

JUDITH SHATIN

SELAH

SSAA Vocal Quartet & Harp



Program Note

Selah, scored for female vocal quartet (or chorus) and harp, was commissioned by Scottish Voices and their conductor Graham Hair on the occasion of the VIIth International Interdisciplinary Conference in Musicology in Glasgow. It is a setting of verses of the following psalms in the original Hebrew: 46, verses 2-8; 13, verses 2-6; 61, verses 2-5; and 148, verses 1-4, 7-13. The title refers to the word found at the end of numerous verses, including a number of those in the psalms listed above. Its exact meaning is a mystery, but I was drawn to the idea that it means something like “stop and listen,” though its etymology is a mystery. It is, in any case, a rhythmically strong stop to the line it follows.

The verses themselves are filled with poetic devices such as alliteration, assonance, and repetition, as well as vivid and moving metaphors. I have tried to project these in the shape and flow of the music. The choice of psalms traces both attributes of and relationships with God, ranging from gratitude for His strength and support to supplication, from questioning despair to joyful celebration. I would like to thank my husband, Michael Kubovy, for his unstinting assistance with the Hebrew. For additional information, visit www.judithshatin.com –JS

World Premiere
Scottish Voices
Graham Hair, Conductor
Glasgow University Chapel
Glasgow, Scotland

Duration: 19:00

Translations

The following translations are close to literal, and are just meant to give an idea of the meaning of the text. I would like to thank Michael Kubovy for his assistance. –JS

Psalm 46, verses 2-8

God is our shelter and strength,
A help in trouble, He is always present.
Therefore we will fear not when the earth is transformed,
and when mountains collapse in the heart of the seas
Its waters will roar and crash, and the mountains will rumble as the earth rises, Selah.
The river's tributaries will give joy to the City of God,
The holiness of the dwelling on high.
God is inside the city, it is indestructible;
The Lord will help it, even before salvation
The peoples roar, kingdoms collapse;
If He speaks, the earth will melt away.
The Lord of hosts is with us;
The God of Jacob is our fortress.

Psalm 13, verses 2-6

O Lord, how long will You forget me?
How long will You hide Your face from me
How long shall I heed my own thoughts,
With perpetual agony in my heart?
How long will my enemy be elevated over me?
Answer me, O Lord.
Lighten my eyes, lest I sleep the sleep of death,
And lest my enemy say I did him in or my enemies rejoice when I am moved.

I trusted You in Your mercy.
Rejoice my heart, in your salvation.
I will sing to the Lord, because He has favored me.

Psalm 61, verses 2-5

O Lord, hear my cry, attend to my prayer
From the end of the earth, I will call to you.
When my heart faints, lead me to a rock above me.
You have been a refuge for me, a tower of strength in the face of the enemy.
I will dwell with You forever. I will take refuge in the cover of Your wings. Selah.

PSALM 148, Verses 1-4 & 7-13

Praise God from the sky, Praise God all the angels,
Praise God all the hosts,
Praise Him, sun and moon, Praise Him ,stars of light
Praise Him, Heaven of Heavens; and waters above the sky

Praise God from the earth; sea-monsters and all deeps
Fire and hail, snow and fog; stormy wind, doing what He says
Mountains and all hills, fruit trees and all cedars,
Beasts and all cattle, creeping things and winged fowl
Kings of the earth, and all peoples, princes and all earthly judges
Both young men and maidens, old men and children
Let them praise the name of the Lord for His name alone is exalted
His glory is above the earth and heavens,
Halleluia!

To Scottish Voices and Graham Hair

SELAH

I. Psalm 46: 2-8

Strong, bright $\text{♩} = 74$

Judith Shatin

The musical score consists of five staves of music for Harp (Hp.).

- Staff 1:** Treble clef, 7/8 time. Dynamics: *f*. Measures 1-3.
- Staff 2:** Bass clef, 7/8 time. Measures 4-6.
- Staff 3:** Bass clef, 7/8 time. Measures 7-9.
- Staff 4:** Bass clef, 10/8 time. Dynamics: *mf*, *mp*. Measure 10.
- Staff 5:** Bass clef, 12/8 time. Dynamics: *f*. Measures 11-12.

Performance instructions:

- A large diagonal watermark "PERUSIAL SCORE NOT FOR PERFORMANCE" is visible across the page.
- Measure 10: Boxed instruction "Muffled (wood sounds)" above the staff.
- Measure 12: "ord." above the staff.

