

# JUDITH SHATIN

*Selah*

SSAA + Harp

*Wendigo  
Music*

## Program Notes: *Selah*

*Selah* is a setting of verses from four psalms: 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 in the psalms listed above. It's exact meaning is a mystery, but I was drawn to the idea that it means something like "stop and listen," though its etymology is shrouded in mystery. It is, in any case, a rhythmically strong stop to the line it follows. The verses themselves are filled with inspired use of 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 that range from gratitude for His strength and support to supplication, from questioning despair to joyful celebration. *Selah* was commissioned by Scottish Voices and their conductor Graham Hair, and is dedicated to them. I would like to thank my husband, Michael Kubovy, for his unstinting assistance with the Hebrew and conductor Pnina Inbar for her kind help with the transliteration key. I also consulted a variety of sources for the latter. For additional information, visit [www.judithshatin.com](http://www.judithshatin.com)  
-JS

### Transliteration

a	as in far
o	as in score
i	as in free
e	as in get
ai	as in high
ei	as in may
ch	as in German Bach
tz	as in meets
y	as in you
z	as in zoo
h	as in Halleluiah
ḥ	Slightly guttural H, though not as strong as Ch

# I. Psalm 46

Judith Shatin

Strong, bright ♩ = 74

Harp

Hp.

Hp.

Hp.

Muffled (wood sounds)

*mf* *mp*

Hp.

*ord. f*

14

*f*  
 E - lo-him La - nu ma-ḥa - sei va - oz, — ma - ḥa - se va - oz —

*f*  
 E - lo-him la - nu ma-ḥa - sei va - oz, — ma - ḥa - se va - oz —

*f*  
 E - lo-him la - nu ma-ḥa - sei va - oz, — ma - ḥa - se va - oz —

*f*  
 E - lo him la - nu ma-ḥa - sei va - oz, — ma - ḥa - se va - oz —

Hp.  
*f* *mf*

16

*mp* *mf*  
 Ez - ra v' - tza - rot nim - za m' - od — nim - za m' -

*mp* *mf*  
 Ez - ra v' - tza - rot nim - za m - 'od — nim - za m' -

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

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

Hp.  
*mp* *mf*

od

od

od

od

Hp.

*f*

*mf*

20

*mp* *mf*

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

*mp* *mf*

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

*mp* *mf*

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

*mp* *mf*

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

Hp.

*mp*

Muffled (wood sounds)

od.

od.

od.

od.

Hp.

ord. *f*

*mf*

Hp.

*mp*

Sop. 1

*mp* *mf*

Sop. 2

*mp* *mf*

Hp.

*f* *mp*

Vendigo Music

Al - ken lo ni-ra

Al - ken lo ni-ra

Musical score for measures 27-28. The score is in 3/4 time, with a key signature of one flat (B-flat). The first two staves are empty. The third and fourth staves contain vocal lines with lyrics: "b'-ha - mir a - retz;". The fifth staff is the piano accompaniment, marked with a forte (*f*) dynamic and a crescendo leading to a mezzo-piano (*mp*) dynamic. A large watermark "Vendigo Music" is overlaid on the score.

Musical score for measures 29-30. The score is in 3/4 time, with a key signature of one flat (B-flat). The first two staves are empty. The third and fourth staves contain vocal lines with lyrics: "U - v' - mot ha - rim". The fifth staff is the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic. A large watermark "Vendigo Music" is overlaid on the score.

31

lev ya - mim \_\_\_\_\_

*mf*  
b' - lev ya-mim

*ff* Ped. Buzz

Thunder Gliss. L.V.

ca. 7"

35

Hold previous note

*f*

Ye-hei-mu

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

mei -

Ye-hm-ru

Ye-hei-mu

Ye-hm-ru

Thunder Gliss  
Repeat a piacere

*f*



37

*mf*  
mav, mei - mav,

*f* *mf*  
mei - mav \_\_\_\_\_ mei - mav, \_\_\_\_\_

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

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

*mf*  
Hp. \_\_\_\_\_

38

*mp*  
mei-mav;

*mp*  
meimav; \_\_\_\_\_

*mp*  
mei-mav; \_\_\_\_\_

*mp*  
mei-mav; \_\_\_\_\_

*mp* *f*  
Hp. \_\_\_\_\_

*mf* yir - a -

*mf* yir - a -

*mf* yir - a -

*mf* yir - a -

Hp.

