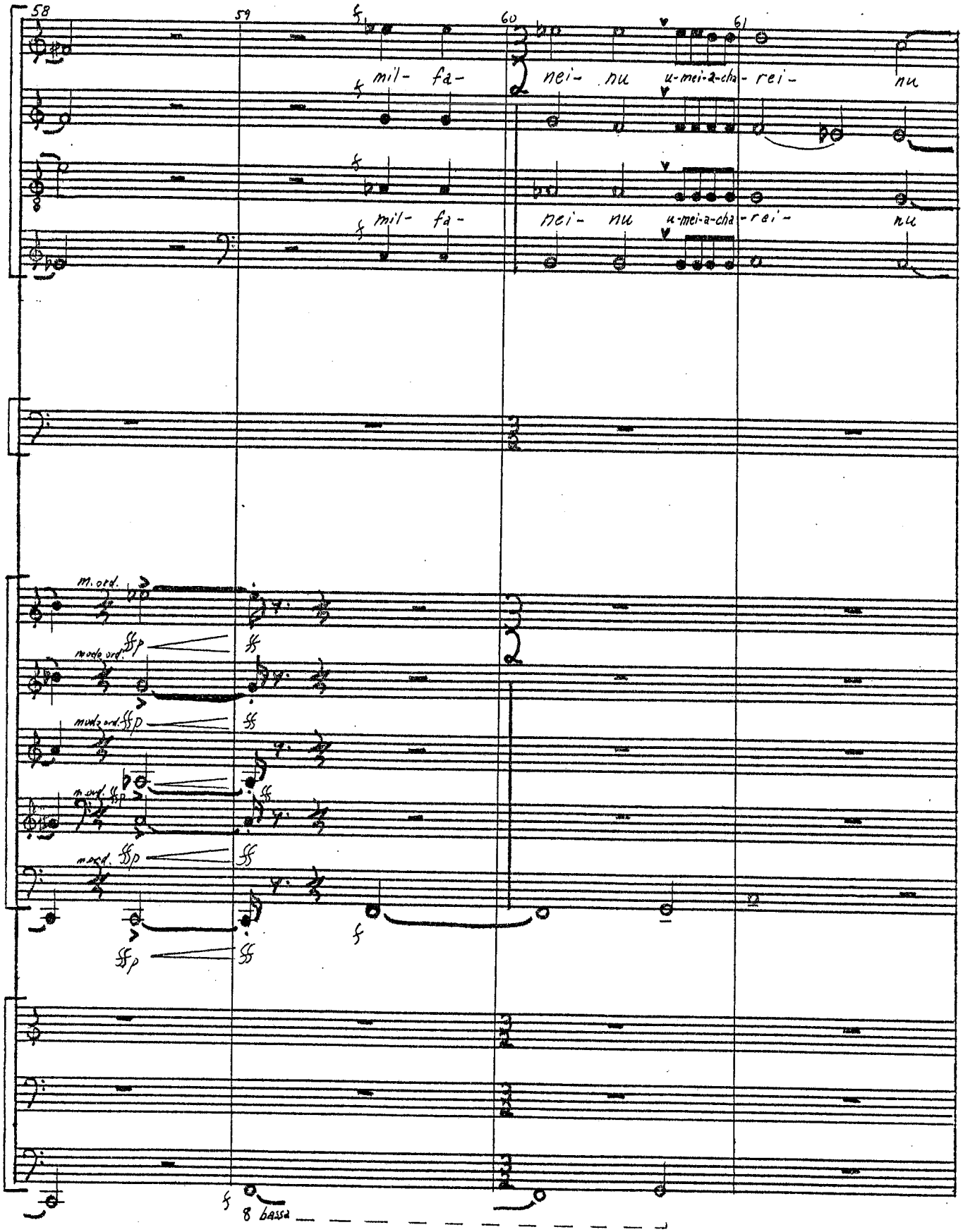

42
43
44
45
f
v'-ho- shi- ei- nu l'- ma- an sh'- me- cha,
v'-ho- shi- ei- nu l'- ma- an sh'- me- cha,
v'-ho- shi- ei- nu l'- ma- an sh'- me- cha,
fp
fp
fp
fp
fp

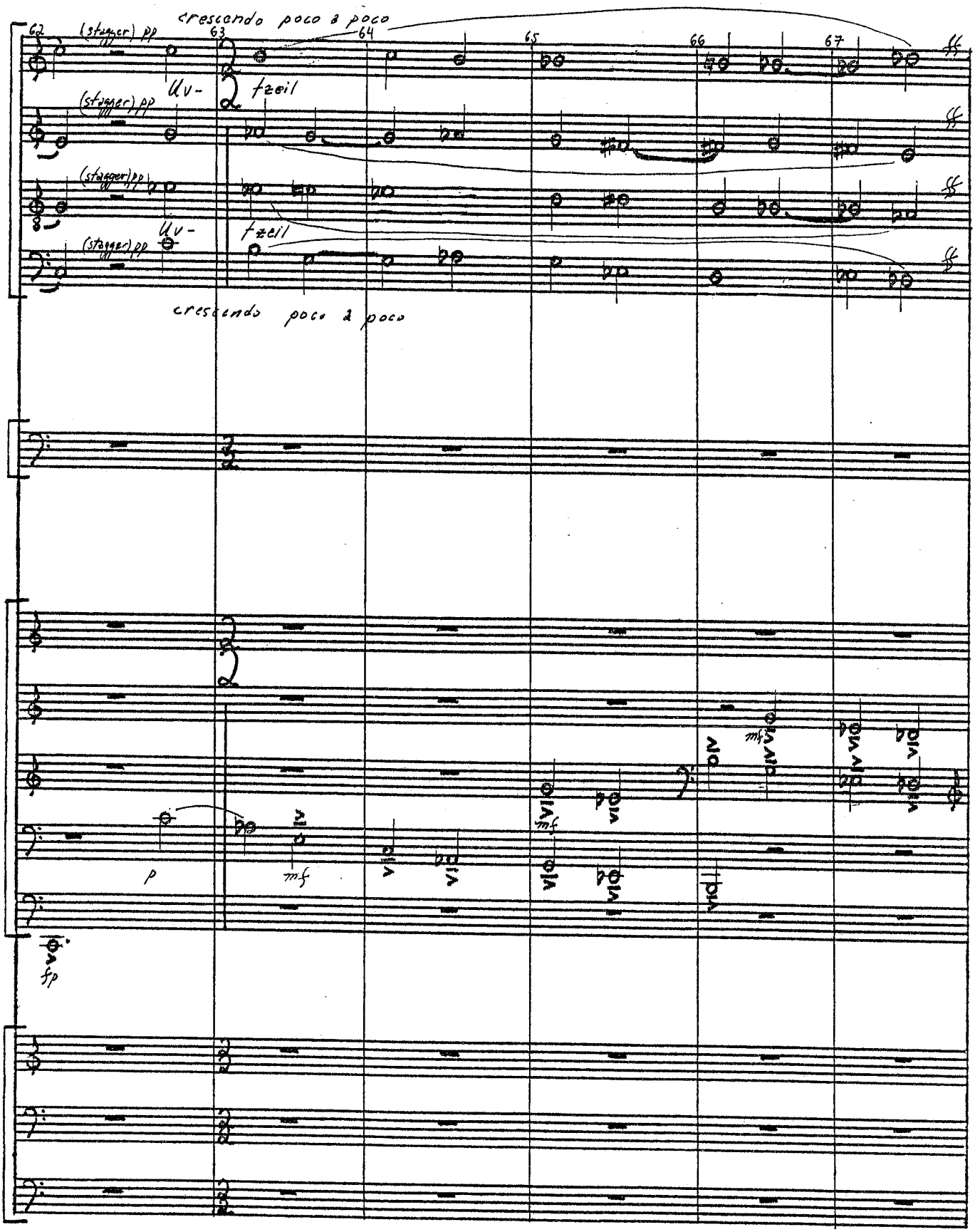

46
47
48
ff
div.
v'- ha- gein ba- a- dei- nu v'- ha- seir mei- a- lei- nu
v'- ha- gein ba- a- dei- nu v'- ha- seir mei- a- lei- nu
f
mf
mf
mf

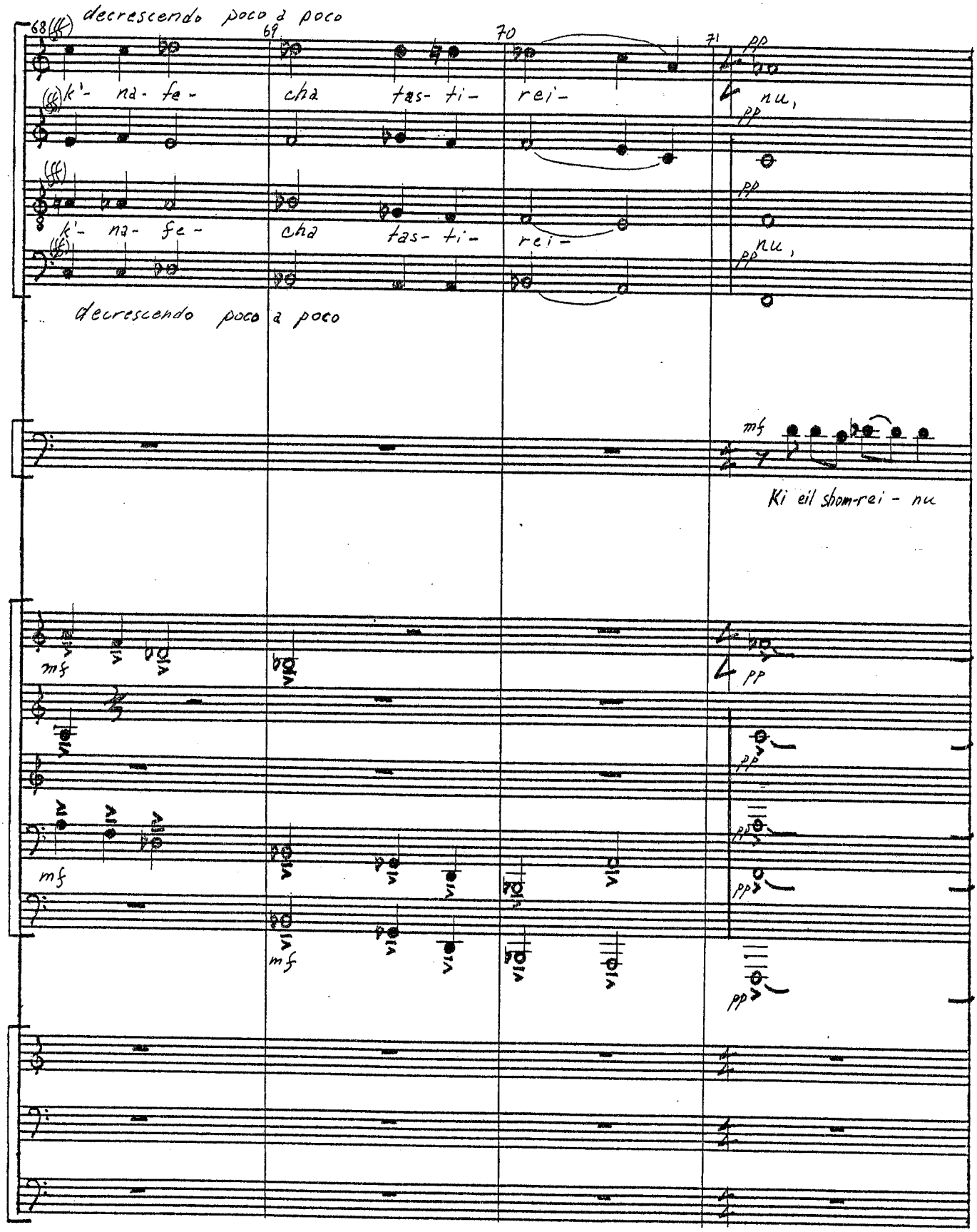

49
tutti
50
51
yeiv,
yeiv,
(f)
lower man.
set for less volume
mp
8 bassa
8

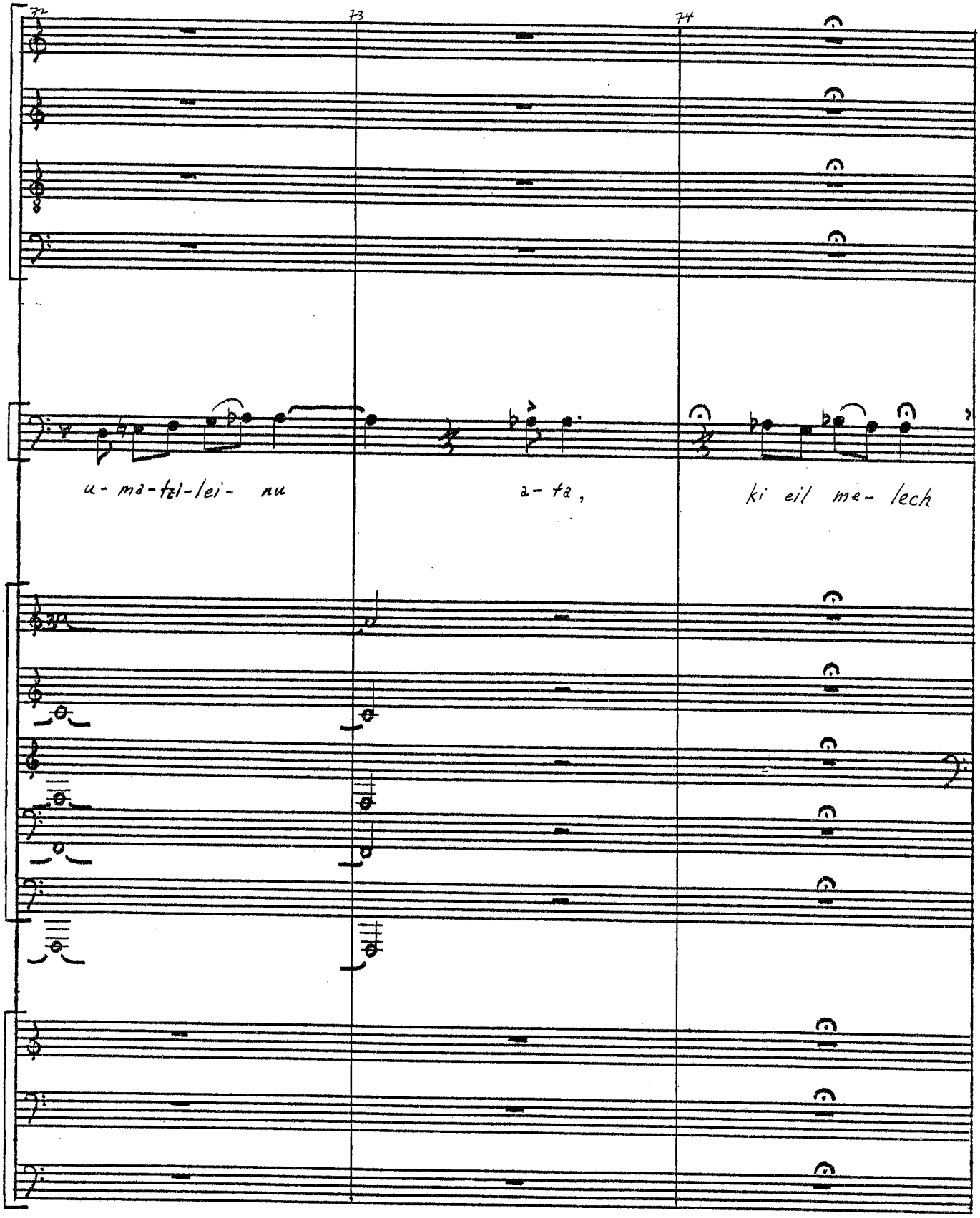

52
de-
ver
53
mf
de- ver
v'- che- rev
54
v'- ra- dv
v'- ya-
mp

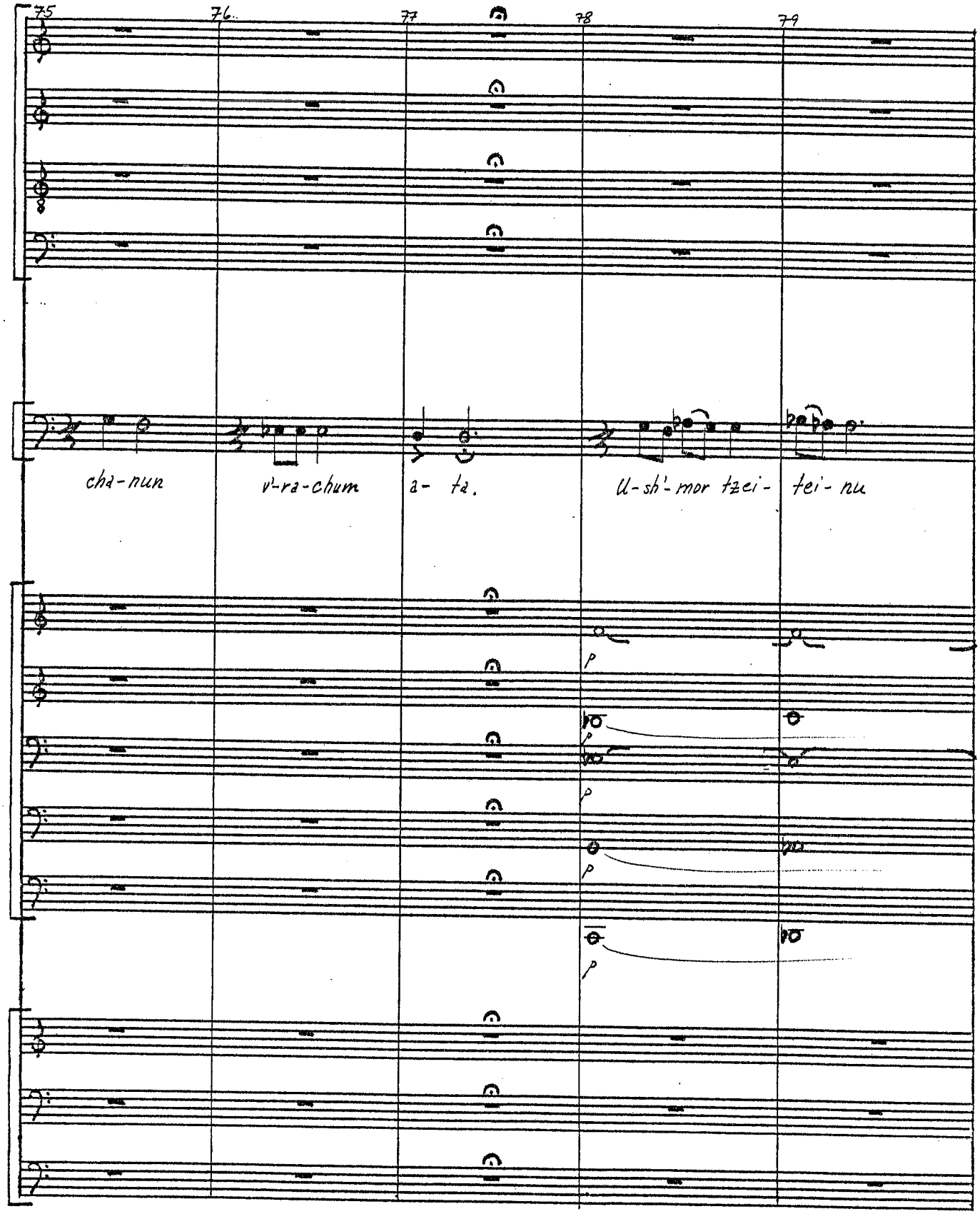

55
56
57
gon.
V'- ha- seir
Sa- tan
gon.
V'- ha- seir
Sa- tan
cuivré
cuivré
cuivré
cuivré
cuivré
(l.h.)

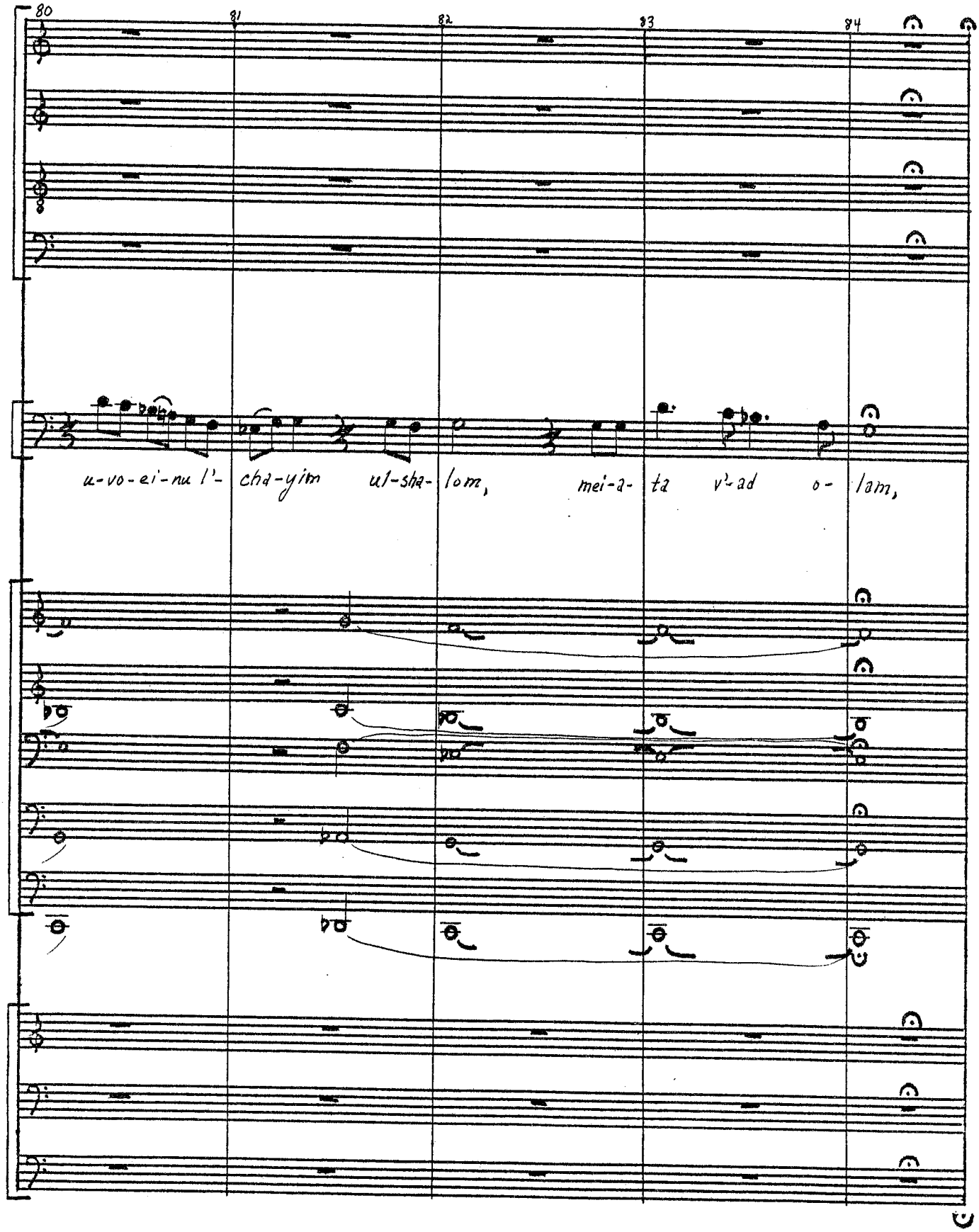

58
59
60
61
mil- fa-
nei- nu
u-mei-a-cha- rei-
nu
mil- fa-
nei- nu
u-mei-a-cha- rei-
nu
m. ord.
molto ord.
molto ord.
molto ord.
molto ord.
8 bassa

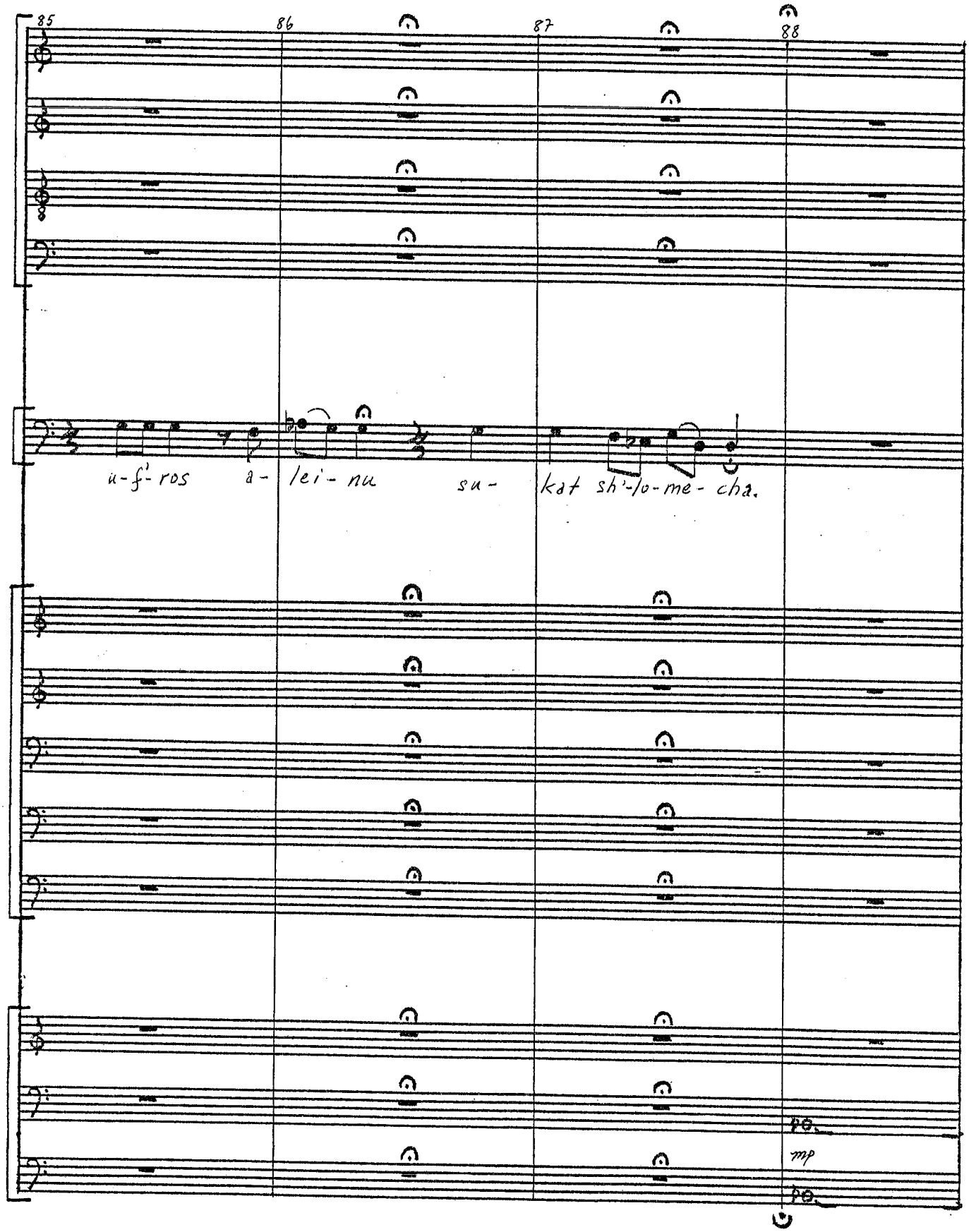

crescendo poco à poco
(stagger) pp
Uv-
fzeil
(stagger) pp
(stagger) pp
Uv-
fzeil
(stagger) pp
crescendo poco à poco
p
mf
fp
mf

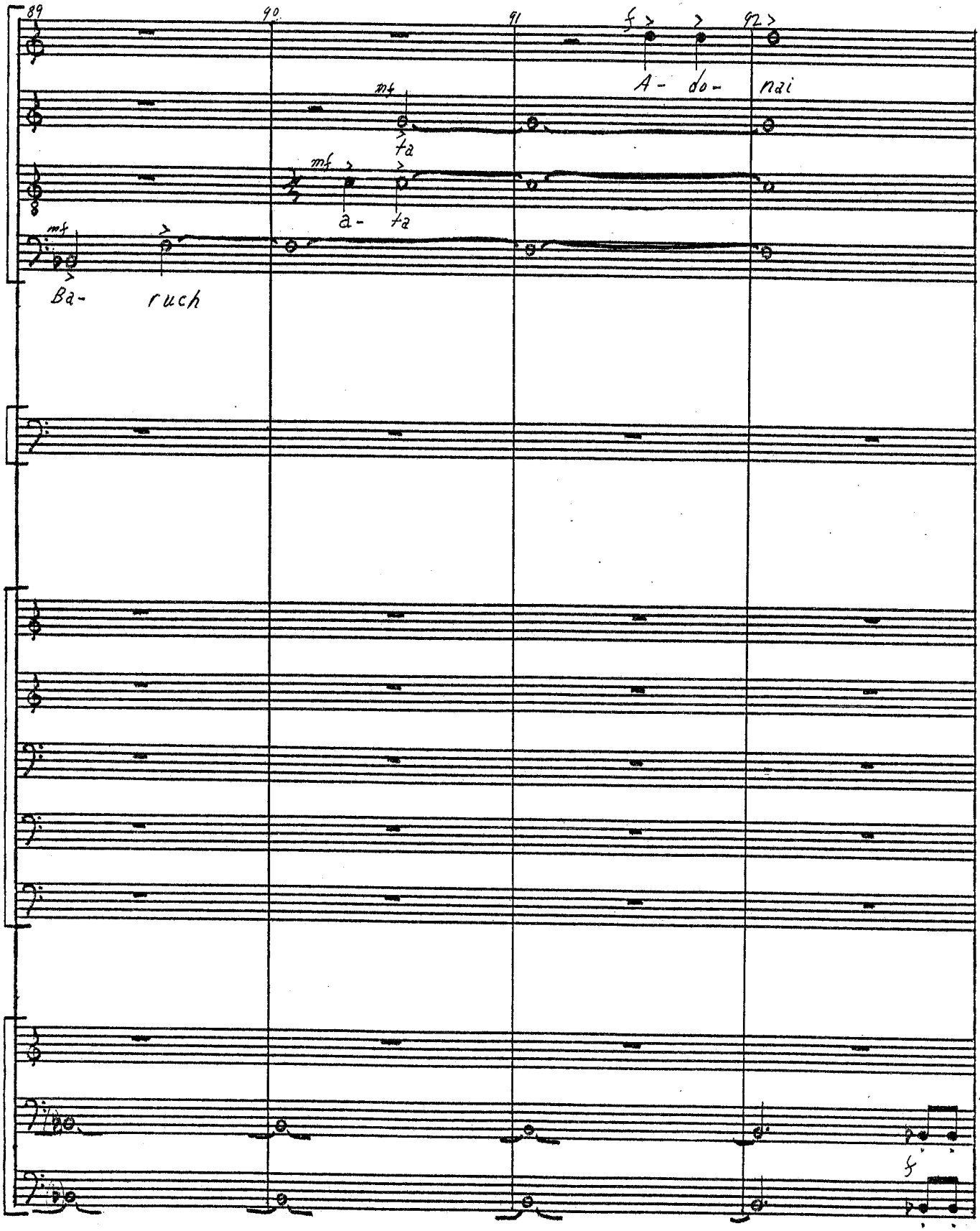

decrescendo poco a poco
k'- na- fe-
cha
tas- ti-
rei-
nu,
decrescendo poco a poco
mf
Ki eil shom-rei - nu
pp