15 *f*

S1

E - lo-him La - nu ma-ha - sei va - oz, — ma - ha - se va - oz —

S2

E - lo-him la - nu ma-ha - sei va - oz, — ma - ha - se va - oz —

M1

E - lo-him la - nu ma-ha - sei va - oz, — ma - ha - se va - oz —

M2

E - lo him la - nu ma-ha - sei va - oz, — ma - ha - se va - oz —

Hp.

f

mf

17 *mp* *mf*

S1

Ez - ra v' - tza - rot nim - za m' - od nim - za m' -

S2

Ez - ra v' - tza - rot nim - za m' - od nim - za m' -

M1

Ez - ra v' - tz - rot nim - za m' - od, — nim - za m' -

M2

Ez - ra v' - tz - rot nim - za m' - od, — nim - za m' -

Hp.

mp *mf*

19

S1 od

S2 od

M1 od

M2 od

Hp. *f*

21

S1 nim - za m' - od, m' - od, nim - za m'

S2 nim - za m' - o, m' - od, nim - za m'

M1 nim - za m' - od, m' - od, nim - za m'

M2 nim - za m' - od, m' - od, nim - za m'

Hp. *mp*

23

S1 od.

S2 od.

M1 od.

M2 od.

Hp. *ord. f*

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25

Hp. *mp*

PERUSAL SCORE NOT FOR PERFORMANCE

26

Sop. 1 *mp* *mf*
Al - ken lo ni ra

Sop. 2 *mp* *mf*
Al - ken lo ni ra

Hp. *f* *mp*

PERUSAL SCORE NOT FOR PERFORMANCE

28

S1

S2

M1

M2

Hp.

b' - ha - mir *a - retz;*

b' - ha - mir *a - retz;*

f

mp

30

S1

S2

M1

M2

Hp.

U - v' - mot *ha - rim*

U - v' - mot *ha - rim*

mf

mf

mf

b'

32

S1

S2

M1
lev ya - mim

M2
b' - lev ya - mim

Hp.
ca. 7"

Ped. Buzz

L.V.
Thunder Gliss.

36

S1
Ye-hei-mu

S2
Ye-hm-ru

M1
Ye-hei-mu

M2
Ye-hm-ru

Hp.
Thunder Gliss
Repeat a piacere

Hold previous note

Repeat a piacere, to increasing intensity
Do not co-ordinate parts, they should crash in on one another. Start after harp

f

mei -

6 6 6 6

f

38

S1 *mf*
mav, mei - mav,

S2 *f*
mei - mav _____ *mf*
mei - mav, _____

M1 *f*
mei - mav *mf*
mei - mav,

M2 *f*
mei - mav *mf*
mei - mav,

Hp. { *mf*

39

S1 *mp*, *2* -
mei-mav; , *2* -

S2 *mp*, *2* -
mei-mav; , *2* -

M1 *mp*, *2* -
mei-mav; , *2* -

M2 *mp*, *2* -
mei-mav; , *2* -

Hp. { *mp*, *f*, *2* -
2 -

41

S1

S2

M1

M2

Hp.

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43

S1

S2

M1

M2

Hp.

PERUSAL SCORE NOT FOR PERFORMANCE

46

S1

S2

M1

M2

Hp.

mf

3

b' - ga - a - va - to

mf

3

b' - ga - a - va -

cresc.

3

b' - ga - a - va - to

mf

3

b' - ga - a - va - to

cresc.

3

48

S1

S2

M1

M2

Hp.

f

Se - lah,

f

to Se - lah,

f

, Se - lah,

f

, Se - lah,

f

, Se - lah,

PERUSAL SCORE NOT FOR PERFORMANCE

Hp.

6

7

50

S1 *mf* 3 *mp* *p*

S2 *mf* 3 *mp* *p*

M1 *mf* 3 *mp* *p*

M2 *mf* 3 *mp* *p*

Hp. *mf* 3 *mp*

52

Hp. *mp* *mf*

(D \natural)

53

Hp. *f*

54

S1 - . *mp* na - har pla -

S2 - . Na - har pla - gav,

M1 : z *mp* Na - har pla - gav,

M2 *mp* Na - har pla - gav,

Hp. { *p.d.l.t.* *mp*

55

S1 *p* - . *gav*

S2 *p* - .

M1 *p* - .

M2 *p* - .

Hp. { *To ord.*

56

S1 na - har pla - gav, Yih-sam-

S2 na - har pla - gav, Yih - sam-

M1 na - har pla - gav, Yih - sam-

M2 na - har pla - gav, Yih - sam-

Hp. *ord.*

58

S1 hu Ir E-lo-him; K' - dosh mish-ke - ne El -

S2 hu Ir E-lo-him; K' - dosh mish-ke - ne El -

M1 hu Ir E-lo-him; K' - dosh mish-ke - ne El -

M2 hu Ir E-lo-him; K' - dosh mish-ke - ne El

Hp. *f*

60

S1 $\begin{array}{c} \text{G} \\ \text{F} \end{array}$, 8 -

yon

S2 $\begin{array}{c} \text{G} \\ \text{F} \end{array}$, 8 -

yon

M1 $\begin{array}{c} \text{G} \\ \text{F} \end{array}$, 8 -

yon

M2 $\begin{array}{c} \text{G} \\ \text{F} \end{array}$, 8 -

yon

Hp. $\left\{ \begin{array}{c} \text{G} \\ \text{F} \end{array} \right.$, 8 -

$\left\{ \begin{array}{c} \text{G} \\ \text{F} \end{array} \right.$

62

S1 - E - lo - him B' - kir - ba, Bal ti - mot;

