

Leonard Bernstein®

CHICHESTER PSALMS

(In Three Movements)

Vocal Score



BOOSEY & HAWKES

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LEONARD BERNSTEIN

**CHICHESTER
PSALMS**

(In Three Movements)

For Mixed Choir (or Male Choir), Boy Solo and Orchestra

(to be sung in Hebrew)

Vocal Score



BOOSEY & HAWKES

TEXT

I

- | | |
|--|---|
| <p>Ps. 108, vs. 2: <i>Urab, hanevel, v'chinor!</i>
<i>A-irab shaḥar!</i></p> | <p>Awake, psaltery and harp:
I will rouse the dawn!</p> |
| <p>Ps. 100, entire: <i>Hariu l'Ādonai kol baarets.</i></p> <p><i>Iv'du et Adonai b'simḥa.</i>
<i>Bo-u l'fanav bir'nanah.</i>
<i>D'u ki Adonai Hu Elobim.</i>
<i>Hu asanu, v'lo anahnu.</i></p> <p><i>Amo v'tson mar'ito.</i></p> <p><i>Bo-u sb'arav b'todah,</i></p> <p><i>Ḥatseirotav bit'hilab,</i>
<i>Hodu lo, bar'chu sb'mo.</i></p> <p><i>Ki tov Adonai, l'olam ḥas'do,</i>
<i>V'ad dor vador emunato.</i></p> | <p>Make a joyful noise unto the
Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and
not we ourselves.
We are His people and the sheep
of His pasture.
Enter into His gates with
thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless
His name.
For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
generations.</p> |

II

- | | |
|---|---|
| <p>Ps. 23, entire: <i>Adonai ro-i, lo eḥsar.</i></p> <p><i>Bin'ot desbe yarbitseini,</i></p> <p><i>Al mei m'nuḥot y'naḥaleini,</i></p> <p><i>Naf'sbi y'shovev,</i>
<i>Yan'heini b'ma'aglei tsedek,</i></p> <p><i>L'ma'an sb'mo.</i>
<i>Gam ki eilech</i>
<i>B'gei tsalmavet,</i></p> <p><i>Lo ira ra,</i>
<i>Ki Atab imadi.</i>
<i>Sbiv't'cha umishan'techa</i>
<i>Hemah y'naḥamuni.</i></p> <p><i>Ta'aroch l'fanai shulchan</i>
<i>Neged tsor'rai</i>
<i>Dishanta vashemen roshi</i>
<i>Cosi r'vayab.</i>
<i>Ach tov vaḥesed</i>
<i>Yird'funi kol y'mei ḥayai,</i>
<i>V'shav'ti b'veit Adonai</i>
<i>L'orech yamim.</i></p> | <p>The Lord is my shepherd, I shall
not want.
He maketh me to lie down in
green pastures,
He leadeth me beside the still
waters,
He restoreth my soul,
He leadeth me in the paths of
righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow
of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.</p> <p>Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.</p> |
| <p>Ps. 2, vs. 1-4: <i>Lamah rag'shu goyim</i>
<i>Ul'umim yeh'gu rik?</i>
<i>Yit'yats'vu malchei erets,</i>
<i>V'roznim nos'du yaḥad</i>
<i>Al Adonai v'al m'sbiḥo.</i></p> <p><i>N'natkab et mos'roteimo,</i>
<i>V'nashlichah mimenu avoteimo.</i>
<i>Yoshev bashamayim</i>
<i>Yis'ḥak, Adonai</i>
<i>Yil'ag lamo!</i></p> | <p>Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His
anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!</p> |

III

Ps. 131, entire:	<i>Adonai, Adonai, Lo gavah libi, V'lo ramu einai, V'lo bilachti Big'dolot uv'niflaot Mimeni. Im lo sbiviti V'domam'ti, Naf'sbi k'gamul alei imo, Kagamul alai naf'sbi. Yaḥel Yis'rael el Adonai Me'atab v'ad olam.</i>	Lord, Lord, My heart is not haughty, Nor mine eyes lofty, Neither do I exercise myself In great matters or in things Too wonderful for me. Surely I have calmed And quieted myself, As a child that is weaned of his mother, My soul is even as a weaned child. Let Israel hope in the Lord From henceforth and forever.
Ps. 133, vs. 1:	<i>Hineb mah tov, Umah naim, Shevet ahim Gam yaḥad.</i>	Behold how good, And how pleasant it is, For brethren to dwell Together in unity.