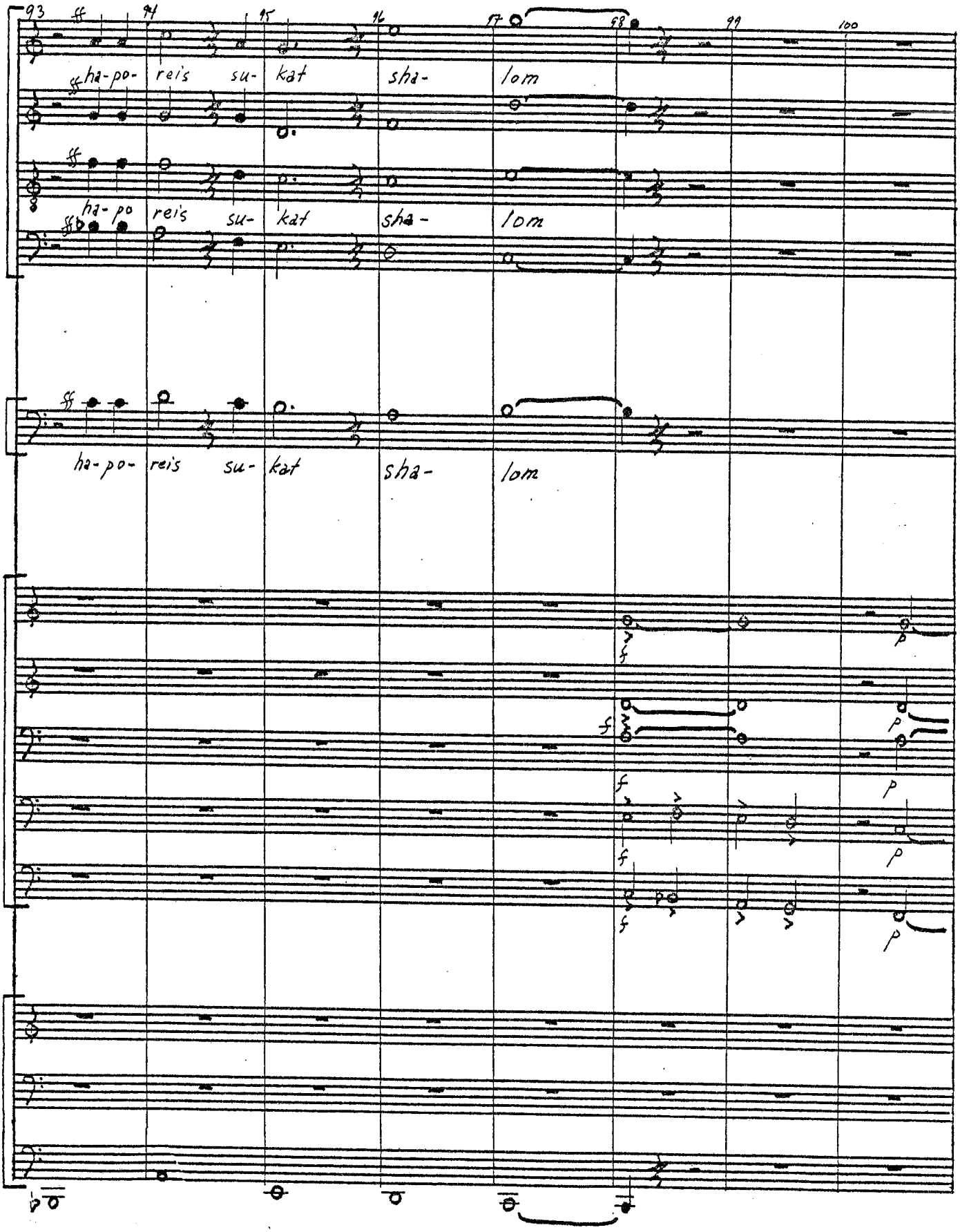

72
73
74
u- ma-tzl-lei- nu
a- ta,
ki eil me- lech

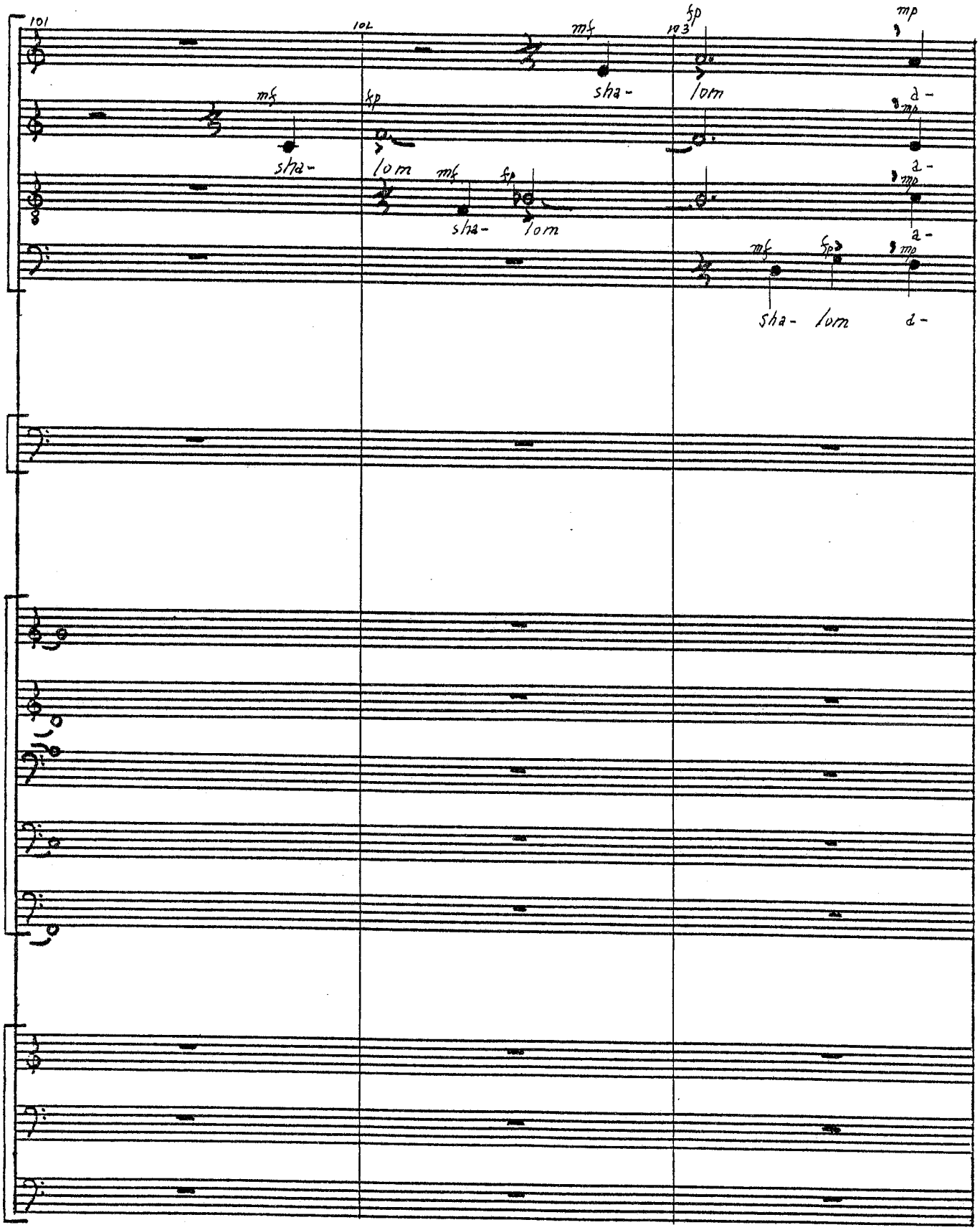

75
76
77
78
79
cha-nun
v'-ra-chum
a- ta.
U-sh'-mor tzei-
tei-nu
p
p
p
p
p

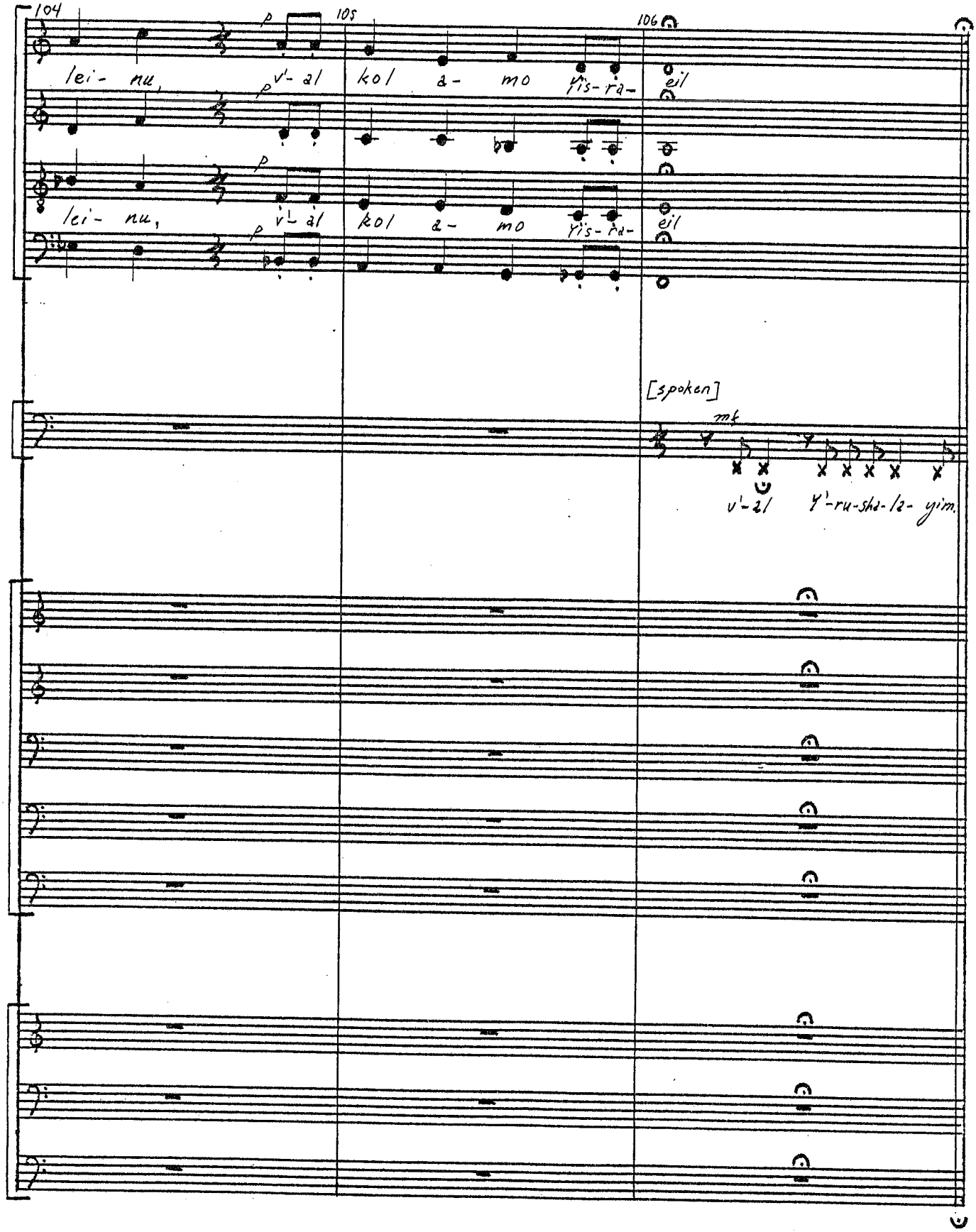

80
81
82
83
84
u-vo-ei-nu l'- cha-yim ul-sha- lom, mei-a- ta v'-ad o- lam,


85
86
87
88
u-f'-ros a-lei-nu su-kat sh'-lo-me-cha.
pp.
mp
pp.


89
90
91
92
mf
Ba-
ruch
mf
a-
ta
mf
ta
f
A-
do-
nai
f


93
94
95
96
97
98
99
100
ha-po- rei's su- kat sha- lom
ha-po rei's su- kat sha- lom
ha-po- rei's su- kat sha- lom

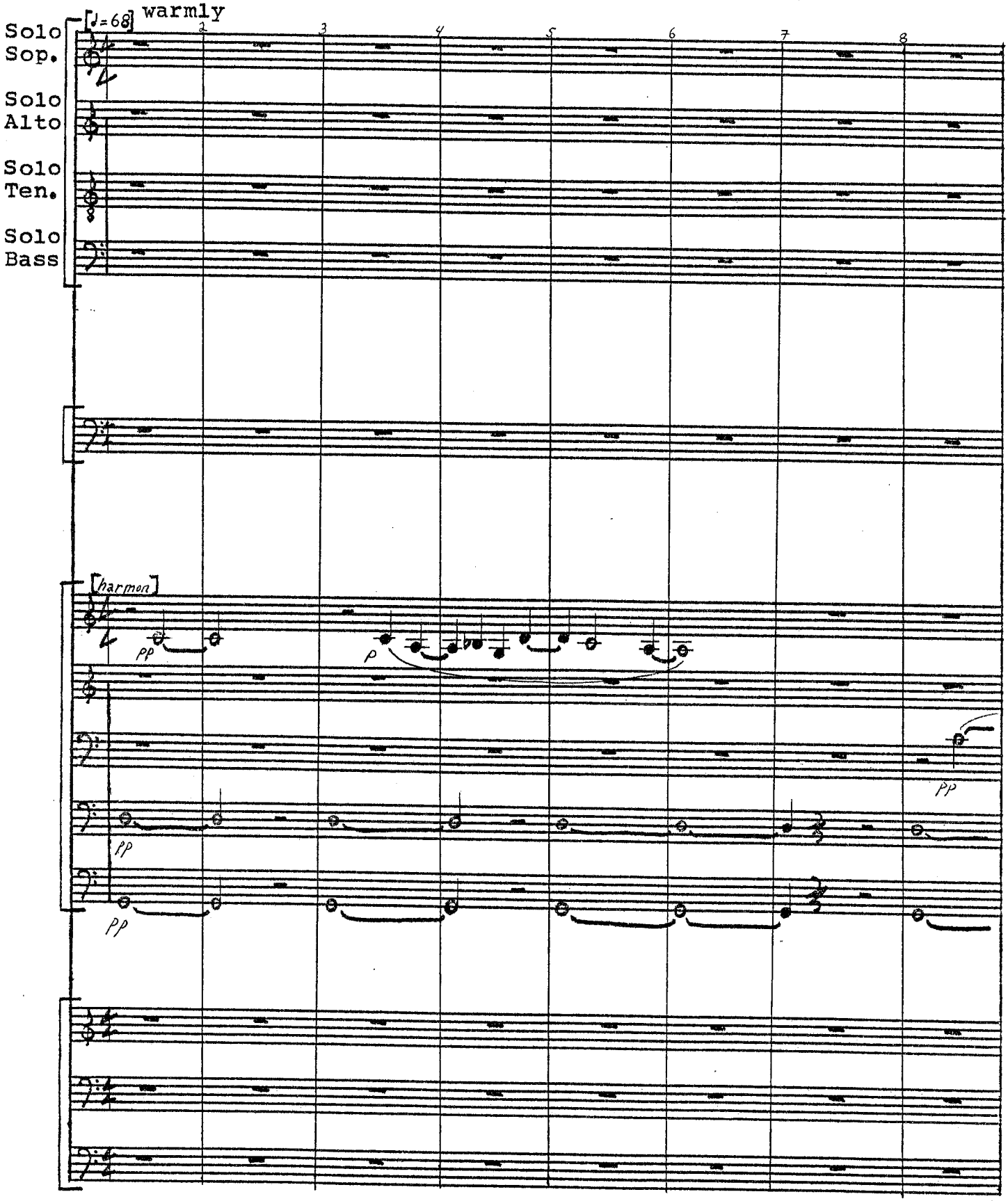

101
102
103
mf
sha-
fp
lom
mp
a-
sha- lom a-

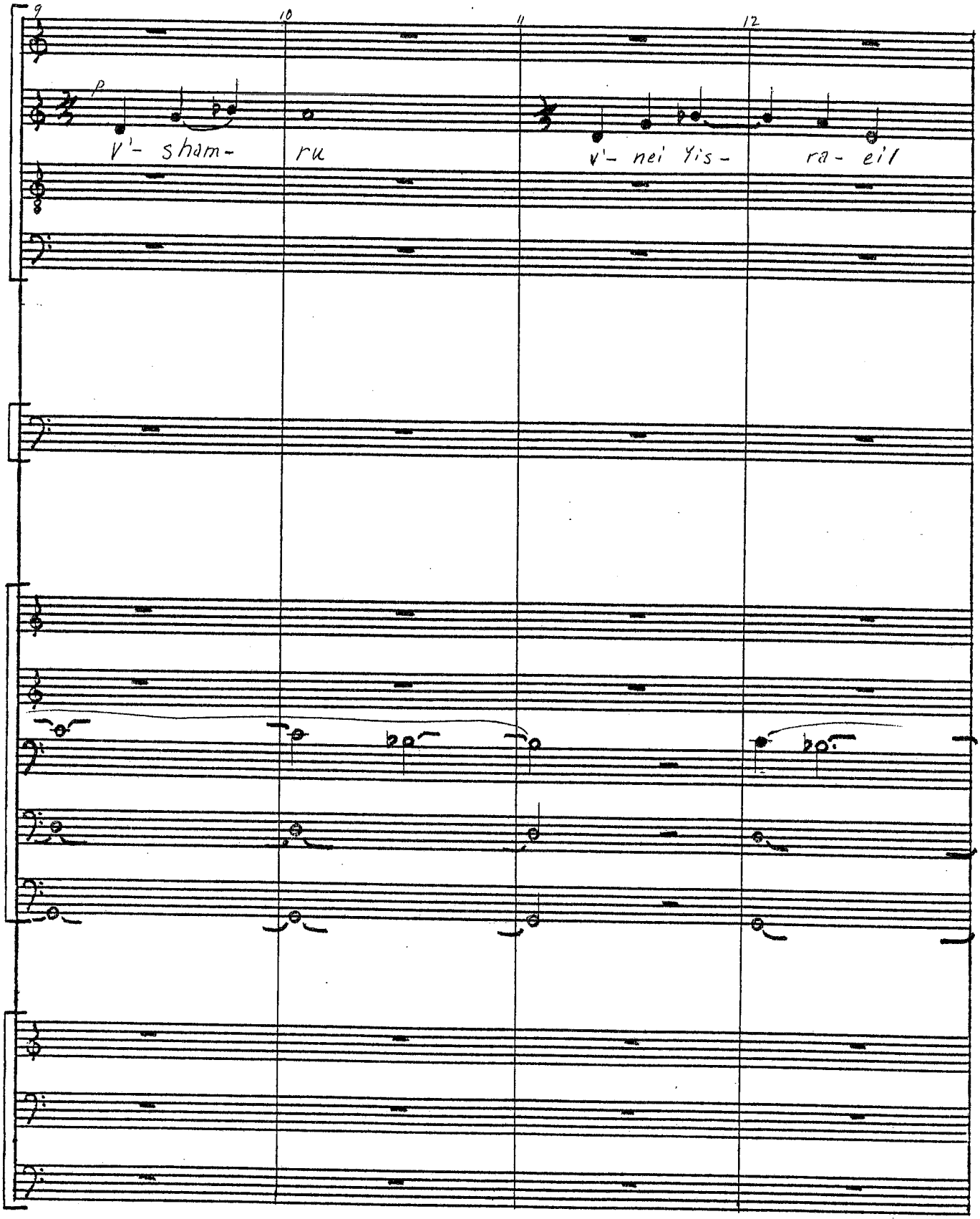

104
105
106
lei- nu,
v'- al
kol a- mo yis- ra-
eil
lei- nu,
v'- al
kol a- mo yis- ra-
eil
[spoken]
mf
v'-al
y'-ru-shd-la- yim.

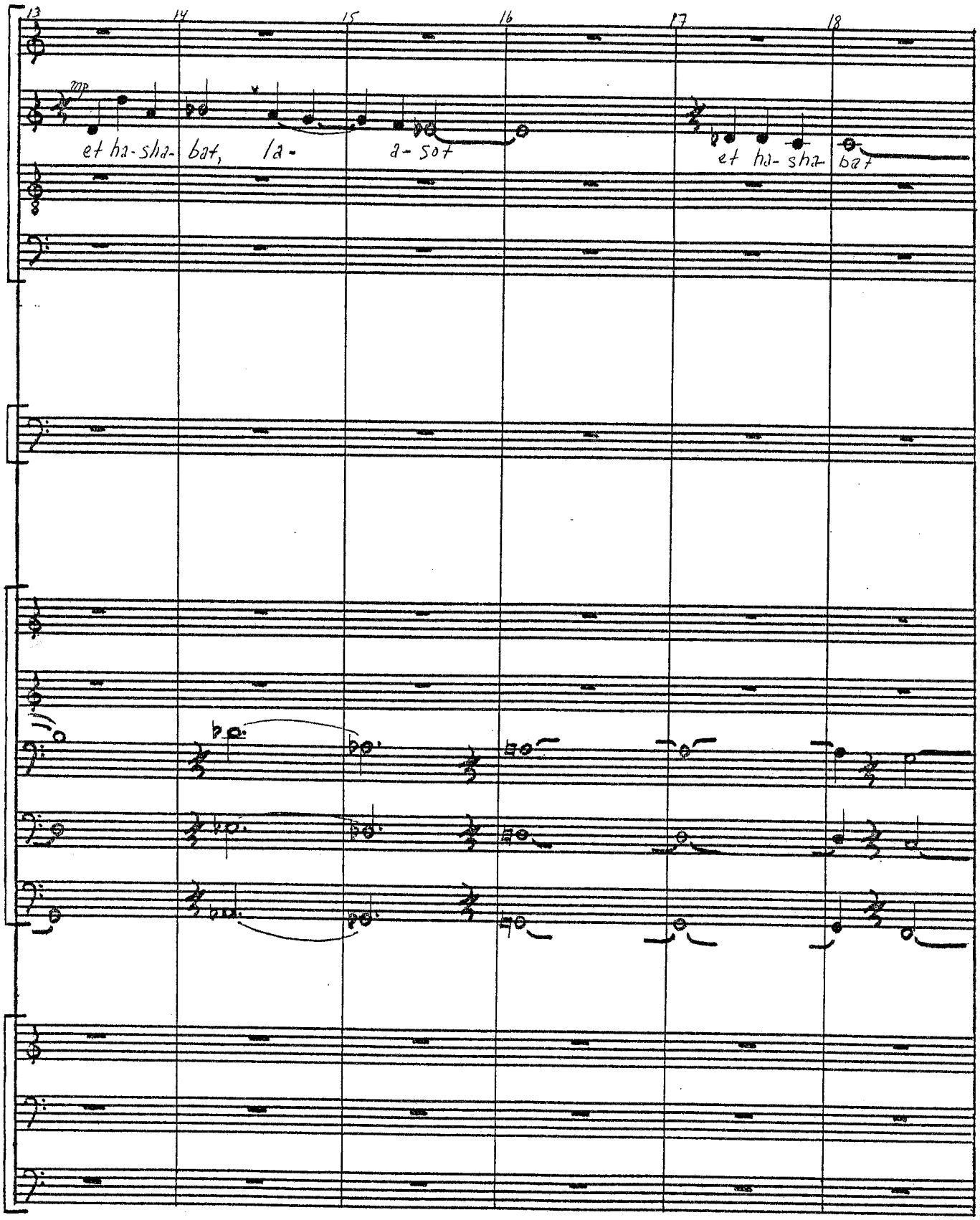
VII.

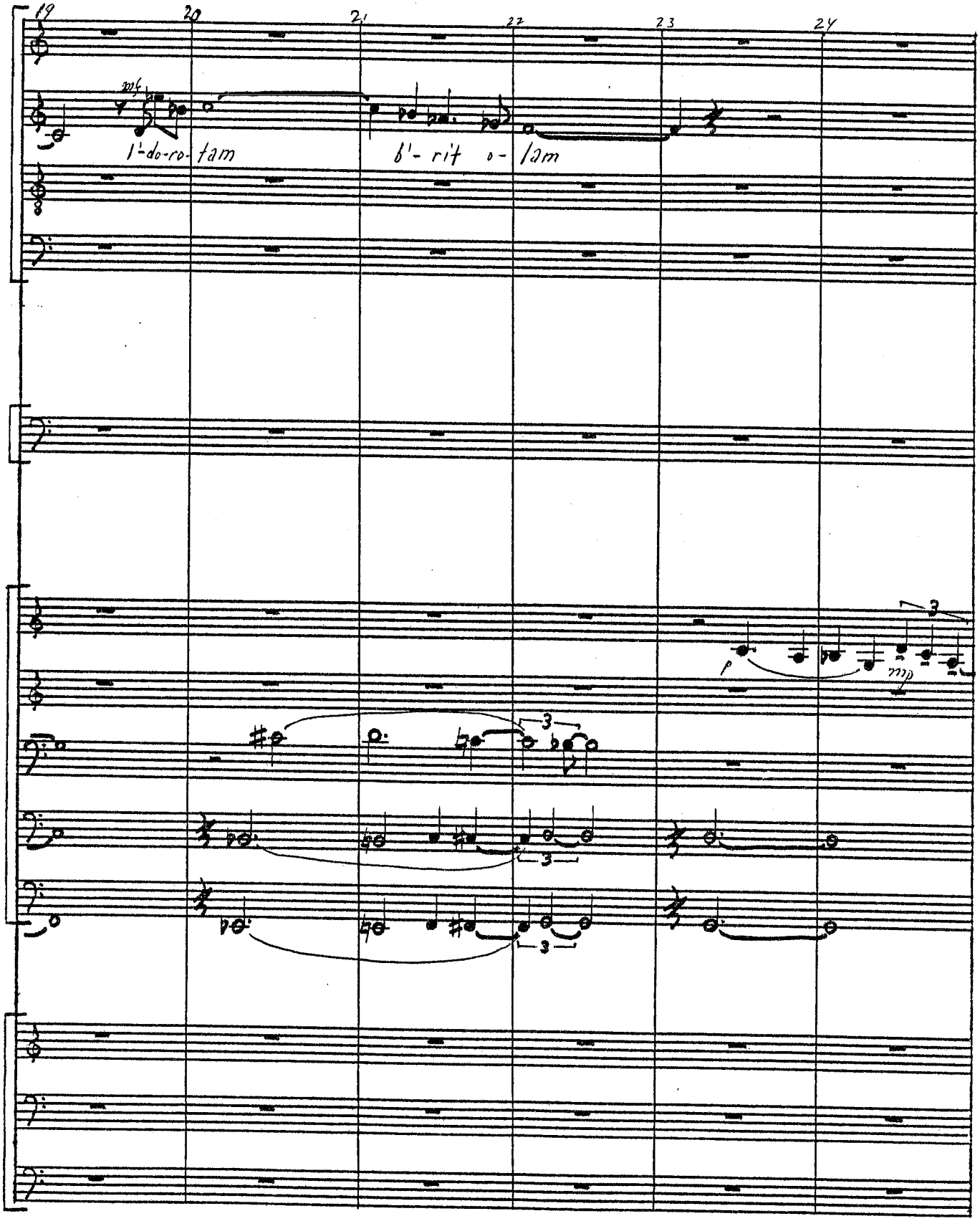
V'SHAMRU

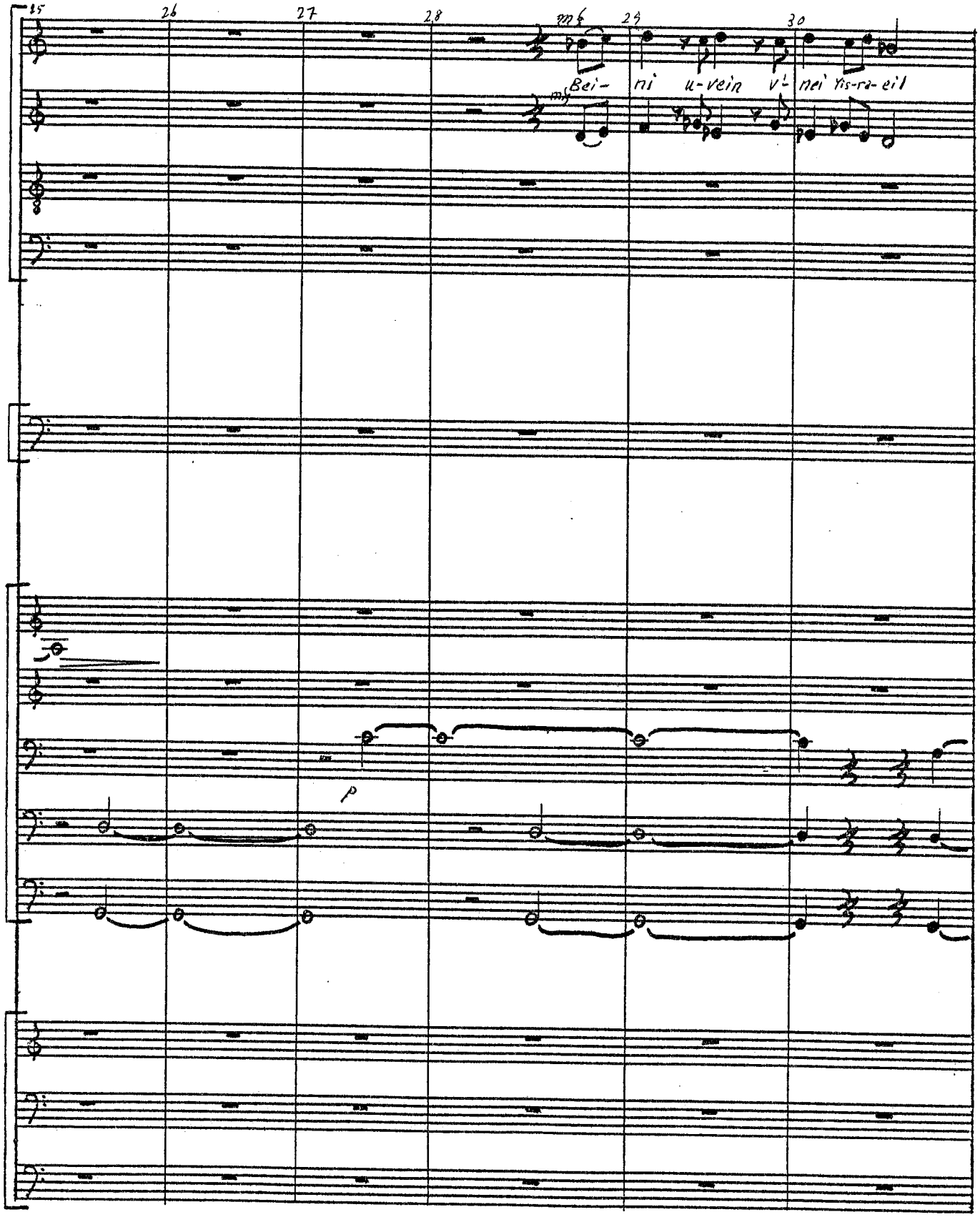
(For Solo Quartet)

