

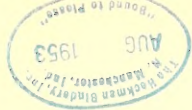
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VOL. IV.

עבודת הקודש

REV. M. HAST'S WORKS OF SACRED MUSIC

A COMPLETE EDITION OF
TRADITIONAL AND ORIGINAL COMPOSITIONS
OF
SYNAGOGUE MUSIC

IN FOUR VOLUMES.

- VOL. I. SABBATH LITURGY FOR THE WHOLE YEAR
- VOL. II. HYMNS, PRAYERS & PRAISES FOR ALL THE FESTIVALS
- VOL. III. ALL PSALMS INCORPORATED IN THE LITURGY AND A
LARGE NUMBER FOR VARIOUS OCCASIONS
- VOL. IV. SPECIAL SERVICES. CONSECRATION OF SYNAGOGUES
WEDDINGS, CHANUKA, MEMORIAL, etc., etc.

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AND THE
Right Honourable LADY ROTHSCHILD

BY THE COMPOSER

THE REV^D MARCUS HAST

First Precentor of the Great Synagogue, London.

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My soul longeth, yea even fainteth for
the Courts of the Lord.
My heart and my flesh shall sing to
the living God.

Psalm 84-3.



I will praise the Lord while I live. I
will sing praises unto my God while
I exist.

Psalm 146-2.



נכספה וגם כלתה נפשי לחצרות ה'
רבי ובשרי ירננו אל אד אד חי:

תהלים פד. ג.



אהללה ה' בחיי אומרה לאלהי ב' ורי

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PREFACE.

“SING UNTO THE LORD A NEW SONG.”

PSALM 149.

Some thirty-seven years ago, I published a volume of original compositions in Synagogue music. It was the first of its kind to appear in England, and it was also the first fruit of my own youthful activity. The period that has elapsed since then has, of course, greatly enlarged my experience. It has also given me an increased knowledge of the practical essentials of this class of composition, and a better acquaintance with the productions of other writers of sacred melody. Above all, I trust that it has witnessed in me a deepening sense of that Divine Mystery to which it is the mission of religious song to give expression. The present work is the result of these forces. My object however is the same now as then. I have always felt that if the musical portion of our Synagogue Service is to retain its vitality, it is necessary to quicken it from time to time with a succession of fresh melodies. There was a stage in the evolution of our Service, when this took place automatically by the introduction into it of new prayers and hymns accompanied with new harmonies. Our singers then sang “new songs.” But now our glorious line of bards has come to an end. Our liturgy is fixed. Our singers must perforce keep on singing the *old* songs, and the only resource left to them to relieve the monotony of repetition, is to sing them to new tunes. This volume is my contribution to the object thus indicated.

Three principles have guided and aided me in this series of compositions. Synagogue music must be *sui generis*. In other words, it must be neither concert music nor Operatic music, nor even church music, but *Synagogus* music. Again, it is more tied to the text which it illustrates, than is any other class of music. In other cases the music has frequently to make up for the poverty of the words, as witness the *libretti* of most Operas. In such the music is the thing. Not so, however, in the setting of Hebrew devotional utterances, so beautiful and perfect are they. With these, the utmost care must be taken to interpret the meaning of the prayer or poem, and to do so faithfully and reverentially. Finally, and this perhaps combines the other two, while it need not be dull or depressing, the music must never lack dignity and solemnity or that ineffable suggestion of communion with the Divine Spirit which is the true atmosphere of public and private worship.

That I have but imperfectly carried out these tenets I am only too fully aware, and I ask for no more than recognition of my endeavours in that direction. A couple of other *desiderata* that I have borne in mind may be mentioned. One is the need of regard to the accurate pronunciation of the text; the other is simplicity of the accompaniment, so as to facilitate home practice and render easy the teaching of children.

I would only add that if my efforts should prove of some slight service to the Community whose faithful servant I have been from an early age, the knowledge of that fact will be the greatest joy of my declining years, and will increase my gratitude to the God of Israel through whose mercy and loving kindness I have been permitted to complete my arduous labours.

MARCUS HAST.

I desire in this place to express my hearty thanks to the Rev. Asher Perleweig for his valuable assistance in the revision of the proof sheets.

M.H.

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MA TOVU.

1

Nº 242.

Rev. Marcus Hast.

Andante.

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the piano introduction with treble and bass clefs. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "Ma to - vu o - ho - le - cho Ja - a - kv, Mish - ke -". The fourth system features a vocal duet with the lyrics: "- nau - se - cho yis - ro - i, Va - a - ni be - rov". This system includes a *p* *CORO.* marking. The fifth system continues the piano accompaniment with a *p* marking.

chas - de - ch o - - va - va - ve - se - - ch - - es - ta - - cha -

chas - de - ch o - - va - va - ve - se - - ch - - es - ta - - cha -

This system contains the first two systems of a musical score. It includes a vocal line (top staff) with lyrics, a piano accompaniment (middle and bottom staves), and a second vocal line (third staff) with lyrics. The music is in a key with one sharp (F#) and a 2/4 time signature.

cresc.
- ve - el - he - chal - kol - she - - cho - bayir - o - se - cho - a - do - noi - o -

- ve - el - he - chal - kol - she - - cho - bayir - o - se - cho - a - do - noi - o -

This system contains the third and fourth systems of the musical score. It includes a vocal line (top staff) with lyrics, a piano accompaniment (middle and bottom staves), and a second vocal line (third staff) with lyrics. The music continues in the same key and time signature.

cresc.
- bav - ti me - - au - - le - se - cho - u - me - kom - mish -

- bav - ti me - - au - - le - se - cho - u - me - kom - mish -

This system contains the fifth and sixth systems of the musical score. It includes a vocal line (top staff) with lyrics, a piano accompaniment (middle and bottom staves), and a second vocal line (third staff) with lyrics. The music concludes in the same key and time signature.