PRONUNCIATION GUIDE (for the Hebrew transliteration)

1. All vowels (and diphthongs) as in Italian.
2. All consonants as in English, except:
 - H — slightly guttural H, though not as guttural as
CH, which is pronounced as in German (Buch).
 - R — rolled, if possible, as in Italian.
 - ' — appearing after a consonant, as in Y' or L', is to be regarded as a vowel, and given syllabic value whenever indicated by a note or grace-note. It is a "neutral" vowel, rather like the mute E in French. Where syllabic value is not indicated, ' is to be ignored.

INSTRUMENTATION

3 Trumpets in B \flat
3 Trombones
Timpani
Percussion (5)*
2 Harps
Strings

*glockenspiel, xylophone, chimes, triangle,
wood block, temple blocks, tambourine,
snare drum, 3 bongos, bass drum, cymbals,
suspended cymbal, whip, rasp

Duration: 18½ minutes

Performance materials are available from the Boosey & Hawkes Rental Library

A full score (FSB-467) and pocket score (HPS-1201) are available for sale

A reduction of the orchestration for organ, harp and percussion
is available for sale (ENB-264)

The First Movement of *Chichester Psalms* is published separately for
SATB chorus with keyboard accompaniment (OCTB-6347)

RECORDINGS

Original Version:

John Bogart (boy alto), Camerata Singers (Abraham Kaplan, director),
New York Philharmonic, Leonard Bernstein
Columbia ML 6192/MS 6792 (E,G,I) CBS 72374

Boy Alto from Wiener Sangerknaben, Wiener Jeunesse Chor (Gunther
Teuring, director), Israel Philharmonic, Leonard Bernstein
DG 2530968, DG 2709077 (with "Jeremiah" Symphony)
DG CD 415965-2 (with "Songfest")

Aled Jones (boy alto), London Symphony Chorus, Royal Philharmonic
Orchestra, Richard Hickox
RPO-MCA Classics MCAD-6199

Arranged for Organ, Harp and Percussion:

James Bowman (counter-tenor), King's College Choir of Cambridge, Phillip Ledger;
James Lancelot, organ; Osian Ellis, harp; David Corkhill, percussion
Angel S 37119, (E) HMV ASD 3035

Chichester Psalms

I

Psalm 108, vs. 2

Psalm 100, entire

LEONARD BERNSTEIN

Maestoso ma energico ♩=60

ff marc.

Soprano
U - rah, ha - ne - vell! — v' - chi - nor u -

ff marc.

Alto
U - rah, ha - ne - vell! — v' - chi - nor u -

ff marc.

Tenor
U - rah, ha - ne - vell! — v' - chi - nor u -

ff marc.

Bass
U - rah, ha - ne - vell! — v' - chi - nor u -

Maestoso ma energico ♩=60

Orchestral Reduction
f *ff pesante*

5

- rah! — A - i - rah sha - ðar Sha - ðar a - i -

- rah! — A - i - rah sha - ðar Sha - ðar a - i -

- rah! — A - i - rah sha - ðar Sha - ðar a - i -

- rah! — A - i - rah sha - ðar Sha - ðar a - i -

5

pesante *ff*

do - nai - Kol - ha - a - rets.

Iv' - du et A - do - nai b' - si - m' -

cresc.

cresc.

Detailed description: This system contains four staves. The top two staves are vocal lines. The third staff is the vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *cresc.* (crescendo) in both the vocal and piano parts.

20

f marc.

Du ki A - do -

f marc.

Du ki A - do -

mf cresc.