The piano accompaniment for measures 40-41 features a complex melodic line in the right hand with many slurs and a fermata over the final measure. The left hand provides a steady accompaniment with eighth and sixteenth notes.

*f* shu, yir - a - shu ha - rim, yir - a - shu ha - rim, yir - a - shu ha - rim

*f* shu, yir - a - shu ha - rim, yir - a - shu ha - rim, yir - a - shu ha - rim

*f* shu, yir - a - shu ha - rim, yir - a - shu ha - rim, yir - a - shu ha - rim

*f* shu, yir - a - shu ha - rim, yir - a - shu ha - rim, yir - a - shu ha - rim

Hp.

The piano accompaniment for measures 42-44 is mostly silent, with rests in both the right and left hands across all three measures.

45

*mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

b' - ga - a - va - to  
 b' - ga - a - va -  
 b' - ga - a - va - to  
 b' - ga - a - va - to

Hp.

47

*f* *f* *f* *f* *f* *f*

Se - lah,  
 to Se - lah,  
 Se - lah,  
 Se - lah,  
 Se - lah,

Hp.

49 *mf* *mp* *p*

Se - lah, Se - lah.

Se - lah, Se - lah.

Se - lah, Se - lah.

Se - lah, Se - lah.

Hp. *mf* *mp* *p*

51 *mp* *mf*

(D<sub>7</sub>)

52 *f*

*f*

*mp*  
na - har pla -

*mp*  
Na - har pla - gav,

*mp*  
Na - har pla - gav,

*mp*  
Na - har pla - gav,

Hp. *mp*

gav

Hp.



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

Hp. *mf*



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

Hp. *f*

yon

yon

yon

yon

Hp.



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

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

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

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

Hp.

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

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

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

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

Hp. *sim.*

65 *mp*

*mp*

*mp*

*mp*

Hp. *sim.*

*mp*



67

*mf*

Ha mu go - yim, go - yim

*mf*

Ha mu go - yim, go - yim

*mf*

ma - tu mam - l' - chot

*mf*

ma tu mam - l' - chot

Hp.

*b<sub>2</sub>*  
*mf*

69

*f*

Na - tan b' - ko - lo

*f*

Na - tan b' - ko - lo

*f*

Na - tan b' - ko - lo

*f*

Na - tan b' - ko - lo

Hp.

Na - tan b' - ko - lo

*b<sub>2</sub>*  
*f*

*mf* a - retz

*mf* ta - mug

*mf* ta - mug

Hp.

*mp* *p*



*p* ta mug

*p* a retz

*mp* *p* ta mug

Hp.

*mf*

Four vocal staves in 4/4 time. Each staff begins with a whole rest for two measures, followed by a half note 'A' and a quarter note 'do' in the final measure. The notes are on different pitch levels across the staves.

A-do-

A-do

A-do-

Hp.

Piano accompaniment for measures 75-77. Measure 75 features a sixteenth-note arpeggiated figure in the right hand. Measure 76 has a dynamic marking of *f*. Measure 77 includes a circled cross symbol (⊕) in the right hand.



Four vocal staves in 4/4 time. Each staff contains the lyrics 'nai tz' - va - ot i - ma - nu;' followed by a whole rest for two measures and then a half note 'A' and a quarter note 'do' in the final measure.

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 -

Hp.

Piano accompaniment for measures 78-81. Measure 78 has a circled cross symbol (⊕) in the right hand. Measure 79 features a sixteenth-note arpeggiated figure in the right hand. Measure 80 has a circled cross symbol (⊕) in the right hand. Measure 81 includes a circled cross symbol (⊕) in the right hand and a triplet of eighth notes in the left hand.

80

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

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

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

- - - - - mis -

Hp.

endingo  
music

82

gav la - nu mis - gav la - nu

gav la - nu mis - gav la - nu

gav la - nu mis - gav la - nu

gav la - nu mis - gav la - nu

Hp.

*mp* *mf*

mis - gav la - nu \_\_\_\_\_ mis -

*mp* *mf*

mis - gav la - nu \_\_\_\_\_ mis -

*mp* *mf*

mis - gav - la - nu \_\_\_\_\_ mis -

*mp* *mf*

mis - gav la - nu \_\_\_\_\_ mis -

Hp.