S2 - E - lo - him B' - kir - ba, Bal ti - mot;

M1 - E - lo - him B' - kir - ba, Bal ti - mot;

M2 - E - lo - him B' - kir - ba, Bal ti - mot;

Hp. $\left\{ \begin{array}{c} \text{G} \\ \text{F} \end{array} \right.$

$\left\{ \begin{array}{c} \text{G} \\ \text{F} \end{array} \right.$

64

S1

Ya - ez - ra - ha E - lo - him lif - not bo - ker.

S2

M1

M2

H.p.

66

S1

S2

M1

M2

H.p.

mp

mp

mp

mp

mp

68 *mf*

S1 Ha__ mu__ go - yim, go - yim

S2 Ha__ mu__ go - yim, go - yim

M1 ma - tu__ mam - l' - chot

M2 ma__ tu__ mam - l' - chot

Hp. *mf*

70 *f*

S1 Na - tan b' - ko - lo

S2 Na - tan b' - ko - lo

M1 Na - tan b' - ko - lo

M2 Na - tan b' - ko - lo

Hp. *f*

72

S1 *mf*
a - retz

S2

M1 *mf*
ta - mug

M2 *mf*
ta - mug

Hp.

74

S1 *p*
ta mug

S2 *p*
a retz

M1

M2 *mp* *p*
ta mug

Hp. \oplus

3 *mf*

5

A large diagonal watermark reading "PERUSAL SCORE NOT FOR PERFORMANCE" is overlaid across the page.

76

S1

S2

M1

M2

Hp.

A - do -

A - do -

A - do -

79

S1

S2

M1

M2

Hp.

nai tz' - va - ot i - ma - nu; A - do -

nai tz' - va - ot i - ma - nu; A - do -

nai tz' - va - ot i - ma - nu; A - do -

nai tz' - va - ot i - ma - nu; A - do -

A - do -

81

S1

nai tz' - va - ot i - ma - nu; mis-

S2

nai tz' - va - ot i - ma - nu; mis-

M1

nai tz' - va - ot i - ma - nu; mis-

M2

nai tz' - va - ot i - ma - nu; mis-

Hp.

83

S1

gav la - nu mis - gav la - nu ,

S2

gav la - nu mis - gav la - nu ,

M1

gav la - nu mis - gav la - nu ,

M2

gav la - nu mis - gav la - nu ,

Hp.

85

S1 *mp* mis - gav la - nu _____ *mf*
S2 *mp* mis - gav la - nu _____ *mf*
M1 *mp* mis - gav la - nu _____ *mf*
M2 *mp* mis - gav la - nu _____ *mf*
Hp. *mp*

87

S1 gav la - nu _____ E - lo - hei, E - lo -
S2 gav-la-nu _____ E - lo - hei, E - lo -
M1 gavesta - mu E - lo - hei, E - lo -
M2 gav-la-nu _____ E - lo hei, E - lo
Hp. *mf* 6 *f*

89

S1 *f*

hei, Ya' - a - kov, , Ya' - a -

S2 *f*

hei, Ya' - a - kov, , Ya' - a -

M1 *f*

hei, Ya' - a - kov, , Ya' - a -

M2 *f*

hei, Ya' - a - kov, , Ya' - a -

Hp.

6

91

S1 *p.* kov. *ff* Se - lah.

S2 *p.* kov. *ff* Se - lah.

M1 *p.* kov. *ff* Se - lah.

M2 *p.* kov. *ff* Se - lah.

Hp.

p.

II. Psalm 13: 2-6

Imploring ♩. = 56

Sop 1 Spoken **f** **mf** **f**

Ad - a - na A - do - nai, Tish - ka - hei - ni ne - tzah; Ad -

Sop 2 Spoken **f** **mf** **f**

Ad - a - na A - do - nai, Tish - ka - hei - ni ne - tzah; Ad -

Alto 1 Spoken **f** **mf** **f**

Ad - a - na A - do - nai, Tish - ka - hei - ni ne - tzah; Ad -

Alto 2 Spoken **f** **mf** **f**

Ad - a - na A - do - nai, Tish - ka - hei - ni ne - tzah; Ad -

Imploring ♩. = 56

Harp { Tremolo in low strings with rubber-wrapped rod. Choose & change pitches each time L.V.

S1 **mf** **f** **mf**

a - na tas - tir et Pa - ne - cha mi - mei - ni. Ad - a - na a - shit e -

S2 **mf** **f** **mf**

a - na tas - tir et Pa - ne - cha mi - mei - ni. Ad - a - na a - shit e -

A1 **mf** **f** **mf**

a - na tas - tir et Pa - ne - cha mi - mei - ni. Ad - a - na a - shit e -

A2 **mf** **f** **mf**

a - na tas - tir et Pa - ne - cha mi - mei - ni. Ad - a - na a - shit e -

Hp. { L.V. **9** L.V.