Bo - u, bo - u l' - fa - nav - bi - r' - na - nah.

f marc.

ha. Du ki A - do -

20

mf cresc.

f

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is the vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *f marc.* (forte, marcato), *mf cresc.* (mezzo-forte, crescendo), and *f* (forte). There are also square boxes containing the number '20' at the beginning and end of the system.

25 *mp*

nai Hu E - lo - him, Hu v' - lo a -

nai Hu E - lo - him, Hu v' - lo a -

mf Hu a - sa - nu, Hu *mp*

(1/2 only) *mp*

nai Hu E - lo - him, Hu v' - lo a -

25

p *molto* *ff*

nah - nu. A - nah - nu a -

cresc. *ff*

nah - nu. Hu v' - lo a - nah - nu. A

mp dolce, cresc. *ff*

Hu a - sa - nu, Hu A - nah - nu a -

cresc. Tutti *ff*

nah - nu. Hu v' - lo a - nah - nu. A -

cresc. *fritmico*

30

dim.

mo. V' - tson — ma-r' - i - to.

dim. *mf dim.*

nah - nu a - mo. V' - tson — ma-r' - i -

dim.

mo. V' - tson — ma-r' - i - to.

dim. *mf dim.*

nah - nu a - mo. V' - tson — ma-r' - i -

30

mf dim. *mp*

35

mf cresc.

Bo - u —

p *mp cresc.*

to. Bo - u, — bo - u —

mp *cresc.*

Bo - u sh' - a - rav b' - to - dah, Ha - tsei - ro - tav bit' - hi - lah, —

p *mp* *cresc.*

to. Bo - u — Ha - tsei - ro - tav bit' - hi - lah,

35

p (ma marc.) *cresc.*

f *cresc.* *f* *cresc.* *f*

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du lo.

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du lo.

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du

f *cresc.* *ff* *ff marc.*

40 *ff con gioia marc.*

Ha - ri - u I' A - do - nai kol ha -

con gioia ff marc.

Ha - ri - u I' A - do - nai kol ha -

lo. Ha - ri - u I' A - do - nai kol ha -

lo. Ha - ri - u I' A - do - nai kol ha -

40 *ff*

(sempre ff)

a - rets, - Ha - ri - u l' A - do - nai. Iv' - du et A -

a - rets, Ha - ri - u l' A - do - nai. Iv' - du et A -

a - rets, - Ha - ri - u l' A - do - nai.

a - rets, Ha - ri - u l' A - do - nai.

45

do - nai - b' - si - m' - cha.

do - nai b' - si - m' - cha.

sempre ff

Bo - u l' - fa - nav bi - r' - na -

Bo - u l' - fa - nav - bi - r' - na -

45

dim. 50

D-u ki A - do-nai Hu E - lo - him.

ff

D-u ki A - do-nai Hu a - sa - nu,

dim.

nah! A - do-nai Hu E - lo - him.

dim.

nah! A - do-nai Hu E - lo - him.

50

dim.

f

3 Bongos

mp(non cresc.)

A -

meno f

mp

Hu. Hu a - sa - nu, Hu v'-lo a - nah - nu.

mp(non cresc.)

A -

dim. *mf*

Hu v' - lo a - nah - nu.

dim. *mf* *p*

55

sempre dim.

nah - nu a - mo, v' - tson ma - r' - i -
 A - nah - nu a - mo, v' -
 nah - nu a - mo, v' - tson ma - r' - i -
 A - nah - nu a - mo, v' -

55

sempre dim.