*mp*

gav la - nu \_\_\_\_\_ E - lo - hei, E - lo -

gav - la - nu \_\_\_\_\_ E - lo - hei, E - lo -

gav - la - nu \_\_\_\_\_ E - lo - hei, E - lo -

gav - la - nu \_\_\_\_\_ E - lo hei, E - lo

Hp.

*mf* *f*

88

*f*  
 hei, Ya' - a - kov, Ya' - a -

*f*  
 hei, Ya' - a - kov, Ya' - a -

*f*  
 hei, Ya' - a - kov, Ya' - a -

*f*  
 hei, Ya' - a - kov, Ya' - a -

Hp. *f*

90

kov. *ff* Se - lah.

kov. *ff* Se - lah.

kov. *ff* Se - lah.

kov. *ff* Se - lah.

Hp. *ff*

## II. Psalm 13

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 -

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

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

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

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

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

**Hp.** L.V. 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"

6

tzot b'naf-shi

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

tzot b'naf-shi

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

tzot b'naf-shi

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

tzot b'naf-shi

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

ord.

Struck Thunder

L.V.

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.

9

♩. = 56

ord.

*mp* ————— *f*



11

Resigned

*mf*

Musical staff 1: Treble clef, 6/8 time signature. Measure 11: whole rest. Measure 12: whole rest. Measure 13: quarter rest, quarter note G4, quarter note A4.

Tish - ka -

*mf*

Musical staff 2: Treble clef, 6/8 time signature. Measure 11: whole rest. Measure 12: whole rest. Measure 13: quarter rest, quarter note G4, quarter note A4.

Tish - ka -

*mp*

Musical staff 3: Treble clef, 6/8 time signature. Measure 11: whole rest. Measure 12: quarter note G4, quarter note A4, quarter note Bb4. Measure 13: quarter note G4, quarter note A4, quarter note Bb4.

Ad - a - na

*mf*

Musical staff 4: Treble clef, 6/8 time signature. Measure 11: whole rest. Measure 12: whole rest. Measure 13: quarter rest, quarter note G4, quarter note A4.

A - do - nai

*mp*

*mf*

Hp.

Piano accompaniment (Hp.): Treble and bass clefs, 6/8 time signature. Measure 11: Treble clef has a quarter note G4, quarter note A4, quarter note Bb4. Bass clef has a quarter note G2, quarter note A2, quarter note Bb2. Measure 12: Treble clef has a quarter note G4, quarter note A4, quarter note Bb4. Bass clef has a quarter note G2, quarter note A2, quarter note Bb2. Measure 13: Treble clef has a quarter note G4, quarter note A4, quarter note Bb4. Bass clef has a quarter note G2, quarter note A2, quarter note Bb2. Dynamics: *mp* to *mf*.

14

Musical staff 5: Treble clef, 6/8 time signature. Measure 14: quarter note G4, quarter note A4, quarter note Bb4. Measure 15: quarter note G4, quarter note A4, quarter note Bb4. Measure 16: quarter note G4, quarter note A4, quarter note Bb4.

chei - ni ne - tzach;

Musical staff 6: Treble clef, 6/8 time signature. Measure 14: quarter note G4, quarter note A4, quarter note Bb4. Measure 15: quarter note G4, quarter note A4, quarter note Bb4. Measure 16: quarter note G4, quarter note A4, quarter note Bb4.

chei - ni ne - tzach;

Ad -

Hp.

Piano accompaniment (Hp.): Treble and bass clefs, 6/8 time signature. Measure 14: Treble clef has a quarter note G4, quarter note A4, quarter note Bb4. Bass clef has a quarter note G2, quarter note A2, quarter note Bb2. Measure 15: Treble clef has a quarter note G4, quarter note A4, quarter note Bb4. Bass clef has a quarter note G2, quarter note A2, quarter note Bb2. Measure 16: Treble clef has a quarter note G4, quarter note A4, quarter note Bb4. Bass clef has a quarter note G2, quarter note A2, quarter note Bb2. Dynamics: *mp* to *mf*.

a - na  
 Tas - tir et Pa - ne - cha mi - mei - ni  
 Ad -

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

20

, Anguished

Four empty musical staves in 4/4 time signature, each starting with a fermata over a whole rest.