- kan ke - vo - - de - - - cho Va - a - ni esh - ta - cha
 - kan ke - vo - - de - - - cho Va - a - ni esh - ta - cha -

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics, a piano line, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- kan ke - vo - - de - - - cho Va - a - ni esh - ta - cha".

ve - - - ve - ech - ro - - - - o ev - re - cho li - fe -
 ve - - - ve - ech - ro - - - - o ev - re - cho
 ve - - - ve - ech - ro - - - - o ev - re - cho
 ve - - - ve - ech - ro - - - - o ev - re - cho

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics, a piano line, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ve - - - ve - ech - ro - - - - o ev - re - cho li - fe -".

- ne, a - do noi o - si, Va - a - ni se - fi - lo -
 li - fe - ne, a - do noi o - si,
 li - fe - ne, a - do noi o - si, Va - a - ri se - fi - lo -
 li - fe - ne, a - do noi o - si,

Musical score for the third system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics, a piano line, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- ne, a - do noi o - si, Va - a - ni se - fi - lo -".

si lo el a do mi es ri - ts on E - lo him lo a v - clas

lo a do mi es ri - ts on E - lo him lo a v - clas

lo a do mi es ri - ts on E - lo him lo a v - clas

Wedding Service.

BORUCH HABO.

N^o 243.*Andante con Spirito.*

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and single notes.

Vocal and piano accompaniment for the first phrase. The vocal line is in D major, 4/4 time, with lyrics: "Bo - ruch ha - bo - be - shem a - do - noi - be - rach - nu". The piano accompaniment includes dynamics *mf* and *f*.

Vocal and piano accompaniment for the second phrase. The vocal line is in D major, 4/4 time, with lyrics: "shem Mi - les a - do - noi El - a - do - noi - va". The piano accompaniment includes a *rit.* (ritardando) marking.

- y - er I - na is - ru ebag la - a - vo - sim ad Ker.

- y - er I - na is - ru ebag la - a - vo - sim ad Ker.

ff nos ha - mis te - - ash, E - li a - t - ve -

rit: *ff* nos ha - mis te - - ash, E - li a - t - ve -

ff *rit:* *ff* *pp* *molto.*

- au - to - ki, E li bai a - ra - me -

- au - to - ki, E li bai a - ra - me -

f *p* *ff*

Tempo Primo.

me - ko Hau - du la - do - noi ki - tov

me - ko Hau - du la - do - noi ki - tov

Tempo Primo.

All. v.

ki - le - au - lom ehas - - dau, le - au -

ki - le - au - lom ehas - - dau, le - au -

lom ehas - - dau, le - au - lom ehas - - dau.

lom ehas - - dau, le - au - lom ehas - - dau.

Adagio.

Wedding Service
MI ADIR.N^o 244.

Andante.

p *cresc.*

f *cresc.*

a temp. *f*

a temp.

cresc. *f*

TENOR. CANTOR SOLO, either the upper line or the lower one.

PARIT. Mi a - dir ka do - noi E - lo - he - nu Hu ye - vo -

Mi a - dir ka do - noi E - lo - he - ru Hu ye - vo -

TEN. re - ch - cho - son ve - cha - lo, Mi - bu - ruch ka do -

BAR. re - ch - cho - son ve - cha - lo, Mi - bu - ruch ka do -

TEN. noi E - lo - he - nu, Hu ye - vo - re - ch - cho - son ve - cha -

BAR. noi E - lo - he - nu, Hu ye - vo - re - ch - cho - son ve - cha -

CHORUS.

- lo. Mi go - dol ka do - noi E - lo - he - nu

Mi go - dol ka do - noi E - lo - he - nu

ff *rit molto* *f*

Hu ye - vo - reeh Es he - cho - son im ha - ka - li Hu ye - vo -

Hu ye - v - reeh Es he - cho - son im ha - ka - li Hu ye - vo -

- reeh Es he - cho - son im ha - ka - li.

- reeh Es he - cho - son im ha - ka - li.

p *f*

WEDDING BLESSING.

N^o 245.

Largo.

CANTOR.

Bo -

rit.

CORO.

CANTOR.

-ruch a-to a-do noi Bo-ruch hu u-vo-ruch she-me, E-lo-
 Bo-ruch hu u-vo-ruch she-me
 Bo-ruch hu u-vo-ruch she-me,
 Bo-ruch hu u-vo-ruch she-me.

cresc.

- le - na me - lect ho - o - lom A - ster - le - re So -

- son ve - sim - e - lo Cho - son ve - cha - - lo gi - lo ri - -

- no di - tso ve - ched - vo A - ha - vo Ve -

- a - cha - vo Ve - sho - lom Ve - re - us.

rit. *atempo.*

CORO.
Andante.

