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# Tehillim

Glenn Rudolph

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TEHILLIM

A Thesis

Submitted to the Mary Pappert School of Music

Duquesne University

In Partial Fulfillment of the Requirements for  
the Degree of Master of Music

By

Glenn L. Rudolph

March 2011

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2011

DUQUSENE UNIVERSITY

TEHILLIM

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# ABSTRACT

## TEHILLIM

By

Glenn L. Rudolph

March 2011

Thesis Supervised by David Stock, M.F.A.

The decision to set the original Hebrew texts of Psalms 24, 67, and 137 was a deliberate one, affecting nearly every compositional aspect of the work in that the nature of the Hebrew language informed the rhythm, meter and phrase structure of the melodic line. *Tehillim* presents Psalms 24, 67, and 137 in a dramatic fashion that is consistent with and illustrative of traditional Psalm interpretation, while reflecting the inherent nature of the Hebrew language. The work is in three movements, scored for tenor soloist, chorus, and organ, and approximately ten minutes and fifteen seconds in duration.

## DEDICATION

TEHILLIM is dedicated to my parents, Robert Louis and Carol Nell Rudolph, for their unwavering love and support.

## ACKNOWLEDGEMENT

I wish offer my heartfelt thanks to Dr. Judith Bowman, Thomas Kikta, Rev. Dr. Philip H. Pfatteicher, Bill Purse, Lynn Purse, and Dr. Jessica Wiskus, for the enthusiasm and passion they brought to their classes, and for rekindling in me the wonder and enjoyment of the pursuit of knowledge that lay smoldering for so many years, to Dr. Ann Labounsky and Sister Carole Riley for their encouragement and advice, and lastly, to David Stock for accepting without judgment my compositional skills, understanding where I wanted to go, what I needed to learn to get there, and through his skillful tutelage, managing to guide me without damaging that fragile entity that is the composer's psyche.

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For composers of sacred music, the Book of Psalms has been a virtual wellspring of texts. A source of inspiration or comfort in times of joy or despair, the Psalms have been an integral part of Jewish and Christian liturgy from the origins of those religions. Moreover, the Psalms are one literary genre specifically written to be sung. The dilemma then for a composer might well be not which Psalms to set, but how to treat them, so as to distinguish a new setting from the myriad others already in existence. Save for composers of the Jewish faith, an often overlooked option is to set the Psalms using their original Hebrew texts, rather than their more frequently used English or Latin translations. Placing issues of originality and creativity aside, there are also issues involving responsibility to the original text that should be weighed when considering Psalm translations.

### **The Collateral Damage of Translation**

How is it that when we hear German, Italian, or French spoken, even if we do not understand what is being said, we recognize the language? Familiarity with the uniqueness of the languages' sound allows us to make the distinction. A primary concern when translating the Hebrew Bible into Latin or English, understandably, is accuracy in conveying the meaning of the original scriptures. Yet, regardless of how carefully the task is accomplished, translating a text from one language to another—each with their unique phonetics, grammar, and syntax—unavoidably alters the sound of the original text. Such alterations may be acceptable in translations of prose where the meaning of the text is most important. But it's a different matter when the sound of the text is at least equally important. It's difficult to imagine translating Shakespeare's *A Midsummer Night's Dream* into German, for example, and not losing those unique qualities we

identify as being unmistakably Shakespearean in the process.

Translation of poetry is a particular concern in this case. In his *Theopoetry of the Psalms*, Cas J. A. Vos posits that “the primary root of poetry is sound” (2005, p. 30), and the contention here, is that the effect of translation on poetry is destructively transformative. For what makes a poem a poem? The literary devices of poetry are familiar: rhyme, meter, assonance, consonance, and alliteration among them. Without defining each of these devices, it’s enough for the purposes of this discussion to recognize that they all relate to how a poem sounds. A poet, through craft and genius, fashions the selection and order of words that is the poem. To translate those words into another language is to change the poem’s sound—to create a *different* poem.

### **The Nature of Hebrew Poetry**

In *The Book of Psalms*, Robert Alter describes the problem of translating Hebrew into English:

“It is a constant challenge to turn ancient Hebrew poetry into English verse that is reasonably faithful to the original and yet readable as poetry. Perhaps the most pervasive problem is the intrinsic structural compactness of biblical Hebrew” (2007, p. xxix).