Hp.

Rough-sounding  
Double, irregular gliss

*ff*

L.V.

Piano accompaniment for measures 20-21. The right hand features a 'Rough-sounding Double, irregular gliss' and a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *ff* and *L.V.* (Larghetto Vivace).

22

Hp.

(F<sub>4</sub>)

(B<sub>4</sub>)

Piano accompaniment for measures 22-23. The right hand has a sixteenth-note run and a triplet. The left hand has a sixteenth-note run and a triplet. Chords (F<sub>4</sub>) and (B<sub>4</sub>) are indicated. Dynamics include *ff* and *L.V.*

24

*ff* *3* *3* *3*  
 Ya gon, ya gon, ya gon, yagon, ya gon

*ff* *3*  
 Ya - gon, ya - gon, ya - gon, ya - gon, ya - gon

*ff* *3* *3* *3*  
 Ya - gon, ya - gon, yagon, ya - gon, ya - gon, ya -

*ff* *3* *3*  
 Ya - gon, ya - gon, yagon, yagon, ya - gon, ya -

Hp. *ord.* *ord.* *(Bb)*  
 snap pizz. snap pizz.

26

*f*  
 ya gon, ya gon, ya - gon ya -

ya - gon, ya - gon, ya - gon

*3* *3* *6*  
 gon, ya - gon, ya - gon, ya - gon, ya - gon,

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

Hp. *(Bb)* *f* *5* *6* *5*

28

gon b' - l' - va - vi \_\_\_\_\_

l' - va - vi \_\_\_\_\_ yo -

l' - va - vi \_\_\_\_\_ yo -

b' - l' - va - vi \_\_\_\_\_ yo -

l' - va - vi \_\_\_\_\_ yo -

Hp. (Bb, F#, Gb,)

*mf* *f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*mf* *f* *mf*

*f* *mf*

6

6

31

mam, \_\_\_\_\_ yo - mam;

mam, \_\_\_\_\_ yo - mam;

mam, \_\_\_\_\_ yo - mam;

mam, \_\_\_\_\_ yo - mam;

Hp.

*p*

*p*

*p*

*p*

*p*

6

Desperate

Ad - a - na,  
 Ad - a - na,  
 Ad - a - na,  
 Ad - a - na,

Hp.

Ad - a - na, Ad - a - na,  
 Ad - a - na, Ad - a - na,  
 Ad - a - na, Ad - a - na,  
 Ad - a - na, Ad - a - na,

Hp.

36

Ya - rum oy - vi al - ai. *f* *Imploring mp* Ha - bi - *mp*

Ya - rum oy - vi al - ai. *f* Ha - bi - *mp*

Empty musical staves for vocal parts.

Hp. *f*

Harmonica accompaniment for measures 36-37.

38

ta a - nei - ni, A - do - nai El - o -

ta a - nei - ni, A - do - nai El - o -

*mp* 3 Ha - bi - ta a - nei - ni, A - do - nai El - o -

*mp* 3 Ha bi ta a - nei - ni, A - do - nai El - o -

Hp. *mp*

Harmonica accompaniment for measures 38-41.

41

*mf*

hai; Ha - ir - ah ey - nai

*mf*

hai; Ha - ir - ah ey - nai

*mf*

hai; Ha - ir - ah ey - nai

*mf*

hai; Ha - ir - ah ey - nai

Hp.

44

*p*

Pe - ni

Hp.



46

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

Hp. *mf* *f* Fingernail Flicks

49

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

Hp. *mf* *f*

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

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

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

*f* ki - e -

Hp.

A

mot. *p* V' - a -

mot. *p* V' - a -

mot. *p* V' - a -

mot. *p* V' - a

Hp. *mp*

55

*mf*

ni b' - chas - de - cha va -

*mf*

ni b' - chas - de - cha va -

*mf*

ni b' - chas - de - cha va -

*mf*

ni b' - chas - de - cha va -

Hp.

57

*f*

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

*f*

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

*f*

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

*f*

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

Hp.