Me - be - ro A - do - rei E - lo -

Me - be - ro A - do - rei E - lo -

Me - be - ro A - do - rei E - lo -

he - nu Yi - sho - ma te - o - re Ye - hu - do u - ve - chu - tsos Ye - ru - sho - la

he - nu Yi - sho - ma te - o - re Ye - hu - do u - ve - chu - tsos Ye - ru - sho - la

he - nu Yi - sho - ma te - o - re Ye - hu - do u - ve - chu - tsos Ye - ru - sho - la

- yim. Kol so - sen. Ve - kol sim -

- yim. Kol so - sen. Kol so - sen. Ve - kol sim -

- yim. Kol so - sen. Kol so - sen. Ve - kol sim -

- e lo. Kol e bo - son. Ve -
 - cho. Kol e bo - son. Kol e bo - son. Ve -
 - cho. Kol e bo - son. Ve -
 - cho. Kol e lo - son. Kol e bo - son. Ve -

kol ka - lo kol mits ha los e ha so - nim ne chu - po - sem u - ne o -
 kol ka - lo kol mits ha los e ha so - nim ne chu - po - son - - ne -

- rin. Mi - mish - te ne - gi - no - sem. Mi - mish - te ne - gi - no - sem. U - ne -
 - rin. Mi - mish - te ne - gi - no - sem. Mi - mish - te ne - gi - no - sem. U - ne -

Adagio.

molto.

o - rim mi - mish - te - ne - gi - no - som. Fo -

o - rim mi - mish - te - ne - gi - no - som.

CORO.

CANTOR.

rech a - to a - do - noi Bo - rech - hu u - vo - rech she - mo. Me - sa -

Bo - rech - hu u - vo - rech she - mo.

pp

CORO.

me - aeh eho - sen im ha - ka - lo. O - men.

O - men.

pp

Fine.

At Dedication of Synagogues

BORUCH HABO.

N^o 246.

Maestoso.

SOPRANO

Bo - ruch - ha - bo - le - shem - a - do - noi -

ALTO.

TENOR.

BASS.

ORGAN.

Maestoso.

le - rach - nu - chem - Mi - les - a - do - noi

le - rach - nu - chem - Mi - les - a - do - noi

Bo - u nish - ta - cha - ve ve - nich - - - ro - - o

ve - nich - - - ro - - o

ve - nich - - - ro - - o

Bo - u nish - ta - cha - ve ve - nich - - - ro - o Niv - re -

ve nich - ro - o Niv - re -

ve - nich - - - ro - o Niv - re -

cho li - fe - ne a - do - ni - au - se - - nu Niv re -

cho li - fe - ne a - do - ni - au - se - - nu

rit. . . Adagio.

Adagio.

cho - li - fe - re a - do - rei au -
 niv - re - cho - li - fe - re a - do - rei au -
 niv - re - cho - li - fe - re a - do - rei au -
 se - cu, ly - du - es a - do - rei Je - sim - cho -
 se - cu, ly - du - es a - do - rei Je - sim - cho -
 Pe - u - le - fi - cov - hi - re - no - no - ly -
 Pe - u - le - fi - cov - hi - re - no - no - ly -

p *f*
a tempo *f* *a tempo*

du es a do noi he sim cho

du es a do noi he sim cho

Bo u le fo nov bi re no no

Bo u le fo nov bi re no no

Adagio. *rit:*

Bo u le fo nov bi re no no

Bo u le fo nov bi re no no

Adagio. *rit:*

NIFLOIM MA'SECHO.

(At Consecration of Synagogues.)

N^o 247.

Words by

The late Chief Rabbi D^r N. ADLER.

Andante Religioso. CANTOR.

Nif-lo-im ma-a-

- se - cho e - rets ve-sho-mo-yim, El E-lo-him a - to - le -

- cho di-mi-ye-se-hi-to Des-se-vul-le-cho-tsi-vi-so-bi-

Des-se-vul-le-cho-tsi-vi-so-bi-

The musical score is written in G major (one sharp) and common time. It features a vocal line for the Cantor and a piano accompaniment. The tempo is marked 'Andante Religioso'. The lyrics are in Hebrew. The score is divided into three systems. The first system shows the beginning of the piece with the Cantor's entry. The second system continues the Cantor's line and the piano accompaniment. The third system is marked 'CORO.' and features a choral entry with a different piano accompaniment.

- ru.sho_lo - yim Ki ne - fesh a - me - cho ta.a - rog li.se.fi -
 - ru.sho_lo - yim Ki ne - fesh a - me - cho ta.a - rog li.se.fi -

CANTOR.

- lo. Ta - to - lo.vi - so ve - se - cho tsi - yon le.tso - yu Che -
 - lo.

CORO.

- to ye - hu - do U - sav - to mik.do.she.cho El. Li.she.mo - mo sam.to E.lo.
 Li.she.mo - mo sam.to E.lo.

- lin. ge-chi-se - yon Ki vo - ge - d. voch a - me - cho.
 - him ge-chi-se - yon li vo - ge - d. voch a - me - cho.

CORO.

les yis - ro - el. No - tash - to ve - se - cho.
 les yis - ro - el. No - tash - to ve - se - cho.

A - me - cho lo so - nach - to, lo sim - as bo - no gam be.
 lo sim - as to
 A - me - cho lo so - nach - to, lo sim - as bo - no gam be.

- e - rets o - ye - ve - ru Am - su bo - char - to Cha -
 - e - rets o - ye - ve - ru Am - su bo - char - to Cha -
 gam be - e - rets o - ye - ve

- nes lo sho - choch - to Ki nik - ro le - cho - va - tsor lif
 - nes lo sho - choch - to Ki nik - ro le - cho - va - tsor lif

Poco lento.

- ne - le - slave - nu Ra - chem El ke - ne - ses
 - ne - le - slave - nu Ra - chem El ke - ne - ses
 Ra - chem El ke - ne - ses

yis - ro - el a - do - se - - - - - elo. Ha - no - o - dim
 yis - ro - el a - do - se - - - - - elo. Ha - no - o - dim po

p

po cha - ve re - bu A - tsi - le - hu. Ho - rek be - ro -
 - cha - ve re - hu A - tsi - le - hu.

p SOP. SOLI.