Stagger entries after harp starts. Say text at your own rate, vary rhythm, accent "Ad-ana;" Repeat words/break up word flow as you go, vary dynamics; do not co-ordinate with each other; end intensely and loudly.

ca. 15"

S1 tzot b' - naf - shi

S2 tzot b' - naf - shi

A1 tzot b' - naf - shi

A2 tzot b' - naf - shi

Hp. Struck Thunder

Adana Adonai, tishkaheini netzah;
Adana tastir et Panecha mimeini.
Adana ashit etzot b'nafshi.

Adana Adonai, tishkaheini netzah;
Adana tastir et Panecha mimeini.
Adana ashit etzot b'nafshi.

Adana Adonai, tishkaheini netzah;
Adana tastir et Panecha mimeini.
Adana ashit etzot b'nafshi.

Interject glissandi, drawing from fingernail, muffled and flutter glisses; change register a piacere; break up into chords, individual notes, becoming increasingly intense; end with snap pizz notes in low register. Vary dynamics.

A = 56

S1

S2

A1

A2

Hp.

ord.

mp

f

II

Resigned

S1 | $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ - | $\begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$ - | - | - | Tish - ka -
 mf

S2 | $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ - | $\begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$ - | - | - | Tish - ka -
 mf

A1 | $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ - | $\begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$ - | - | - | Ad - a - na | *mp* | *mf*

A2 | $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ - | $\begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$ - | - | - | A - do - nai | *mp* | *mf*

Hp. | $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ - | $\begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$ - | - | - | *Resigned* | *mp* | *mf*

PERFORMANCE

PERUSAL SCORE, NOT FOR PERFORMANCE

16

S1

S2

A1

A2

Hp.

Ad -

a - na

Tas - tir et Pa - ne - cha mi - mei - ni

18

S1

S2

A1

A2

Hp.

a - shit e - tzot b' - naf - shi ,
a - na e - tzot b' - naf - shi ³,

a - shit e - tzot b' - naf - shi ,
a - shit - - - e - tzot b' - naf - shi ³,

,

20

S1

S2

A1

A2

Hp.

B Anguished

Rough-sounding
Double, irregular gliss

B Anguished

ff

L.V.

22

S1

S2

A1

A2

Hp.

PERUSAL SCORE NOT FOR PERFORMANCE

24

S1

ff

Ya - gon, ya - gon, ya - gon, ya-gon, ya - gon —

S2

ff

Ya - gon, ya - gon, ya - gon, ya - gon, ya-gon —

A1

ff

Ya - gon, ya - gon, ya-gon, ya - gon, ya - gon, ya -

A2

ff

Ya - gon, ya - gon, ya-gon, ya - gon, ya - gon, ya -

Hp.

snap pizz. ord. snap pizz. ord.

26

S1

f

ya - gon, ya - gon, ya - gon, ya - gon, ya -

S2

ya - gon, ya - gon, ya - gon

A1

gon, ya - gon, ya - gon, ya - gon, ya - gon,

A2

gon, ya - gon, ya - gon, ya - gon, ya - gon

Hp.

(B \natural)

f

5

6

5

28

S1 gon b' - l' - va - vi _____ *f* l' - va - vi _____ yo -

S2 - - - - - *f* l' - va - vi _____ yo -

A1 - - - - - *mf* < - *f* b' - l' - va - vi _____ yo -

A2 - - - - - *f* l' - va - vi _____ yo -

Hp. { (B \flat , F \sharp , G \sharp) - - - - - *mf* & 6 f - - - - - *mf*

31

S1 3 mam, _____ *mp* yo - mam;

S2 3 mam, _____ yo - mam;

A1 3 mam, _____ yo - mam;

A2 3 mam, _____ yo - mam;

Hp. { 3 - - - - - \oplus - - - - - *mp* & 6 - - - - -

C Desperate

S1

S2

A1

A2

Hp.

f

Ad - a - na,

Ad - a - na,

Ad -

f

Ad - a - na,

Ad - a - na,

Ad -

f

Ad - a - na,

Ad - a - na,

Ad -

f

C Desperate

Ad - a - na -

Ad - a - na,

Ad -

35

S1

S2

A1

A2

Hp.

mf

a - na,

Ya - rum oy - vi al -

mf

a - na,

Ya - rum oy - vi al -

mf

a - na,

mf

a - na,

f

37

S1 *f*

S2 *f*

A1

A2

Hp.

mp **Imploring**

ai. Ha - bi - ta a -

ai. Ha - bi - ta a -

mp

 3

 Ha - bi - ta a -

mp

 3

 Ha - bi - ta a -

Imploring

mp

39

S1 nei - ni, A - do - nai El - o -

S2 nei - ni, A - do - nai El - o -

A1 nei - ni, A - do - nai El - o -

A2 nei - ni, A - do - nai El - o -

Hp.