60

*mf* <sup>3</sup>  
b' - shu - a - te - cha, A - shir -

*mf* <sup>3</sup>  
b' - shu - a - te - cha A-shir - a

*mf* <sup>3</sup>  
b' - shu - a - te - cha A-shir-a

*mf* <sup>3</sup>  
b' - shu - a - te - cha A-shir-a

Hp. *mf*

63

a L' - A - do - nai, L' - A - do - nai, *f*

— L' - A - do - nai, L' - A - do - nai, *f*

— L' - A - do - nai, L' - A - do - nai, *f*

— *f*

Hp. *f*

66

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

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

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

ki ga-mal a - lai, *f* A - shir -

Hp. *mp* *f*

69

a L' - A - do - nai. *p*

a L' - A - do - nai. *p*

a L' - A - do - nai. *p*

a L' - A - do - nai. *p*

Hp. *p*

# III. Psalm 61

Yearning ♩ = 86

Harp

*ff*

Hp.

*f*

Hp.

Hp.

*mf*

11

Musical score for measures 11-13. It features five staves: four vocal staves and one piano accompaniment (Hp.) staff. The vocal parts have lyrics "Shim - a, Shim - a, Shim -" and "Shim - a, Shim - a". Dynamics include *p*, *mp*, and *mf*. A large watermark "Vendigo Music" is overlaid on the page.

14

Musical score for measures 14-16. It features five staves: four vocal staves and one piano accompaniment (Hp.) staff. The vocal parts have lyrics "El - o - him, El - o - him, Shim - a, Shim - a, Shim - a, Shim - a". Dynamics include *mf* and *mp*. A large watermark "Vendigo Music" is overlaid on the page.

16

Shim - a El-ohim, Shim - ah E-lo-him ri - na - ti, *f*

a El-o-him, Shim - a El - o-him *f*

a, Shim - a, Shim -

Shim - a, Shim-a,

Hp.

19

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

Shim - a El-o him, *f*

Hp.



*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# G)

25 *mf* *p* *mp*

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

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

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

ti, Hak shi va k' fil a ti.

Hp.

*mf* *p*

Musical staff 1 (Treble clef, 2/4 time signature)

Musical staff 2 (Treble clef, 2/4 time signature) *mf* <sup>3</sup> M'-ik-

Musical staff 3 (Treble clef, 2/4 time signature) *mf* <sup>3</sup> ha - a - retz, —

Musical staff 4 (Treble clef, 2/4 time signature) *mf* <sup>3</sup> M' ik - tsei

Hp. Musical staff 5 (Grand staff, 2/4 time signature) *f* (F<sub>4</sub>, G<sub>4</sub>) *mf*

Musical staff 6 (Treble clef, 2/4 time signature) *mf* <sup>3</sup> ha - a - retz, — *mp* M' - ik - tsei

Musical staff 7 (Treble clef, 2/4 time signature) *mp* tsei *mp* <sup>3</sup> ha - a - retz

Musical staff 8 (Treble clef, 2/4 time signature) *mp* <sup>3</sup> M' - ik - tsei

Musical staff 9 (Treble clef, 2/4 time signature) *mp* <sup>3</sup> ha a - retz. —

Hp. Musical staff 10 (Grand staff, 2/4 time signature) *mp* <sup>3</sup>



Hp.

36

E - le - cha e - kra,  
 E - le - cha e - kra,  
 E - le - cha e - kra,  
 E - le - cha e - kra,

Hp.

(F# G)  
 mp

40

*mf* *f*  
E - le - cha e - kra  
*mf* *f*  
E - le - cha e - kra  
*mf* *f*  
E - le - cha e - kra  
*mf* *f*  
E - le - cha e - kra

Hp.

*mf* *f* *mf*

43

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

Hp.

*mp* *mf*



46 *mf*

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

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

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

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

Hp.

49 *f*

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

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

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

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

Hp.

51

*mp* *f*

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

*mp* *f*

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

*mp* *f*

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

*mp* *f*

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

Hp.

54

ev

ev

ev

ev

Hp.