- elo el yis - ro - el me chat - de cho F - le - be - ne - e - rets Bri
 E - le - te - ne e - rets Bri

ff Tutti.

-tan-ya, Bri-tan-ya ve-cho-re-hu, Ho-rek be-ro-cho el yod

Bri-tan-ya, ve-cho-re-hu, Ho-rek be-ro-cho el yod

-tan-ya,

e-cho me-chab de-cho, E-le-be-ne e-rets Bri-

e-cho me-chab de-cho, E-le-be-ne e-rets Bri-

Adagio.

-tan-ya, Bri-tan-ya ve-cho-re-hu.

hu-ve-cho-re-ho.

-tan-ya, Bri-tan-ya ve-cho-re-hu.

Adagio.

CHANUKA SERVICE.

Haneros halolu.

N^o 248.*Andante con espressione.*

Ha-ne-ros ha-lo - lu a - nach-nu mad-li - kin al ha -

Ha-ne-ros ha-lo - lu a - nach-nu mad-li - kin

ni - sim ve-al ha-te - shu - os ve -

al ha - ni - sim ve-al ha-te - shu - os ve -

al ha-nif - lo - os she - o - si - so la - vo - se - nu

al ha-nif - lo - os she - o - si - so la - vo - se - nu

p *Lento.*
Al ye-dei ko-ha - ne - cho ha-ke - do - - - shim

p
Al ye-dei ko-ha - ne - cho ha-ke - do - - - shim

cresc. *f* *a tempo*
Al ye-dei ko-ha - ne - cho ha-ke - do - - shim ve - chel she-mo-nas ye -

Al ye-dei ko-ha - ne - cho ha-ke - do - - shim

me cha-na-ko ha-ne-ros ha-lo-lu ko - - tesh ve - en lo - nu re -

ha-ne-ros ha-lo-lu ko - - desh ve - en lo - nu re -

- shus le-hish-ta - mesh bo - hem e - - lo lir - o - som bi - le -

- shus le-hish-ta - mesh bo - hem e - - lo lir - o - som bi - le -

vod ke - de le - ho - dos le - - shim

- vod ke - de le - ho - dos le - - shim

eho Al ni - se - cho ve-al ye-shu-o - se - cho ve-al nif-le -

eho Al ni - se - cho ve-al ye-shu-o - se - cho

The first system consists of four measures. The vocal lines (Soprano and Alto) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: "eho Al ni - se - cho ve-al ye-shu-o - se - cho ve-al nif-le -".

o - - se - - cho nif-le - o - - se - - cho.

ve-al nif-le-o - - se - - cho nif-le - o - - se - - cho.

Adagio.

The second system consists of four measures. The vocal lines (Soprano and Alto) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: "o - - se - - cho nif-le - o - - se - - cho." and "ve-al nif-le-o - - se - - cho nif-le - o - - se - - cho." The tempo marking *Adagio.* is present above the vocal lines and below the piano accompaniment.

MOOS TSUR.

N^o 249.

S
 Mo - os tsur ye - shu - o - si le - cho no - e le - sha be - ach, Ti -
 ken bes te - fi - lo - si ve - shim to - do re - sa - be - ach Le -
 es to - chin mat - be - ach mi - tsur la - me - na - be - ach
 es eg - mer le - shir mis - mor eha - nu - kas ba - mis - be - ach.

CR^{ESC} *f*
CR^{ESC} *f*
rit. *S*
rit. *S*
 D.C.

CHANUCKA SERVICES.

Boruch adonoi bayom.

N^o 250.

Largo.

Bo - ruch a - do - noi ba - - yom bo -

Bo - ruch a - do - noi ba - - yom bo -

ruch a-do-noi ta- lei- - lo to- ruch a-do-nai be- shoch-be- nu bo -
 ruch a-do-nai ba- lei- - lo to- ruch a-do-nai be- shoch-te- nu bo -

ruch a-do-noi te-ku- - me - - nu *p* Ki ve-yo - de
 ruch a-do-nai be-ku- - me - - nu *p* Ki ve-yo - de eho
 Ki ve-yo - de
 Ki ve-yo - de

eho naf-shs ha- eha - yim *pp* ve-ha- - me - - sim a -
 naf-shos ha- eha - yim *pp* ve-ha- - me - - sim a -
 eho

sher be-yo - do ne - fesh kol chal ve - ru - ach kol be -

sher be-yo - do ne - fesh kol chai ve - ru - ach kol be -

sar ish Be - yo - de - cho af - kid

sar ish Be - yo - de - cho af -

Poco Allegro, cresc. *rit.* *ff*

ru - chi po - di - so o - si a - do - noi El e -

af - kid ru - chi po - di - so o - si a - do - noi El e -

cho af - kid ru - chi po - di - so o - si a - do - noi El e -

kid ru - chi po di so o - si a - do - noi El e -

Tempo lmo

mes E - lo - he - nu she - ba - sho - ma - yim ya - - ched shi - me -
ya -
mes E - lo - he - nu she - ba - sho - ma - yim ya -

cho ya - ched shi - me - cho ve - ka - yem ma - le - chu - se -
ched ya - ched shi - me - cho ve - ka - yem ma - le - chu - se -
- ched ya - ched shi - me - cho ve - ka - yem ma - le - chu - se -
ya - ched shi - me - cho ve - ka - yem ma - le - chu - se -

cho to - mid a - me - loch o - le - - nu le - o - - lum vo -
cho to - mid le - o - - lum vo -
o - le - nu le - o - - lum vo - -

ed.

ed.