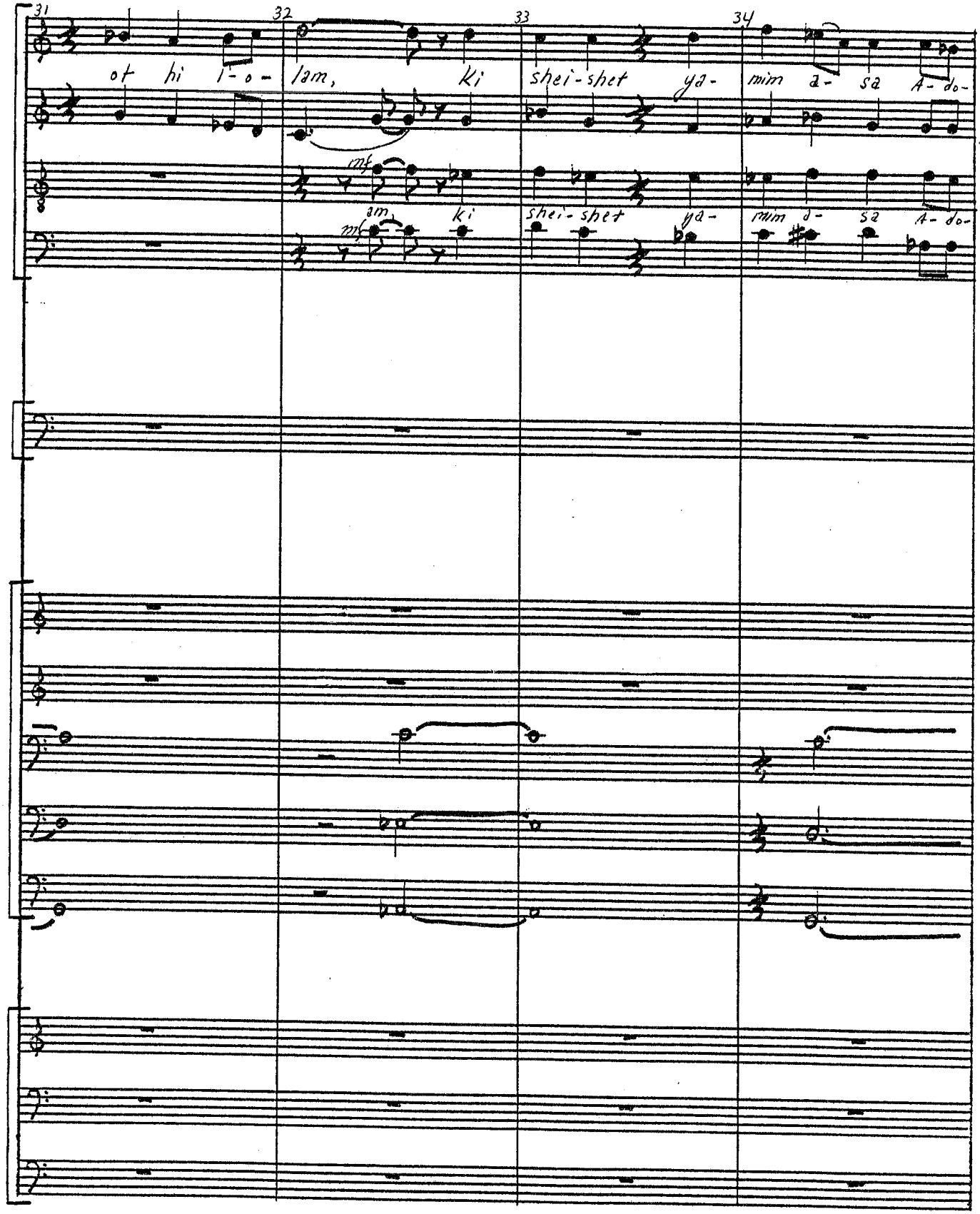


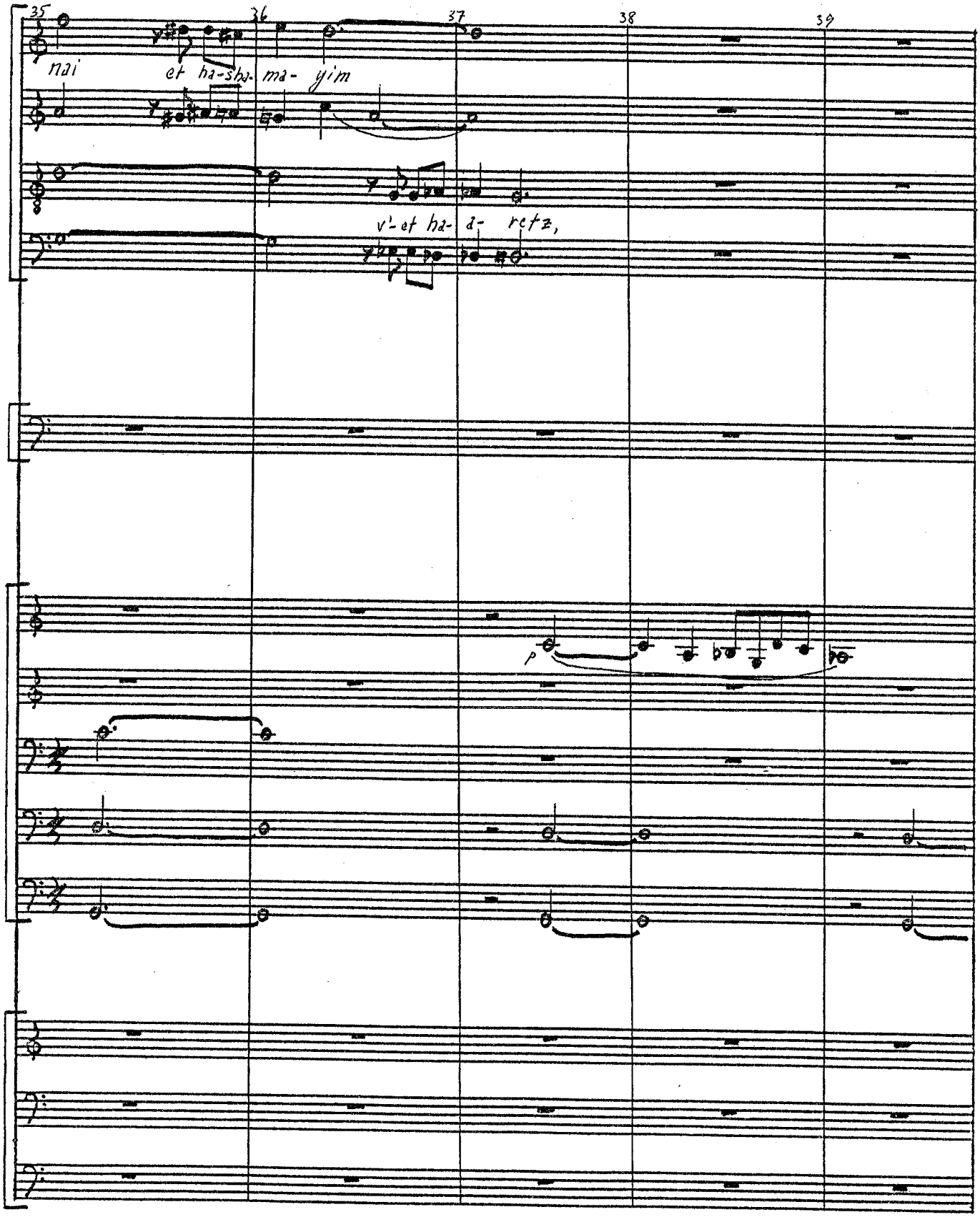

9
10
11
12
p
V'- sham-
ru
v'- nei Yis-
ra- eil

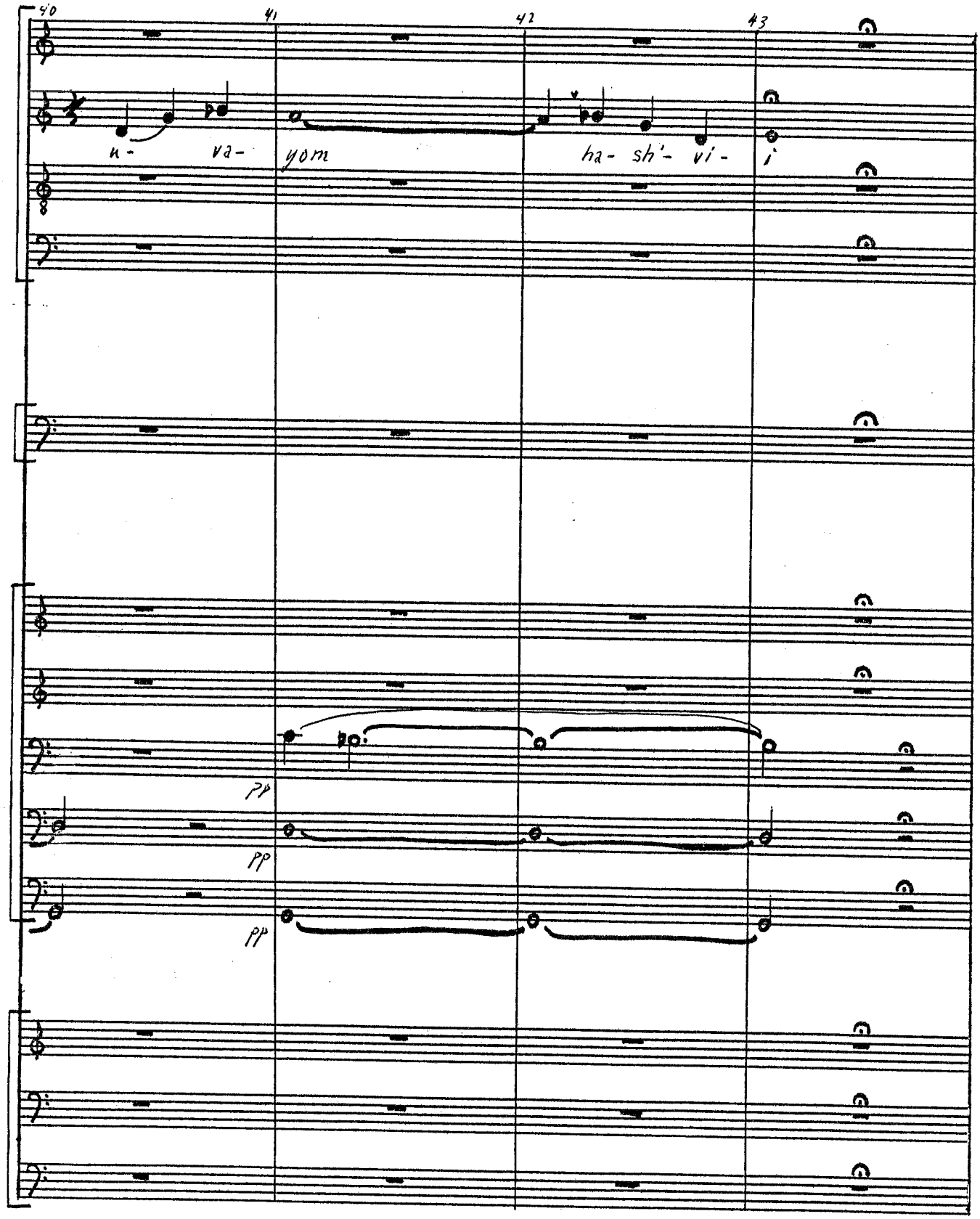

13
14
15
16
17
18
mp
et ha-sha- bat, la-
a- sot
et ha- sha- bat

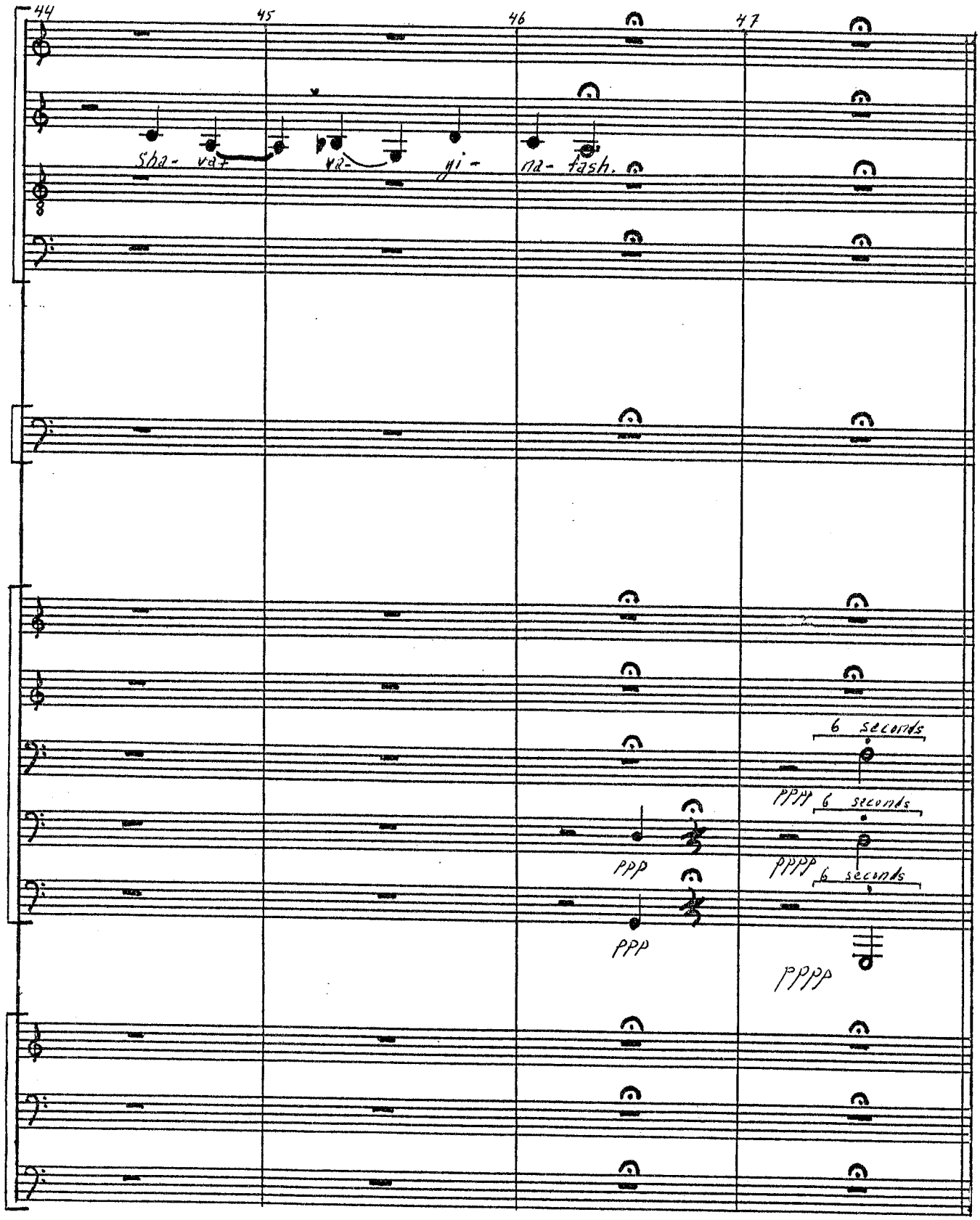

19
20
21
22
23
24
mf
l'-do-ro-tam
b'-rit o-lam
p
mp


25
26
27
28
29
30
Bei- ni u-vein v'- nei Yis-ra-eil
p


31
32
33
34
ot hi l-o-
lam, ki
shei-shet ya-
mim d- sa A-do-
mf
am, ki
shei-shet ya-
mim d- sa A-do-

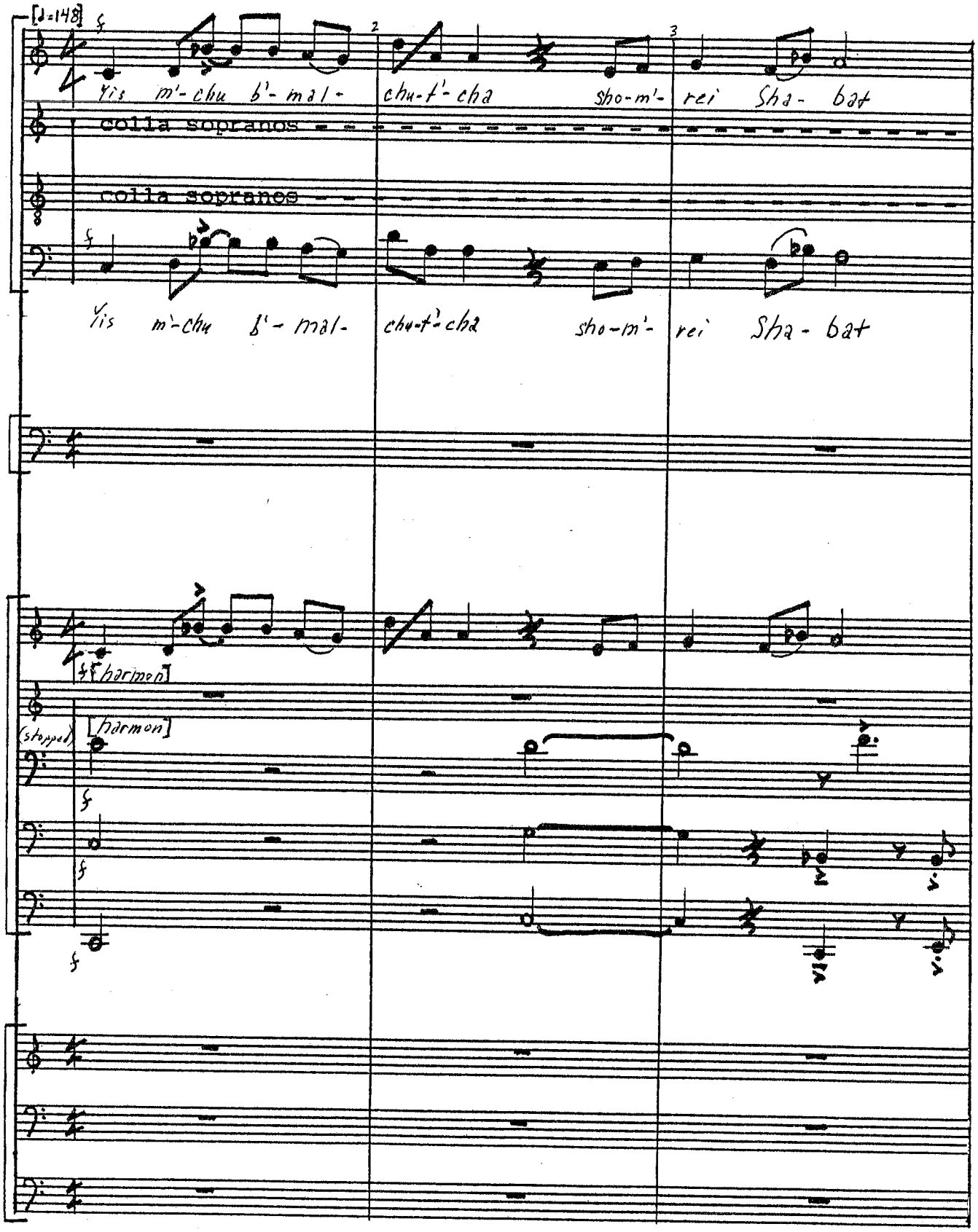

35
36
37
38
39
nai
et ha-sha- ma- yim
v'-et ha- a- retz,
p

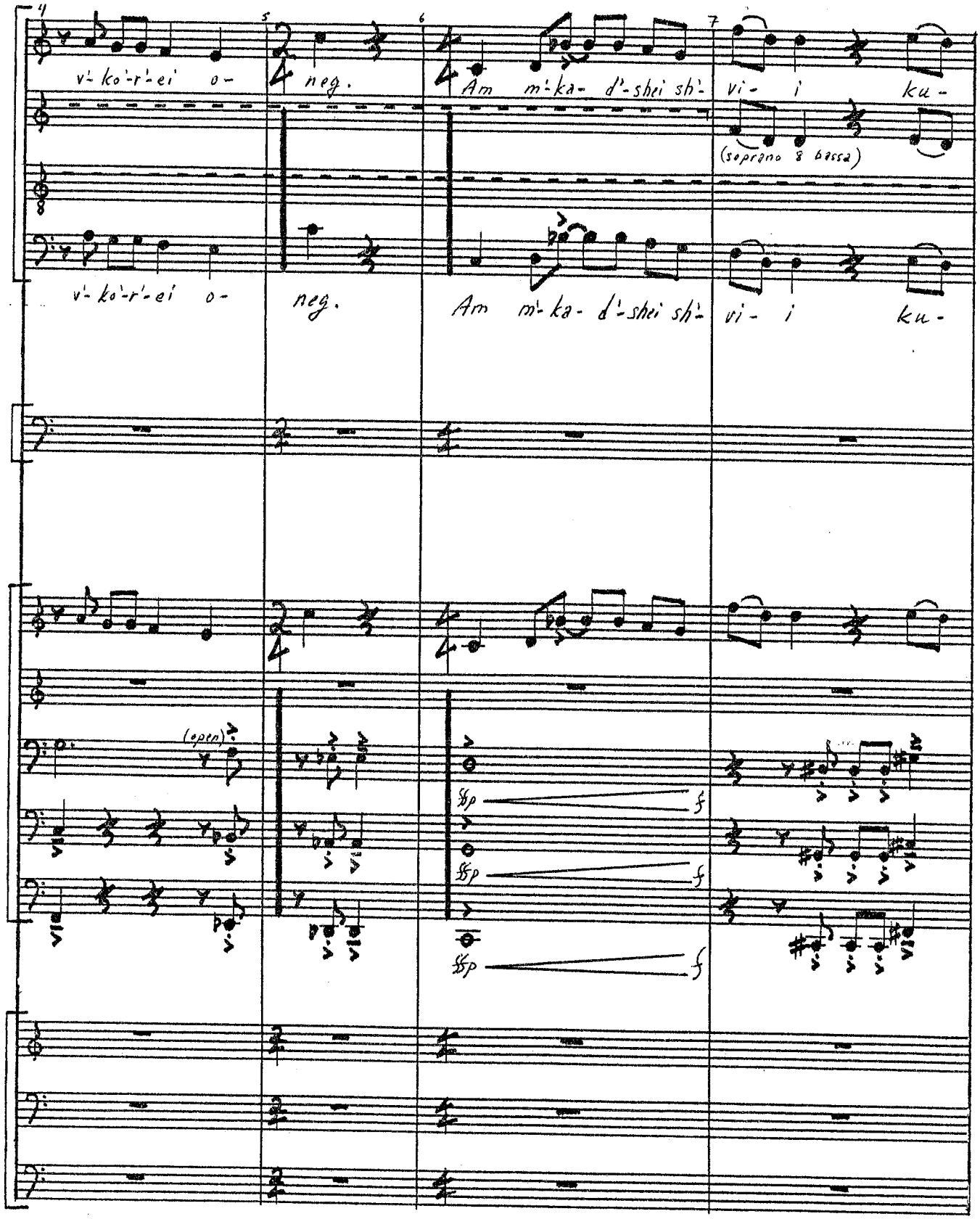

40
41
42
43
u- va- yom ha- sh'- vi- i
pp
pp
pp

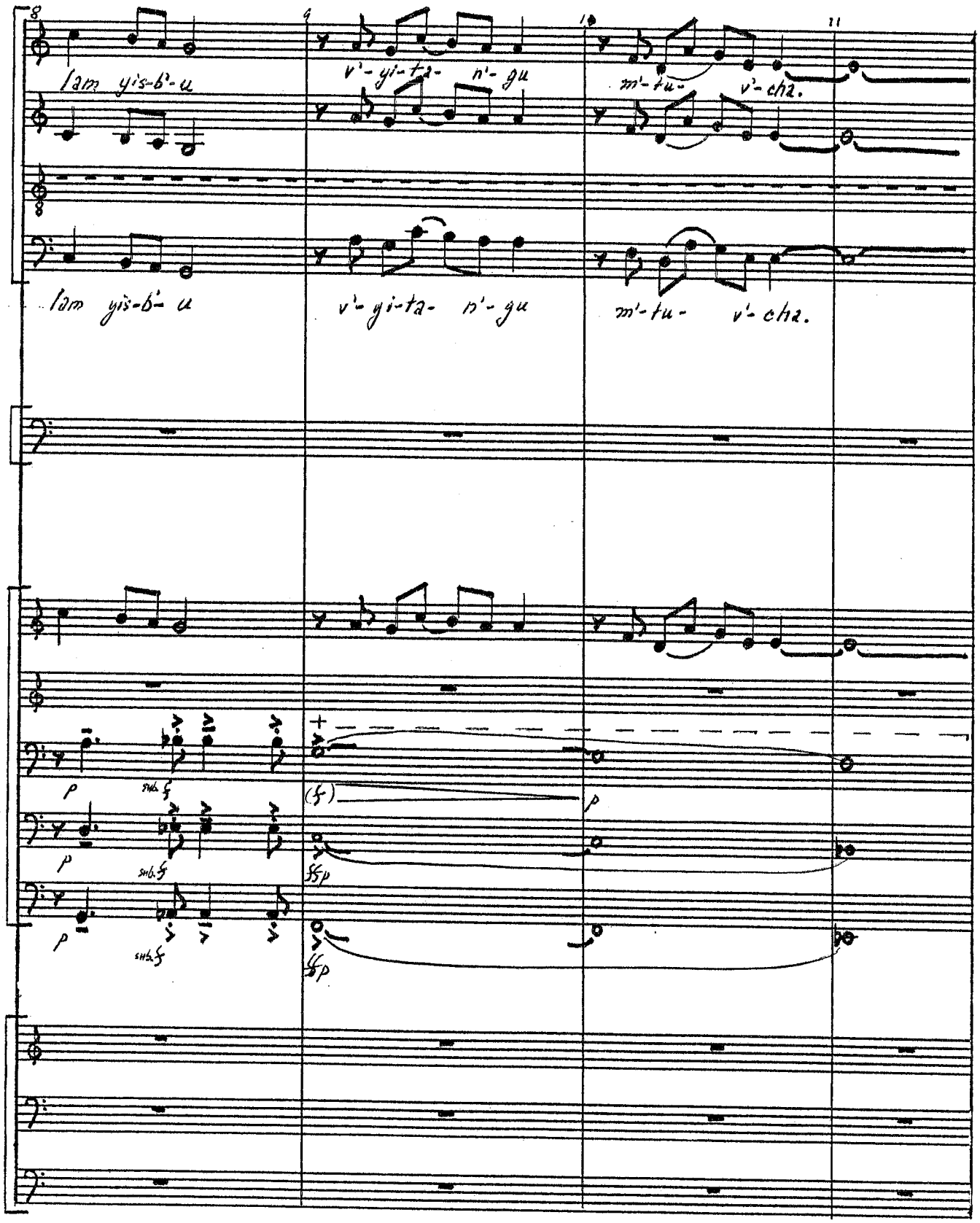

44
45
46
47
Sha- vat
va-
yi-
na- fash.
6 seconds
PPPP
6 seconds
PPPP
6 seconds
PPP
PPP
PPPP

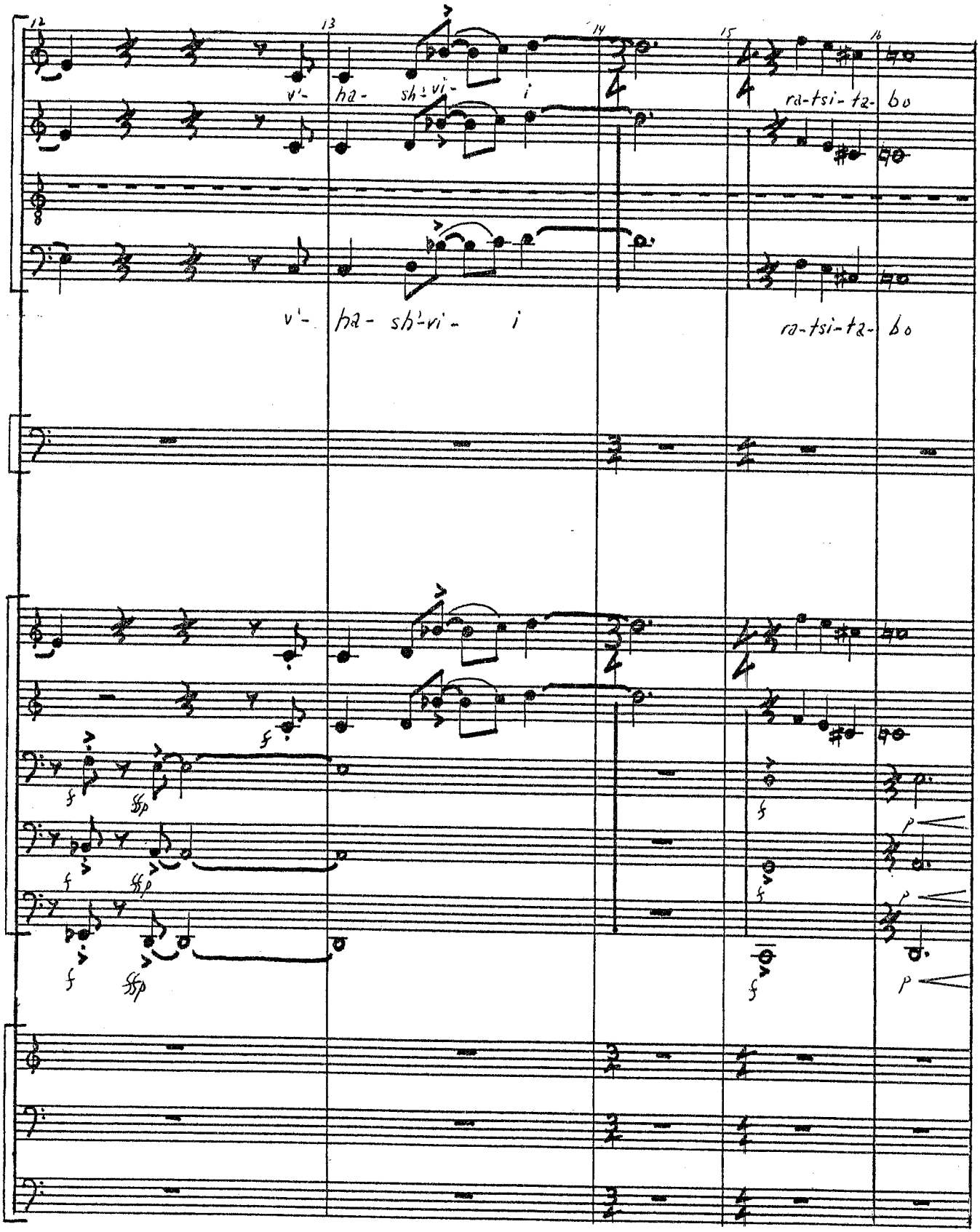
YIS M'CHU
(tutti chorus)