Direct comparisons of Hebrew, Latin and English Psalm translations corroborate the degree to which Hebrew versions are more compact than either their Latin or English counterparts. A clear example of this is seen when comparing the translations of Psalm 137:3 below<sup>1</sup>:

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<sup>1</sup> Hebrew (H) translation redacted from the *Artscroll Transliterated Linear Tehillim/Psalms* (Danziger, 2006) and the *Hebrew/English Transliterated Bible* (Ben-Gigi, 2008). Latin (L) translation from the *Biblia Sacra Vulgata*. (Weber & Gryson, 2006). English (E) translation from the King James Version the Bible. Emphasized syllables appear in bold font.

- H. Ki **sham** sh'-ei-**lu-nu** sho-**vei-nu** di-vrei-**shir** v'-to-la-**lei-nu** sim-**cha**, **shi-ru** la-nu mi-**shir** Tzi-**yon**.
- L. **Qui-a il-lic** in-**ter-ro-ga-ve-runt** **nos**, **qui cap-ti-vos dux-e-runt** **nos**, **ver-ba can-ti-o-num**: Et qui ab-**dux-e-runt** **nos**: **Hym-num can-ta-te no-bis** de **can-ti-cis** **Si-on**.
- E. For **there** they that **car-ried** us a-**way cap-tive re-quired** of us a **song**; and **they** that **wast-ed** us **re-quired** of us **mirth**, **say-ing**, "**Sing** us one of the **songs** of **Zi-on**."

Where the original Hebrew text contains 27 syllables, 9 of which are emphasized, the Latin Vulgate translation contains 45 syllables emphasizing 18, the King James Version, falling between in length, uses 39 syllables, 14 of which are emphasized. Transcribing the texts above into rhythmic notation illustrates the point further.

Figure 1  
*Psalm 137:3 Hebrew*



Figure 2  
*Psalm 137:3 Latin*

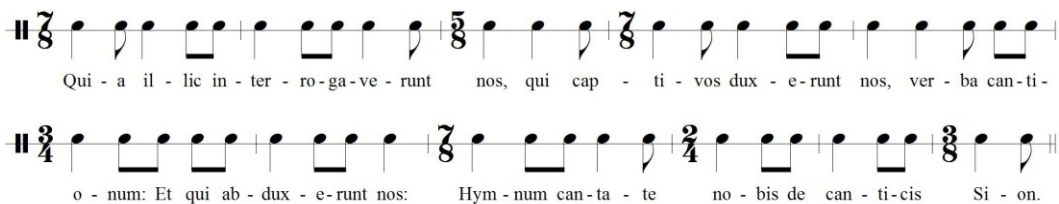
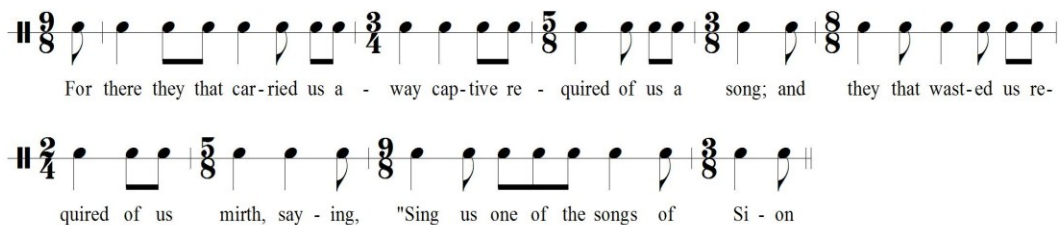


Figure 3  
*Psalm 137:3 King James Version*



In the three figures above, un-emphasized syllables were assigned a rhythmic value of one eighth note, quarter note values were assigned to emphasized syllables. The resulting

rhythm was then grouped into meters appropriate to the text. By this method, the English transcription is three measures longer than the Hebrew, the Latin is almost twice as long. The intent of this transcription into musical notation is not to infer a preferred way of setting the text, but rather to further illustrate in an objective way, the generalization previously made relating line length to translation. Admittedly, through melisma or other compositional techniques, a composer might lengthen the musical line of the Hebrew translation to approximate the length of the Latin version, but this embellishment of the original would occur post-translation, having no impact on this generalization.