(pp)

to.
 tson ma - r' - i - to.
 to. Bo - u sh' - a - rav b' - to - dah...
 tson ma - r' - i - to. Bo - u!

pp ma marc.

pp ma marc.

ul niente

60 *pp cresc.* *f*

Bo - u Ho - du lo, —

pp cresc. *f*

Bo - u Bo - u Ho - du lo, —

cresc. *f*

Ha - tsei - ro - tav bit' - hi - lah, — Ho - du lo, —

cresc. *f*

Ha - tsei - ro - tav bit' - hi - lah, — Ho - du lo, —

60 *cresc.* *f*

cresc. *ff* 65

Ba - r' chu sh' - mo, — Ho - du lo! —

cresc. *ff*

Ba - r' chu sh' - mo, — Ho - du lo! —

cresc. *ff*

Ba - r' - chu sh' - mo, — Ho - du lo! —

cresc. *ff*

Ba - r' - chu sh' - mo, — Ho - du lo! —

65 *cresc.* *ff*

ff marcaturissimo

boisterously

fff

Bo - u sh'a-rav b' - to - dah, - Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah, - Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah, - Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah, - Ha - tsei - ro-tav

boisterously

fff giocoso

sfz

70

bit' - hi - lah, - Ho - du lo, - Ho - du lo, -

bit' - hi - lah, - Ho - du lo, - Ho - du lo, -

bit' - hi - lah, - Ho - du lo, - Ho - du lo, -

bit' - hi - lah, - Ho - du lo, -

70

sfz

f cresc. *fff*
 Ba - r' - chu - sh' - mo. Bo - u!
f cresc. *fff*
 Ba - r' - chu - sh' - mo. Bo - u!
f *fff*
 Ba - r' - chu sh' - mo. Bo - u! Bo - u!
f *fff*
 Ba - r' - chu sh' - mo. Bo - u! Bo - u!

ffp *ffp* *ff* *ffz*

75

B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -
 B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -
 B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -
 B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -

75

ffz *ffz* *ffz*

80 *tutta forza*

Ho - du lo, - Ho - du lo, - Ba - r' - chu - sh' - mo, -

Ho - du lo, - Ho - du lo, - Ba - r' - chu - sh' - mo, -

Ho - du lo, - Ho - du lo, - Ba - r' - chu - sh' -

Ho - du lo, - Ba - r' - chu - sh' -

80

sfz *fff* *sfz*

85

dim. *p* *molto*

Ba - r' - chu - sh' - mo. _____

dim. *p* *molto*

Ba - r' - chu sh' - mo. _____

dim. *mf dim.* *p* *molto*

mo, _____ Ba - r' - chu - sh' - mo. _____

dim. *mf dim.* *p* *molto*

mo, _____ Ba - r' - chu sh' - mo. _____

85

marc. *mf scherzando* *mf (non dim.)* *sim.*

al niente

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various notes and rests. The lower staff contains a bass line with chords and single notes. Vertical dashed lines indicate measure boundaries.

Second system of musical notation, starting with a boxed measure number '90'. The upper staff has a melodic line. The lower staff has a bass line. Dynamic markings include *dim. poco a poco* and *mp sempre dim.* Vertical dashed lines indicate measure boundaries.

Third system of musical notation, featuring a grand staff with piano and bongo parts. The piano part is on the top two staves, and the bongo part is on the bottom two staves. Dynamic markings include *p* and *Bongos*. Vertical dashed lines indicate measure boundaries.

Fourth system of musical notation, starting with a boxed measure number '95'. The upper staff has a melodic line. The lower staff has a bass line. Vertical dashed lines indicate measure boundaries.

100

pp

pp

pp

dim.

Dolce, tranquillo

p Solo

Ki tov A - do-nai, l' - o-lam ha - s' - do, V' a - dor va -

p Solo

V' - ad dor va - dor

p Solo

V' a - dor va -

Dolce, tranquillo

pp

Timp.

pp whispering

105 *p* Solo *pp*

e - mu - na - to.

dor e - mu - na - to.

e - mu - na - to.

dor e - mu - na - to.

