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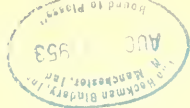


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VOL. IV.

# עבודת הקודש

REV. M. HAST'S WORKS OF SACRED MUSIC

A COMPLETE EDITION OF  
TRADITIONAL AND ORIGINAL COMPOSITIONS  
OF  
**SYNAGOGUE MUSIC**

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AND THE  
Right Honourable LADY ROTHSCHILD  
BY THE COMPOSER

## THE REV<sup>d</sup> 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 להצרות ה'  
רבי ובשרי ירננו אל אלה חיו:

תהלים פד. ג.

\*\*\*

אהללה ה' בחיי אומרה לאלהי ב'ודי  
תהלים קמה. ב





## 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 Peselzweig 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 in G major, 4/4 time, with a tempo marking of *Andante*. 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 - kev, Mish - ke -". The fourth system continues the vocal line with the lyrics: "- nau - se - cho yis - ro - i, Va - a - ni be - rov -". The fifth system continues the piano accompaniment. The score includes dynamic markings such as *p* and *CRORO.*



chas - de - cho o - -vau ve - se - - cho esh - ta - - cha -  
 chas - de - cho o - -vau ve - se - - cho esh - ta - - cha -

*cresc.*  
 - ve el he - chal kod - she - - cho bayir o - se - cho, a - dy - nei o -  
 - ve el he - chal kod - she - - cho bayir o - se - cho, a - do - nei o -

*cresc.*  
 - hav - ti me - - ayn be - se - cho u - me - kom mish -  
 - hav - ti me - - ayn be - se - cho u - me - kom mish -



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

*p*

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

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

*p*

si le-cho a-do-ni es ro-tsin E-lo-him le-rov-chas.

si le-cho a-do-ni es ro-tsin E-lo-him le-rov-chas.

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in 4/4 time and features a mix of chords and moving lines.

le-cho a-do-ni le-u-mes yish-cho A-

le-cho a-do-ni le-u-mes yish-cho A-

The second system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The music continues with similar harmonic and melodic patterns.

ni le-u-mes yish-cho.

ni le-u-mes yish-cho.

The third system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The system concludes with a final chord and a fermata over the vocal lines.

# Wedding Service.

## BORUCH HABO.

Nº 243.

*Andante con Spirito.*

Piano introduction for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of chords and moving lines in both hands.

Vocal and piano accompaniment for the first system. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: Bo - ruch - ha - bo - be - shem a - do - noi - - - - te - rach - nu.

Vocal and piano accompaniment for the second system. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: - chem Mi - les a - do - noi El - - - a - do - noi - va - .

- yu - er lo - nu is ru ehag ta - a - vo - sim ad Ker.

- yu - er lo - nu is ru ehag ta - a - vo - sim ad Ker.

*ff* nos ha mis to - ash, E li a - to ve - *rit:* *Molto lento.*

nos ha mis to - ash, E li a - to ve -

*ff* *rit:* *Molto lento.*

*f* - au - de - ko, E lo hai a - rau - me - *p* *ff*

- au - de - ko, E lo hai a - rau - me -

*f* *p* *ff*

*Tempo Primo.*

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

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

*Tempo Primo.*

*All. m.*

ki - le - au - lom chas - - dau, le - au -

ki - le - au - lom chas - - dau, le - au -

lom chas - - dau, le - au - lom chas - - dau.

lom chas - - dau, le - au - lom chas - - dau.

*Adagio.*



Wedding Service  
MI ADIR.

Nº 244.

*Andante.*

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#) and the time signature is common time (C). The piece begins with a piano (*p*) dynamic and a tempo marking of *Andante.* The first system includes a *cresc.* marking. The second system features a *f* dynamic, a *lin.* (ritardando) marking, and a *rit.* marking. The third system includes a *tempo.* marking, a *cresc.* marking, and a *f* dynamic. The fourth system includes a *lin.* marking, a *rit.* marking, and a *tempo.* marking. The fifth system concludes the piece with a fermata over the final notes.

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 - nu Hu ye - vo -

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

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

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

BAR. noi E-lo - he - nu, Hu ye - vo - rech - 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 - lo Hu ye - vo -

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

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

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

*p* *rit* *f*



## WEDDING BLESSING.

N<sup>o</sup> 245.*Largo.*

CANTOR.

CORO.