However faithful in meaning to the original Hebrew the Latin Vulgate Psalm translations may be, far too much of the rhythmic essence of the Hebrew is lost. Regarding the King James Version, Robert Alter echoes this sentiment, stating, while it is “often (though not invariably) eloquent...it ignores the rhythm of the Hebrew almost entirely,” adding, “there is no way of consistently getting this terrific rhythmic compactness into English” (2007, p. xxix).

### **Translations and a Composer’s Responsibility**

Why pay so much attention to translation choice? Acknowledging that the sound of a poem—a Psalm in Hebrew in this case—is a quality essential to its being, and recognizing that translations from Hebrew into Latin or English necessarily alter the rhythm and meter of the poetic line, a composer must weigh the benefit of setting familiar translations for familiarity’s sake, against one’s responsibility as a creative artist to the poem’s author (whether known or anonymous) and his works. In a worship setting, a case can certainly be made for choosing the translation with which the congregants are most familiar. But when composing music for a concert audience, the high road here lies with

allegiance to the original.

From a practical standpoint, for any vocal work, the text contains the musical DNA of the composition. In *Tehillim*, the tone and literary structure of the text determined the spirit and formal organization of the music; the phonetics and syntax of the language informed its rhythm and meter. While compositional technique and license could have caused *Tehillim* to develop in any of various directions, the sound of the Hebrew text provided the critical, genetic material from which the work evolved.

### **Psalm Selection for *Tehillim***

Two criteria played a part in selecting the Psalms for *Tehillim*. Commonly set Psalms were not considered, but some level of familiarity was desirable. An audience (through program notes), and to a greater degree, the chorus (through rehearsals), can accommodate some degree of unfamiliarity with the Hebrew text if the Psalm itself is somewhat familiar. More than familiarity, a variety of tone was desired in order to provide the basis for contrast between movements.

Psalm 24, in describing God's procession to his temple, sets a celebratory mood appropriate for an opening movement. The Psalm's literary structure also allows for contrast of mood within the movement. The tone of Psalm 137, a lament of people of Judah exiled in Babylonia, provides the needed contrast with Psalm 24, but requires careful attention to the thoughts and feelings of a displaced people that may not be explicitly expressed in the text. Psalm 67, announcing "Nations rejoice in glad song" (Alter, 2007, p. 227), allowed for the jubilant setting of the final movement.

## **General Compositional Features**

### **The Organ's Role**

The organ's primary functions in *Tehillim* are to set the mood and spirit of the music through texture and registration, to facilitate the dramatic flow, and to transition from one section to the next. At times, its role is supportive and purely accompanimental (No. 1 mm. 1-54, No. 2 mm. 38-61, No. 3 mm. 15-21) while elsewhere, it participates equally in a musical dialogue with the chorus (No. 1 mm. 72-86, No. 2 mm. 1-30, No. 3 mm. 34-40, 45-52). Where the chorus sings a cappella (56 of the total 238 measures), the organ's function is to gracefully lead into the a cappella sections, to prepare the chorus and listener for any changes in mood and tonality.

### **Harmonic Vocabulary**

Imagining a continuum of sonorities ranging from optimal consonance to optimal dissonance (understanding that the degree of consonance or dissonance a sonority projects is relative and a subjective judgment), sonorities constructed from tertian, quartal, pandiatonic, whole-tone, panchromatic, twelve-tone, or micro-tonal techniques can be located somewhere along that continuum. Methods of composition restricting a composer to a singular technique, tend to consider these sonorities as discrete, mutually exclusive categories along the continuum, a restriction which results in consistency of sound but limits the composer's aural palette. An alternate approach is taken in *Tehillim*, whereby any the various sonority types can be employed (though not all are), broadening the aural palette, but also creating the need to carefully and gracefully move among the various types so the work isn't heard as a patchwork quilt of sonorities, but more like a tapestry.

## Texture, Function and Tonality

Since the voice is essentially a melodic instrument, the vocal writing in *Tehillim* is linearly conceived. To effect as much clarity of text as possible, however, the Psalms of *Tehillim* primarily are set syllabically and homophonically. Brief episodes of polyphony are employed where it enhances a specific text passage or verse. *Tehillim* is tonal, but the sense of tonality primarily is accomplished through the linear functionality of its melodic lines, rather than through root the relationship of its sonorities.