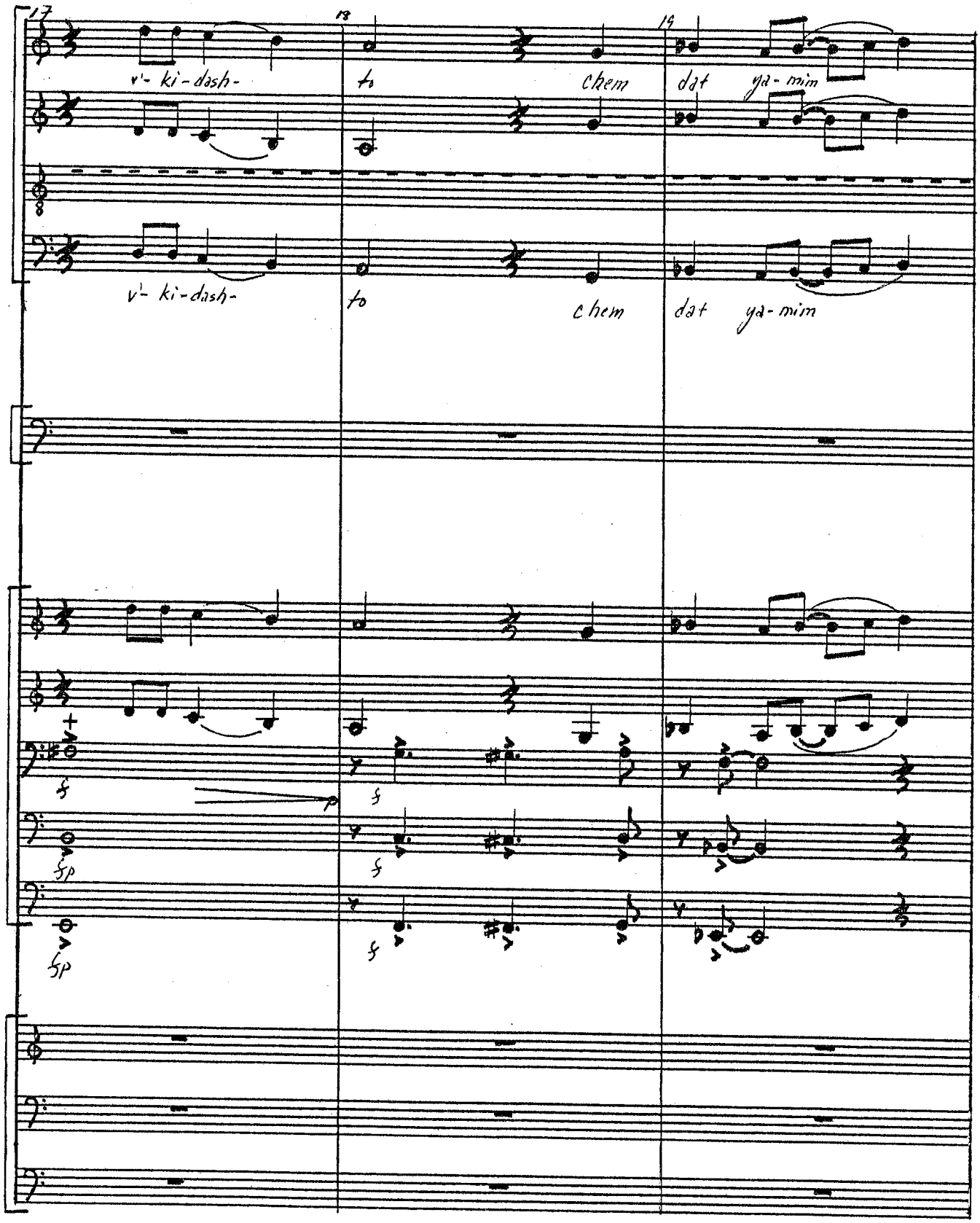
lively

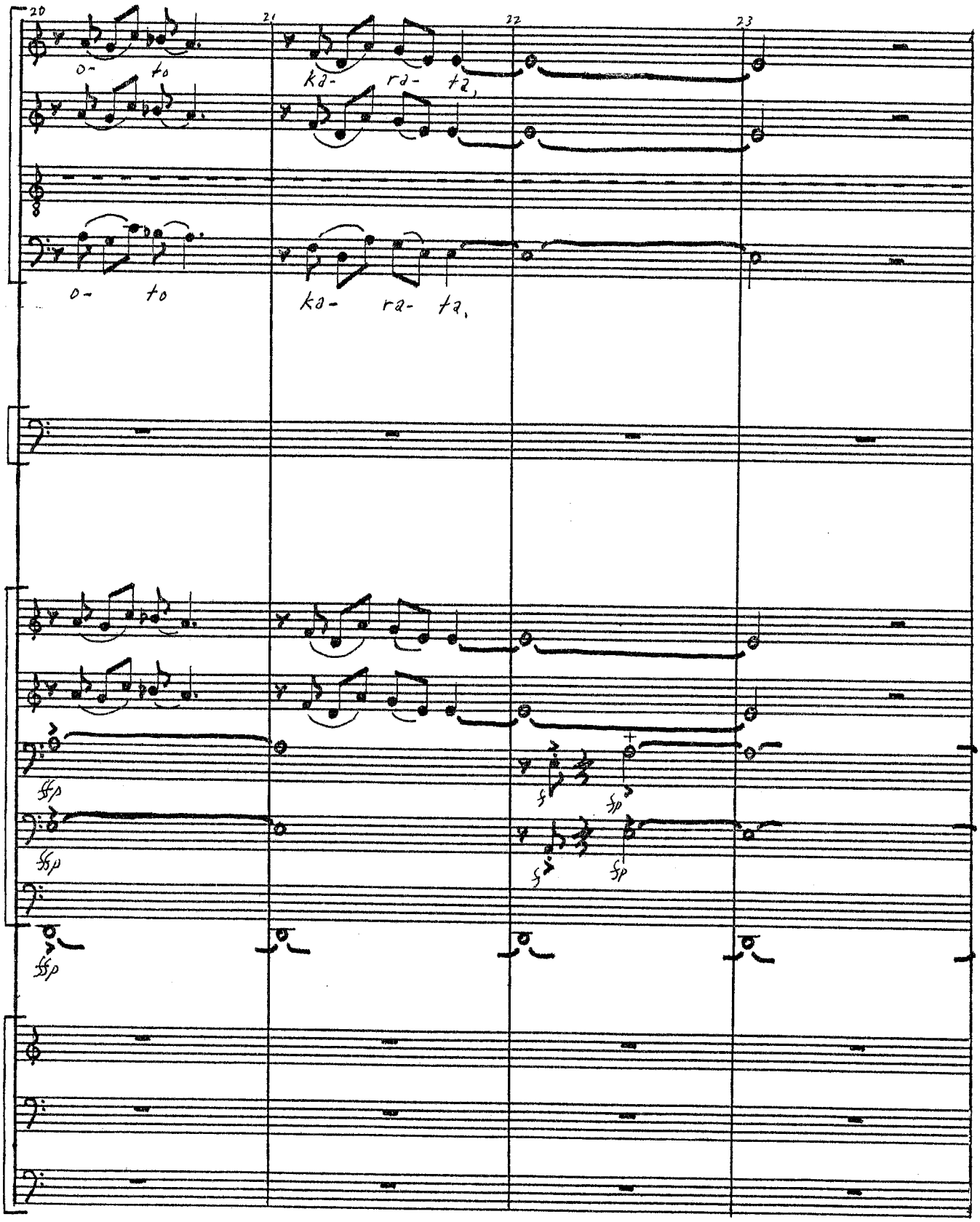


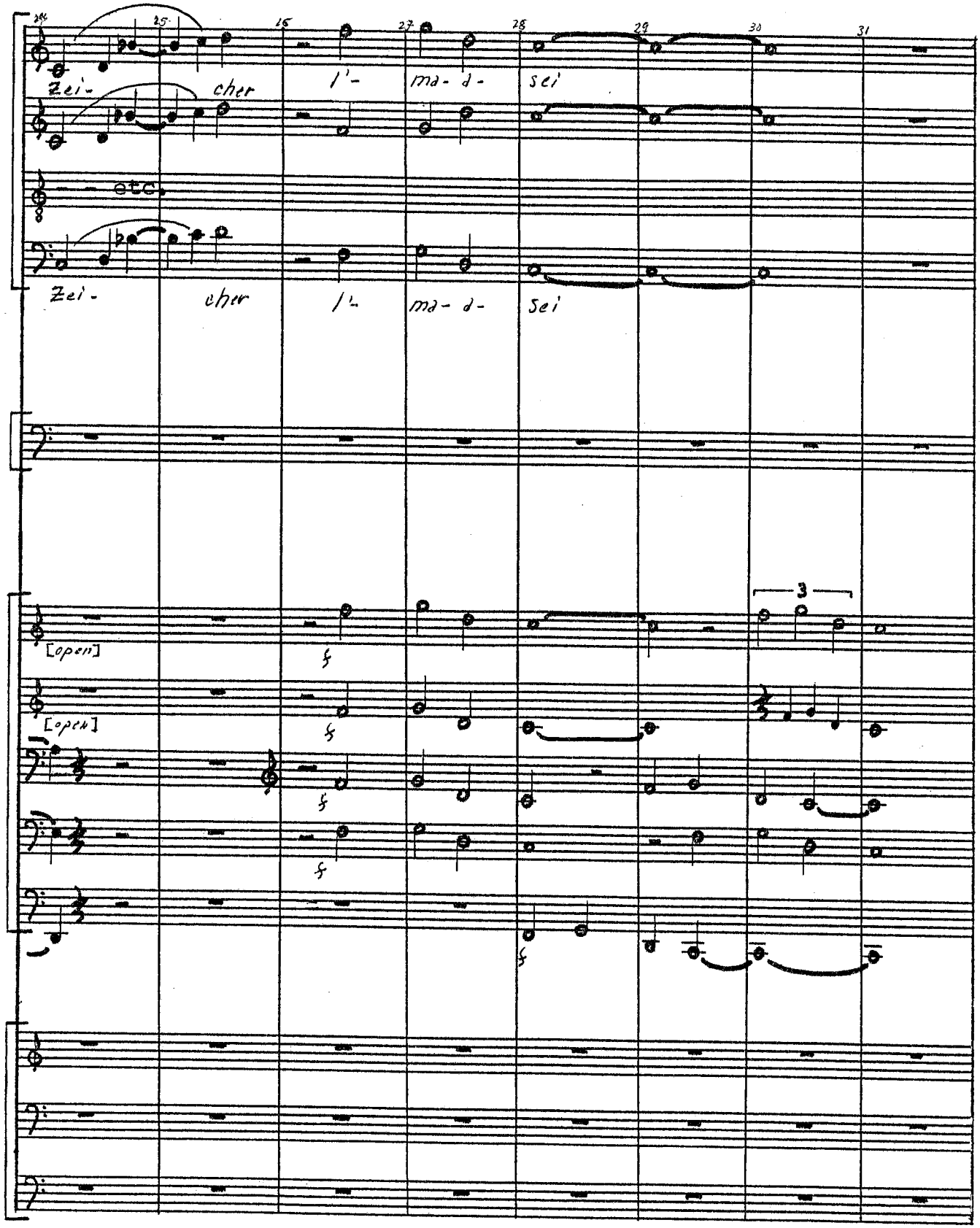

4
5
6
7
v'-ko'-r'-ei o-
neg.
Am m'-ka- d'-shei sh'-
vi- i ku-
(soprano & bassa)
v'-ko'-r'-ei o-
neg.
Am m'-ka- d'-shei sh'-
vi- i ku-
(open)
sfp
f
sfp
f
sfp
f

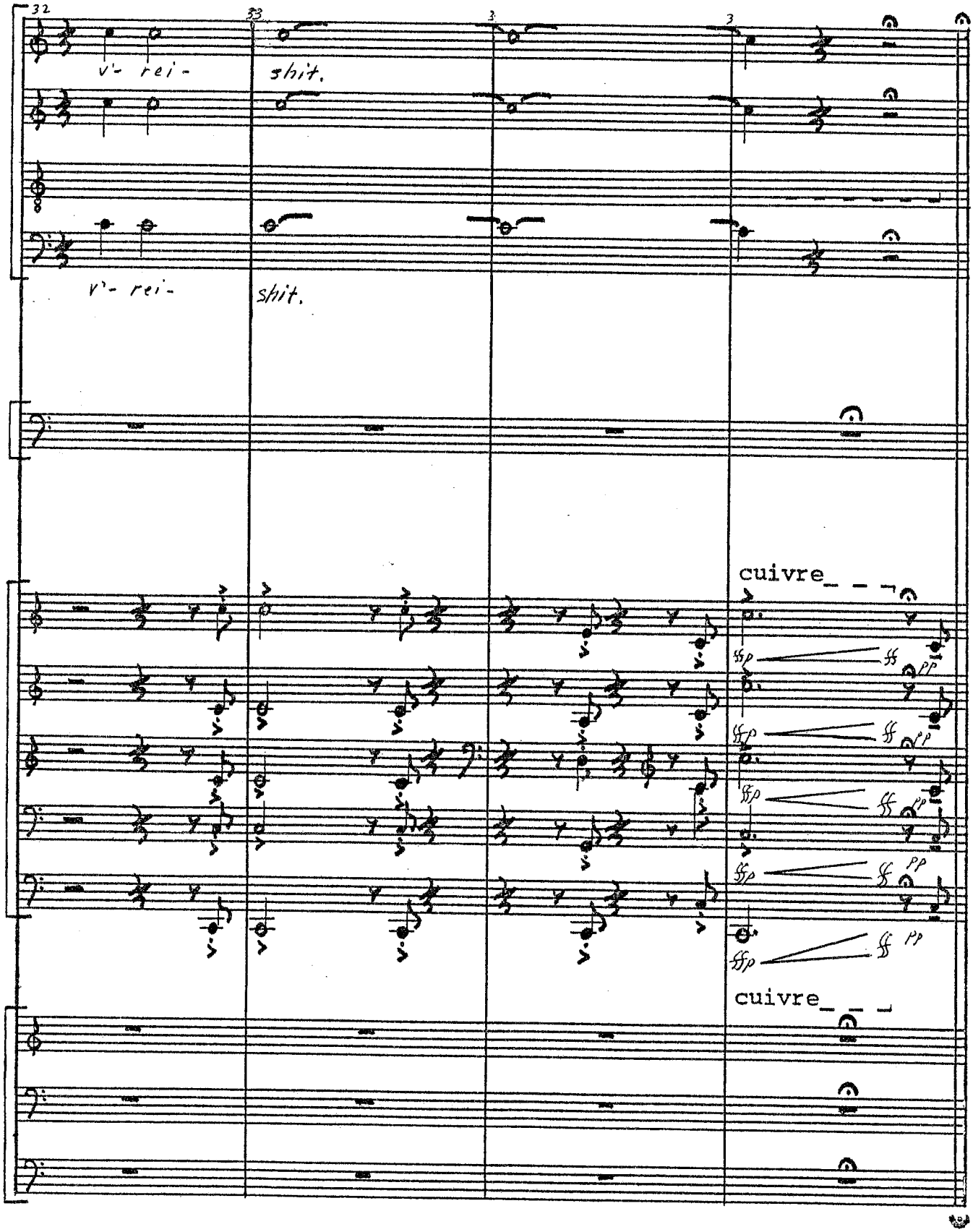

8
9
10
11
lam yis-b'-u
v'-yi-ta- n'-gu
m'-tu- v'-cha.
lam yis-b'- u
v'-yi-ta- n'-gu
m'-tu- v'-cha.
p
sub. f
(f)
p
ffp
ffp


12
13
14
15
16
v'- ha- sh'vi- i
ra-tsi-ta- bo
v'- ha- sh'vi- i
ra-tsi-ta- bo


17
18
19
v'- ki-dash-
to
chem
dat ya-mim
v'- ki-dash-
to
chem
dat ya-mim
sp
sp


20
21
22
23
o- to
ka- ra- ta,
o- to
ka- ra- ta,
sfp
sfp
sfp
sfp
sfp
sfp

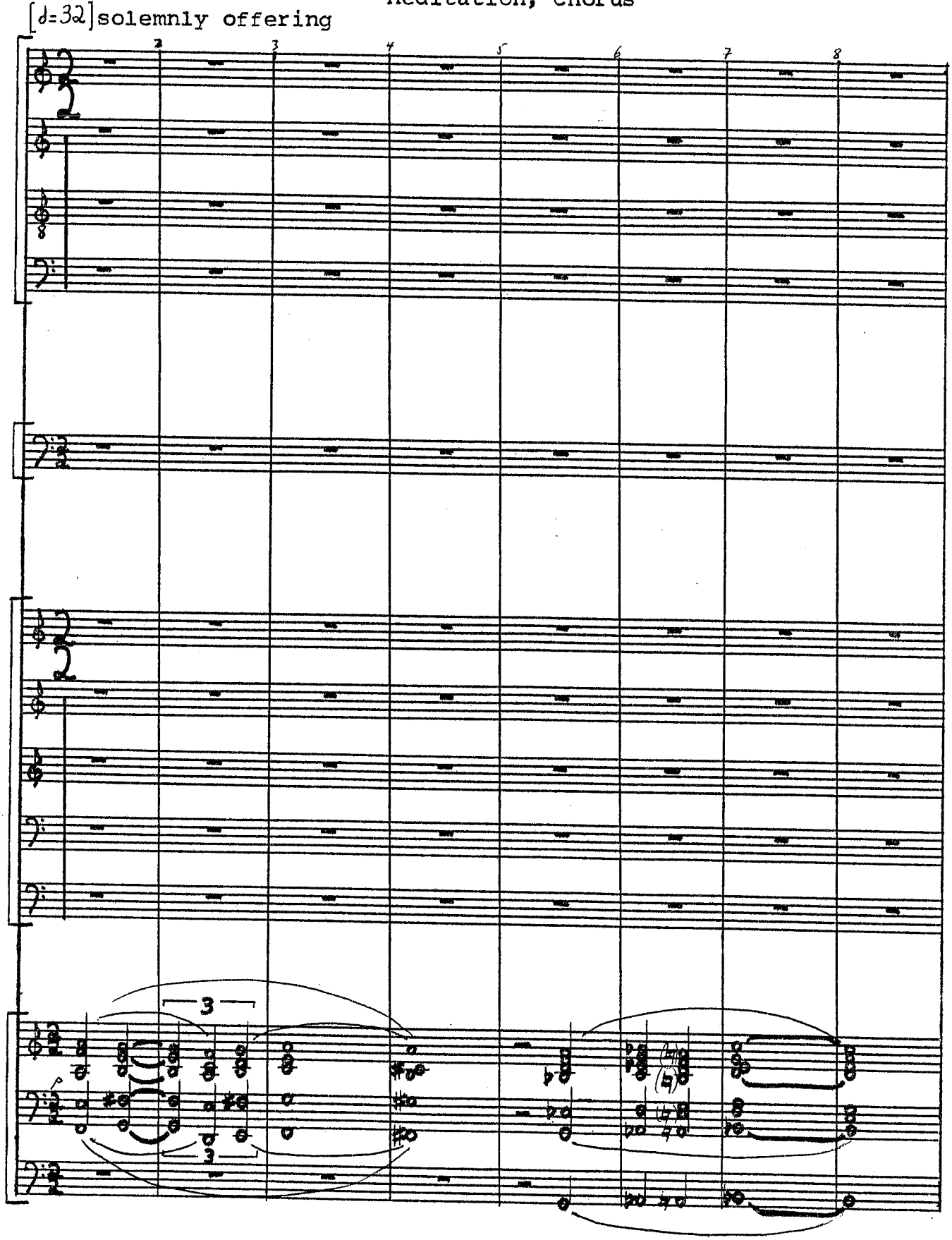

24
25
26
27
28
29
30
31
Zei-
cher
l'-
ma-d-
sei
etc.
Zei-
cher
l'-
ma-d-
sei
[open]
[open]
3

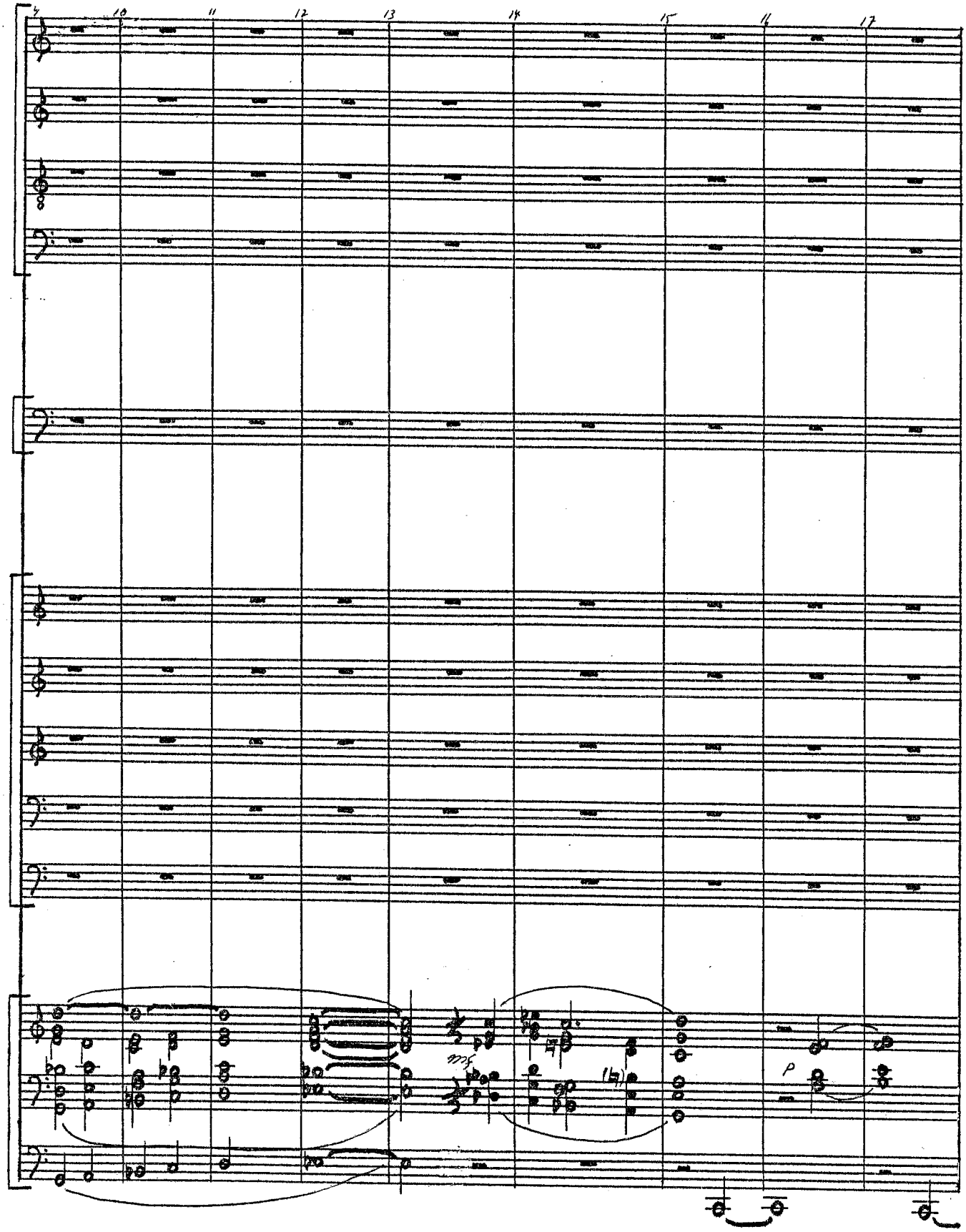

32
33
3
3
v- rei-
shit.
v- rei-
shit.
cuivre
cuivre

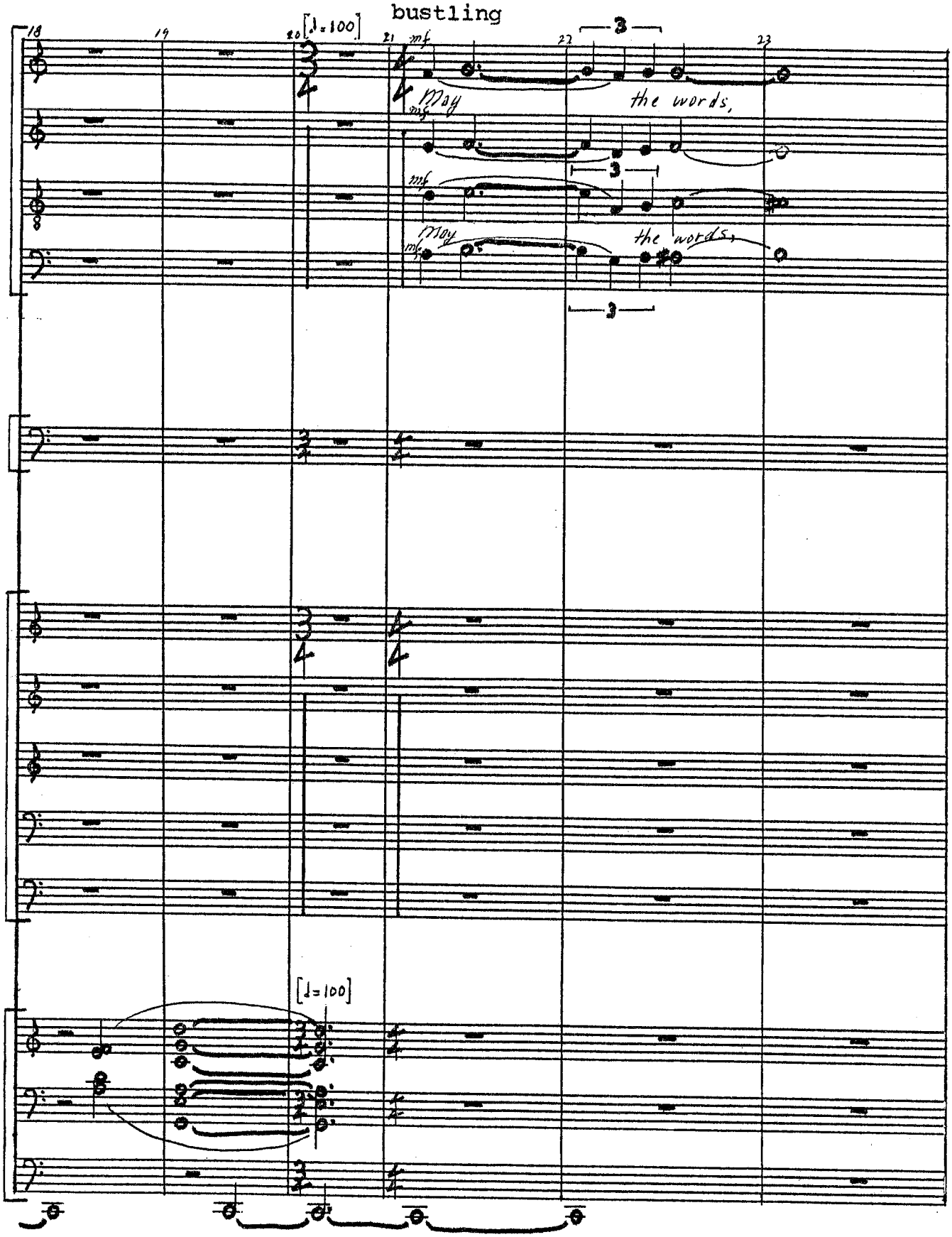
IX.