The first system consists of four vocal staves (two soprano and two alto) and a piano accompaniment. The vocal staves are marked "ed." and contain rests. The piano accompaniment is in a key with three flats and a 4/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

Andante.

Yir - u E - ne - nu ve-yis - mach li -

Yir - u E - ne - nu ve-yis - mach li -

The second system is marked "Andante." and contains two vocal staves and piano accompaniment. The vocal staves have lyrics: "Yir - u E - ne - nu ve-yis - mach li -". The piano accompaniment continues with a similar rhythmic pattern, including some chordal textures.

he - nu ve-so - gel naf - she - nu bi-shu - o - se - cho

he - nu ve-so - gel naf - she - nu bi-shu - o - se - cho

The third system continues the vocal and piano parts. The vocal staves have lyrics: "he - nu ve-so - gel naf - she - nu bi-shu - o - se - cho". The piano accompaniment provides harmonic support with chords and moving lines.

be - e - mes te - e - mor le - tsi - yon mo - lach E - lo - ho yieh

be - e - mes te - e - mor le - tsi - yon mo - lach E - lo - ho yieh

A - do - noi me - lech A - do - noi mo - loch A - do -

A - do - noi me - lech A - do - noi mo - loch A - do -

A - do - noi me - lech A - do - noi mo -

A - do - noi me - lech A - do - noi mo -

noi yim - lech le - o - lom vo - ed.

noi yim - lech le - o - lom vo - ed.

loch A - do - noi yim - lech le - o - lom vo - ed.

loch A - do - noi yim - lech le - o - lom vo - ed.

pp CORO.

she - le - cho

pp

CANTOR SOLO.

Ki ha - mal - - ehus she - le - - cho hi she - le - - cho

pp

pp CORO.

ti -

pp

CANTOR SOLO.

hi U - le - - o - - le - me ad ti - loch be - cho - - vod ti -

pp

pp

loch be - cho - - vod

loch be - cho - - vod

CANTOR SOLO.

Ki en lo - nu - me - lech e - lo o -

pp CORO.

Ki en lo-nu me - - lech e - - lo o - -
 lo Ki en lo-nu me - - lech e - - lo o - -

p CORO.

Bo - ruch hu u - vo -
 Bo - ruch a - to a - do - - noi Bo - - ruch hu u - vo -

CANTOR SOLO.

ruch she - mo, Ha - me - lech bi - che - vo - do to - mid yim - loch o - le, nu le - o -
 ruch she - mo

CORO.

- lom vo-ed ve - al kol ma - a - sov O - - men.
 O - - men.
 O - - men.
 O - - men.

YIRU ENENU.

Sabath eve before Slichoth.

N^o 251.

Andante.

Yir - u e - ne - - nu ve-yis-mach li - be - nu ve-so-gel naf -
 - she - nu bi-shu-o - se-cho be-e - mes - be-e - mor - le - tsi -
 yon mo - loch - - - e - lo - ho - - - yieh -

N^o 252.

YIRU ENENU.

ADONAI MELECH

For other occasions.

Page 36.

Andante.

Yir - u e - ne - - nu ve-yis-mach li - be - - nu ve-so -
 gel naf - she - - - nu bi-shu-o - se-cho be-e - mes be-e -
 - mor - le - tsi - - yon mo - loch E - lo - ho - - - yieh.

rit.

Adonai melech. Page 36.

ASHRE MASKEL EL DOL.

(When collections are made for the Hospitals.)

N^o 253.*Grave.*

The first system of music consists of two staves. The upper staff is a treble clef containing a whole rest. The lower staff is a bass clef with a 4/4 time signature, featuring a rhythmic accompaniment of eighth notes, starting with a half note G and followed by quarter notes.

The second system contains two staves. The upper staff is a treble clef with a vocal line. The lower staff is a piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G, and then a series of eighth notes. The piano accompaniment continues with eighth notes and includes a section with chords.

The third system contains two staves. The upper staff is a treble clef with a vocal line. The lower staff is a piano accompaniment. The vocal line has lyrics: "re mas_kil el dol — te_yom ro — o_ye — mal — — te —".

The fourth system contains two staves. The upper staff is a treble clef with a vocal line. The lower staff is a piano accompaniment. The vocal line has lyrics: "— bu a do — — tot, A lo — tot yish-me-re — — bu Vi-elo_ye — —".

- hu Ve_u - sher bo - o - - rets Ve_al tit - ne - hu le - te - fesh

o - ye_vov. A - do - toi yis - o - de - nu al

Poco ritenuto.
 e - - res - de - vi - - Kol mish - ko - vo bo -
Poco ritenuto.

- fash - to te - chol - - yo.

CORO.

Ha - lo fo - res ho - ri - ev iach me - cho Va - a - ti - yim Me -

Ha - lo fo - res ho - ri - ev iach me - el: Va - a - ti - yim Me -

- ru - dim - to - vi - vo - yis, Ki sir - e o - rum Ve - el -

- ru - lip - to - vi - vo - yis, Ki sir - e o - rum Ve - el -

si - si U - mi - la - so re - cho lo - sis - a - lam.

si - si U - mi - la - so re - cho lo - sis - a - lam.

rit.

Maestoso.

Os yi-bo-ka ka - sha - char O - re - cho Va - a - ru -

Os yi-bo-ka ka - sha - char O - re - cho Va - a - ru -

cho - se-cho me-he - ro sits-moch, Ve-ho - lach ie-fo-ne - cho tsid

- cho - se-cho me-he - ro sits-moch, Ve-ho - lach ie-fo-ne - cho tsid

ff

ke - cho Ke - vod a - do - noi - Ya - as - te - - cho.

ke - cho Ke - vod a - do - noi - Ya - as - te - - cho.