## Compositional Features by Movement

Rather than engaging in an exhaustive, measure by measure analysis of the compositional details of *Tehillim*, listed by movement below are its more prominent features.

### Psalm 24: *Ladonai Haaretz um'loah*

The first movement of *Tehillim* is through-composed, which is not to say it lacks formal organization. Its formal structure is three part, following the literary structure of Psalm 24:

- Section A, vs. 1-2, mm. 1-38
- Section B, vs. 3-6, mm. 39-62
- Section C, vs. 7-10, mm. 63-94

The organ pedal figure occurring throughout the section A mimics the sound of a *shofar*.<sup>2</sup> Posing the question, “Who shall go up on the mount of the Lord, and who shall stand in His holy place?”<sup>3</sup> the tenor solo line in mm. 45-48 is set using a scale associated with the Jewish prayer mode, *Ahavah Rabbah* (Cohon, 1950, p. 25). The organ flourish that begins the movement, returns modified in the transition from section B to section C, and

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<sup>2</sup> *Shofar*: a ram’s horn, played in Jewish religious services.

<sup>3</sup> English translation taken from *The Book of Psalms* (Alter, 2007)

again in the coda. The text translating to “The Lord, most potent and valiant, The Lord who is valiant in battle” is set with a fanfare-like motive in imitative polyphony between the female and male voice parts and organ.

**Psalm 137: *Al naharot Bavel***

The second movement of *Tehillim*, also through-composed, follows the three-part literary structure of Psalm 137:

- Section A, vs. 1-3, mm. 1-37
- Section B, vs. 4-6, mm. 38-60
- Section C, vs. 7-8, mm. 61-77

The desolate nature of this exilic Psalm is reflected in the organ’s solo reed (mm. 1-6, 26-30), while the tenuousness of tonality throughout the movement alludes to the homelessness of an exiled people. In measures 6-9, the solo tenor sings an incipit to Psalm 137. Sparse eighth note interjections of the organ pedals in measures 39-50 evolve into a functional bass line in measures 52-61, providing the foundation for an harmonic progression only implied by the two unison, polyphonic choral parts.

**Psalm 67: *Elohim yehoneinu vivarcheinu***

Unlike the first two movements of *Tehillim*, the formal structure of movement three departs somewhat from the literary structure of Psalm 67. The reoccurrence of the text from verse three in verse five invites setting this Psalm in rondo form. By inserting instances of the text of verse three at the beginning and ending of the movement, the following musical structure results:

- Section A, mm.1-12 (Response 1)
- Section B, vs. 1-2, mm. 13-24
- Section A<sub>1</sub>, vs.3, mm. 25-31, (Response 2)
- Section C, vs. 4, mm. 32-40
- Section A<sub>2</sub>, vs. 5, mm. 41-44, (Response 3)
- Section D, vs. 6-7, mm. 45-56



- Section A<sub>3</sub>, mm. 57-63, (Response 4)
- Coda, mm. 64-67

The response appears in five variations, each variation progressively adding a new harmonic dimension. Section A first presents the response's harmonic accompaniment as a bright, transparent organ figure (mm. 1-4, variation 1), then adds the solo tenor line (mm. 5-8, variation 2), immediately followed by the addition of four-part harmony in the chorus (mm. 9-12, variation 3) providing a clearer harmonic context to the response. Response 2 adds a stationary bass line (variation 4, mm. 28-31) that further orients the tonality by supplying a harmonic anchor. The final response (mm. 57-63, variation 5) replaces the stationary bass line with a more functional one, adding clarity to the harmonic progression of the response.

All of the responses in this movement are introduced by a unison line or figure in the organ. The original line of one measure (mm. 4, 8) reappears lengthened to three measures (mm. 22-24), then abbreviated to four notes (m. 40). The transition from the section D back to the final response is accomplished by twice stating a unison 12-tone row in the organ (mm. 54-56), effecting the movement from a tonality centered on A to the refrain tonality of C.

Taking a more prominent, liturgical role than in the previous movements, the solo tenor performs Psalm 67 in a responsive fashion with the chorus, introducing the response in sections A and A<sup>1</sup> and singing responsively verses 1-2 in section B and verses 6-7 in section D.