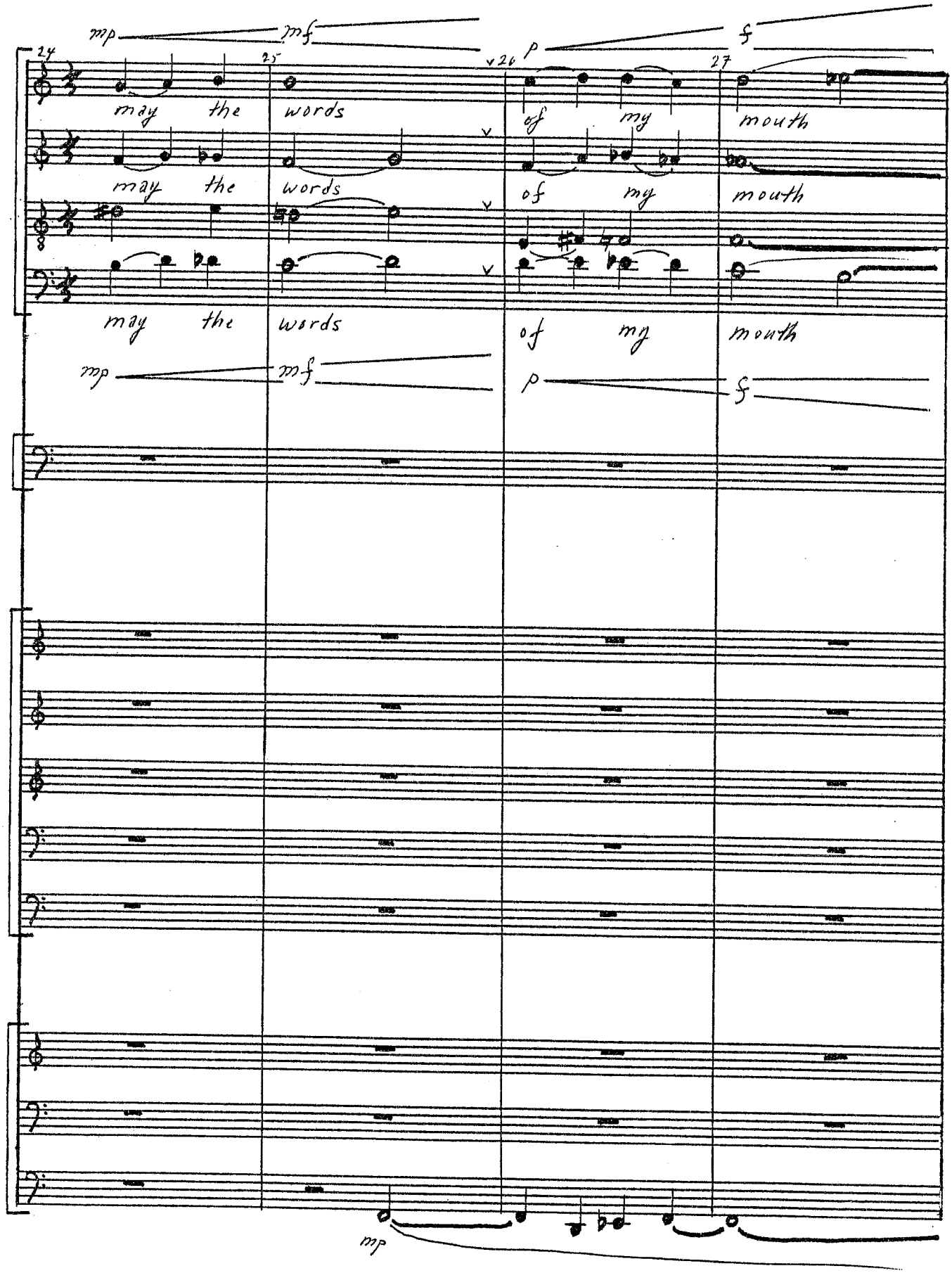
MAY THE WORDS

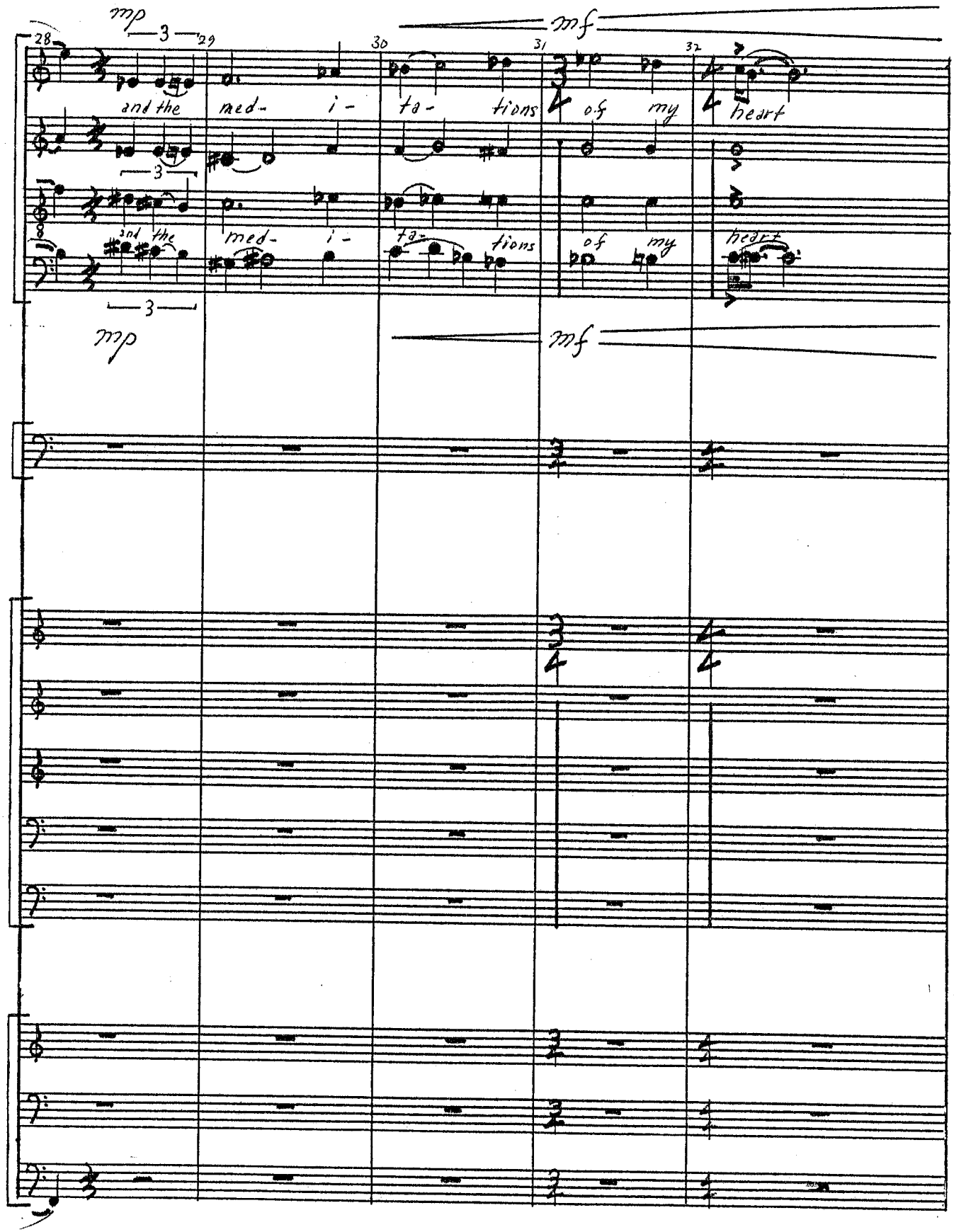
Meditation, Chorus

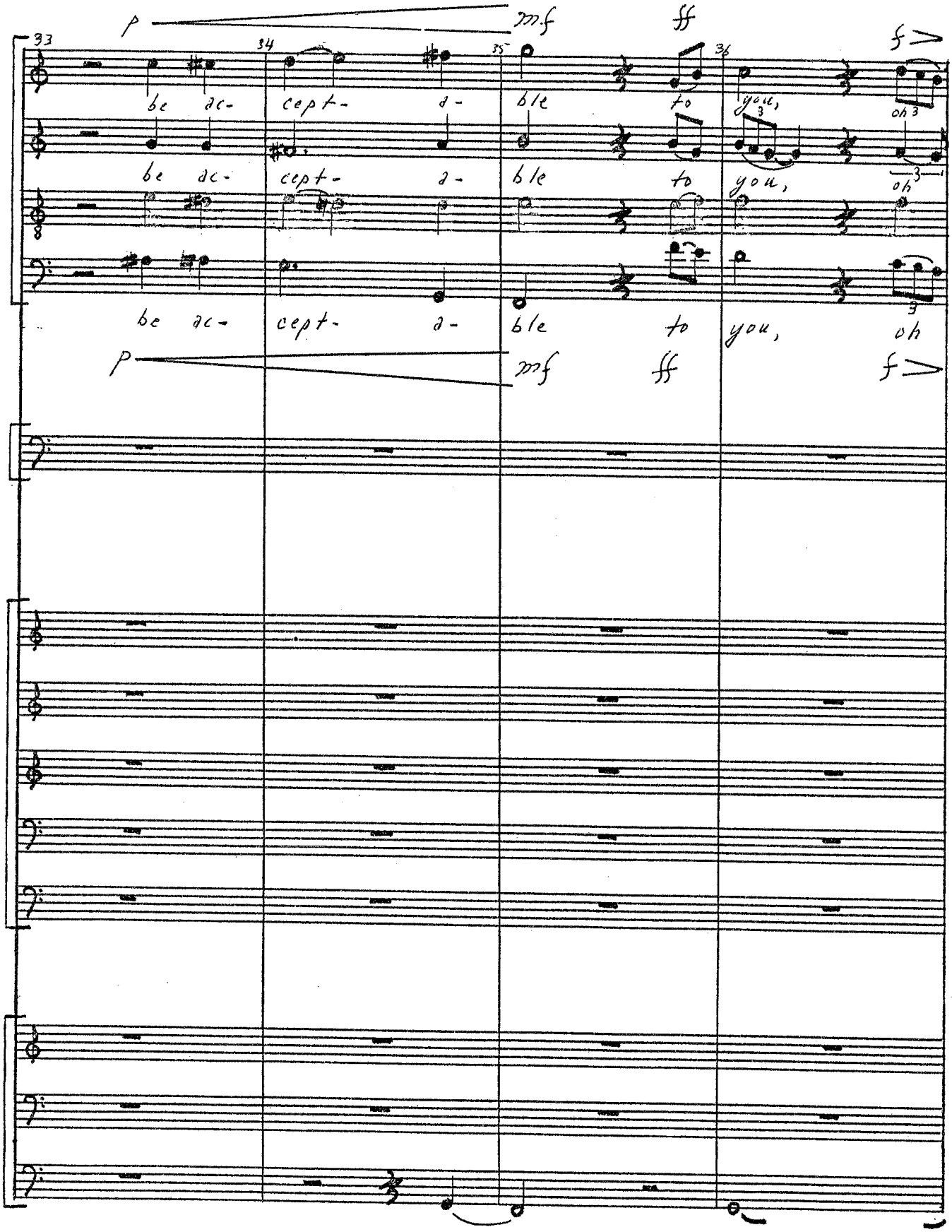


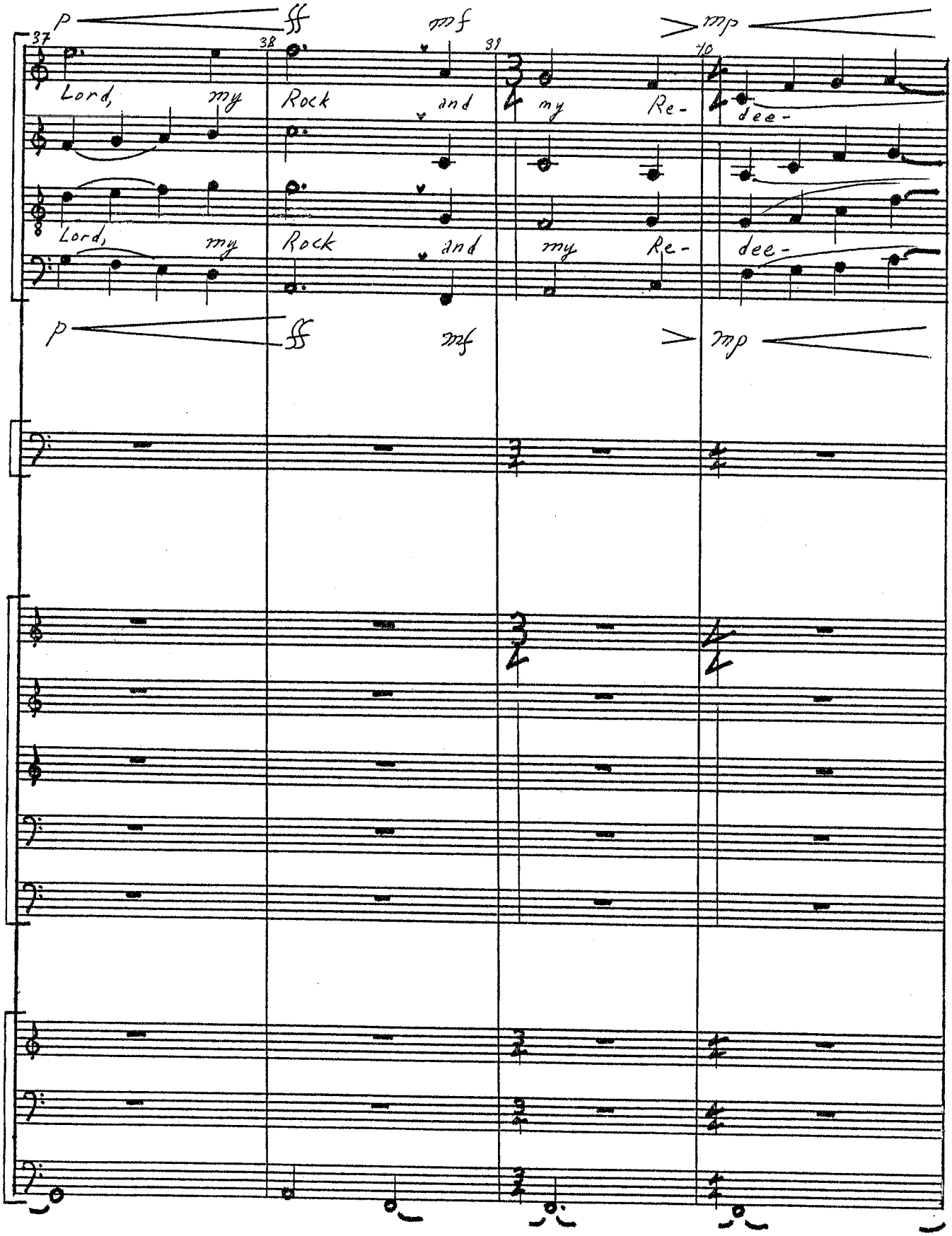

10
11
12
13
14
15
16
17
mf
p

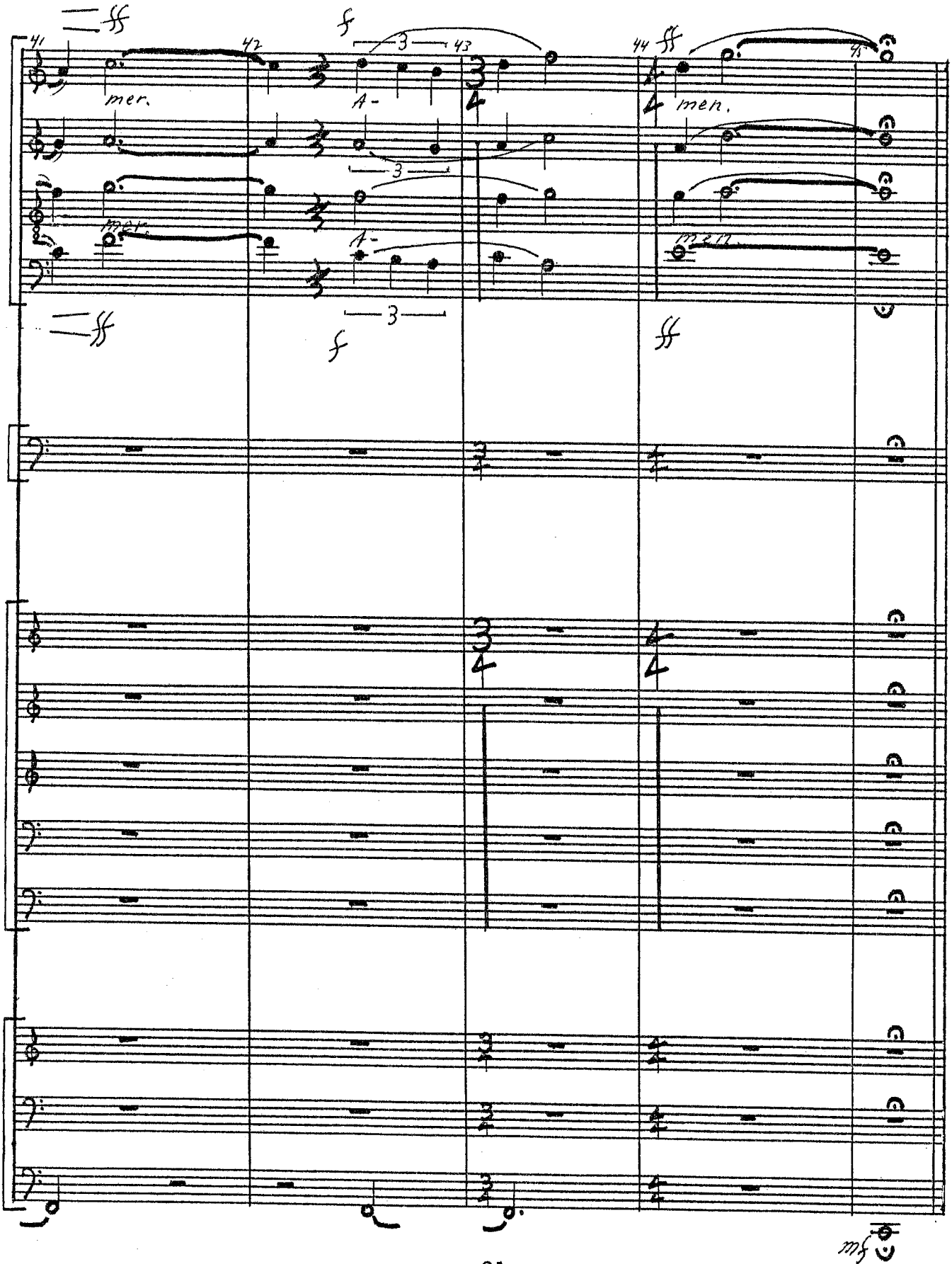

bustling
[♩=100]
mf
May
the words,
mf
mf
May
the words,
mf
[♩=100]


mp
mf
p
f
24
25
26
27
may the words of my mouth
may the words of my mouth
may the words of my mouth
mp
mf
p
f
mp

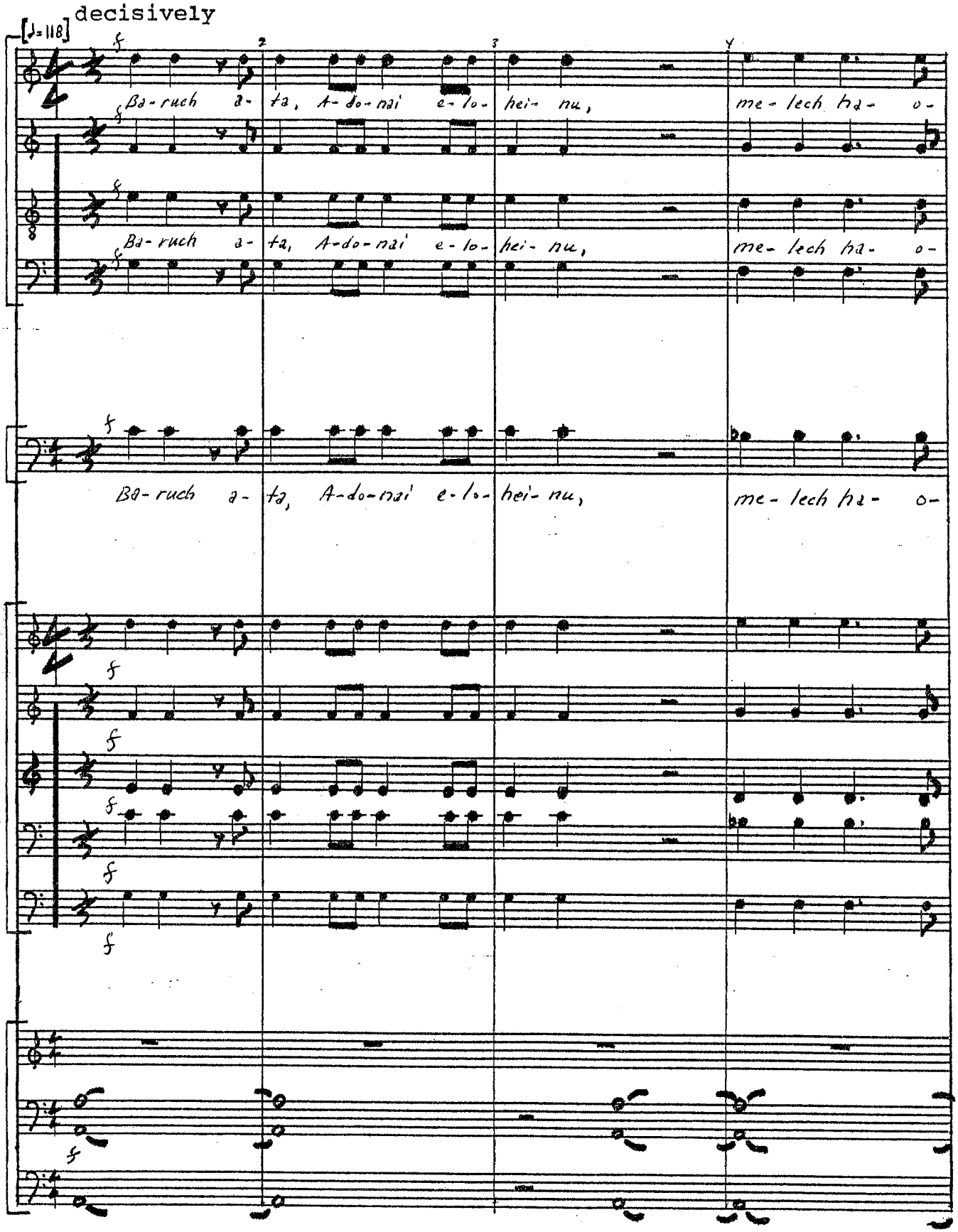

mp
mf
and the med- i- ta- tions of my heart
and the med- i- ta- tions of my heart
mp
mf

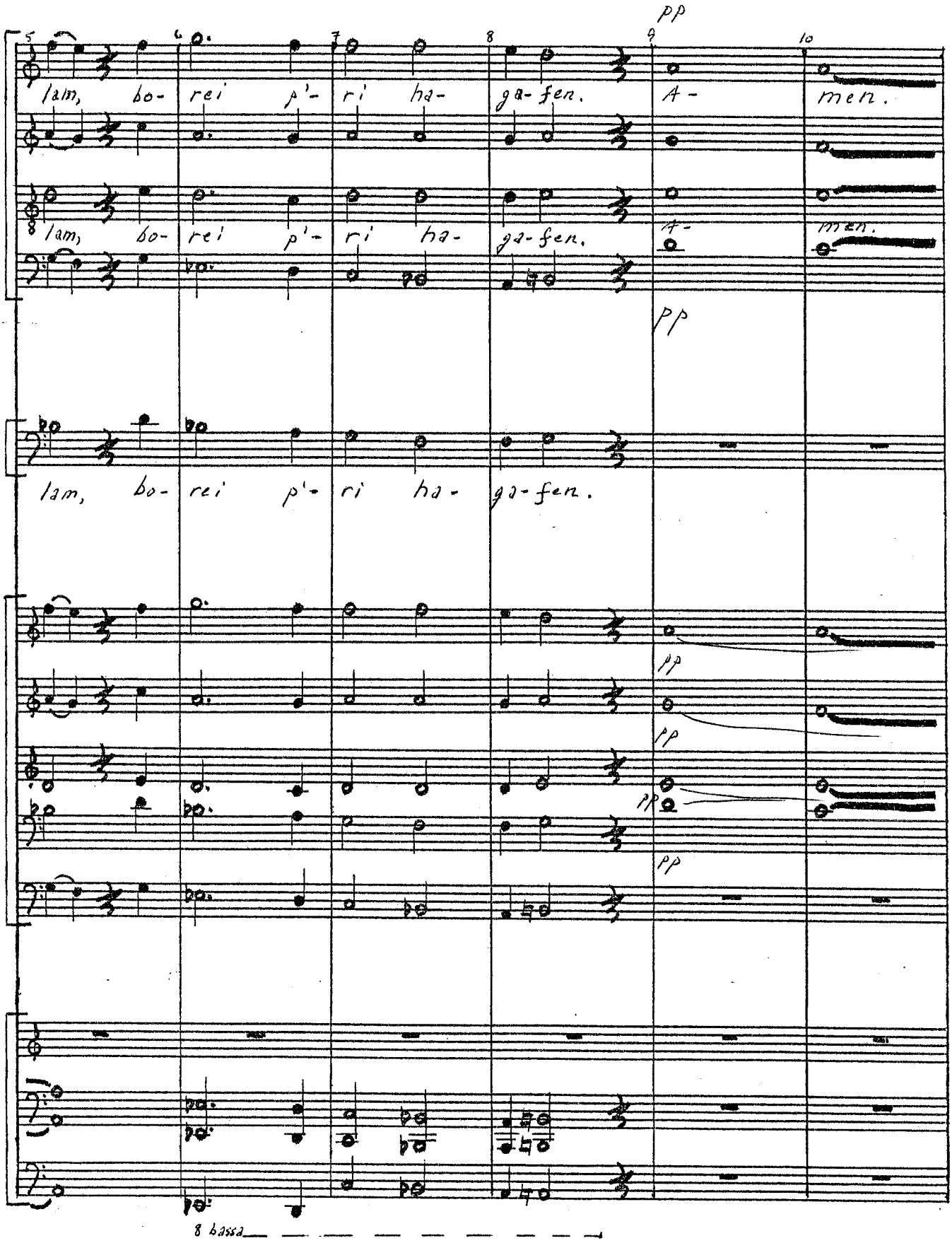

p
mf
ff
f
33
34
35
36
be ac- cept- a- ble to you, oh
be ac- cept- a- ble to you, oh
be ac- cept- a- ble to you, oh
p
mf
ff
f

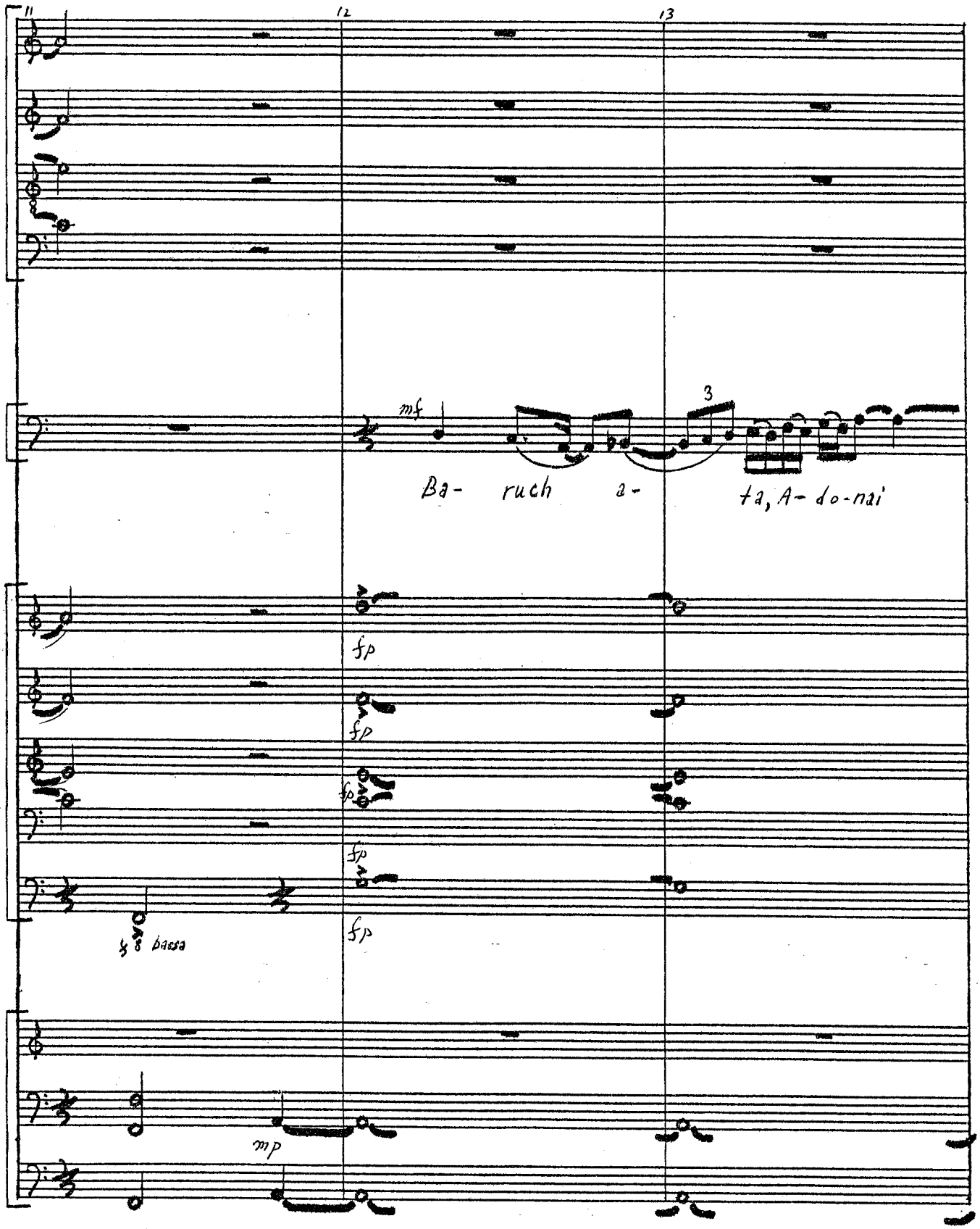

p
ff
mf
mp
37
38
39
40
Lord, my Rock and my Re- dee-
Lord, my Rock and my Re- dee-
p
ff
mf
mp

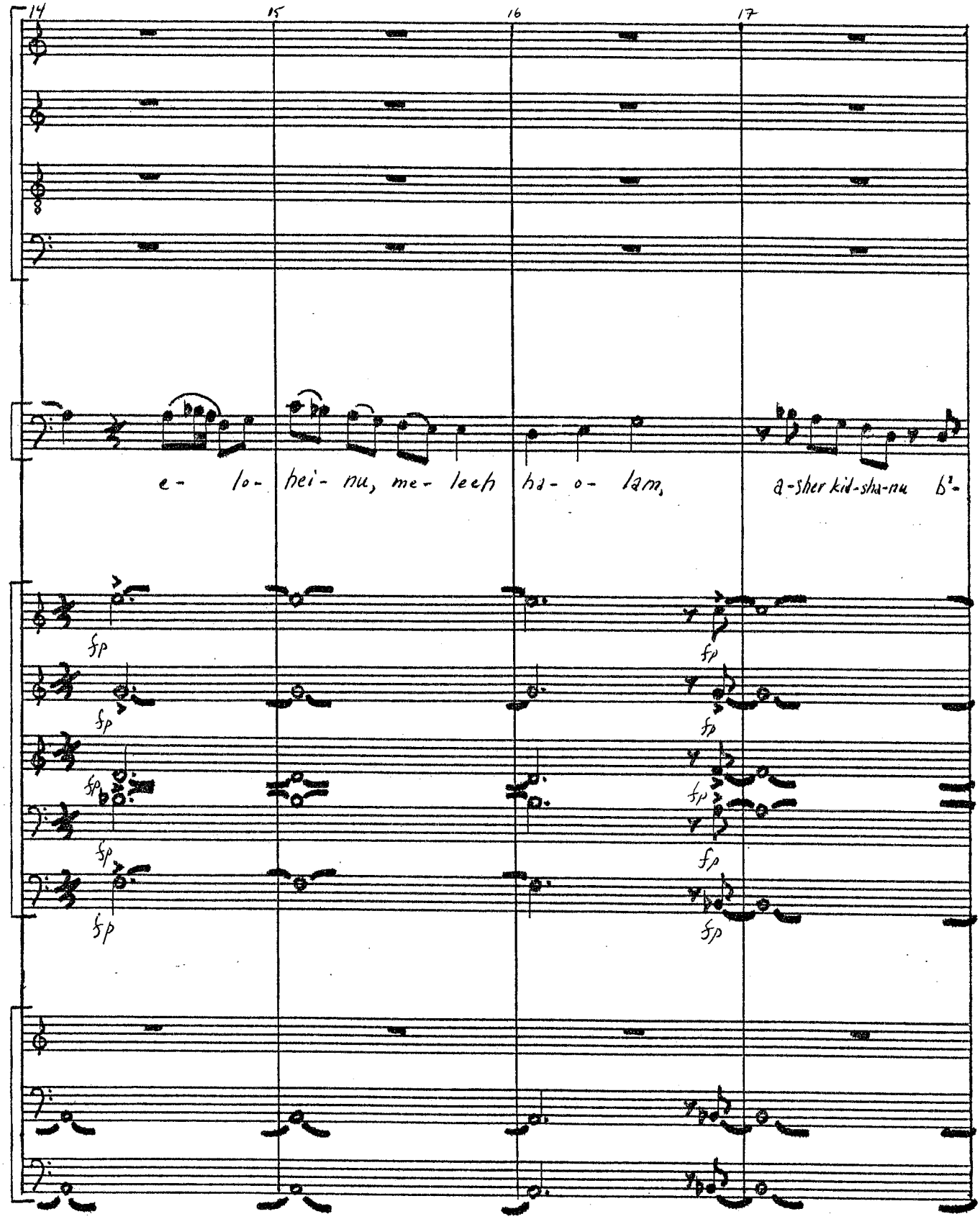

41
42
43
44
45
mer.
A-
men.
mer.
A-
men.
mf

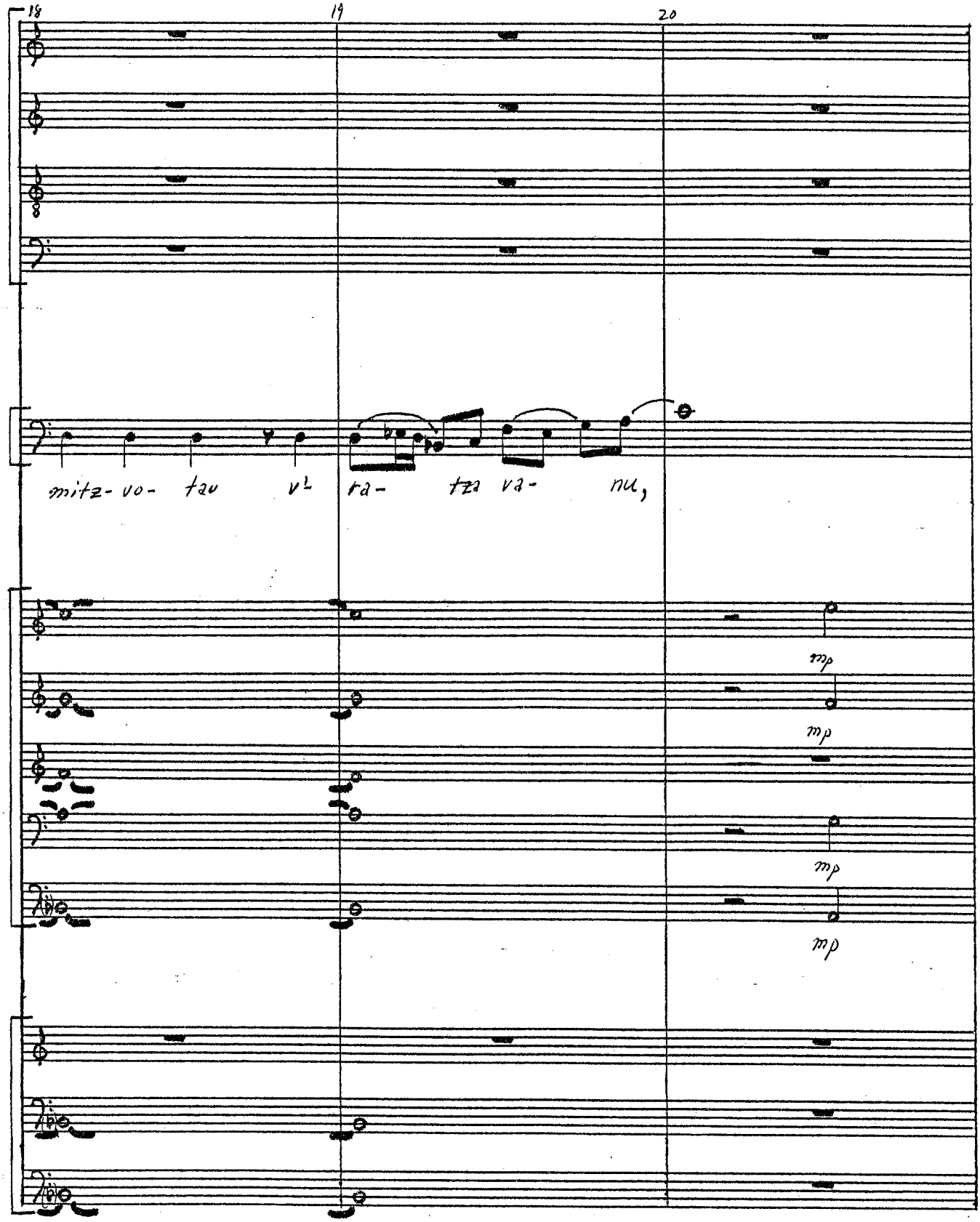
KIDDUSH

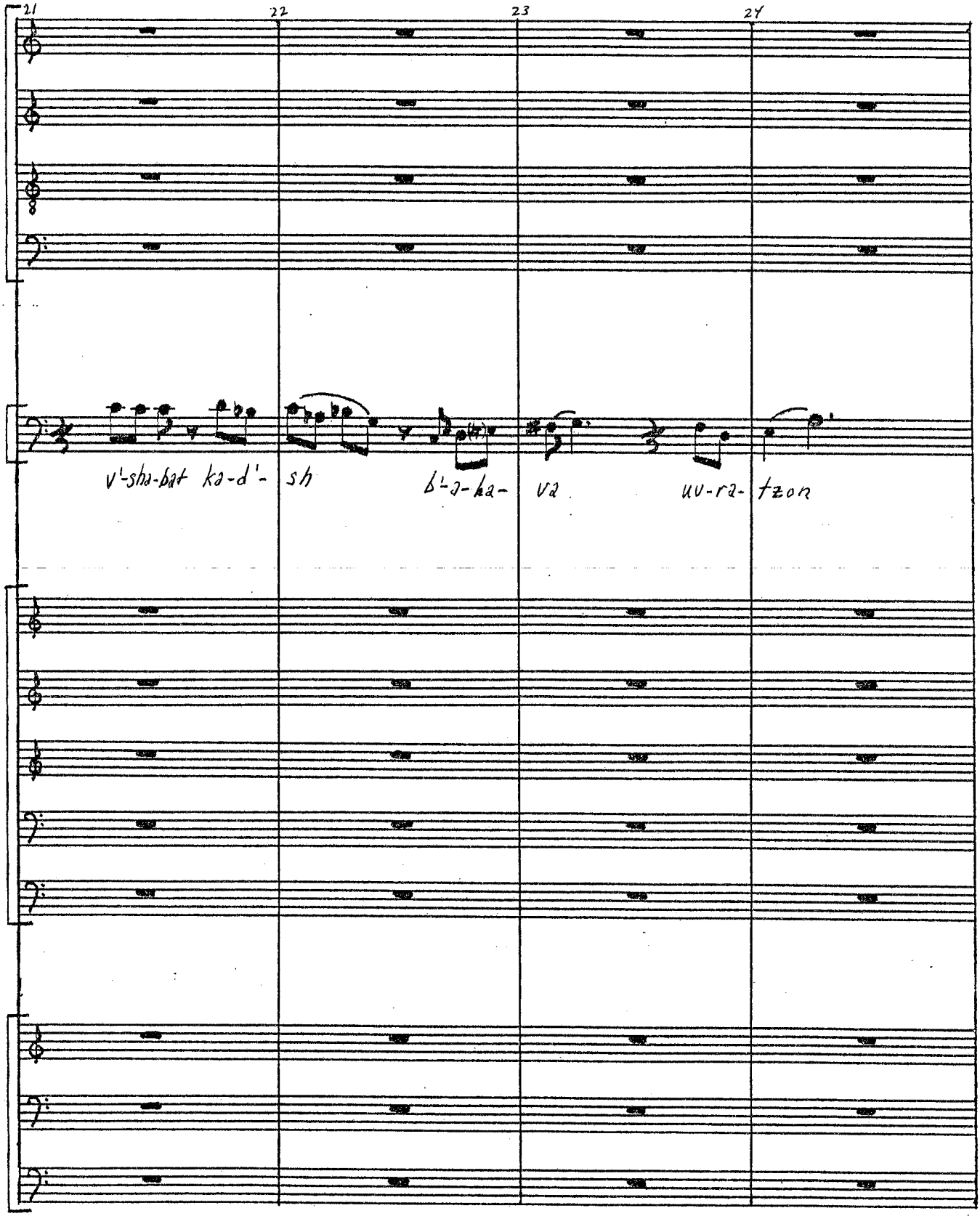

decisively
[♩=118]
Ba-ruch a-ta, A-do-nai e-lo-hei-nu, me-lech ha-o-
Ba-ruch a-ta, A-do-nai e-lo-hei-nu, me-lech ha-o-
Ba-ruch a-ta, A-do-nai e-lo-hei-nu, me-lech ha-o-

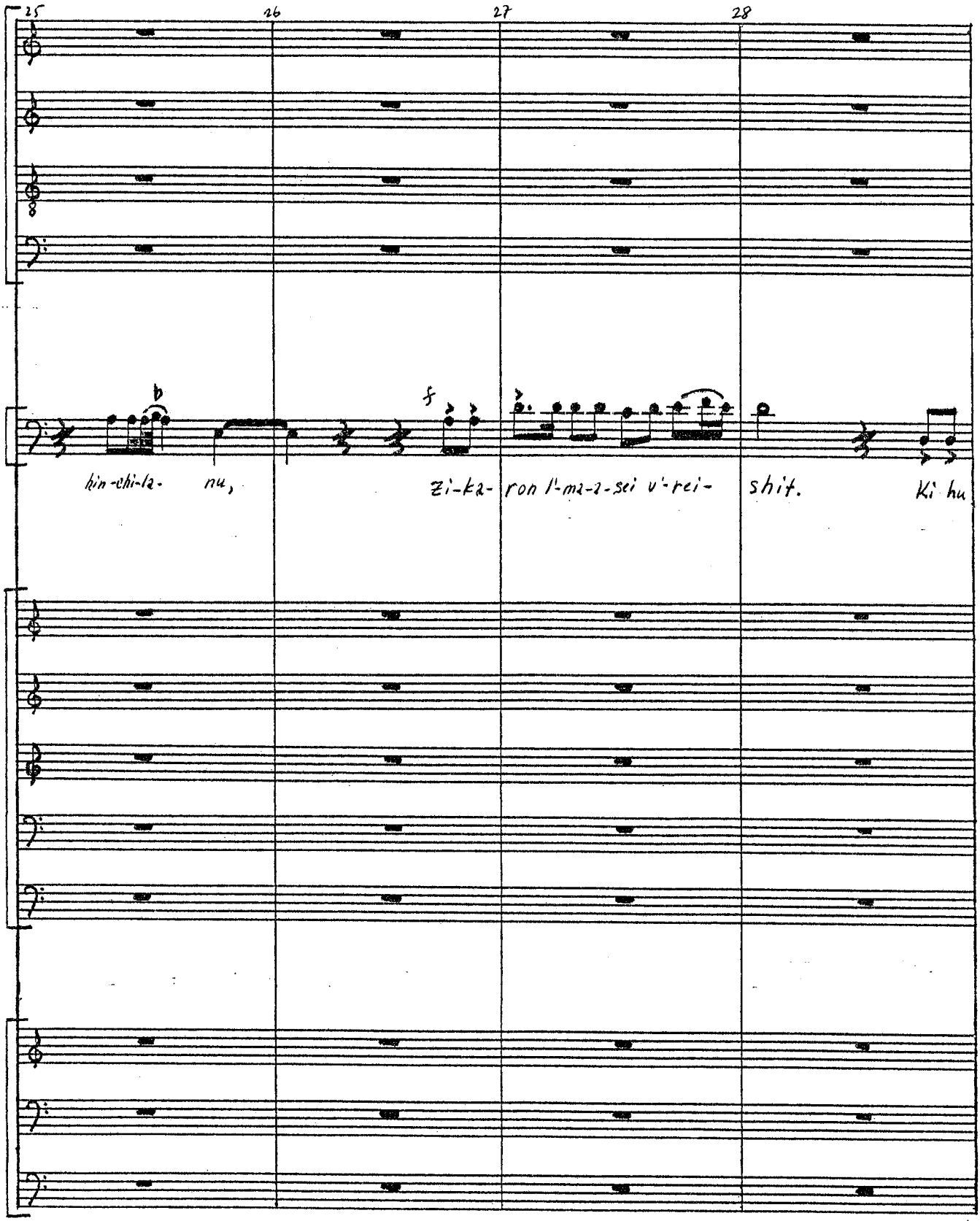

pp
5
6
7
8
9
10
Iam, bo- rei p'- ri ha- ga-fen. A- men.
8 Iam, bo- rei p'- ri ha- ga-fen. A- men.
pp
Iam, bo- rei p'- ri ha- ga-fen.
pp
pp
pp
pp
8 bassa