INTRODUZIONE.

N^o 254.

Rev: M. Hast.

Andante.

PIANO

f

dim.

f

f

f

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score. The right hand continues the melodic development with slurs and ties, and the left hand maintains a steady accompaniment. The dynamics are consistent with the first system.

Third system of the piano score. This system introduces dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). The right hand has a more active melodic line with slurs, and the left hand features a pattern of chords and eighth notes.

Fourth system of the piano score. Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with chords and eighth notes.

Fifth system of the piano score. The right hand features a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment with chords and eighth notes. The dynamics are consistent with the previous systems.

Sixth system of the piano score. Dynamic markings include *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment with chords and eighth notes.

Seventh system of the piano score. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment with chords and eighth notes. The system concludes with a double bar line and a repeat sign.

ADONAI MO ODOM.

O Lord! What is man that Thou regardeth him?

N^o 255.*Grave.*

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The vocal parts have the lyrics: "A-do-nai me-o-dom va-te-loe hu-lee E-". The piano accompaniment features a steady bass line and chords in the right hand.

Second system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The vocal parts have the lyrics: "nesh vat-chash ve-hu O-dom la-he-vel do-mo yo-nov ke-tse lo-". The piano accompaniment continues with similar harmonic support.

-ver — Ba — bu — keryu,tits ve_cho_ luf lo_e — rev_ye — mo_l-el ve_yo —

-ver — Ba — bu — keryu,tits ve_cho_ luf lo_e — rev_ye — mo_l-el ve_yo —

-vesh_ — li_me nos_yo_me_nu ken_ho — da ve_no_ — vi le_vav_choch_mo_she — mer

-vesh_ — li_me nos_yo_me_nu ken_ho — da ve_no_ — vi le_vav_choch_mo_she — mer

tom — u_re — e yo_ — shor Ki_a_ — charis le_ — ish sho_ — lom ach_e_lo_himiyif.

tom — u_re — e yo_ — shor Ki_a_ — charis le_ — ish sho_ — lom ach_e_lo_himiyif.

rit. *allegro.*

de naf-shi mi yad she-ol Ki-yi-ko-eh-ti-se -

de naf-shi mi ya! she-ol Ki-vi-ko-eh-ti-se -

rit. *f* *dim.*

lo ko-lo she-ri u-le-vo-vi Tsur le-vo-vi ve-

lo ko-lo she-ri u-le-vo-vi Tsur le-vo-vi ve-

ehel-ki E-lo-him le-o-lom. Ve-yo-shov be-o-for al lo-o-rets Ke-she-

ehel-ki E-lo-him le-o-lom. Ve-yo-shov be-o-for al lo-o-rets Ke-she-

rit. *pp* *Lento.*

a tempo. *cresc.*

ho - yo. Ve - ho - ru - aeh to - shov el ho - e -

ho - yo. Ve - ho - ru - aeh to - shov el ho - e -

ho - yo. Ve - ho - ru - aeh to - shov el ho - e -

ho - yo. Ve - ho - ru - aeh to - shov el ho - e -

p *cresc.*

lo - him a - sher ne - so - no. A - ni ve - tse - dek e - chel

lo - him a - sher ne - so - no. A - ni ve - tse - dek e - chel

lo - him a - sher ne - so - no. A - ni ve - tse - dek e - chel

lo - him a - sher ne - so - no. A - ni ve - tse - dek e - chel

cresc.

cresc. *f*

se - fu - te - cho es - te - o - ve - ho - kits te - mu - ro -

se - fu - te - cho es - te - o - ve - ho - kits te - mu - ro -

se - fu - te - cho es - te - o - ve - ho - kits te - mu - ro -

se - fu - te - cho es - te - o - ve - ho - kits te - mu - ro -

cresc.

Adagio.

- se - cho Es - te - o ve - ho - kits, te - mu - no - se - - cho, Es - be -
 - se - cho Es - te - o ve - ho - kits te - mu - no - se - - cho, Es - te -

p *Adagio.*

- o ve - ho - - kits te - mu - no - se - - cho.
 - o ve - ho - - kits te - mu - no - se - - cho.

HATSUR TOMIM PO-OLO.

The Rock! perfect is His work.
All His ways are judgement.

No 256.

Adagio.

p *f*

The piano introduction consists of two staves. The right hand plays chords in a slow, steady rhythm. The left hand plays a melodic line with accents. Dynamics range from piano (*p*) to forte (*f*).

Grave. *p*

Ha - tsur to - mim

Ha - tsur to - mim

p

Vocal and piano accompaniment for the first line of the song. The vocal parts are in a slow, solemn tempo (*Grave*) and play the melody. The piano accompaniment provides harmonic support. Dynamics include piano (*p*).

dim. cres: *f* *ff* *Grave.*

The piano accompaniment continues, featuring a dynamic crescendo from *f* to *ff*. The tempo remains *Grave*.

po - o - lo ki chol de - ro - - ehov mish - pot El e - mu - no ve -

po - o - lo ki chol de - ro - - ehov mish - pot El e - mu - no ve -

f *f* *f* *f*

Vocal and piano accompaniment for the second line of the song. The vocal parts continue the melody. The piano accompaniment features a strong dynamic (*f*) and a consistent rhythmic pattern.

f

The piano accompaniment concludes with a final chord, maintaining the dynamic *f*.

rit. *p* *Alagio.* *p*

-en o-vel tsa - dik ve-yo-shor hu. Tsa-dik ve-yo-shor hu. Ha-

-en o-vel tsa - dik ve-yo-shor hu. Tsa-dik ve-yo-shor hu. Ha-

rit. *p* *Alagio.* *p*

Grave.