105

pp

dolce, semplice

Tutti *p cresc. molto* 110

Ki _____ tov _____

Tutti *p cresc. molto*

Ki _____ tov _____

110

p cresc. molto

mf *A* do *ff* nail
mf *A* do *ff* nail
mf *A* do *ff* nail
Tutti mf *A* do *ff* nail
Ki tov A
Ki tov A

molto cantando
ff

115 *lunga*
do nail *lunga*
lunga
do nail *lunga*
115 *lunga*
lunga *fff* *fff* *fff*
lunga

II
Psalm 23. entire
Psalm 2. vs. 1-4

Andante con moto, ma tranquillo ♩ = 92 5

mp semplice, senza cresc. o dim. (senza sentimentalità)

Boy Solo
(or
Counter-
Tenor)

A - do - nai - ro -

p ma marc. (non arpeggiando)

Arpeggiando rapidamente

10

i, lo eh - sar. Bi - n'ot

15

de - she yar - bi - tsei - ni; Al mei m'nu - hot y' - na - ha -

breve Meno mosso ♩ = 80

20

lei - ni, Naf' shi y' - sho - vev, Ya - n' hei - ni

come sopra

25 *rall.*

b'ma'ag-lei tse-dek, l'ma'an sh' - mo. A - do-

rall.

Ancora meno $\text{♩} = 54$ 30 *(poco rit.)*

nai ro - i, A - do - nai ro - i, lo eh-

colla voce

Tempo I, con moto $\text{♩} = 96$

sar.

mp semplice, senza cresc. o dim.

SOPRANOS div. Gam ki ei - lech

(quasi-echo) pp

Gam ki ei -

Tempo I, con moto $\text{♩} = 96$

pp

(flowing) mp

* Fewer voices than the upper part.

35

B' - gei tsal - - ma - -

lech B' - gei tsal - -

35

40

- vet, Lo, lo i - ra_ ra,

ma - vet, Lo, lo i - ra_ ra, -

40

45 *rit. pp tenderly*

Ki A - tah i - ma - di. Shiv' - t' -

45 Ki A - tah i - ma - di.

Meno $\text{♩} = 80$

SOPRANO (Tutti) 50

ALTO *pp tenderly*

cha u - mi - sha - n' - te - cha He - mah, -

Shiv' - t' - cha u - mi - sha - n' - te - cha

Meno $\text{♩} = 80$ 50

Solo (Boy) 55 *rall. p*

A - do -

he - mah y' - na - ha - mu - ni.

He - mah, he - mah y' - na - ha - mu - ni.

Ancora meno ♩ = 54

nai — ro - i, A - do - nai — ro - i, lo eh -

pp Humming

pp Humming

Ancora meno ♩ = 54

Detailed description: This system contains the first two systems of music. The top system is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'Ancora meno' with a quarter note equal to 54. The lyrics are 'nai — ro - i, A - do - nai — ro - i, lo eh -'. There is a triplet of eighth notes in the second measure. The second system consists of two staves of piano accompaniment, both marked 'pp' and labeled 'Humming'. The piano part features a steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

[60]

sar. —

(Hum.) — A - do - nai — ro - i, lo eh - (*pp* 3) (*non rit.*)

(Hum.) — A - do - nai — ro - i, lo eh - (*pp* 3) (*non rit.*)

[60]

pp *dolciss., legato* (*non rit.*)

Detailed description: This system contains the second two systems of music. The third system is the vocal line, starting with a treble clef, a key signature of two sharps, and a measure rest. The lyrics are 'sar. —'. The fourth system consists of two staves of piano accompaniment. The top staff is marked 'pp' and '3', with a triplet of eighth notes. The bottom staff is marked 'pp' and '3'. The piano part continues with the eighth-note accompaniment in the bass clef and a melodic line in the treble clef. The system concludes with a measure rest in the vocal line and a final chord in the piano part.

Allegro feroce $\text{♩} = 108$
 (♩ = ♩ prec. = 108) 65

sar. *(pp)*
 sar.

TENOR *ff*
 La! ...mah! La - mah! La-mah ra - g' - shu? La-mah
pp sub. stacc. e marc.

BASS *ff*
 La! ...mah! La - mah! La-mah ra - g' - shu? La-mah
pp sub. stacc. e marc.

Allegro feroce $\text{♩} = 108$
 (Violently) *ff* 65

pp sub.