*p* *mp*  
v' o - holcha o - hol-cha

*p*  
v' - o-hol - cha v' o-hol-cha

*p* *mp*  
A - gur - a A - gur - a

*p* *mp*  
A - gur - a, A gur a, A

Hp. *mp* *mf*

*mp* *mf*  
v' - o - hol-cha, o - hol-cha, o - la

*mp*  
v' - o - hol - cha v' - o - hol - cha

A - gur - a A - gur - a

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

Hp. *mf*

62

*mp*

mim \_\_\_\_\_ E - he -

*mf*  
o-la-mim \_\_\_\_\_ E - he -

*mf*  
o-la-mim \_\_\_\_\_ E - he -

mim \_\_\_\_\_ E - he -

Hp. *f* (F<sub>4</sub>, B<sub>4</sub>) *mf* *f* *mf*

65

*mf*

se b' - se - ter b' -

se b' - se - ter b' -

se b' - se - ter b' -

se b' - se - ter b'

Hp. 7 5



67

se - ter *f* kn'a - fe - cha, *p* k'na -  
 se - ter *f* k'na - fe - cha, *p* k'na -  
 se - ter *f* k'na - fe - cha, *p* k'na -  
 se - ter *f* k'na - fe - cha. k'na -

Hp.

Hp. *f*

69

fe - - - cha. *f* Se - la.  
 fe - - - cha. *f* Se - la.  
 fe - - - cha. *f* Se - la.  
 fe - - - cha. *f* Se - la.

Hp.

Hp. *mp* *f*



# IV. Psalm 148

Joyous ♩ = 64

Sop 1

Sop 2 *f*  
Ha - le -

Alto 1 *f*  
Ha - le - lu - ya

Alto 2 *f*  
Ha - le - lu - ya,

Harp *f* *sim.*

3 *f*  
Ha - le - lu - ya,

lu - ya,

Ha - le -

Hp.

5

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

Hp.

7

Ha - le - lu - hu ba me - ro - mim

Hp.

Ha - le -

9

lu - hu chol ma - la - chav.

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

Hp.

11

*mf*

Ha - le - lu hu

*mf*

Ha - le - lu hu

*mf*

Ha - le - lu hu

*mf*

Ha - le - lu hu

Hp.

12

*f*  
she - mesh \_\_\_\_\_ v' - ya - re - ah; \_\_\_\_\_ Ha - le -

*f*  
she - mesh \_\_\_\_\_ v' - ya - re - ah; \_\_\_\_\_ Ha - le -

*f*  
she - mesh \_\_\_\_\_ v' - ya - re - ah; \_\_\_\_\_ Ha - le  
*mp*

*f*  
she - mesh \_\_\_\_\_ v' - ya - re - ah; \_\_\_\_\_ Ha - le

Hp.

14

lu hu kol koch <sup>3</sup> vei or

lu hu kol koch <sup>3</sup> vei or

lu hu kol koch <sup>3</sup> vei or

lu hu kol koch <sup>3</sup> vei or

Hp.

16

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

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

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

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

Hp.

17

ma - yim; v' - ha -

ma - yim;

ma - yim;

ma yim;

Hp.

*mf*

endigo  
music

18 *mf*  
ma - yim a - sher me - al ha - sha - ma - yim.

*mp* *mf*  
v' - ha - ma - yim a - sher me - al ha - sha -

*mp*  
V' - ha

Hp.  
[Piano accompaniment for measures 18-19]

19

ma - yim;

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

*mp* *mf*  
V' - ha - ma - yim a - sher me - al ha - sha -

Hp.  
[Piano accompaniment for measures 19-20]

20

ma - yim; \_\_\_\_\_

*mp* *mf*

22

A - do - nai

A - do - nai

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

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

*mf* *f*



24

*mf* *f* *mf* *mf* *f* *mf*

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

Hp. *mf* *f*

27

*mf* *mf* *mf* *mf*

Ta - ni - nim —  
 Ta - ni - nim —  
 Ta - ni - nim  
 Ta - ni - nim

Hp. *mf* *f* snap pizz. *mf*

29

Ha-le-lu, Ha-le-lu

*f*

V' chol te-ho-mot

*f*

cholte-ho-mot

Hp.

31

Esh u - va-rad,

Esh u - va-rad,

Ha-le - lu, Ha-le - lu

Ha-le - lu, Ha-le - lu

Hp.