CANTOR.

ruch a-to a-do nei 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,

- he - nu me - tech bo - o - lem A - sher lo - ro So -

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

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

- a - cha - vo Ve - sho - lem Ve - re - us. ———

*rit. a tempo.*

CORO.  
*Andante.*

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

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

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

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

*cres.*

- 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

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

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

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

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

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

- elo. Kol cho - son Ve -  
 - cho. Kol cho - son Kol cho - son Ve -  
 - cho. Kol cho - son Ve -  
 - cho. Kol cho - son Kol cho - son Ve -

kol ka - lo kol mits. ha. los. cha. so - nim ne - chu - po - sum u - ne o -  
 kol ka - lo kol mits. ha. los. cha. so - nim ne - chu - po - sum u - ne o -

- rim. Mi - mish - te ne - gi - no - som. Mi - mish - te ne - gi - no - som U - ne -  
 - rim. Mi - mish - te ne - gi - no - som. Mi - mish - te ne - gi - no - som U - ne -

*Alleg.*

*molto.*

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

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

CORO.

CANTOR.

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

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

CORO.

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

O - - men.

*Fine.*



# At Dedication of Synagogues

## BORUCH HABO.

N<sup>o</sup> 246.

*Mestoso.*

SOPRANO.

Bo - ruch - ha - lo - be - shem - a - do - noi -

ALTO.

TENOR.

Bo - ruch - ha - lo - be - shem - a - do - noi -

BASS.

*Mu-stoso.*

ORGAN.

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 - nish - - - ro - - o

ve - nish - - - ro - - o

ve - nish - - - ro - - o

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

ve nish - ro - o Niv - re -

ve nish - - - ro - o Niv - re -

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

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

*rit. . . Adagio.*

*Adagio.*

*p*

cho li - fe - ne a - do - ni au -  
 niv - re - cho li - fe - ne a - do - ni au -  
 niv - re - cho li - fe - ne a - do - ni au -

*f*

*f a tempo*

- se - nu, ly - du - es a - do - ni Je - sim cho -  
 - se - nu, ly - du - es a - do - ni Je - sim cho -  
 - se - nu, ly - du - es a - do - ni Je - sim cho -

*f a tempo*

Et - u - te - fe - rev - hi - re - no - no - ly -  
 Et - u - te - fe - rev - hi - re - no - no - ly -  
 Et - u - te - fe - rev - hi - re - no - no - ly -



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<sup>o</sup> 247.

Words by

The late Chief Rabbi Dr 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-ya-se-hi-lo 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 score is divided into three systems. The first system shows the beginning of the piece with the tempo marking 'Andante Religioso'. The second system continues the vocal line with the lyrics '- se - cho e-rets ve-sho.mo-yim, El E-lo-him a-to-le-'. The third system is marked 'CORO.' and contains the lyrics '- cho di-mi-ya-se-hi-lo Des-se-vul-le-cho tsi-vi-so bi-' and 'Des-se-vul-le-cho tsi-vi-so bi-'. The piano accompaniment consists of chords and moving lines in both hands.

- 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 - te - le.vo - so ve - se - cho tsi - yon le.tso - yon Cho -  
 - lo.

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

CORO.  
 3

- him ge\_chi - so - yon Ki vo - ge\_du voch a\_me\_cho.  
 - him ge\_chi - so - yon ki vo - ge\_d voch a\_me\_cho.

CORO.  
 tes yis - ro - el. No - tash\_to ve - se - cho.  
 tes yis - ro - el. No - tash\_to ve - se - cho.

A\_me\_cho lo so\_nach - to, lo sim - as bo - no gam te.  
 lo sim - as to  
 A\_me\_cho lo so\_nach - to, lo sim - as bo - no gam te.

- e - rets o - ye - ve - nu Am - su bo - ehar - to Cha -  
 - e - rets o - ye - ve - nu Am - su bo - ehar - to - Cha -  
 gam be - e - rets o - ye - ve

- nos lo sho - echech - to Ki nik - ro le - cho va - tsor lif  
 - nos lo sho - echech - to Ki nik - ro le - cho va - tsor - lif

*Poco lento.*  
*p*  
 - ne - le - shav - e - nu Ra - chem - El ke - ne - ses  
 - ne - le - shav - e - nu *p* Ra - chem El - ke - ne - ses  
 Ra - chem El ke - ne - ses



yis - ro - el a - do - se - - - - - e - lo, Ha - no - o - dim  
 yis - ro - el a - do - se - - - - - e - lo, Ha - no - o - dim po

*p*

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

*p* SOP. SOLI.