70
(non cresc.)

ra - g' - shu go-yim, La-mah ra - g' - shu? La-mah ra - g' - shu go-yim, La-mah
(non cresc.)

ra - g' - shu go-yim, La-mah ra - g' - shu? La-mah ra - g' - shu go-yim, La-mah
70
(non cresc.)

ff
 ra - g' - shu, La - mah ra - g' - shu? U!...
pp sub.

ra - g' - shu, La - mah ra - g' - shu? U!... ...l' - u -
ff *pp sub.*

pp sub. 75

...l' - u - mim yeh²-gu, U - l' - u - mim, yeh²-gu rik? l' - u - mim yeh²-gu,
 mim yeh²-gu, U - l' - u - mim yeh²-gu rik? l' - u - mim yeh²-gu, U - l' -

pp sub. 75

U - l' - u - mim yeh²-gu rik? l' - u - mim yeh²-gu, l' - u - mim yeh²-gu.
 u - mim yeh²-gu rik? l' - u - mim yeh²-gu, l' - u - mim yeh²-gu.

80

V'roz - nim no - s' -
 Yil Yi - t' - ya - ts' - vu mal - chei e - rets, V'roz - nim no - s' -

80
f marc.

85

du — ya - had, ya - had, ya - had, ya - had, ya - had,
du — ya - had, Al — A - do - nai v' - al m' - shi -

85 (*savagely*)

ya - had, ya - had, ya - had, ya - had, ya - had, ya - had,
ho. N' - nat - kah et — mos' - ro - tei - mo,

90

ya - had, ya - had. ya - had, Yol... *pp sub.*

90

V' - nash - li - chah mi - me - nu a - vo - tei - mo! ... shev ba - *pp sub.*

pp 95

...shev ba-sha-ma-yim Yi-s'-hak, A-do-nai Yi-l'-ag la-mol

sha-ma-yim, Yi-s'-hak, A-do-nai Yi-l'-ag la-mol Yi-s'-

pp 95

Yi-s'-hak, A-do-nai Yi-l'-ag la-mo, Yi-l'-ag la-mo,

hak, A-do-nai Yi-l'-ag la-mo, Yi-l'-ag la-mo, Yi-l'-

dim. 100 (*breathy, but precise*)

Yi-l'-ag la-mo. Yi-s'-hak.

ag la-mol Yi-s'-hak. Yi-s'-

ppp 100

Perc.

L'istesso tempo $\text{♩} = 108$
 ($\text{♩} = \text{♩}$)

SOPRANO (*Blissfully unaware of threat*)

ALTO Ta' - a - roch l' - fa - nai

TENOR Ta' - - a - roch l' - fa -

BASS hak, A-do-nai Yi-s'-hak, A-do-nai Yi-l'- ag la-mo,

L'istesso tempo $\text{♩} = 108$

pp dolce

Perc. 2 *pp* *sim.*

105

shul - chan Ne-ged tso - r'

nai shul - chan

Yi-l'- ag la-mo! ...mah! La-mah-ra-g'-shu?

Yi-l'- ag la-mo! La... La-mah-ra-g'-shu?

105

pp

f

rai _____ Di -

Ne - ged tso - r' - rai

La-mah ra - g'- shu go - yim, La-mah ra - g'- shu?

La-mah ra - g'- shu go-yim, La-mah ra - g'- shu? La-mah

8

110

shan - - ta va - she - - men ro - -

Di - shan - ta va -

La-mah ra - g'- shu? ...mah La-mah ra - g'- shu?

ra - g'- shu? La... La-mah ra - g'- shu? La-mah

110

8

f *pp*

shi, Co -

she - - men ro - - shi,

La-mah ra-g'-shu go-yim, La-mah ra-g'-shu go-yim, La-mah ra-g'-shu?

ra-g'-shu go-yim, La-mah ra-g'-shu go - yim, La-mah ra-g'-shu?

8

115

si, Co - si r'-va - yah.