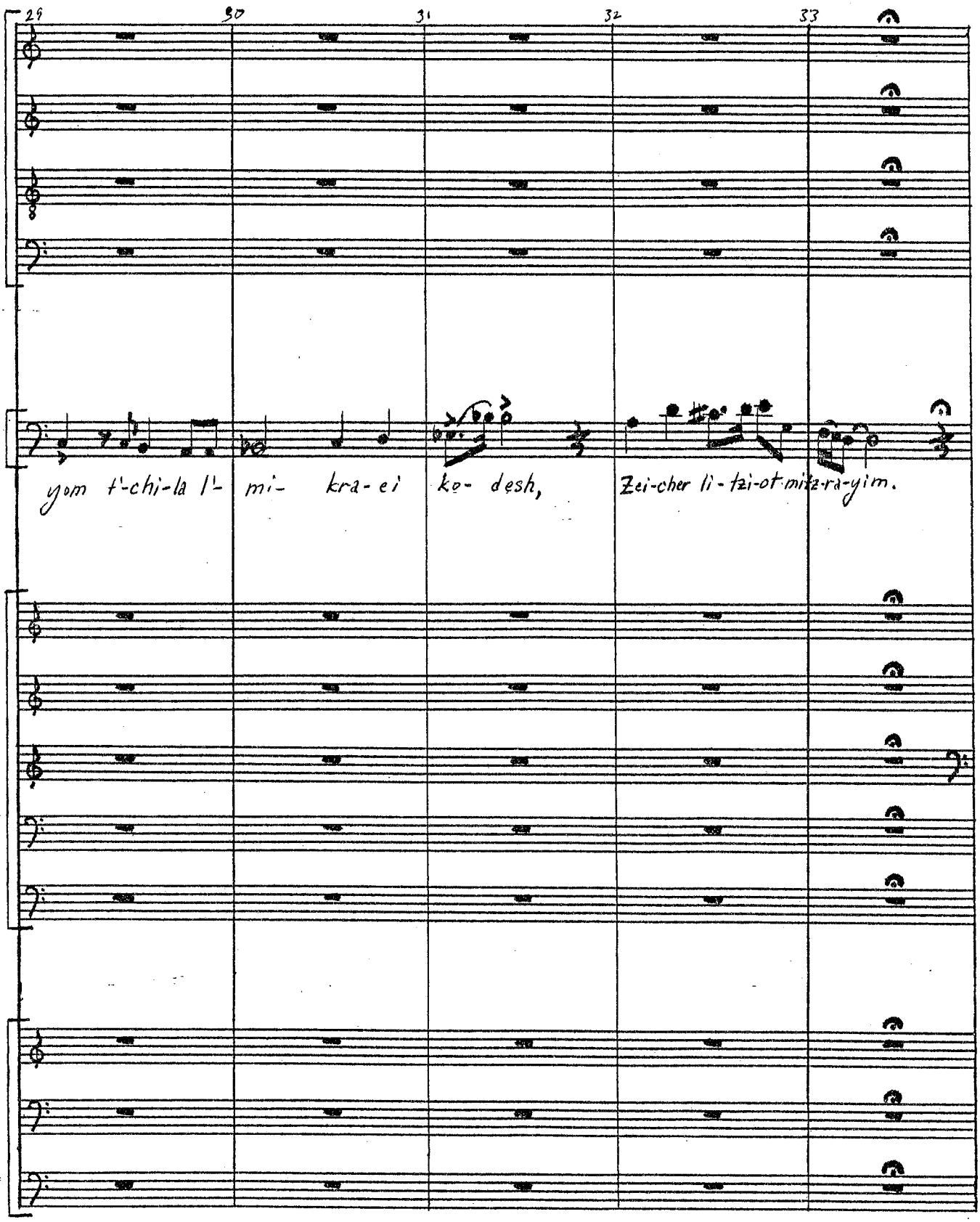

11
12
13
mf
3
Ba- ruch a- ta, A- do-nai
fp
fp
fp
fp
fp
bassa
mp

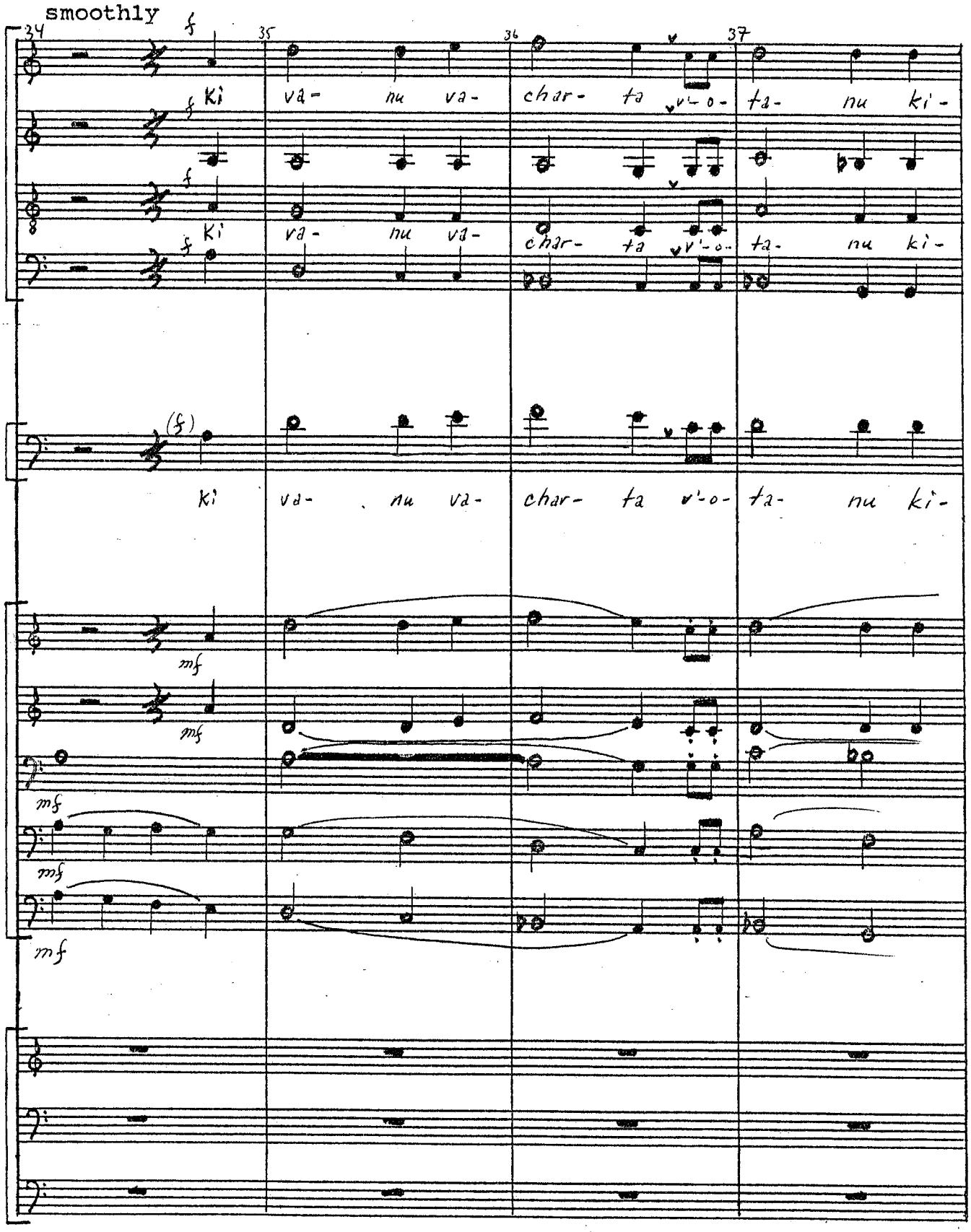

14
15
16
17
e- lo- hei- nu, me- leech ha- o- lam, a-sher kid-sha-nu b'-
fp

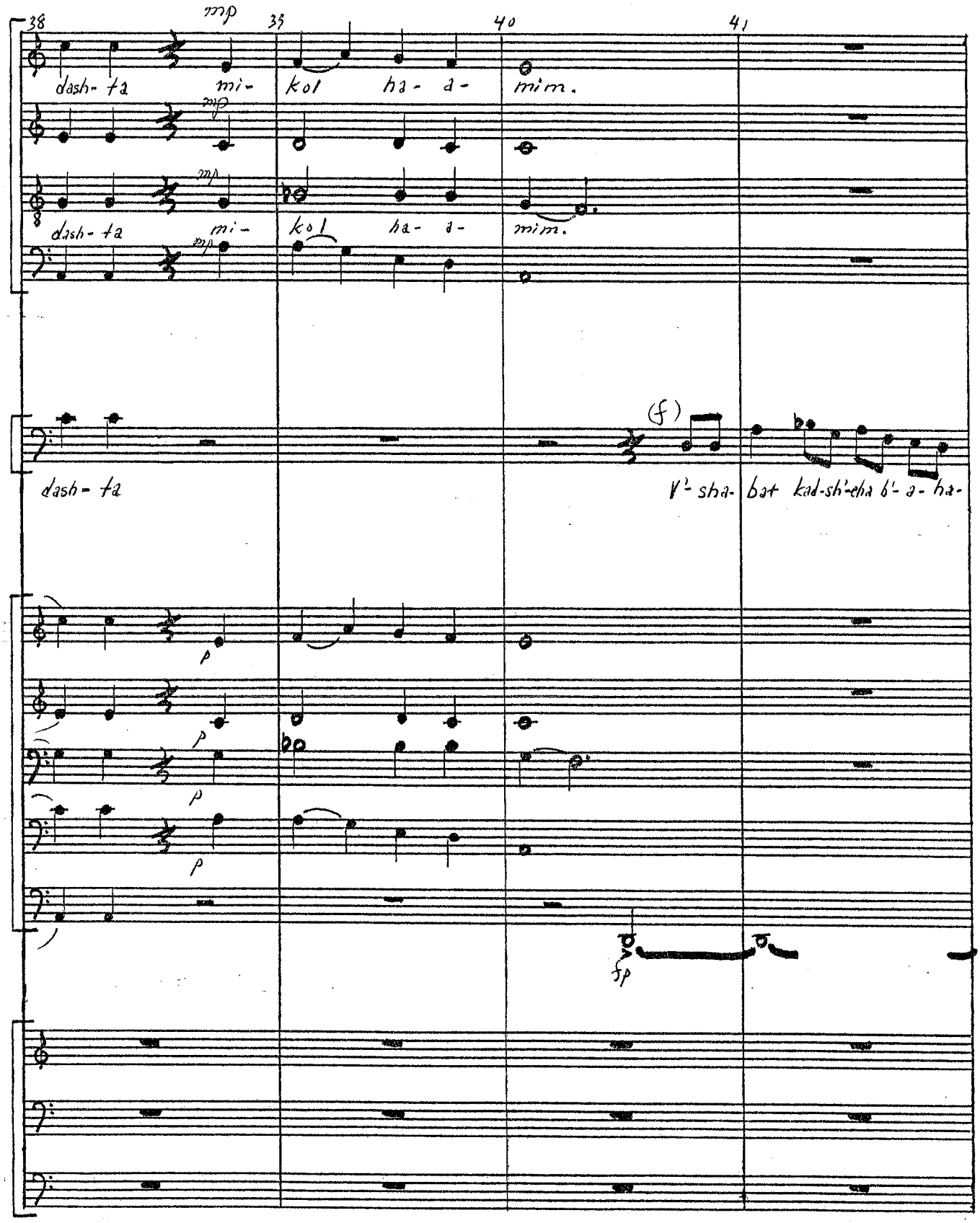

18
19
20
mitz- vo- tav vi ra- tza va- nu,
mp
mp
mp
mp

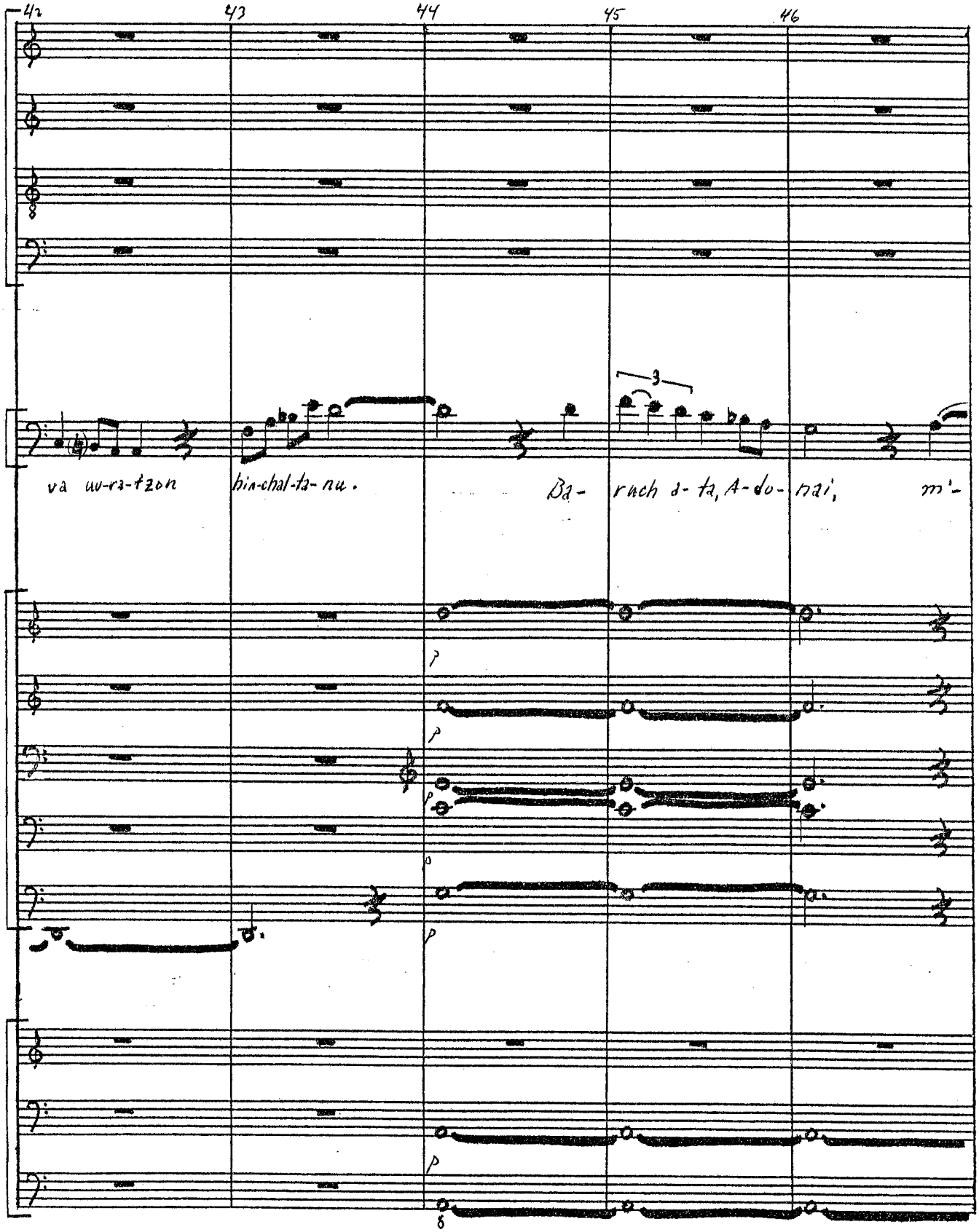

21
22
23
24
v'-sha-bat ka-d'- sh
b'-a-ka- va
uv-ra- tzon

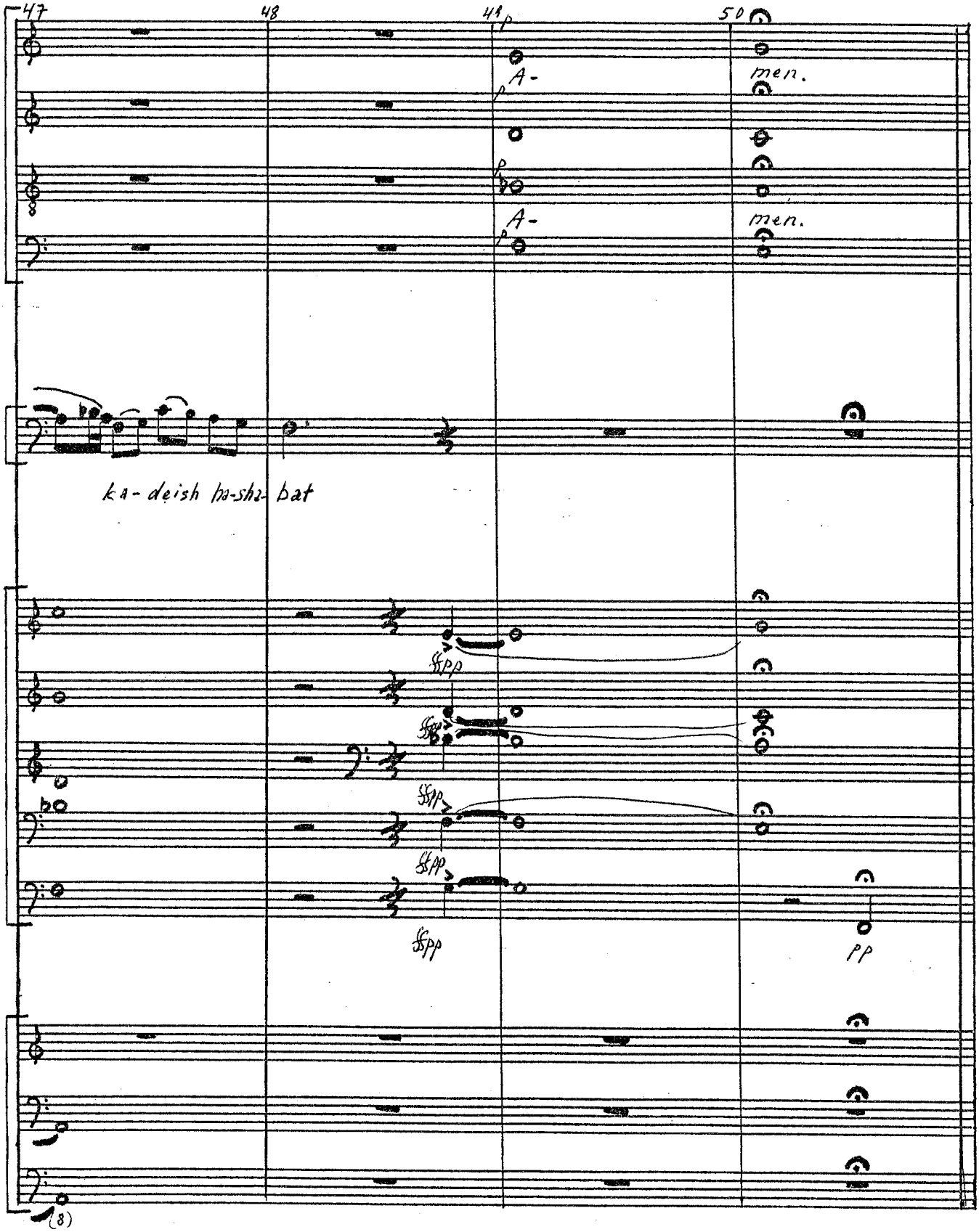

25
26
27
28
b
f
hin-chi-la- nu,
zi-ka- ron l'-ma-a-sei v'-rei- shit.
Ki hu


29
30
31
32
33
yom t'-chi-la l'- mi- kra-ei ke- desh, Zei-cher li-tzi-ot mitz-ra-yim.

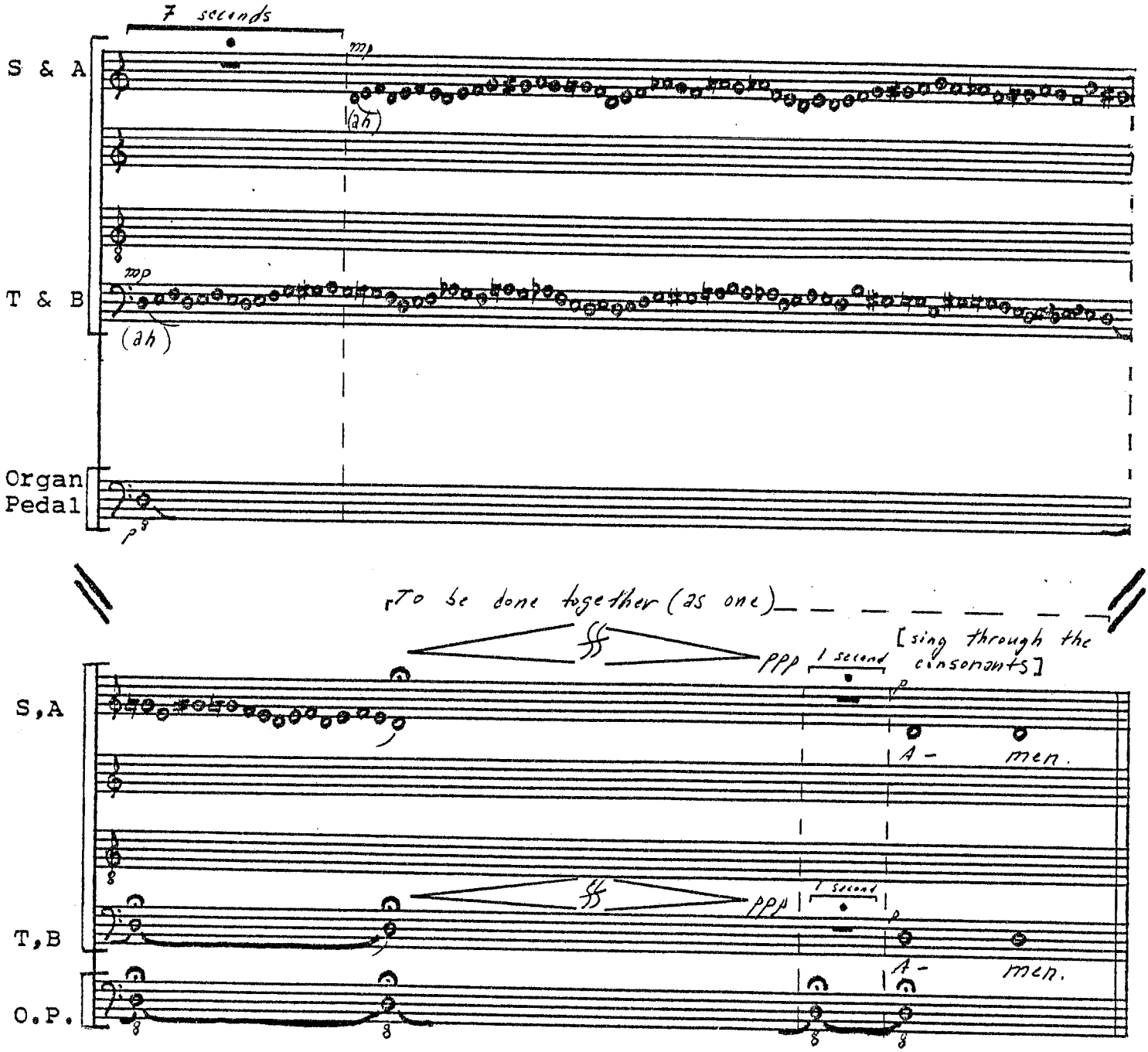

smoothly
34
35
36
37
f
Ki va- nu va- char- ta v'-o- ta- nu ki-
(f)
mf


38
39
40
41
mp
dash- ta mi- kol ha- a- mim.
dash- ta mi- kol ha- a- mim.
dash- ta
(f)
V'- sha- bat kad-sh'-cha b'- a- ha-
p
p
p
p
fp


42
43
44
45
46
va uv-ra-tzon
hin-chal-ta-nu.
Ba-
ruch a-ta, A-do-nai,
m'-
3
p
p
p
p
p

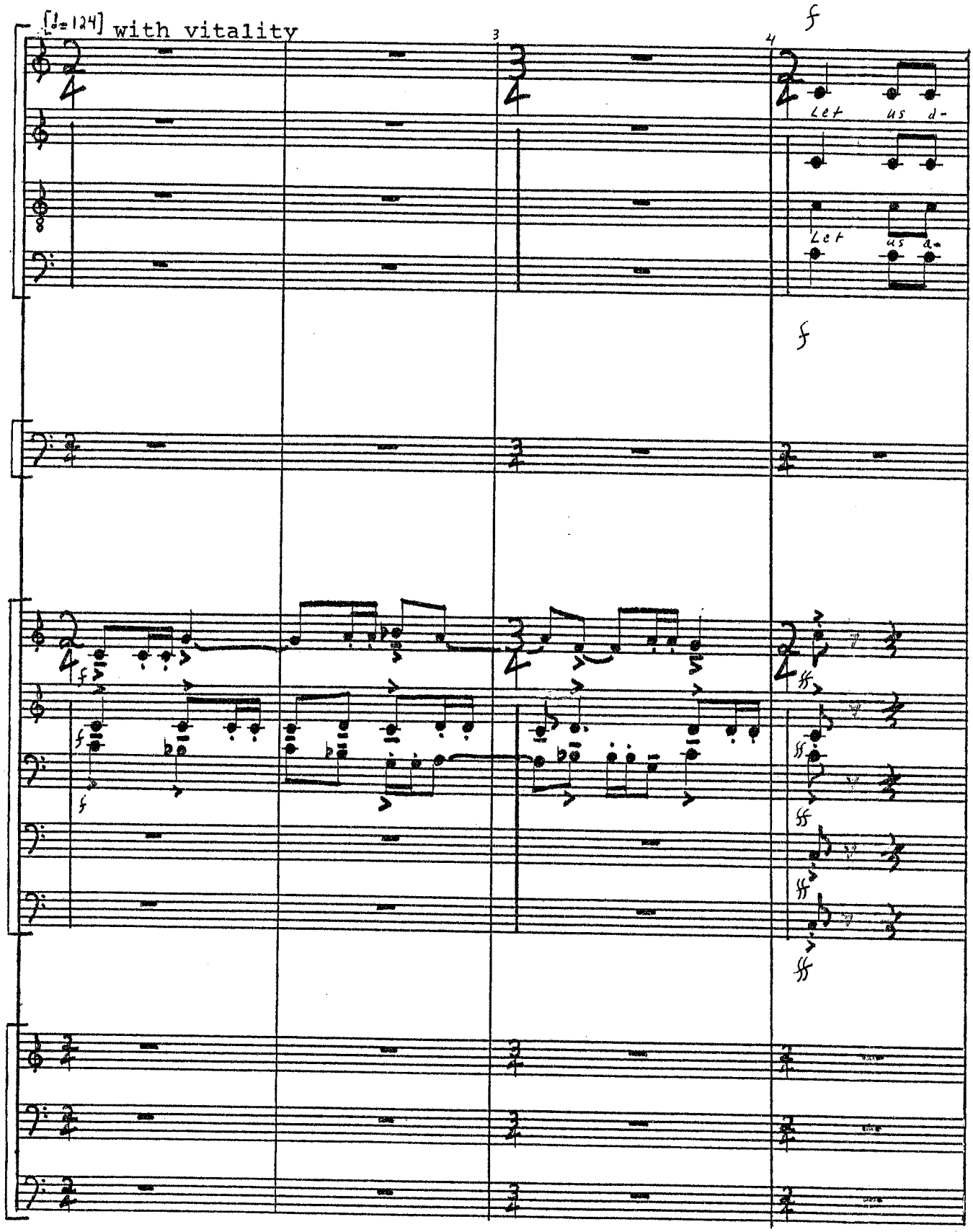

47
48
49
50
A-
men.
A-
men.
ka-deish ha-sha-bat
sfpp
sfpp
sfpp
sfpp
sfpp
pp
(8)

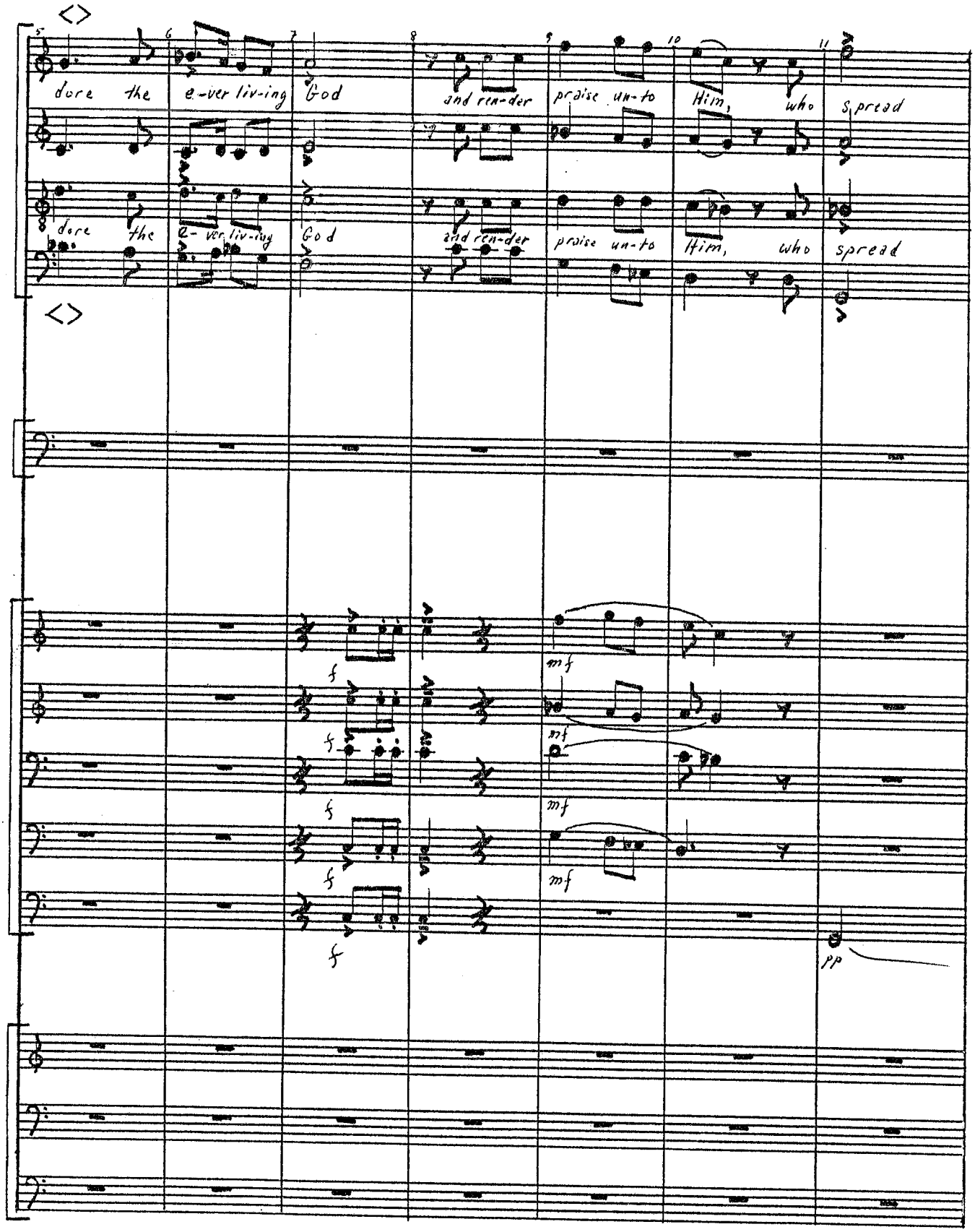
KADDISH

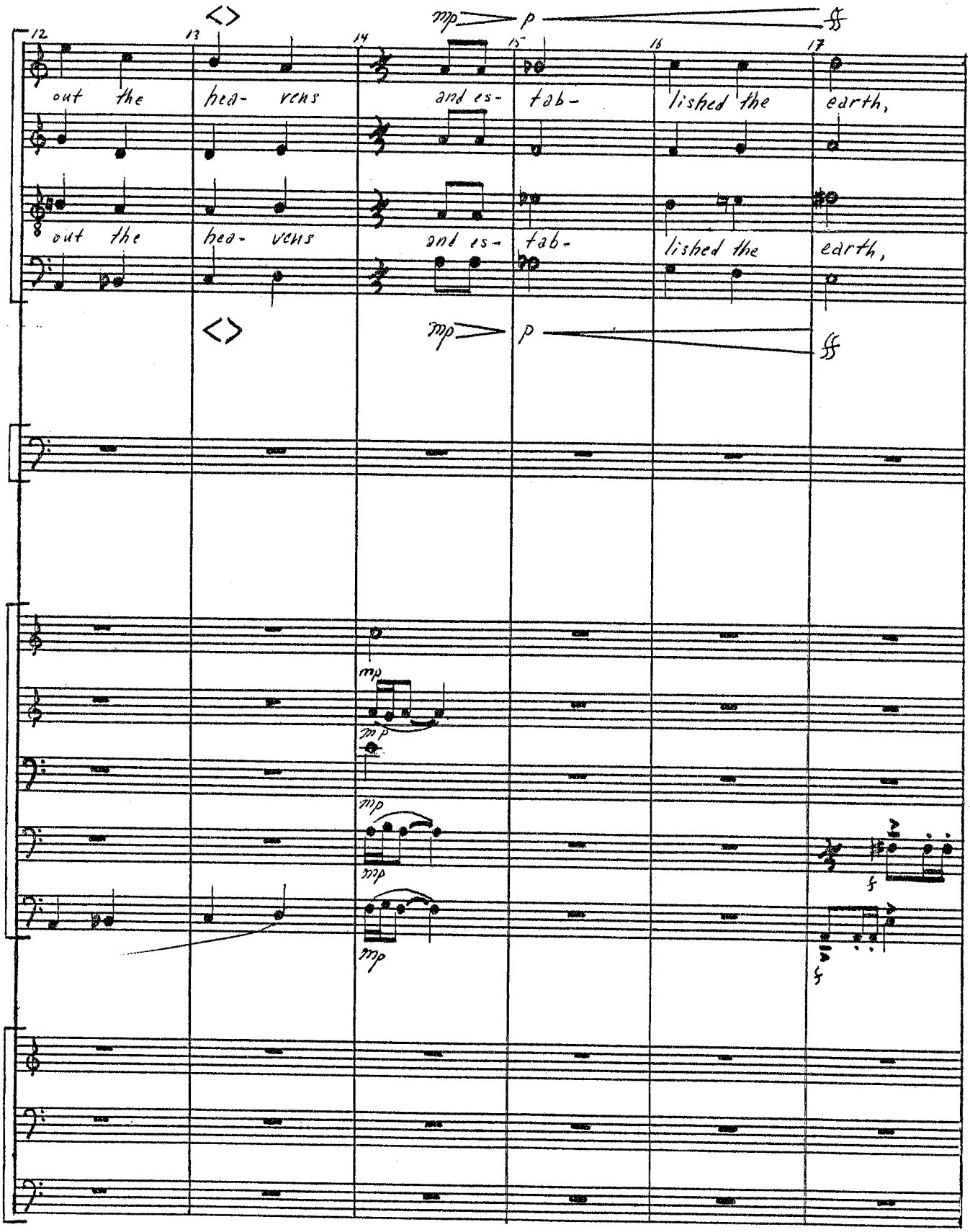

7 seconds
S & A
mp
(ah)
T & B
mp
(ah)
Organ
Pedal
p
To be done together (as one)
[sing through the consonants]
ppp
1 second
p
A-
men.
S,A
T,B
O.P.