- e - lo el yoad - - - - - e - lo me chat - de - cho E - le - be - ne - e - rets Bri  
 E - le - be - 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,

Detailed description: This system contains the first three measures of the piece. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo and dynamics are marked 'ff Tutti'. The lyrics are: '- tan - ya, Bri - tan - ya ve - cho - - re - hu, Ho - rek be - ro - cho el yod'.

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

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

Detailed description: This system contains the next three measures. It features the same four-staff layout as the first system. The lyrics are: 'e - cho me - chab de - cho, E - le - 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.*

Detailed description: This system contains the final three measures of the piece. It features the same four-staff layout. The tempo and dynamics are marked 'Adagio'. The lyrics are: '- tan - ya, Bri - tan - ya ve - cho - re - hu.' and 'hu - ve - cho - re - ho.'.

## CHANUKA SERVICE.

Haneros halolu.

N<sup>o</sup> 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* *f*

*p* *1. ento.* Al ye - dei ko - ha - ne - cho ha - ke - do - - - shim

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

*p*

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

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

me cha-nu-ko ha-ne-ros ha-lo-lu ko - - desh 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 - eho ve-al ye-shu-o - se - eho ve-al nif-le -

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and chords in the right hand.

o - - se - eho nif-le - o - se - eho.

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

*Adagio.*

*Adagio.*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked *Adagio*. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and chords in the right hand.

## MOOS TSUR.

N<sup>o</sup> 249.

Mo - os tsur ye - shu - o - si le - cho no - e le - sha be - aeh, Ti -

ken bes - te - fi - lo - si ve - shum to - do ne - sa - be - aeh Le -

*cresc.* es - to - chin mat - be - aeh mi - tsur ha - me - na - be - aeh

os eg - mer le - shir mis - mor cha - nu - kas ha - mis - be - aeh.

*rit.* *rit.* D.C.

## CHANUCKA SERVICES.

Boruch adonoi bayom.

N<sup>o</sup> 250.

*Largo.*

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

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



ruch a-do-noi ba- lei- - lo to-ruch a-do-nci be- - shoeh-be - nu bo -

ruch a-do-noi ba- lei- - lo to-ruch a-do-nci be- - shoeh-le - nu bo -

ruch a-do-noi te-ku- - me - - nu Ki ve-yo - de

ruch a-do-nci be-ku- - me - - nu Ki ve-yo - de

cho  
Ki ve-yo - de

cho naf-shos ha - eha - yim ve-ha - me - - sim a -

naf-shos ha - eha - yim ve-ha - me - - sim a -

cho

sber be-yo - do ne - fesh kol chai ve - ru - ach kol be -  
 sber 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 Largo*

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 (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are marked with "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 with two vocal staves and piano accompaniment. The vocal staves have lyrics: "he - nu ve-so - gel naf - she - nu bi-shu - o - se - cho". The piano accompaniment features a mix of chords and moving lines.



*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

**CANTOR SOLO.**

loch be - cho - - vod Ki en lo - nu - me - lech e - lo o -

*pp* CORO.

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

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<sup>o</sup> 251.

*Andante.*

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

N<sup>o</sup> 252.

## YIRU ENENU.

ADONAI MELECH

For other occasions.

Page 36.

*Andante.*

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

*rit.*

Adonai melech. Page 36.



## ASHIRE MASKEL EL DOL.

(When collections are made for the Hospitals.)

N<sup>o</sup> 253.*Gitur.*

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bass staff contains a half note G2, a quarter note A2, and a quarter note B2. The key signature has one sharp (F#).

The second system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The key signature has one sharp (F#).

Ash-

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "re mas\_kil el dol te\_yom ro\_o ye\_mal - - te -". The piano accompaniment continues with chords and moving lines in the bass clef. The key signature has one sharp (F#).

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "lu a\_do - - noi, A lo - noi yish\_me\_re - - hu Vi\_elq ye -". The piano accompaniment continues with chords and moving lines in the bass clef. The key signature has one sharp (F#).

- hu ve\_u - sher lo - o - - rets ve\_al tit - ne - hu le\_ne - fesh

o - ye\_vov. A - do - roi yis - o - de - - nu al

e - - res - - de - vri - - Kol mish\_ko - vo ho -

*Poco ritenuto.*

*Poco ritenuto.*

- fash - to te - chol - - - yo.

## CORO.

Ha - lo fo - res Io - ru - ev Iach - ne - e - lo Va - a - ri - yim Me -

Ha - lo fo - res Io - ru - ev Iach - ne - e - lo Va - a - ri - yim Me -

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

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

si - si U - mi - lo - so re - e - lo lo - sis - a - lum.

si - si U - mi - lo - so re - e - lo lo - sis - a - lum.