Co - si, co - si r' - va -

f *pp*

Yol... ...shev ba-sha-ma-yim Yi-s' - hak, Yi-l'-ag la-mo,

f *pp*

Yol! shev ba- sha-ma-yim Yi-s' - hak, Yi-l'-ag la-mo, Yi-l'-

115

8

mf *pp*

Boy Solo

rall. dolcissimo

Ach, ach -
al niente

morendo *rall. al niente*

morendo *rall. al niente*

yah.

morendo (*whispered*)

Yi-l' - ag la - mo, Yi-l' - ag la - mo, Yi s' - hak.

morendo (*whispered*)

ag la - mo, Yi-l' - ag la - mo, Yi - s' - hak.

rall.

al niente

120 *Meno come prima* $\text{♩} = \text{so}$

$\text{♩} = \text{prec.}$

tov, tov va - he - sed Yir - d' -

p

125 *rall.*

fu - ni kol y' - mei ha - yai, V' - shav' -

rall.

Ancora meno, quasi adagio $\text{♩} = 54$ 130

ti — b' - veit — A - do - nai — L' o - rech ya -

135

mim. —————

SOPRANO

pp $\text{♩} \text{ } 3$ *rit.*

A - do - nai — ro - i, lo eh -

ALTO

pp $\text{♩} \text{ } 3$ *rit.*

A - do - nai — ro - i, lo eh -

135

pp *dolciss. legato* $\text{♩} \text{ } 3$ *rit.*

Allegro come prima $\text{♩} = 108$ 140

sar. _____

sar. _____

Allegro come prima $\text{♩} = 108$ 140

ppp

ppp misterioso

145

145

B. Dr.

f chiaro

(Timp.)

sfz *attacca*

Psalm 131. entire

Psalm 133. vs. 1

Prelude

Sostenuto molto ♩ = 72

f assai *ff* *(movendo)* *breve* *(trattenuto)* *breve*

♩ = 80

(movendo) **5** *fff* *molto marcato* *sfz* *breve*

10 Adagio ♩ = 54

calmandosi *rall.* *pp lontano*

f *mf* *mp* *p* *pp*

a tempo ♩ = 72

agitato molto *movendo*

p *pp* *ff sub.*

(sost.) 15 *poco* *sens' agitazione*

p *p* *pp* *rit.* *poco*

20 Peacefully flowing ♩ = 100

SOPRANO $\frac{2+3}{4}$ $\frac{2+3}{4}$ etc.

ALTO

TENOR *p semplice*

BASS *p semplice*

A-do-nai, A-do-nai, — Lo ga-vah — li - bi, — V' lo ra-mu ei-

20 Peacefully flowing ♩ = 100

$\frac{2+3}{4}$ $\frac{2+3}{4}$

*This $\frac{4}{4}$ should be conducted in the *shape* of a divided 4 beat, adding an extra inner beat on 2 and 4 (1+2++, 3+4++).

25

nai, — V'lo hi - lach - ti — Bi - g' do - lot — u - v'nif - la -

nai, — V'lo hi - lach - ti — Bi - g' do - lot — u - v'nif - la -

25

mp semplice

Im lo shi - vi -

mp semplice

Im lo shi - vi -

ot — Mi - me - ni.

ot — Mi - me - ni.

cresc. *mp* *mf* *mp, cant.* *mp*

30

ti V-do-ma - m' - ti, Naf'shi k'ga - mul a - lei i -

mp ti V-do-ma - m' - ti, Naf'shi k'ga - mul a - lei i -

mp Im lo shi-vi - ti V-do-ma - m' - ti, Naf'shi k'ga - mul

Im lo shi-vi - ti V-do-ma - m' - ti, Naf'shi k'ga - mul

30

p dolce espr. *cresc.*

mo, Ka-ga-mul a - lai, a - lai naf' - shi. Ka-ga-mul a -

p dolce espr. *cresc.*

mo, Ka-ga-mul a - lai, a - lai naf' - shi. Ka-ga-mul a -

p *cresc.*

a - lei i - mo, Ka-ga-mul a - lai, a - lai naf' - shi.