*sim.*

Esh u - va - rad

Esh u - va-rad,

Hp.

ca. 8"

Sheleg v'kitor

Sheleg v'kitor

Sheleg v'kitor

Sheleg v'kitor

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

*ff*

Musical staff 1 (Vocal line) with lyrics: s'-a-ra *ff* s'-a-ra

Musical staff 2 (Vocal line) with lyrics: o-sa-d'va - ro \_\_\_\_\_ Ru - ah

Musical staff 3 (Vocal line) with lyrics: Ru - ah \_\_\_\_\_ o-sa-d'va-ro \_\_\_\_\_

Musical staff 4 (Vocal line) with lyrics: Ru - ah \_\_\_\_\_ s'-a-ra

Musical staff 5 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 6 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 7 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 8 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 9 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 10 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 11 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 12 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 13 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 14 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 15 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 16 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 17 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 18 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 19 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 20 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 21 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 22 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 23 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 24 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 25 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 26 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 27 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Musical staff 28 (Piano accompaniment) with dynamics: *f* Thunder Gliss. *ff* Thunder Gliss. L.V.

Hp.

Hp.



42

*mf* v'chol a-ra-zim, *f* v'chol a-ra-zim — *mf* He-ha-rim — Ha-ha-

*mf* v'-chol-g'-va-ot; *f* chol-ar-a-zim

*mf* Etz p' - ri *f* He-ha-rim *f* chola-ra-zim

*mf* He - ha - rim He - ha - rim *f* chola-ra - zim.

Hp. *mf* *f* *mf* *f* *mf* *f*

44

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

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

*mf* Re - mes, re - mes V' - tzi -

*mf* Re - mes V' - tzi - por ca - naf

Hp. *mf*

46

tzi-por ca-naf

tzi - por ca - naf

por ca-naf

tzi-por ca-naf

Hp.

48

*f*

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

*f*

sa - rim v'chol shofteh a -

Hp.

*f*

50

*f*

Musical staff for voice, measures 50-51. The staff contains a melodic line starting with a whole rest in measure 50 and a half note in measure 51. The lyrics "Ba - hu - rim v' - gam b' - tu -" are written below the staff.

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

Musical staff for voice, measure 52. The staff contains a whole rest.

Musical staff for voice, measure 53. The staff contains a whole rest.

retz.

Musical staff for voice, measure 54. The staff contains a whole rest.

Hp.

Piano accompaniment for measures 50-51. The piano part features a continuous sixteenth-note arpeggiated pattern in both hands.

52

lot;

Musical staff for voice, measure 52. The staff contains a whole rest.

Musical staff for voice, measure 53. The staff contains a whole rest.

Musical staff for voice, measure 54. The staff contains a whole rest.

*f*

Musical staff for voice, measures 55-56. The staff contains a melodic line starting with a whole rest in measure 55 and a half note in measure 56. The lyrics "z' - ke - nim im - n' - a -" are written below the staff.

z' - ke - nim

im - n' - a -

Hp.

Piano accompaniment for measures 52-56. The piano part features a continuous sixteenth-note arpeggiated pattern in both hands.

Y'-ha-le-

Y'-ha-le-lu

Y'-ha-le-lu

rim. Y'-ha-le-lu

Hp.

lu et Shem A - do - nai

et Shem A - do - nai

et Shem A - do nai

et Shem A - do - nai

Hp.



57

*mf* < *f*

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

*mf* < *f*

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

*mf* < *f*

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

*mf* < *f*

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

Hp.

*f*

59

mo l' - va - do Ho - du al

mo l' - va - do Ho - du al

mo l' va - do

mo l' - va - do Ho - du al

Hp.

62

*cresc. possibile al fine*

e - retz v' - sha - ma yim

*cresc. possibile al fine*

e - retz v' - sha - ma yim

*cresc. possibile al fine*

v' - sha - ma yim

*cresc. possibile al fine*

e - retz v' - sha - ma yim

Hp.

*cresc. possibile al fine*

64

Ha - le - lu

Ha - le - lu

Ha - le - lu

Ha - le - lu - - - - -

Hp.

Musical staff 1: Treble clef, 3/4 time signature, a half note with a fermata.

ya.

Musical staff 2: Treble clef, 3/4 time signature, a half note with a sharp sign and a fermata.

ya.

Musical staff 3: Treble clef, 3/4 time signature, a half note with a fermata.

ya.

Musical staff 4: Treble clef, 3/4 time signature, a half note with a fermata.

ya.

Hp.

Piano accompaniment for Harp (Hp.) in 3/4 time, featuring a melodic line with a fermata and a "poco rit." marking.