*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 le-fu-ne-cho tsid

-cho-se-cho me-he-ro sits-moch, Ve-ho-lach le-fu-ne-cho tsid

ke-cho Ke-vod a-do-nai Ya-as-fe-cho.

ke-cho Ke-vod a-do-nai Ya-as-fe-cho.

*ff*





First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes, while the left hand plays a more rhythmic accompaniment. The key signature has one flat and the time signature is 3/4.

Second system of the piano score. The right hand continues with its intricate melodic line, and the left hand provides a steady accompaniment. The texture remains dense and rhythmic.

Third system of the piano score. The right hand has a more active melodic line with some slurs. The left hand accompaniment includes dynamic markings: *pp* and *mf*.

Fourth system of the piano score. The right hand has a more active melodic line with some slurs. The left hand accompaniment includes dynamic markings: *cresc.* and *ff*.

Fifth system of the piano score. The right hand has a more active melodic line with some slurs. The left hand accompaniment includes dynamic markings: *sf* and *pp*.

Sixth system of the piano score. The right hand has a more active melodic line with some slurs. The left hand accompaniment includes dynamic markings: *p* and *f*.

Seventh system of the piano score. The right hand has a more active melodic line with some slurs. The left hand accompaniment includes dynamic markings: *v* and *pp*. The system ends with a double bar line and the word *Colla* written vertically.



## ADONAI MO ODOM.

O Lord! What is man that Thou regardeth him?

No 255.

*Grave.*

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Grave'. The lyrics are: 'A-do-nai mo o-dom va-te-de-e lu len E-'. The piano accompaniment features a steady eighth-note 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 two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Grave'. The lyrics are: '- nesh vat-ehash-ve lu O-dom la-he-vel de-mo yo-nov ke-tse-lo-'. The piano accompaniment continues with the same rhythmic pattern as the first system.

-ver — Fa — bo — keryo,tits ve\_cho\_ luf lo\_e — rev\_ye — mo\_let ve\_yo —

-ver — Ba — to — keryo,tits ve\_cho\_ luf lo\_e — rev\_ye — mo\_let ve\_yo —

-vesh — li\_me nos yo\_me\_nu ken ho — da ve\_no\_ vi le\_vay choch\_mo she — mer

-vesh, — li\_me nos yo\_me\_nu ken ho — da ve\_no\_ vi le\_vay 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.* *al tempo.*

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

de naf-shi mi yad she-ol Ki-yi-ko-eh-ni-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 le-o-for al ho-o-rets Ke-she-

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

*rit.* *pp* *Lento.*

*a tempo.* *cresc.*

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

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

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

ho - yo. Ve - ho - ru - ach 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.* *f.*

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

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

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

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

*Adagio.*

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

N<sup>o</sup> 256.

*Adagio.*

*p*

*f*

*Grave.* *p*

Ha - tsur to - mim

Ha - tsur to - mim

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

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

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

*f*

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Adagio'. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The voice enters with the lyrics 'Ha - tsur to - mim' in a 'Grave' tempo. The piano accompaniment continues with a 'dim. cres.' (diminuendo then crescendo) and reaches a 'ff' (fortissimo) dynamic. The score concludes with a final vocal phrase 'po - o - lo ki chol de - ro - - chov mish - pot El e - mu - no ve -' and a piano accompaniment ending in a 'ff' dynamic.



*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-mim be-ehel po-al, Mi yo-mar e-ly ma tif-cl ha-sha-

-tsar te-mim be-ehel po-al, Mi yo-mar e-ly ma tif-cl ha-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 - no yi - ye o -

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

*Adagio* . *ff* *Grave*.

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

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

*Adagio* . *ff* *Grave*.

- 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-po-tov Tse-dek ve-e-mes, Tse-dek ve-e-mes. A-do-

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

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

*f*

-noi no-son va-do noi lo-koeh ye-hi shem a-do-

-noi no-son va-do noi lo-koeh ye-hi shem a-do-

*f*

*p*

-noi ne-ve-roeh ve-hu-ra-ehum ye-cha-

ve-lu-ra-ehum

-noi ne-ve-roeh

ve-hu-ra-ehum

ve-hu-ra-ehum

*p*

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

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

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

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

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

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

*p Adagio.*

- lo yo - ir kol cha - mo - - - so

- lo yo - ir kol 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/Tenors) with lyrics "E-lo - hai". The bottom two staves are piano accompaniment. The tempo is marked *Largo.* and the dynamics include *mf*.