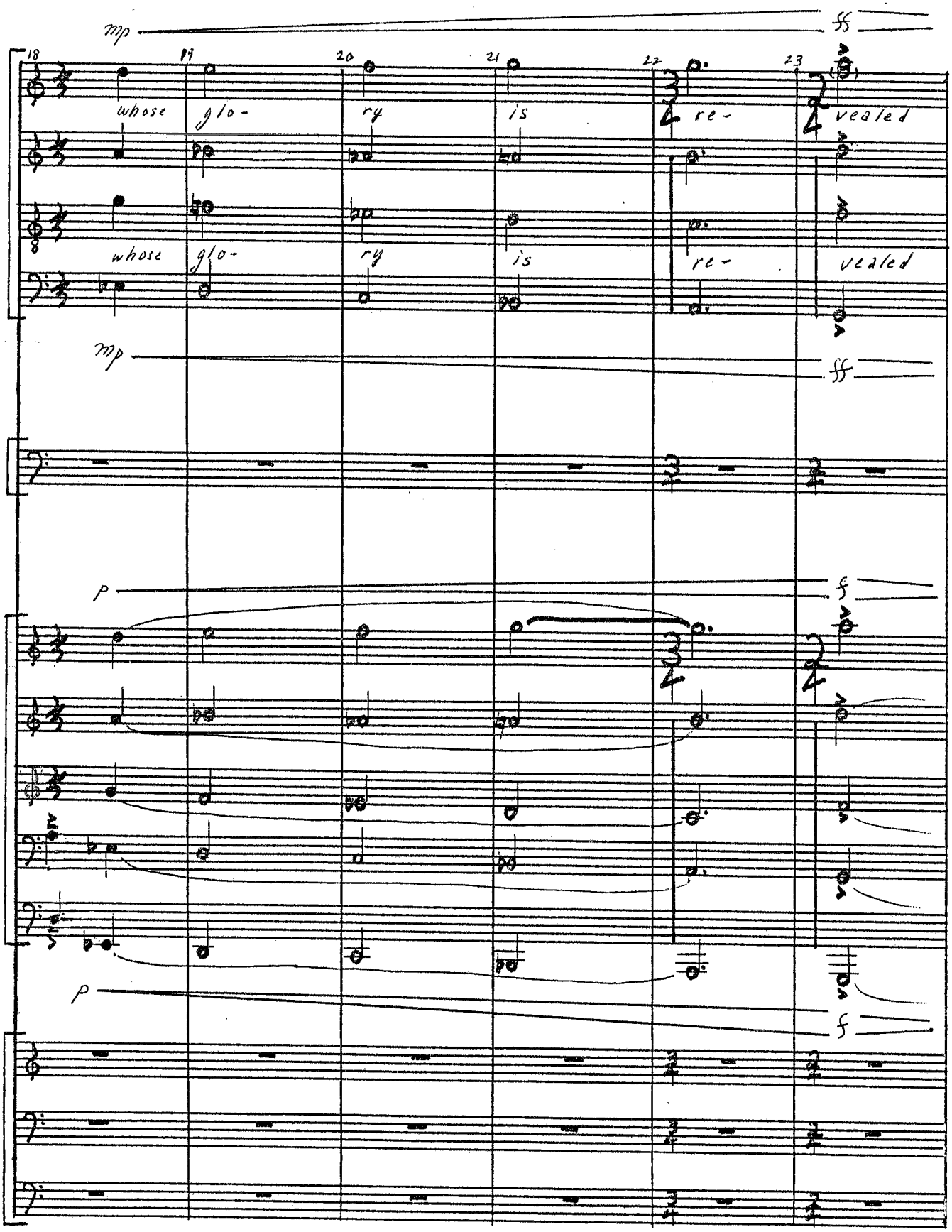
XII.

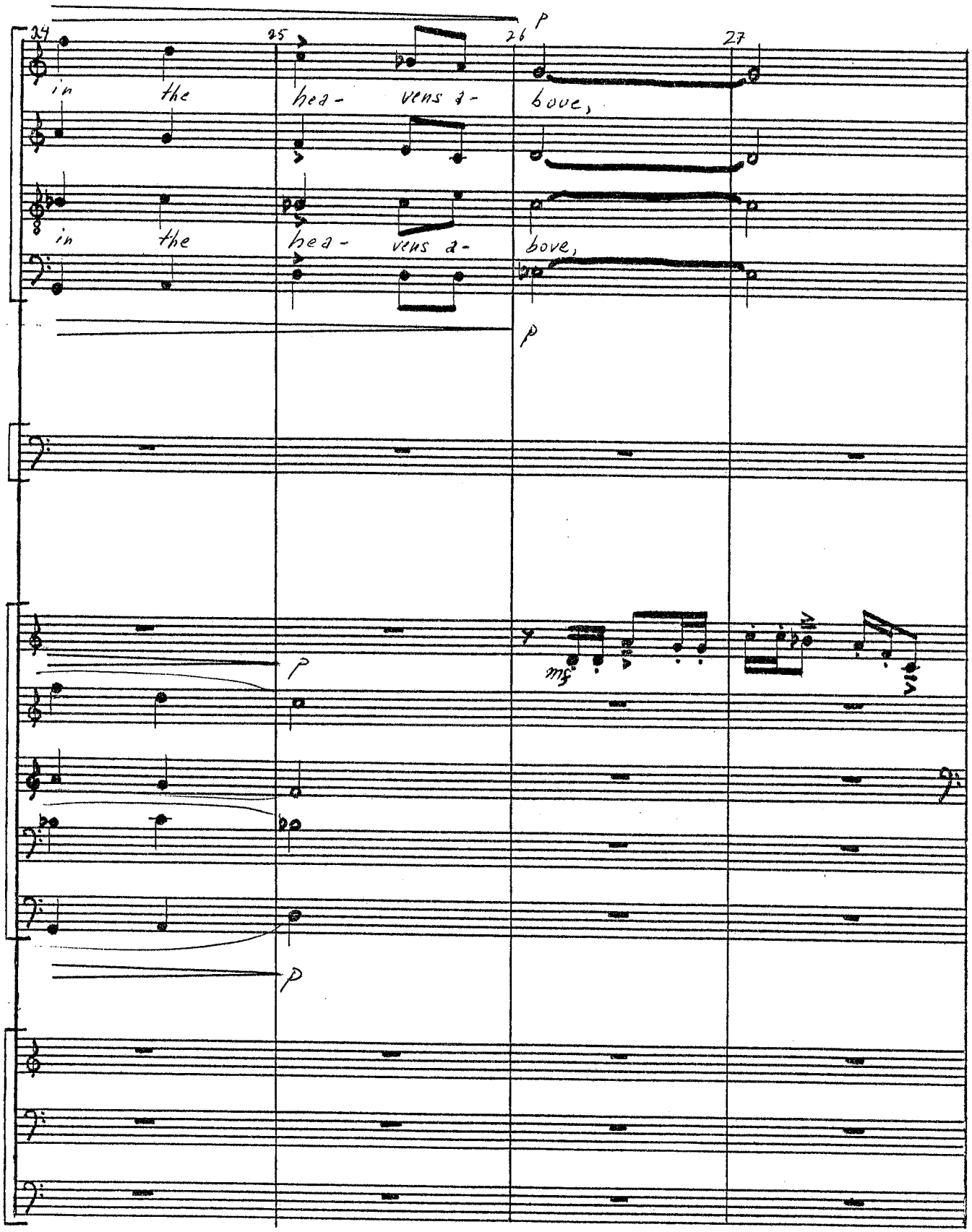
ADORATION

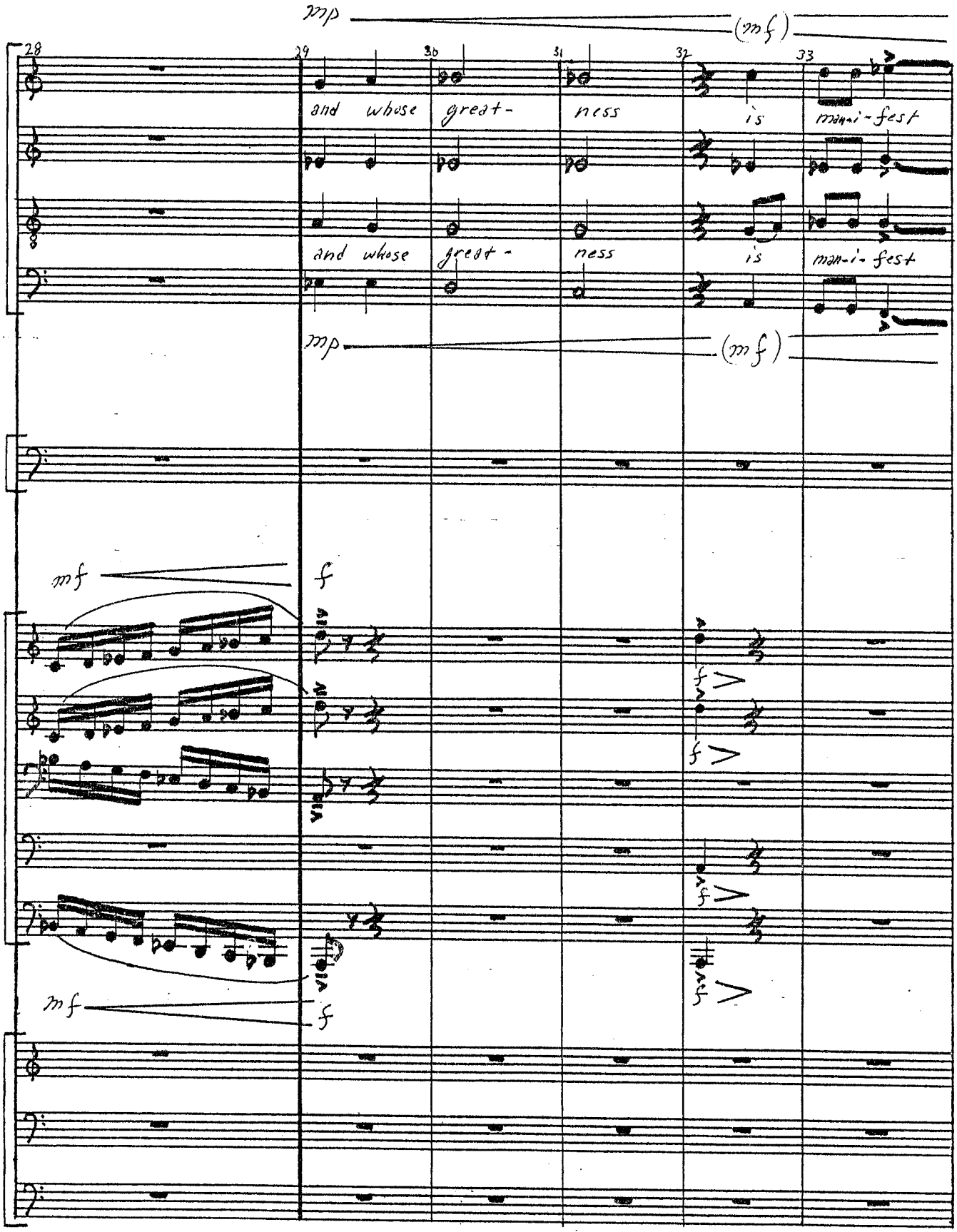


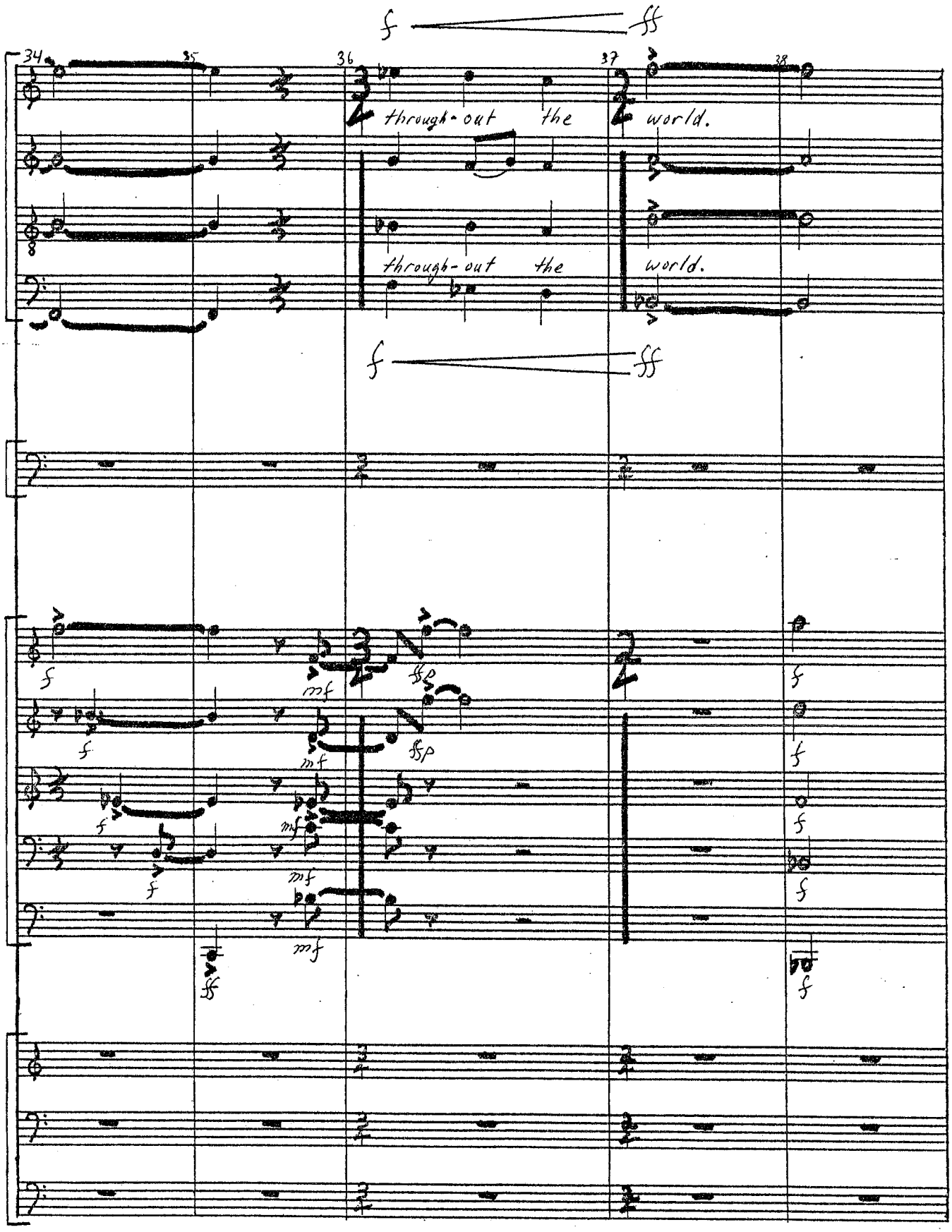

dore the e-ver liv-ing God and ren-der praise un-to Him, who spread
dore the e-ver liv-ing God and ren-der praise un-to Him, who spread
f
f
f
f
mf
mf
mf
pp

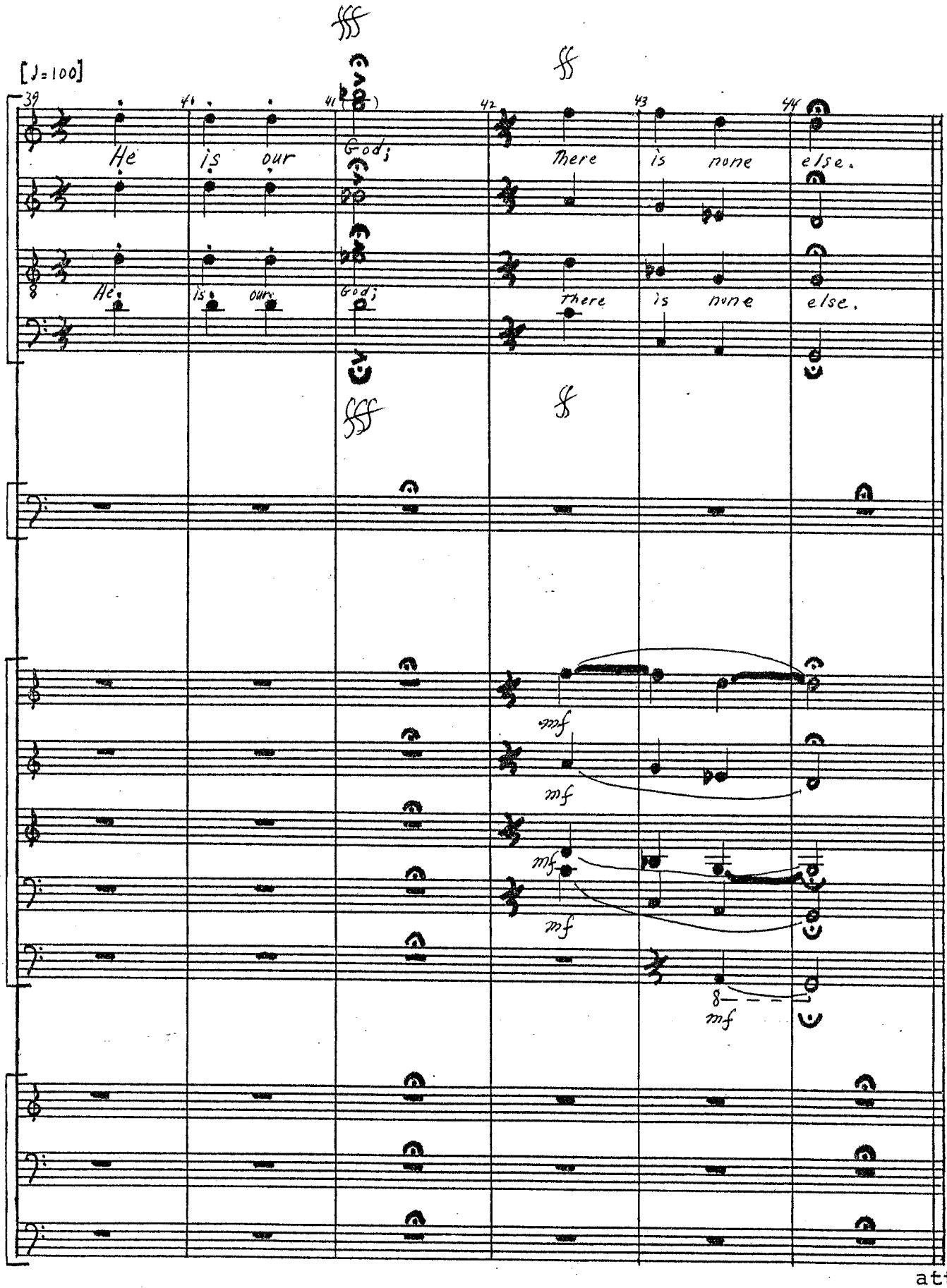

12
13
14
15
16
17
out the hea- vens and es- tab- lished the earth,
out the hea- vens and es- tab- lished the earth,
mp p
mp p
mp
mp
mp
mp

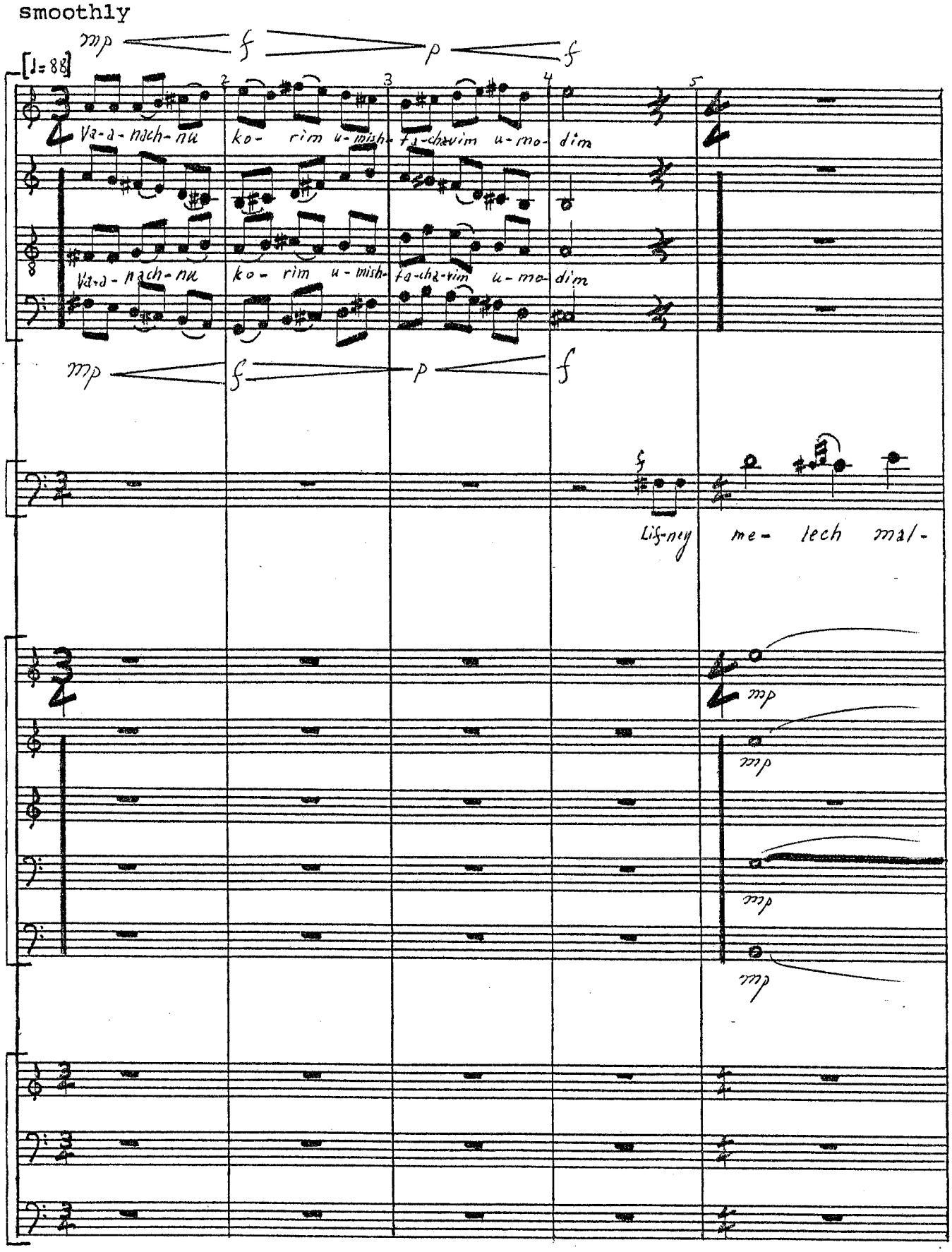

mp
ff
18
19
20
21
22
23
whose
glo-
ry
is
re-
vealed
whose
glo-
ry
is
re-
vealed
mp
ff
p
f
p
f

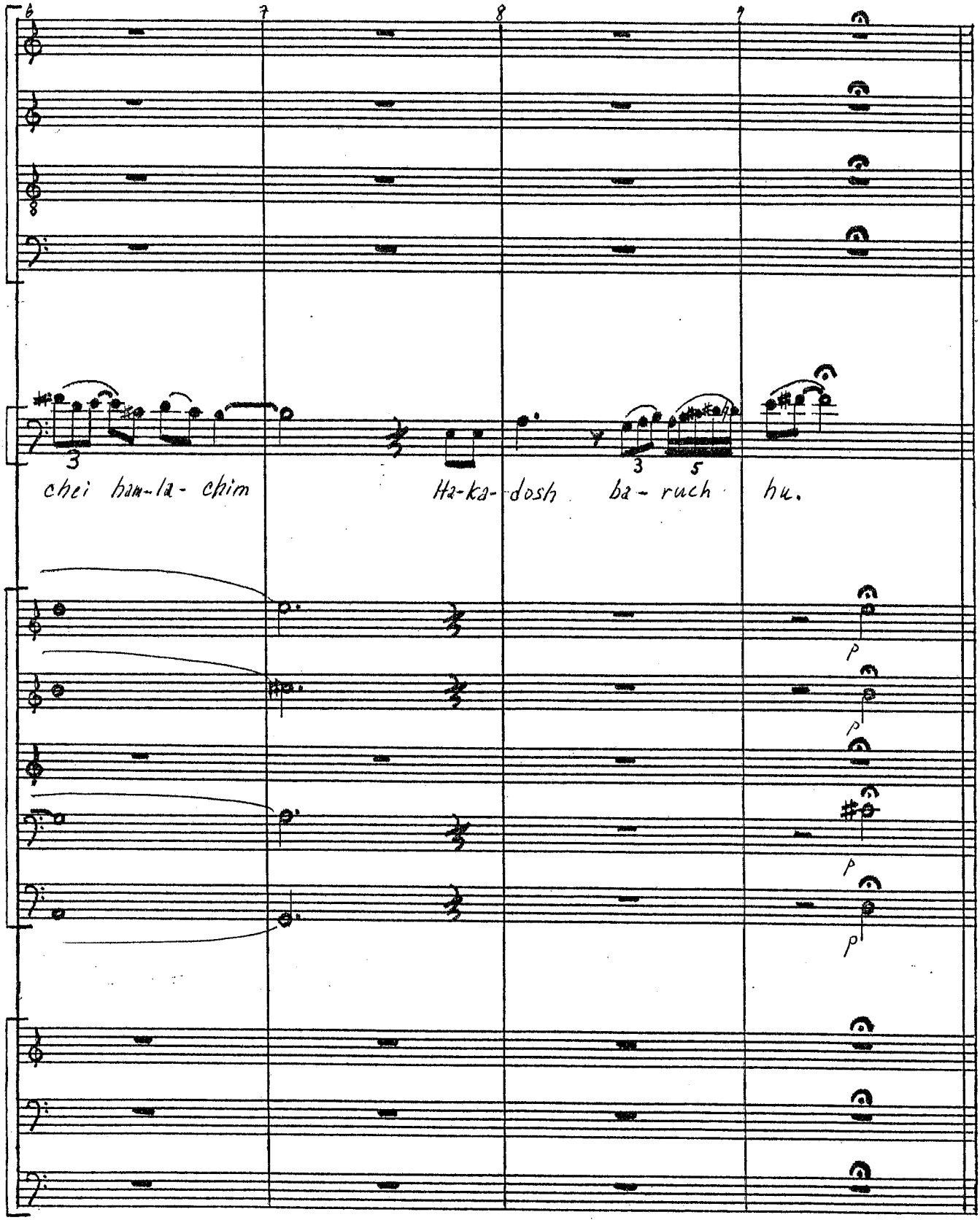

24
25
26
27
in the hea- vens a- bove,
in the hea- vens a- bove,
p
p
p
p
mp


mp
(mf)
28
29
30
31
32
33
and whose great- ness is mani-fest
and whose great- ness is man-i- fest
mp
(mf)
mf
f
mf
f


34
35
36
37
38
through-out the world.
through-out the world.