41 *mf*

S1 *hai;* Ha - ir - ah ey - nai

S2 *hai;* Ha - ir - ah ey - nai

A1 *hai;* Ha - ir - ah ey - nai

A2 *hai;* Ha - ir - ah ey - nai

Hp. { *mf* \oplus (A \flat) \oplus (F \sharp)

D

S1 - | 4 - |

S2 - | 4 - |

A1 - | 4 - |

A2 - | 4 - | *p* Pe - ni

D

Hp. { (D \flat) $\begin{matrix} 6 \\ \text{RH} \end{matrix}$ LH $\begin{matrix} 3 \\ \text{RH} \end{matrix}$ *p* RH

46

S1 *mf* Pe - ni - shan ha - ma - vet.

S2 *mp* Pe - ni - shan Pe - ni - shan ha - ma - vet.

A1 *mp* Pe - ni - shan, *mf* Pe - ni - shan ha - ma - vet.

A2 *mp* shan *mf* Pe - ni - shan ha - ma - vet.

Hp. *mf* Fingernail Flicks

49

S1 *mf* Pen yo - mar oy - vi ya - col - tiv;

S2 *mf* Pen yo - mar oy - vi ya - col - tiv;

A1 *mf* Pen yo - mar oy - vi ya - col - tiv;

A2 *mf* Pen yo - mar oy - vi ya - col - tiv;

Hp. *mf*

51

S1

S2

A1

A2

Hp.

Tza - ri ya - gi - lu, ki - e -

Tza - ri ya - gi - lu, ki - e -

Tza - ri ya - gi - lu, ki - e -

Tza - ri ya - gi - lu, ki - e -

PERUSAL SCORE NOT FOR PERFORMANCE

E

S1

S2

A1

A2

Hp.

mot.

,

V' - a -

mot.

,

V' - a -

mot.

,

V' - a -

mot.

E

,

(F \sharp)

mp

V' - a

PERUSAL SCORE NOT FOR PERFORMANCE

55

S1 ni b' - chas - de - cha va -

S2 ni b' - chas - de - cha va -

A1 ni b' - chas - de - cha va -

A2 ni b' - chas - de - cha va -

Hp. {

57

S1 ta - ki Ya - gel, li - bi, Ya - gel li - bi

S2 ta - ki Ya - gel, li - bi, Ya - gel li - bi

A1 ta - ki Ya - gel, li - bi, Ya - gelli - bi

A2 ta - ki Ya - gel, li - bi, Ya - gelli - bi

Hp. {

60

S1 *mf*

S2

A1

A2

Hp.

PERUSALESKORE NOT FOR PERFORMANCE

63

S1 shir - a L' - A - do - nai, L' - A - do - nai,

S2 a L' - A - do - nai, L' - A - do - nai,

A1 a L' - A - do - nai, L' - A - do - nai,

A2 — L' - A - do - nai,

Hp.

PERUSALESKORE NOT FOR PERFORMANCE

66

S1 *p* *mp* *f*
 ki ga - mal a - lai, A -

 S2 *p* *mp* *f*
 ki ga - mal a - lai, A -

 A1 *mp* *mf* *f*
 ki ga - mal a - lai, A -

 A2 *mf* *f*
 ki ga - mal a - lai, A -

 Hp. *mp* *f*
 viv

69

S1 *p*
 shi - ra, L' - A - do - nai.

 S2 *p*
 shi - ra, L' - A - do - nai.

 A1 *p*
 shi - ra, L' - A - do - nai.

 A2 *p*
 shi - ra, L' - A - do - nai.

 Hp. *p*
 viv

III. Psalm 61:2-5

Yearning $\text{♩} = 86$

The musical score consists of four systems of music for Harp and Double Bass (Harp). The first system (measures 1-3) shows the Harp playing sustained notes with dynamic markings ***ff*** and ***f***. The second system (measures 4-6) shows the Double Bass (Harp) playing eighth-note patterns with a dynamic marking ***f***. The third system (measures 7-9) shows the Double Bass (Harp) playing sixteenth-note patterns. The fourth system (measures 9-11) shows the Double Bass (Harp) playing eighth-note patterns with a dynamic marking ***mf***.

PEPUSAL SCORE NOT FOR PERFORMANCE

II

Shim - a, Shim - a, Shim - a, Shim - a

Hp.

14

The musical score consists of five staves. The top three staves are vocal parts: Soprano (C-clef), Alto (C-clef), and Tenor/Bass (F-clef). The Tenor/Bass staff contains lyrics for 'El - o - him,' 'Shim - a,' and 'Shim - a,' with melodic lines above them. The bottom two staves are for the Bassoon (Horn, B.C.-clef). The score is marked with dynamic instructions like *mf* (mezzo-forte) and *pp* (pianissimo). A large diagonal watermark reading "PERUSAL SCORE" is visible across the page.