Second system of the musical score, showing the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The tempo is marked *Largo.*

Second system of the musical score. It consists of four staves. The top two staves are vocal lines 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 be - kir - -

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

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

- 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 -

The first system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'rit.' (ritardando). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: '- ni u - le ha - che - si - ro bi - le - o - sid lo - vo Kol se -' on the first staff and '- ni u - le ha - che - si - ro ti - le - o - sid lo - vo' on the second staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

mo - de a - ni le - fo -

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

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is 'rit.'. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: 'man she - ha - ne - sho - mo be - kir - ti mo - de a - ni le - fo -' on the first staff and 'mo - de a - ni le - fo -' on the second staff. The piano accompaniment continues with a similar rhythmic pattern.

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

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

Ri -

The third system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is 'rit.'. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: '- ue - - cho a - do - nei E - lo - hai ve - lo - he - a - vo - sai Ri -' on the first staff and '- ue - - cho a - do - nei E - lo - hai ve - lo - he - a - vo - sai' on the second staff. The piano accompaniment continues with a similar rhythmic pattern.

- lon Kel ha - ma - a - sim A - don kel ha - ne - sho -  
 Kel ha - ma - a - sim  
 - bon Kel ha - ma - a - sim A - don kel ha - ne - sho -

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

- mos Kel ha - ma - a - sim  
 - mos Kel ha - ma - a - sim A  
 Ri - ben kel ha - ma - a - sim

ha - he - sho - mos *pp* ha -  
*pp*  
 don kol ha - ne - sho - mos ha - ma - cha - sir  
 ma - cha - sir *pp* Ne - sho - mos li - fe - go - rim  
 Ne - sho - mos li - fe - go - rim  
 me - sim li - fe - go - rim *pp* me - sim.  
 me - sim li - fe - go - rim *pp* me - sim.  
*pp* *Fine.*

# YISGADAL.

No 258.

After reading the Law on Festivals.

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

No 259.

# ELI TSIYON.

E - li tsi- yon ve-o - ra - bu ku - ma li - sho be-tsi-re - hu ve-  
 -chi - be-su - lo cha - gu - ras sok a - le - ba - al ne - u - ra - ho.  
 A - le ar - mon a - sher nu - tash le - ash - mas tson a do - 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 - len ka-yo - - me de-Av - ro -  
 -hom re-ehi - - mo, Ra-cha - mo - - no id - kar - - len ka -  
 -yo - - me de-yits - ehok a - ke - do. Ra-cha-mo-no id -  
 -kar - len ka-yo - - - me de-ya - a - kov sha-le - me. D.C.

## YISGADAL.

N<sup>o</sup> 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 - ehol tes yis - ro - el - - - ha - a -  
 - go - - - lo u - vi - se - man Fu - riv ve - im - ru. O - - - men. *S. D.C.*

N<sup>o</sup> 262.

## MASSAS KAPAI.

For yom kippur koton.

Mas - sas - ka - pai - min - chas e - rev re - tsu - no - te -  
 - cho - - - sher ti - kon te - fi - lo - si ke - to - res le - fo - ne - - - cho te -  
 - sem 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<sup>o</sup> 263.

## BEMOTSOE MENUCHO.

PIZMONIM.

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



## SHOFET KOL HOORETS.

N<sup>o</sup> 264.

Sho-fet kol ho-o-rets ve-o-so le-nish-pot ya-a-mid  
 no ehen vo-che-sed al am o-ni sats-mid  
 us te fi las ha-sha-char hi-me-kom o-lo sa-a-mid-ke-o-  
 las ha-to-ker a-she le-o-las ha-to- - - - mid.

N<sup>o</sup> 265.

## AVOSAI KI BOT'CHU.

*Andante.*  
 A-vo-sai ki vo-te-chu le-shem E-lo-he-tsu-ri go-de lu va-bits-  
 -li-chu ve-gam u-su-fe-ri u-me-es hu-do-chu ve-  
 -ho-le-chu i-mo-ke-ri ho-yu-ho-loch ve-cho-sor ad ha-chad-sh ho-a-si- - - ri.

N<sup>o</sup> 266.

## SHE NESOR.

She-e-ne-sar a-she nlm-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-yev va-ti-to-ka ho- - - ir.

N<sup>o</sup> 267.

## OS SHESH MEOS.

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

END OF VOL. IV.





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