p *cresc.*

a - lei i - mo, Ka-ga-mul a - lai, a - lai naf' - shi.

p tenderly

p

35 *mf cresc.* *f* *dim. e rit.* *a tempo, con moto* $\text{♩} = 108$
p morendo

lai — naf' — shi — a — lei — i — mo. —

mf cresc. *f* *p morendo*

lai — k'ga-mul a — lei — i — mo. —

cresc. *f* *dim. e rit.* *p morendo*

Ka-ga-mul, ka-ga-mul naf'- shi — a — lei — i — mo. —

cresc. *f* *p morendo*

Ka-ga-mul a — lai — naf'- shi — a — lei — i — mo. —

35 *mp* *f* *dim. e rit.* *a tempo, con moto* $\text{♩} = 108$
p

mp cresc. *f* *p* *p*

40

45

sempre con moto
mf warmly

Ah
mf warmly

Ah
mf warmly

Ah
mf warmly

Ah

45

sempre con moto

cresc.

mf warmly

(non dim.) ' *p sub.*

(Ah) Ya - hel Yis'-ra-
(non dim.) ' *p sub.*

(Ah) Ya - hel Yis'-ra-
(non dim.) ' *p sub.*

(Ah)

(Ah) *(non dim.)* ,

(non dim.) ' *p sub.*

(non dim.) ' *p sub.*

50 *poco a poco rall.*

pp

el — el — A — do — nai — Me-a-tah — v' — ad — o —

pp

el — el — A — do — nai — Me-a-tah — v' — ad, —

p *pp*

Ya — hel Yis'ra — el — el — A — do — nai — Me-a-tah, me-a-tah — v' —

p *pp*

Ya — hel Yis'ra — el — el — A — do — nai — Me-a-tah — v' — ad — o —

50 *poco a poco rall.*

pp

pp

pp dolce (non cresc.)

(ppp) *più rit.* *Più lento* ♩ = 96 *Solo p tranquillo*

lam, — Me — a — tah v' — ad o — lam. — Ya — hel Yis' — ra —

più rit.

me — a — tah — v' — ad o — lam. — *Solo p tranquillo*

più rit.

ad, — v' — ad o — lam. — Ya — hel Yis' — ra —

più rit.

lam, — v' — ad o — lam. —

più rit. *Più lento* ♩ = 96 *p*

(ppp)

p

55 Solo *poco rit.* *pp*

el — el_A - do - nai — Me - a - tah - v' - ad, —

Solo *pp*

Solo *poco rit.* *pp* Me - a - tah - v' -

Solo *tranquillo* *p* *poco rit.* *pp*

Ya - hel Yis - ra - el — el_A - do - nai — Me - a - tah - v' - ad —

breve (quasi rall.) a tempo Adagio (♩ = ♩) Lento possibile (senza accenti)

v' - ad — o - lam. — (Tutti) *ppp* Hi - neh mah tov,

ad — o - lam. — (Tutti) *ppp* Hi - neh mah tov,

breve (Tutti) *ppp* Hi - neh mah tov,

o - lam. — (Tutti) *ppp* Hi - neh mah tov,

breve Adagio (♩ = ♩) Lento possibile

colla voce

pp

* *A cappella*; but if pitch difficulties arise a doubling organ or harmonium (echo-tone) may be used.

60

U - mah na - im, She - vet a - him

U - mah na - im, She - vet a - him

U - mah na - im, She - vet a - him

U - mah na - im, She - vet a - him

pppp Gam ya - had, gam ya - had. - A - men. *poco lunga () poss.*

pppp Gam ya - had, gam ya - had. - A - men. *poco lunga () poss.*

pppp Gam ya - had, gam ya - had. - A - men. *poco lunga () poss.*

pppp Gam ya - had, gam ya - had. - A - men. *poco lunga () poss.*

pppp Gam ya - had, gam ya - had. - A - men. *lunga poss.*

pp

pp dolce *ppp lunga poss.*

pp