El - o - him,
El - o - him,
a El - o - him,
Shim -
a Shim -
Shim - a,
Shim - a,

Hp.

16

Shim - a El-ohim,

Shim - ah E-lo-him ri - na - ti,

a El-o-him,

Shim - a El - o - him

Hp.

19

Shim - a

a El-o-him ri - na - ti,

Shim - a El-o him,

Hp.

22

p

Hak - shi - va k' - fi - la -

p

Hak - shi - va k' - fi - la

p

Hak - shi - vah k' - fi - la

p

Hak - shi - vah k' - fi - la

Hp.

mp

(F \sharp , G)

25 *mf*

p

ti, Hak - shi - va k' - fil - a ti.

mp

ti, Hak - shi - va k' - fil - a - ti.

mp

ti, Hak - shi - va k' - fil - a - ti.

mf

p

ti, Hak shi va k' fil a ti.

Hp.

A

PERUSAL SCORE NOT FOR PERFORMANCE

Section A:

The score consists of two staves. The top staff is for voice (soprano) and the bottom staff is for bassoon (Horn). The key signature changes between G major (2/4 time), F major (4/4 time), and E major (5/4 time).

Text:

- M' - ik -
- ha - a - retz,
- M' ik - tsei
- (F \sharp , G \flat)
- ha - a - retz, —
- M' - ik - tsei
- tsei
- ha - a - retz —
- M' - ik - tsei —
- ha a - retz.

Performance Instructions:

- Measure 1:** Dynamics: *mf*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 2:** Dynamics: *mf*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 3:** Dynamics: *mf*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 4:** Dynamics: *f*. Articulation: accents. Fingerings: 3, 3.
- Measure 5:** Dynamics: *mf*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 6:** Dynamics: *mp*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 7:** Dynamics: *mp*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 8:** Dynamics: *mp*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 9:** Dynamics: *mp*. Articulation: slurs, grace notes. Fingerings: 3, 3.
- Measure 10:** Dynamics: *mp*. Articulation: slurs, grace notes. Fingerings: 3, 3.

33

Hp.

f

mf

36

p

E - le - cha e - kra,

p

E - le - cha e - kra,

p

E - le - cha e - kra,

p

E - le - cha e - kra,

Hp.

(F \sharp , G)

mp

40

E - le - cha e - kra

E - le - cha ³e - kra

E - le - cha e - kra

E - le - cha e - kra

Hp.

43

Ba - a tof li - bi, Ba - a -

Ba - a tof li - bi, Ba - a -

Ba - a - tof li - bi, ba - a -

Ba - a - tof li - bi, ba - a -

Hp.

46

mf

tof li - bi B' - tzur ya - rum mi -

mf

tof li - bi B' - tzur ya - rum mi

mf

tof li - bi B' - tzur ya - rum mi -

mf

tof li - bi B' - tzur ya - rum mi -

Hp.

49

f

mei - ni, tan - hei - ni ki ha - yi - ta ma -

f

mei - ni, tan - hei - ni ki ha - yi - ta ma -

f

mei - ni, tan - hei - ni ki ha - yi - tah ma

f

mei - ni, tan - hei - ni ki ha - yi - ta ma

Hp.

51

se - li _____ Mig-dal oz mip-nei oy -

se - li _____ Mig-dal oz mip-nei oy -

se - li _____ Mig-dal oz mip-nei oy -

se - li _____ Mig-dal oz mip-nei oy -

se - li _____ Mig-dal oz mip-nei oy -

Hp.

54

ev

ev

ev

ev

Hp.

(Ab)

C

45

C

v' o - holcha o-hol - cha

v' o-hol - cha v' o-hol - cha

A - gur - a A - gur - a

A - gur - a, A gur a, A

Hp. mp mf

60

v' - o - hol - cha, o - hol - cha, o - la

v' - o - hol - cha v' - o - hol - cha

A - gur - a A - gur - a

gur a, A - gur - a, A gur a, o - la -

Hp. mp mp mp mf

62

mim

mf

mf

mf

f (F \sharp , B \sharp)

mf

f *mf*

E - he -

Hp.

65

PERUSAL SCORE, NOT FOR PERFORMANCE

se

b' -

se -

ter

f

mf

f

mf

Hp.

67

se - ter kn'a - fe - cha, k'na -
 se - ter k'na - fe - cha, k'na -
 se - ter k'na - fe - cha, k'na -
 se - ter k'na - fe - cha. k'na -
 Hp. {
 fe - - - - cha. Se - - la.
 fe - - - - cha. Se - - la.
 fe - - - - cha. Se - - la.