tsar te-min be-ehel ya-al, Mi yo-mar e-lov ma tif-el la-sha-

tsar te-min be-ehel ya-al, Mi yo-mar e-lov ma tif-el la-sha-

Grave.

rit. *p* *Alagio.*

-lit be-ma-to u-ve-ma-al me-mis u-me-cha-ye. Mo-

-lit be-ma-to u-ve-ma-al me-mis u-me-cha-ye. Mo-

rit. *p* *Alagio.*

Adagio *ff* *Grave*.

rid she-cl va - yo - al. O - dom im ben sho - ro yi - ye o -

rid she-cl va - ye - al. O - dom im ben sho - no yi - ye o -

Adagio *Grave*.

ff

- e - lef sho - nim yich - ye Ma yis - ron lo ke -

- e - lef sho - nim yich - ye Ma yis - ron lo ke -

- e - lef sho - nim yich - ye Ma yis - ron lo ke -

Ma yis - ron lo ke -

- lo ho - yo yi - ye Bo - ruch da - yon ho - e - mes - she -

- lo ho - yo yi - ye Bo - ruch da - yon ho - e - mes - she -

- lo ho - yo yi - ye Bo - ruch da - yon ho - e - mes - she -

rit. *pp* *Adagio.* *p* *Grave.*

kol mish-pa-tov tse-dek ve-e-mes, Tse-dek ve-e-mes. A-do-

kol mish-pa-tov tse-dek ve-e-mes, Tse-dek ve-e-mes. A-do-

rit. *p* *Adagio.* *p* *Grave.*

f *f* *f* *f*

-noi no - son va-di, noi lo - koeh ye - li shem a-di -

-noi no - son va-di, noi lo - koeh ye - li shem a-di -

p *p* *p* *p*

-noi ne - ve - roeh ve - hu - ra - cham ye - cha.

ve - lu - ra - cham

-noi ne - ve - roeh ve - hu - ra - cham

ve - hu - ra - cham

per o - von ve - lo yash - ehis ve - hir - bo le - ho - shiv a - po - ve -

ve - lo yash - ehis ve - hir - bo le - ho - shiv a - po -

ve - lo yash - ehis ve - hir - bo le - ho - shiv a - po - ve -

- lo yo - ir kel cha - mo - so Ve - lo yo - ir kel cha - mo - so, Ve -

- lo yo - ir kel cha - mo - so Ve - lo yo - ir kel cha - mo - so, Ve -

- lo yo - ir kel cha - mo - so Ve - lo yo - ir kel cha - mo - so, Ve -

p Adagio.

- lo yo - ir kel cha - mo - - - so

- lo yo - ir kel cha - mo - - - so

- lo yo - ir kel cha - mo - - - so

Adagio.

p

ELOHAI NESHOMO SHENOSATO BI.

O my God! The soul Thou hast given me is pure.

No 257.

Largo.

First system of the musical score. It consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics "E-lo hai". The bottom two staves are piano accompaniment. The tempo is marked *Largo.* and the dynamics include *mf*.

Largo.

Second system of the musical score, showing the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with chords and melodic lines.

Third system of the musical score. It consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics "Ne-sho mo she-no sa-to bi te ho-ro hi". The bottom two staves are piano accompaniment. The tempo is marked *Largo.* and the dynamics include *A*.

A - to ve - ro - so A - to ye - tsar - to A -

A - to ve - ro - so A - to ye - tsar - to A -

A - to ve - ro - so A - to ye - tsar - to A -

- to - - - ve - ro - - - so A - to ye - tsar - - - to A -

- to ne - fach - to bi ve - a - to me - sham - ro be kir - -

- to ne - fach - to bi ve - a - to me - sham - ro te kir - -

- bi ve - a - to o - - - sid li - te - lo - mi - me -

- bi ve - a - to o - - - sid li - te - lo - mi - me -

rit.

ni u - le ha - che si - ro bi - le - o - sid lo - vo Kol se -

ni u - le ha - che si - ro ti - le - o - sid lo - vo

Kol se -

Detailed description: This system contains the first three lines of music. The top line is a vocal line with lyrics. The second line is another vocal line. The third and fourth lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The tempo marking 'rit.' is placed above the first measure.

man she - ha - ne - sho - mo - be - kir - ti mo - le a - ni le - fo -

mo - de a - ni le - fo -

man she - ha - ne - sho - mo - be - kir - ti

Detailed description: This system contains the next three lines of music. It follows the same structure as the first system, with two vocal lines and piano accompaniment. The key signature changes to one flat (B-flat major or D minor) in the second measure of the second system.

- ue - - cho a - do - nei E - lo - bat ve - lo - he - a - vo - sai Ri -

- ue - - cho a - do - nei E - lo - bat ve - lo - he - a - vo - sai

Ri -

Detailed description: This system contains the final three lines of music on the page. It continues the vocal and piano parts from the previous systems. The key signature remains one flat. The system concludes with a fermata over the final notes.