[♩=100]
39
40
41
42
43
44
He is our God;
there is none else.
He is our God;
there is none else.
8va
fff
ff
mf
mf
mf
mf
8
attacca

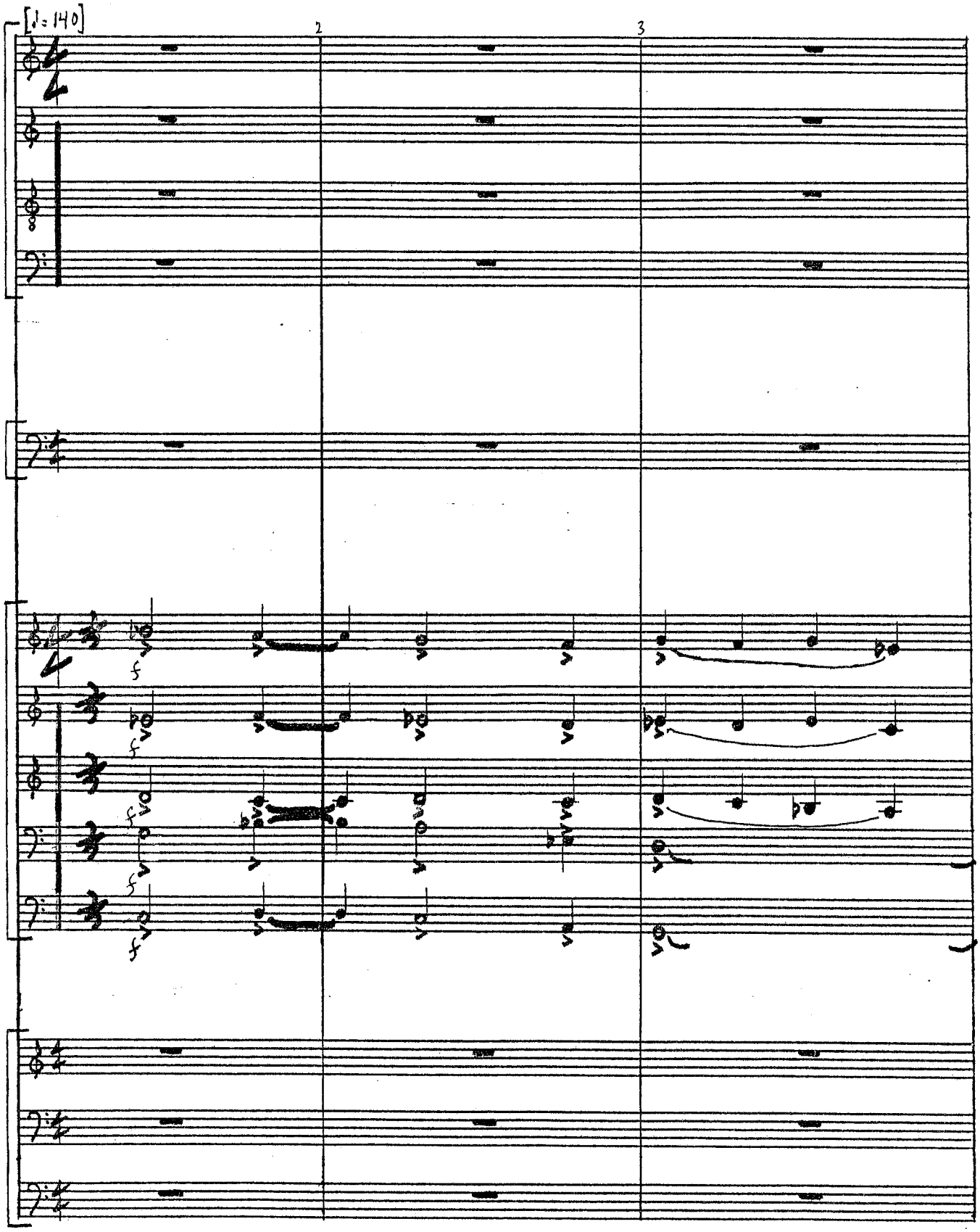

smoothly
mp
f
p
f
[♩= 88]
Va-a-nach-nu
ko- rim u-mish-ta-chavim u-mo- dim
Va-a-nach-nu
ko- rim u-mish-ta-chä-vim u-mo- dim
mp
f
p
f
f
Lif-ney
me- lech mal-
mp
mp
mp
mp

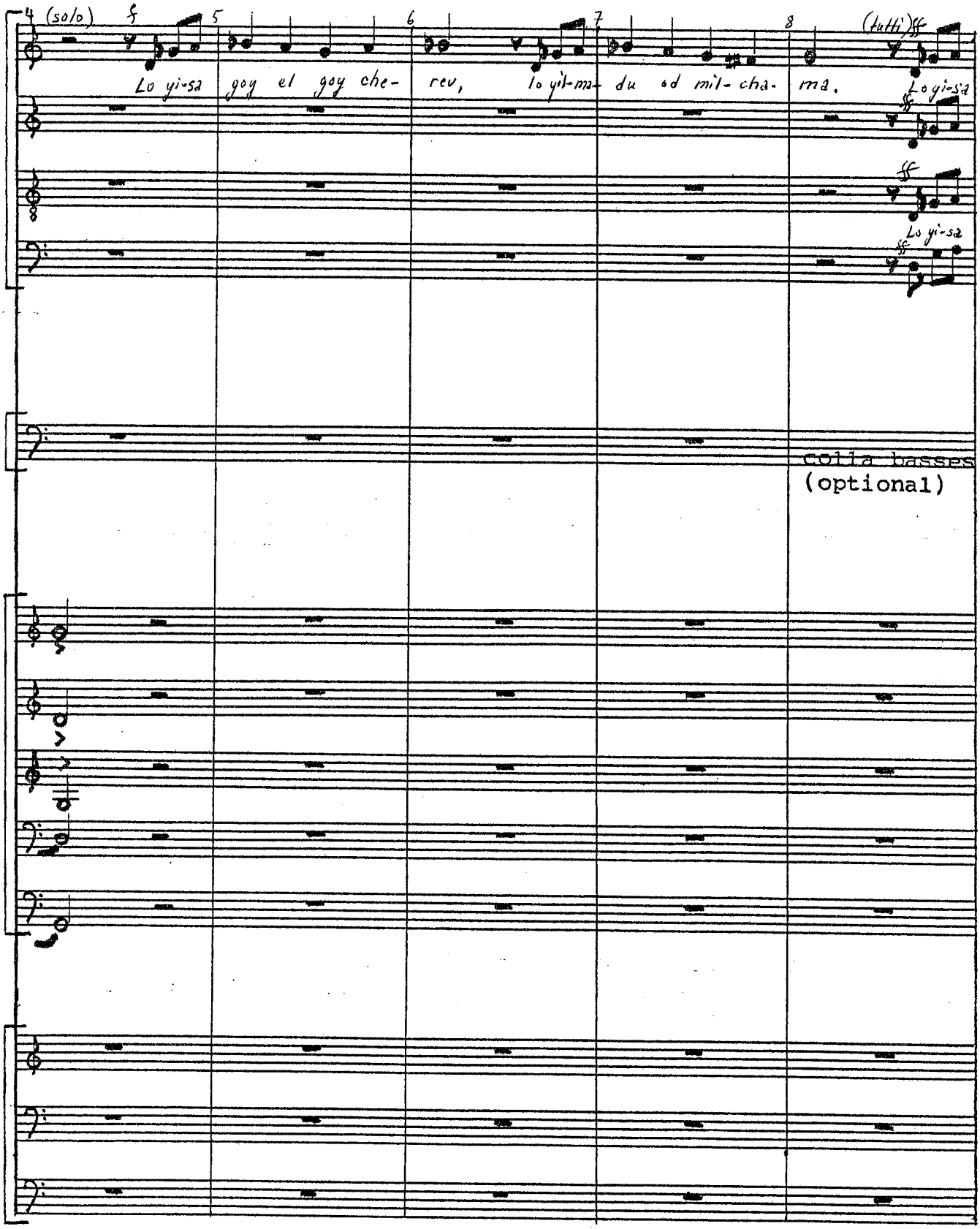

6
7
8
9
3
chei ham-la- chim
Ha-ka- dosh
3
5
ba- ruch
hu.
p
p
p
p

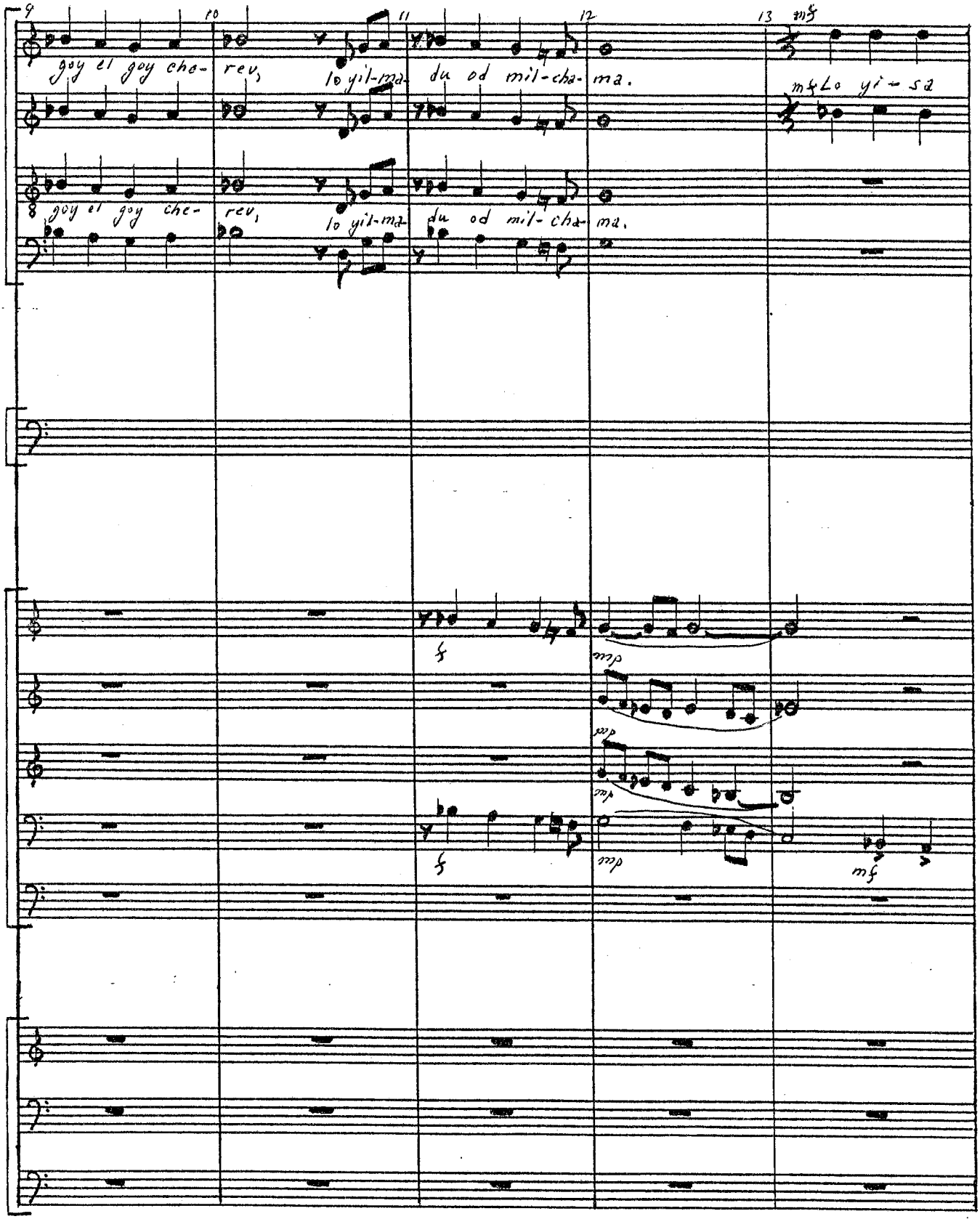
XIII.

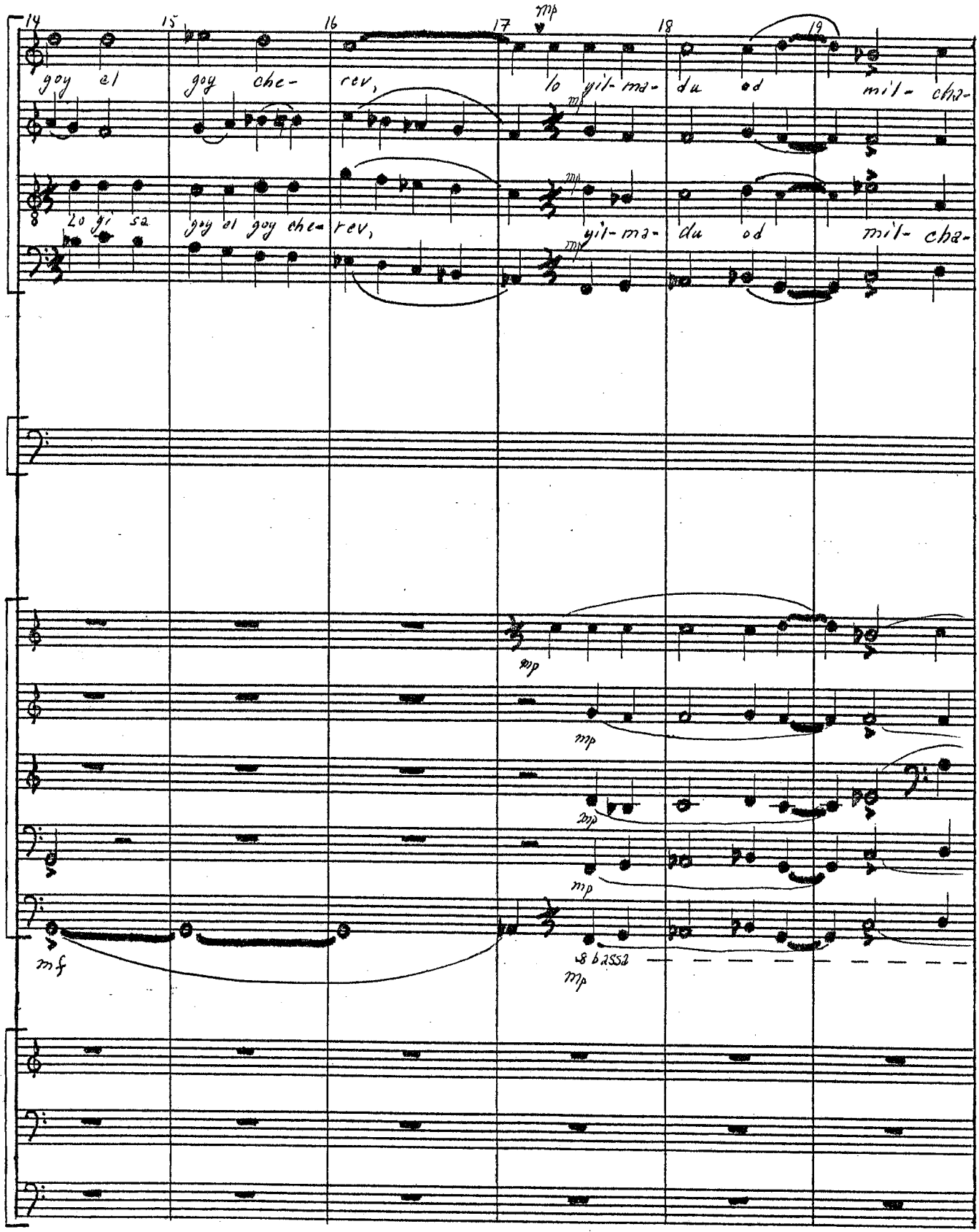
LO YISA GOY

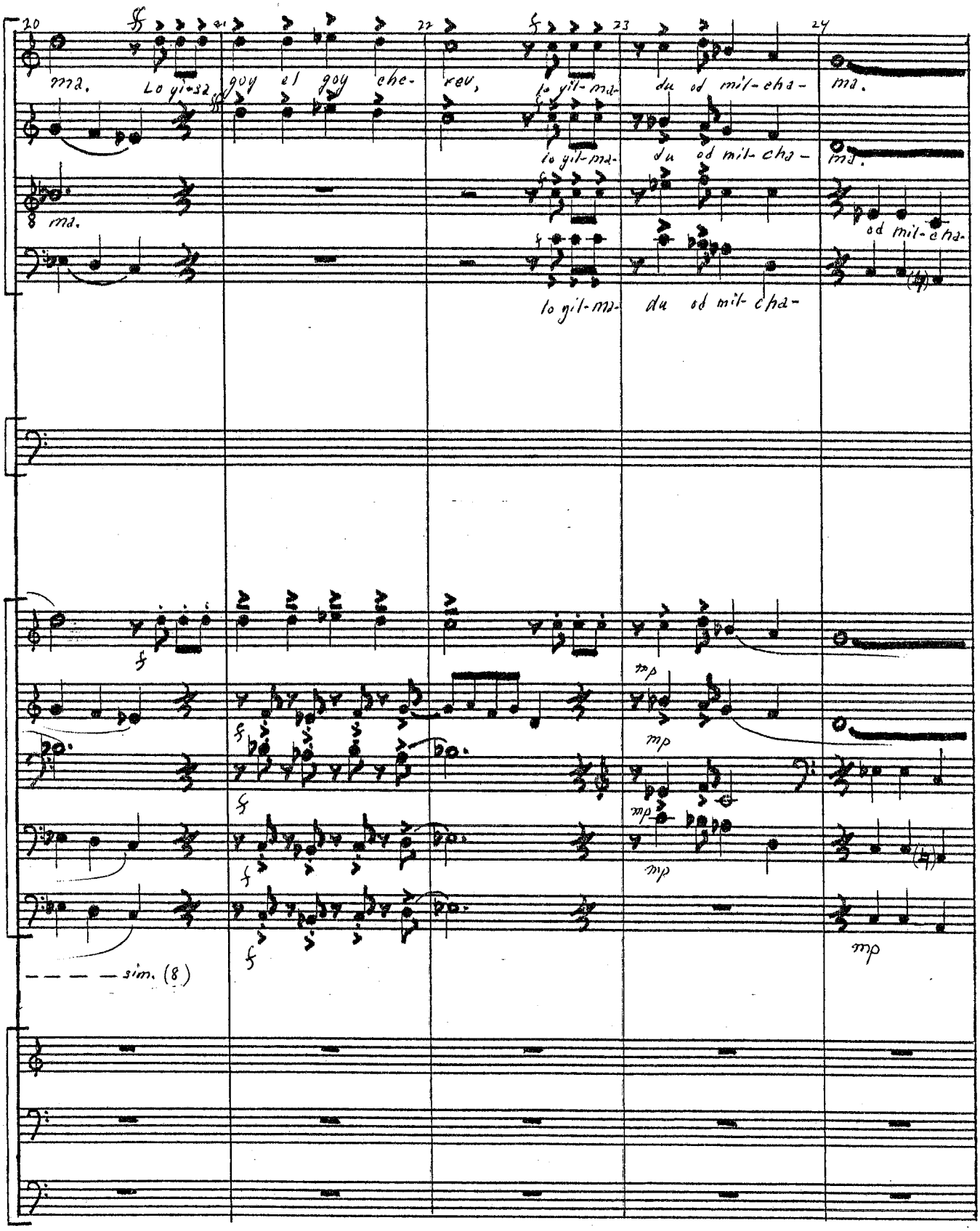
in joyous
proclamation

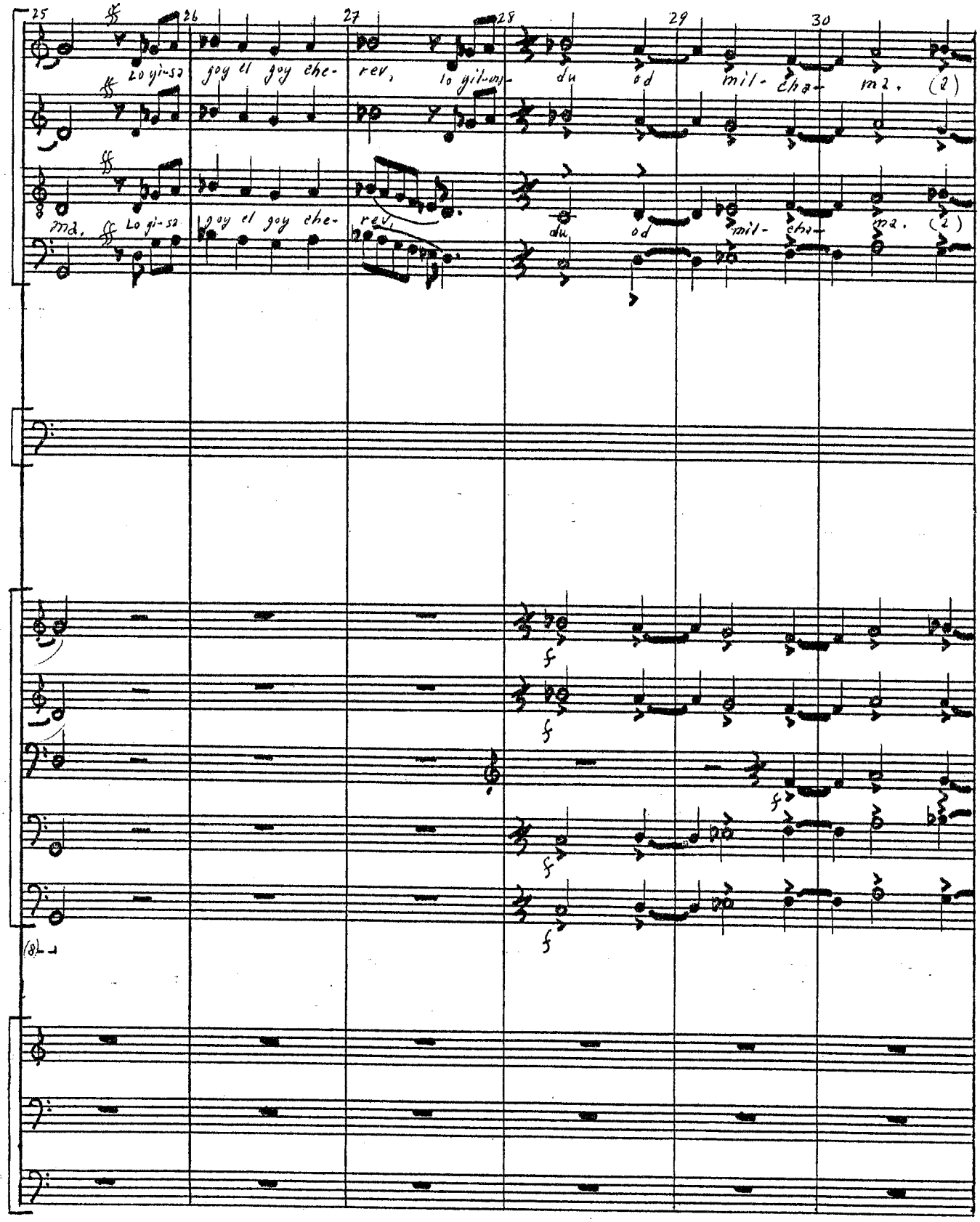


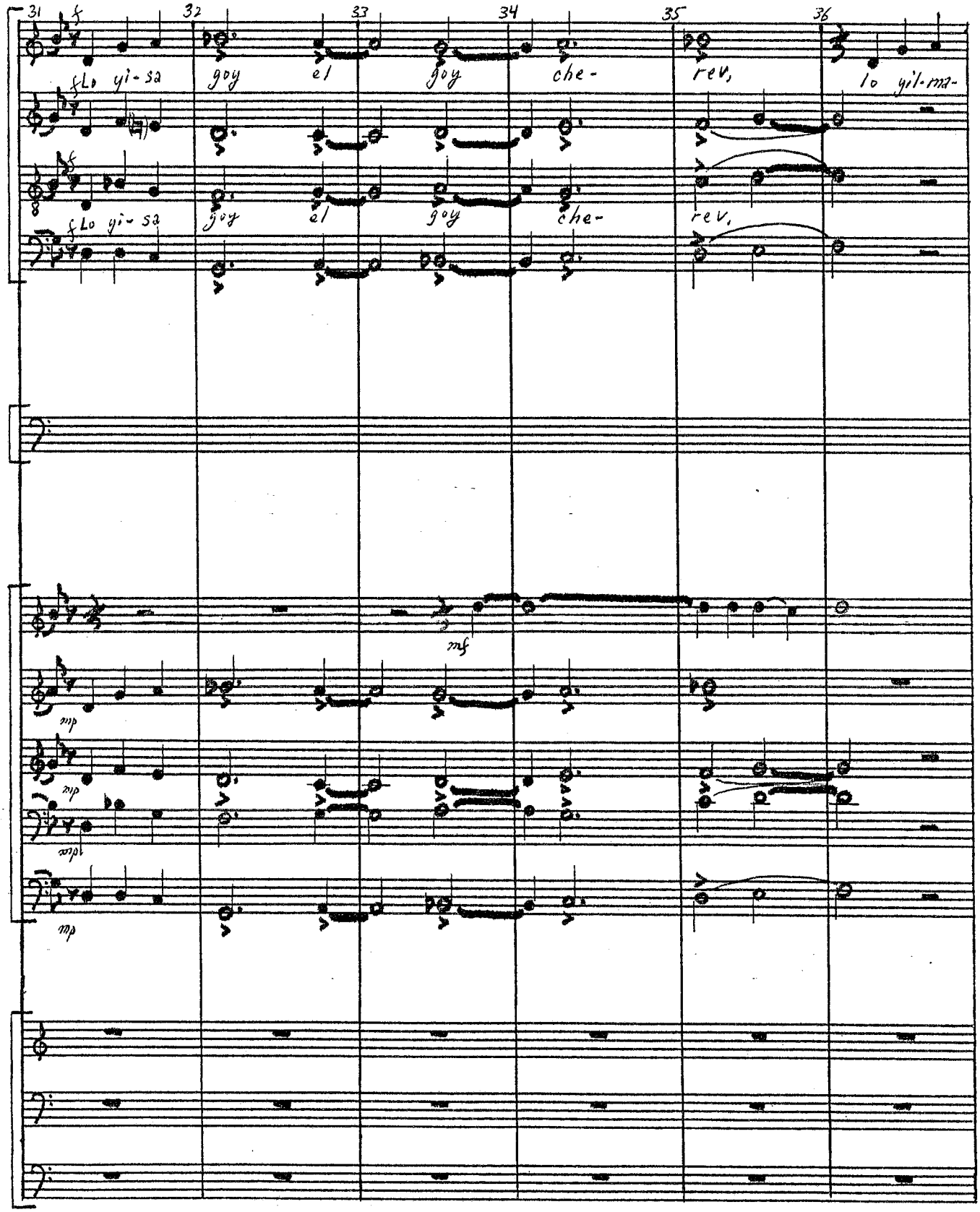

4 (solo)
5
6
7
8
(tutti)
Lo yi-sa goy el goy che- rev, lo yil-ma- du od mil- cha- ma.
Lo yi-sa
Lo yi-sa
colla basses
(optional)

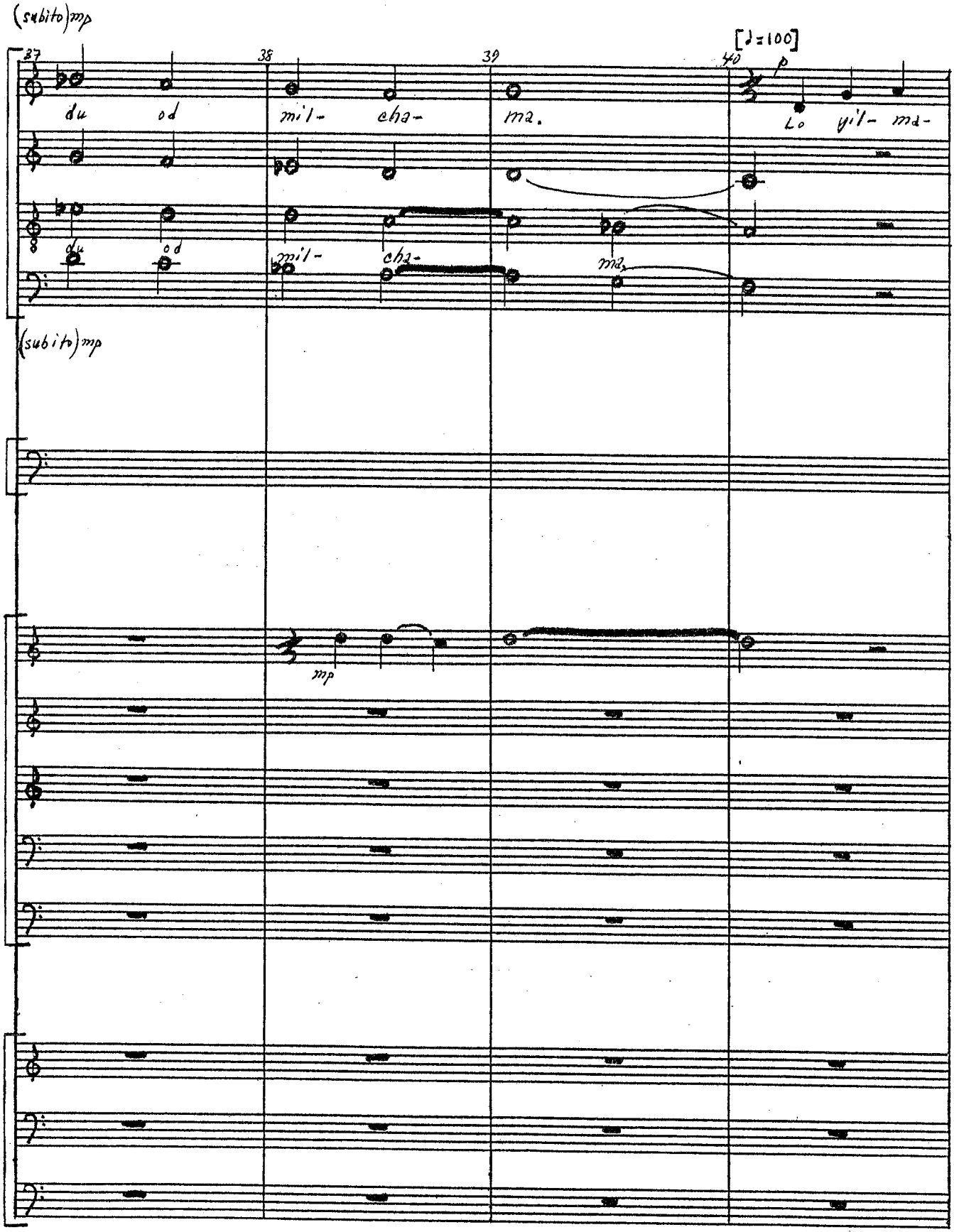

goy el goy che-
rev,
lo yil-ma-
du od mil-cha-
ma.
mf
Lo yi-sa
goy el goy che-
rev,
lo yil-ma-
du od mil-cha-
ma.
f
mp
mp
mp
mp
f
mf

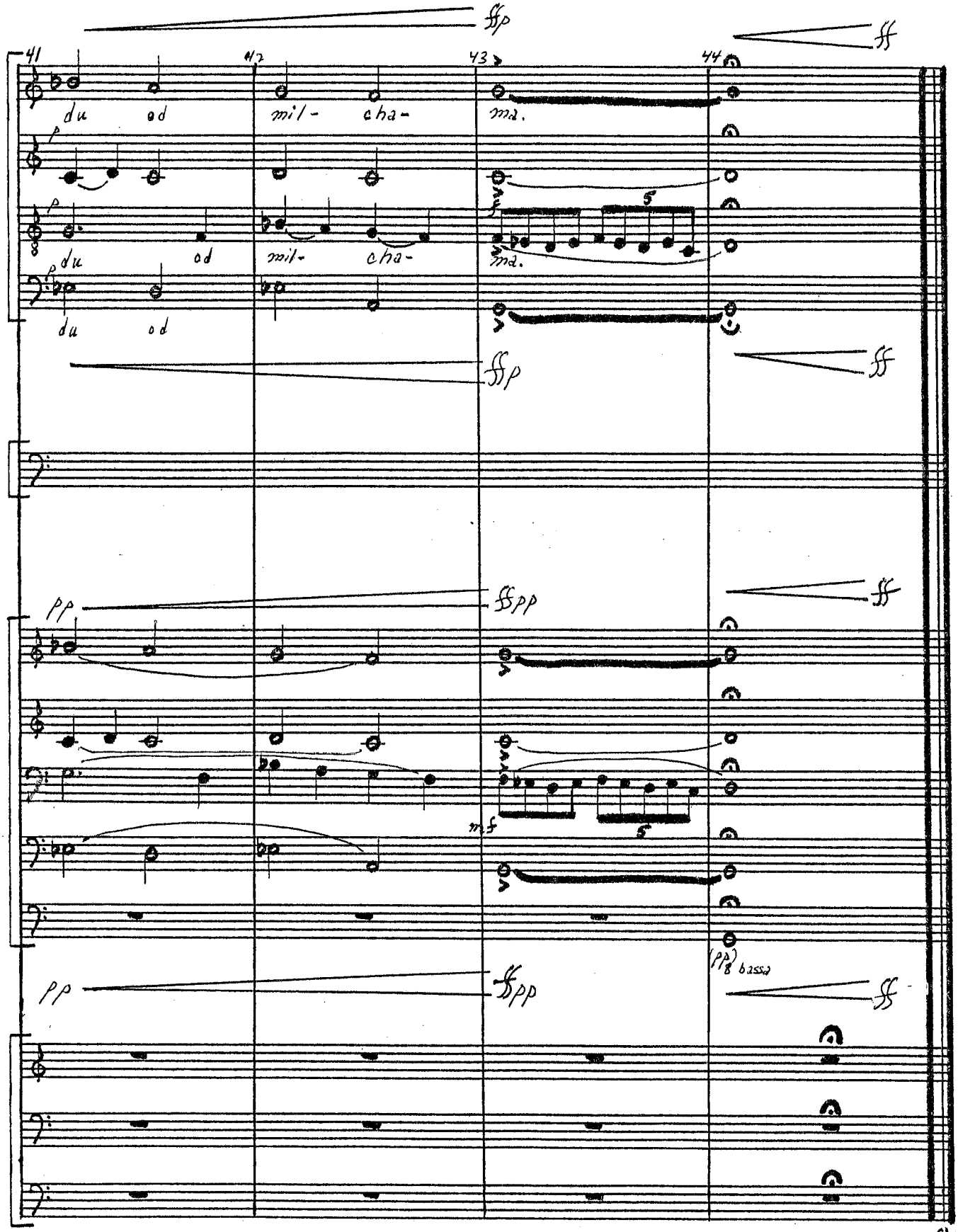

14
15
16
17
18
19
goy el
goy che-
rev,
lo yil-ma-
du od
mil- cha-
lo yi sa
goy el goy che-
rev,
yil-ma-
du od
mil- cha-
mp
mf
8 bassa


20
21
22
23
24
ma. Lo yi-sa goy el goy che-
rev, lo yil-ma-
du od mil-cha-
ma.
lo yil-ma-
du od mil-cha-
ma.
od mil-cha-
lo yil-ma-
du od mil-cha-
sim. (8)
mp
mp
mp
mp
mp


25
26
27
28
29
30
Lo yi-sa
goy el goy che-
rev,
lo yil-
du
od
mil-cha-
ma. (2)
Lo yi-sa
goy el goy che-
rev,
du
od
mil-cha-
ma. (2)
8va


31
32
33
34
35
36
Lo yi-sa
goy
el
goy
che-
rev,
lo yil-ma-
Lo yi-sa
goy
el
goy
che-
rev,
mf
mp
mp
mp
mp


(subito)mp
37
38
39
40
[♩=100]
p
du od
mil- cha-
ma.
Lo yi'- ma-
du od
mil-
cha-
ma
(subito)mp
mp


41
42
43
44
du od
mil- cha-
md.
ffp
ff
pp
ffpp
mf
(pp) 8 bassa
fine
28 March, 1979