69

fe - - - - cha. Se - - la.
 fe - - - - cha. Se - - la.
 fe - - - - cha. Se - - la.
 fe - - - - cha. Se - - la.
 Hp. {
 mp f

IV. Psalm 148: 1-4 & 7-13

Joyous ♩ = 64

Sop 1

Sop 2

Alto 1

Alto 2

Harp

S1

S2

A1

A2

Hp.

PERUSAL SCORE NOT FOR PERFORMANCE

Joyous ♩ = 64

f

f

sim.

f

f

Ha - le - lu - ya,

lu - ya,

Ha - le -

5

S1

S2

A1 lu et A - do - nai min - ha - sha - ma - yim ____

A2

Hp.

7

S1

S2 Ha - le -

A1

A2

Hp.

9

S1 lu - hu chol mal - a chav.

S2

A1

A2

Hp.

Ha - le - lu - hu kol tz' - va - ay

II

S1 Ha - le - lu hu

S2 Ha - le - lu hu

A1 Ha - le - lu hu

A2 Ha - le - lu hu

Hp.

51

12 *f*

S1 she - mesh. v' - ya re - ah; Ha - le -

S2 she - mesh. v' - ya re - ah; Ha - le -

A1 she - mesh. v' - ya re - ah; Ha - le *mp*

A2 she - mesh. v' - ya re - ah; Ha - le

Hp.

14

S1 lu hu kol koch - vei or

S2 lu hu kol koch - vei or

A1 lu hu kol koch - vei or

A2 lu hu kol koch - vei or

Hp.

I6

S1 Ha - le - lu - hu she - me ha - sha

S2 Ha - le - lu - hu she - me ha - sha -

A1 Ha - le - lu - hu she - me ha - sha -

A2 Ha - le - lu - hu she - me ha sha

Hp.

I7

S1 ma - yim; v' - ha -

S2 ma - yim;

A1 ma - yim;

A2 ma yim;

Hp.

53

18

S1

ma - yim a - sher me - al ha - sha - ma - yim.

S2

v' - ha - ma - yim a - sher me - al ha - sha -

A1

A2

Hp.

19

S1

S2

ma - yim;

A1

ma - yim a - sher me - al ha - sha - ma - yim;

A2

V' - ha - ma - yim a - sher me - al ha - sha -

Hp.

20

S1

S2

A1

A2

ma - yim; —

Hp.

mp

mf

22

S1

S2

A1

A2

A - do - nai

mf

f

A - do - nai

mf

f

Ha - le - lu,

Ha - le - lu et A - do - nai,

Ha - le - lu,

et A - do - nai,

Hp.

f

f

55

24

S1 *mf* *f* *mf*

S2 *mf* *f* *mf*

A1

A2

Hp. *mf* *f*

Ha-le - lu, Ha-le - lu min ha - a - retz; —
Ha-le - lu, Ha-le - lu min - ha - a - retz; —
a - retz; —
a - retz; —

27

S1 *mf*

S2

A1

A2

Hp. *mf*

Ta - ni - nim —
Ta - ni - nim —
Ta - ni - nim
snap pizz.

29

S1

S2

A1

A2

Hp.

31

S1

S2

A1

A2

Hp.

This musical score page contains two systems of music, each consisting of five staves. The instruments and voices are as follows:

- Measure 29:**
 - S1:** Treble clef, 5/4 time, dynamic *f*. Notes: -
 - S2:** Treble clef, 5/4 time, dynamic *f*. Notes: -
 - A1:** Treble clef, 5/4 time, dynamic *f*. Notes: $\text{V}' \text{- chol}_\downarrow \text{ te-ho-mot }$
 - A2:** Treble clef, 5/4 time, dynamic *f*. Notes: $\text{chol-te}_\downarrow \text{ ho-mot }$
 - Hp. (Horn):** Bass clef, 5/4 time, dynamic *f*. Notes: -
- Measure 31:**
 - S1:** Treble clef, 5/4 time, dynamic *f*. Notes: -
 - S2:** Treble clef, 5/4 time, dynamic *f*. Notes: -
 - A1:** Treble clef, 5/4 time, dynamic *f*. Notes: $\text{Ha-le}_\downarrow \text{ lu, } \text{Ha-le}_\downarrow \text{ lu }$
 - A2:** Treble clef, 5/4 time, dynamic *f*. Notes: $\text{Ha-le}_\downarrow \text{ lu, } \text{Ha-le}_\downarrow \text{ lu }$
 - Hp. (Horn):** Bass clef, 5/4 time, dynamic *f*. Notes: -

The vocal parts S1, S2, A1, and A2 sing "Ha-le-lu," while the vocal parts A1 and A2 sing "chol-te-ho-mot" and "chol-te-ho-mot" respectively. The horn part (Hp.) provides harmonic support. Measure 31 includes lyrics "Esh u-va-rad," and Measure 31 ends with a dynamic instruction "sim."

57

33

S1

S2

A1

Esh u - va - rad

A2

Esh u - va - rad,

Hp.

ca. 8"

35

S1

Sheleg v'kitor

S2

Sheleg v'kitor

A1

Sheleg v'kitor

A2

Sheleg v'kitor

Hp.