- bon Kol ha - ma - a - sim A - don kol ha - ne - sho -
 Kol ha - ma - a - sim
 - bon Kol ha - ma - a - sim A - don kol ha - ne - sho -

- mos, Ri - ben kol ha - ma - a - sim A - don kol ha - ne - sho -
 ha - ne - sho - mos, Ri - ben kol ha - ma - a - sim A - don kol ha - ne - sho -
 - mos,

- mos Kol ha - ma - a - sim
 - mos Kol ha - ma - a - sim A
 Ri - ben kol ha - ma - a - sim

ha - be - sho - mos

ha -

don kel ha - be - sho - mos ha - ma - cha - sir

pp

ma - cha - sir

Ne - sho - mos li - fe - go - rim

Ne - sho - mos li - fe - go - rim

pp

mp - *sim* li - fe - go - rim - *pp* - *ne* - *sim.*

mp - *sim* li - fe - go - rim - *pp* - *mp* - *sim.*

pp

Fine.

YISGADAL.

61

No 258.

After reading the Law on Festivals.

Yis-ga-dal ve yis-ka-dash she-me ra - to he-ol-mo.
 di-ve-ro chi-re-o - se veyam lich mal-cho-se-be-cha-ye - chon u-ve-
 -yo - - me - chon u-ve-cha - - ye - de-ehcl bes yis-ro - -
 -el ba-a-go - - lo u-vi-se man ko - riv ve-im - ru. O - men. D.C.

No 259.

ELI TSIYON.

E - li tsi- yon ve-o - re - hi kv - mi i - sho be-tsi re - hu ve -
 -chi-be-su - ly-cha-gu-ras sok a - le - ba-aj ne-u - ra - No.
 A - le ar - mon a - sher nu-tash le-ash-mas tson, a-to-re - ho-ve -
 -al do-mom a - sher shu - yach ke - mo me - me ye-o - re - - ho.
 D.C.

No 260.

RACHAMONO.

For yom kippur koton.

Ra-cha-mo-no id - kar lcn ka-yo - - me de-Av - ro -
 -hom re-ehi - - m), Ra-cha - mo - no id - kar - lcn ka -
 -yo - - me - de-yits - ehok a - ke - do. Ra-cha-mo-no id-
 -kar - lcn ka-yo - - me de-ya - a - kov sha-le - - me. D.C.

YISGADAL.

N^o 261.

For yom kippur koton.

S. Andante.

Yis-ga - dal ve - yis ka - dash she - me - ra - -
 - bo be - o - le - mo di - ve - ru - chi - re - u - - - se - ve - yam -
 - lich - mal - cho - se be - cha - ye - - - chon u - ve -
 - yo - me - chon u - ve - cha - ye - de - chol bes yis - ro - el ha - a -
 - go - - lo u - vi - se - man ko - riv ve - im - ru. O - - men. *S. D.C.*

N^o 262.

MASSAS KAPAI.

For yom kippur koton.

Mas - sas ka - pai min - chas e - rev re - tse - no - te -
 - cho - - sher ti - kon te - fi - lo - si ke - to - res le - fo - ne - - cho - te -
 - scm u - ve - yo - - sher be - ko - re - i a - ne - ni - tsu - ri - ha - yom yif -
 - ne ka - sher - yo - vi - u - ve - ne yis - ro - el es ha - min - cho.

CORO.

N^o 263.

BEMOTSOE MENUCHO.

PIZMONIM.

Be - mo - tso - e me - nu - cho ki - dam - nu - cho te - chi - -
 - bi - Hat os - ne - cho - mi - mo - rom - yo -
 - shev - te - hi - - - lo Li - she - mo - - - a
 el ho - ri - no - ve - el - ha - te - fi - - lo.

SHOFET KOL HOORETS.

No 264.

Sho-fet kol ho-o-rets ve-e-so he-mish-pot ya-a-mid
 no chen vo-che-sed al am o-ni sats-mil
 es te fi las ha-sha-char bi-me-kom o-lo sa-a-mid-ke-o-
 las ha-bo-ker a-sheer le-o-las ha-to-mid.

No 265.

AVOSAI KI BOT'CHU.

Andante.
 A-vo-sai-ki vo-te-chn he-shem E-lo-he-tsu-ri go-de lu ve-hits-
 -li-chn ve-gam u-su-fe-ri u-me-es-hu-do-chn ve-
 -ho-le-chn i-mo-ke-ri ho-yu-bo-loch ve-cho-sor ad ha-cho-desh ho-ai-ri.

No 266.

SHE NESOR.

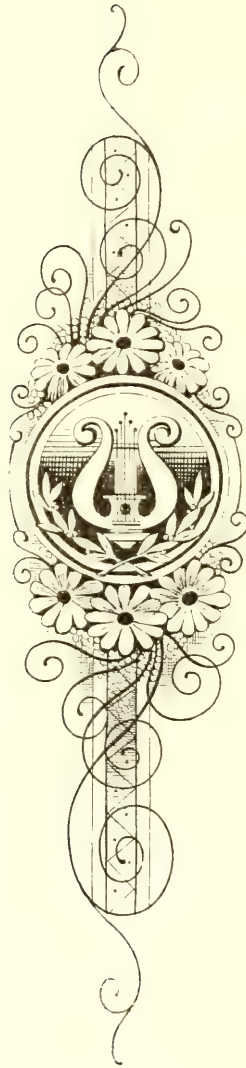
She-e-ne-sar a-sheer nim-sar be-yad ho-vel ve-gam se-ir le-
 -cho-ye-he-me se-ka-me ve-yis-cha-nen ke-ven tso-ir
 yom go-var ho-o-ye-v va-ti-to-ka-ho-ir.

No 267.

OS SHESH MEOS.

Os shesh-me-os u-she-
 -losh es-re-mits vos pe-rush on-shon u-matan se-cho-ren A-mo-
 -ros-te-bo-ros-me-su-ko-kes shiv-o-so-yim tse-ro-
 -fos ka-ke-sef u-ve-chn-nos ka-so-hov. D.C.

END OF VOL. IV.



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