Start after the harp chord. Repeat the words "sheleg v'kitor", going at your own pace, and drawing from these pitches in register. Use sung and whispered sounds, and change between short and drawn out syllables. Think of making snowflake drops and airy, vapor sounds.

Draw on these pitch-classes, change registers and timbre a piacere; contrast individual pitches and chords, and modes of attack (fingernails, fingernail flicks, pizz, palm gliss). Think of snowflake drops and airy vapors.

36

S1 *ff*
s' - a - ra *ff*
s' - a - ra

S2
o - sa - d'va - ro _____
Ru - ah.

A1 *ff*
Ru - ah .
o - sa - d'va - ro _____

A2
Ru - ah _____
s' - a - ra

Hp. *f*
Thunder Gliss.
Thunder Gliss.
Thunder Gliss.
L.V.

39

S1

S2

A1

A2

Hp. *f*
snap pizz. > ord.
mf
mp

59

42

S1 - *v'-chol a-ra-zim, v'-chol a-ra-zim*

S2 *v'-chol-g'-va-ot;*

A1 *Etz p' - ri*

A2 *He-ha-rim*

Hp.

He-ha-rim chol-a-ra-zim

chol-ar-a-zim

chola-ra-zim

44

S1 *yah v'-kol b - he-ma*

S2 *V'-ha-yah v'-kol b - he-ma*

A1 *Re - mes, re - mes*

A2 *Re - mes*

Hp.

V' - tzi -

V' - tzi - por ca - naf

mf

46

S1 tzi-por ca-naf

S2 tzi - por ca-naf

A1 por ca-naf

A2 tzi-por ca-naf

Hp.

48 *f*

S1 Mal - chei e - retz, v'-chol le - u - mim,

S2

A1 *f* sa - rim v'-chol shof-teh a -

A2

Hp.

61

50

S1

S2

A1

A2

Hp.

f

Ba - hu - rim v' - gam b' - tu -

retz.

PERUSAL SCORE, NOT FOR PERFORMANCE

52

S1

S2

A1

A2

Hp.

lot;

f

z' - ke - nim

im - n' - a -

PERUSAL SCORE, NOT FOR PERFORMANCE

53

S1

S2

A1

A2

Hp.

Y'-ha-le-

Y'-ha-le-lu

Y'-ha-le-lu

Y'-ha-le-lu

rim.

55

S1

S2

A1

A2

Hp.

lu et Shem A - do - nai

et Shem A - do - nai

et Shem A - do nai

et Shem A - do - nai

mf

63

57

S1 *mf* <> *f*

S2 *mf* <> *f*

A1

A2

Hp. *ff*

Y' - ha - le - lu nis - gav Sh' -

Y' - ha - le - lu nis - gav Sh' -

Y' - ha - le - lu nis - gav Sh' -

Y' - ha - le - lu nis - gav Sh' -

59

S1 *p*

S2 *p*

A1 *p*

A2 *p*

Hp.

mo l' - va - do Ho - du al

mo l' - va - do Ho - du al

mo l' - va - do Ho - du al

mo l' - va - do Ho - du al

62

S1 *cresc. possibile al fine*

S2 *cresc. possibile al fine*

A1 *cresc. possibile al fine*

A2 *cresc. possibile al fine*

Hp.

e - retz v' - sha - ma yim.
e - retz v' - sha - ma yim.
v' - sha - ma yim.
e - retz v' - sha - ma yim.

cresc. possibile al fine

64

S1 *cresc. possibile al fine*

S2 *cresc. possibile al fine*

A1 *cresc. possibile al fine*

A2 *cresc. possibile al fine*

Hp.

Ha - le lu
Ha - le lu
Ha - le lu
Ha - le lu

64

S1 *cresc. possibile al fine*

S2 *cresc. possibile al fine*

A1 *cresc. possibile al fine*

A2 *cresc. possibile al fine*

Hp.

Ha - le lu
Ha - le lu
Ha - le lu
Ha - le lu

65

S1

S2

A1

A2

Hp.

poco rit.

ya.

ya.

ya.

ya.

poco rit.

This musical score page features five staves. The top four staves (S1, S2, A1, A2) are in common time (indicated by '4') and treble clef. The bottom staff (Horn) is also in common time but uses a bass clef. Measure 65 begins with a dynamic 'p' (piano). The vocal parts (S1, S2, A1, A2) sing 'ya.' on the first beat. The dynamic changes to 'poco rit.' (slightly slower) on the second beat. The Horn part has a melodic line consisting of eighth and sixteenth notes. The vocal parts continue their 'ya.' phrase on the third beat. The dynamic returns to 'poco rit.' on the fourth beat. The vocal parts end on the fifth beat, while the Horn continues its melodic line. The score concludes with a final dynamic marking on the sixth beat.