*Tehillim* presents Psalms 24, 137, and 67 in a dramatic fashion that is consistent with and illustrative of traditional Psalm interpretation while reflecting the inherent nature of the Hebrew language.

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## TRANSLATIONS<sup>4</sup>

### Psalm 24

Ladonai Haaretz um'loah,  
 t'vel v'yoshvei va.  
 Ki hu al-yamim y'sada,  
 v'al-n'harot y'chon'neha.  
 Mi-yaale b'har Adonai,  
 umi-yakum bimkom kodsho.  
 N'ki chapayim uvar levav;  
 a-sher lo-nasa la-shav nafshi,  
 v'lo nishba l'mirma.  
 Yisa v'racha meet Adonai,  
 utz-daka meElohei yishoh.  
 Ze dor dor'shav,  
 m'vakshay fanecha Yaakov.  
 S'u sh'arim rasheichem,  
 v'hinas'u pit'chei olam,  
 v'yavo melech hakavod.  
 Mi ze melech hakavod,  
 Adonai izuz v'gibor,  
 Adonai gibor milchama.  
 S'u sh'arim rasheichem,  
 usu pitchei olam,  
 v'yavo melech hakavod.  
 Mi hu ze melech hakavod,  
 Adonai Tz'vaot  
 hu melech hakavod.

The Lord's is the earth and its fullness,  
 The world and the dwellers within it.  
 For He on the seas did found it,  
 and on the torrents set it firm.  
 Who shall go up on the mount of the Lord,  
 and who shall stand in His holy place?  
 The clean of hands and the pure of heart,  
 who has given no oath in a lie  
 and has sworn not in deceit.  
 He shall hear blessing from the Lord  
 and bounty from his rescuing God.  
 This is the generation of His seekers,  
 those who search out your presence, Jacob.  
 Lift up your heads, O gates,  
 and rise up, eternal portals,  
 that the king of glory may enter.  
 Who is the king of glory?  
 The Lord, most potent and valiant,  
 The Lord Who is valiant in battle.  
 Lift up your heads, O gates,  
 and lift up, eternal portals,  
 that the king of glory may enter.  
 Who is he, the king of glory?  
 The Lord of armies,  
 He is the king of glory.

### Psalm 137

Al-naharot Bavel,  
 sham yashavnu, gam-bachinu,  
 b'zochreinu et-Tziyon.  
 Al-aravim b'tocha,  
 talinu kinoroteinu.  
 Ki sham sh'eilunu shoveinu divrei-shir  
 v'tolaleinu simcha,  
 shiru lanu mishir Tziyon.  
 Aych nashir et-shir Adonai,  
 al admat naychar.  
 Im-eshkacheich Y'rushala-yim,

By Babylon's streams.  
 Here we sat, oh, we wept,  
 when we recalled Zion.  
 On the poplars  
 there we hung up our lyres.  
 For there our captors had asked of us words of  
 song,  
 and our plunderers – rejoicing:  
 “Sing us from Zion's songs.”  
 How can we sing a song of the Lord  
 Lord on foreign soil?  
 Should I forget you, Jerusalem,

<sup>4</sup> English translations taken from Robert Alter's *The Book of Psalms*, (New York: W. W. Norton & Company, 2007), 81, 473, 227.

tishkach y'mini.  
 Tidbak l'shoni l'chiki,  
 im-lo ezk'rechi;  
 im-lo aale et-Y'rushalayim  
 al rosh simchati.  
 Z'chor Adonai liv'nay Edom  
 at yom Y'rushalayim;  
 haom'rim aru aru, ad haysod ba.  
 Bat-Bavel hash'duda,  
 ash-rei she-y'shalem-lach  
 et g'mulech shegamalt lanu.

may my right hand wither,  
 May my tongue cleave to my palate  
 if I do not recall you,  
 if I do not set Jerusalem above my chief joy.

Recall, O Lord, the Edomites,  
 on the day of Jerusalem,  
 saying: "Raze it, raze it, to its foundations!"  
 Daughter of Babylon the despoiler,  
 happy who pays you back in kind  
 for what you did to us.

#### Psalm 67

Elohim yechoneinu vivarcheinu,  
 yaer panav itanu.  
 Ladaat baaretz darkecha,  
 bechol-goyim y'shuatecha.  
 Yoducha amim Elohim;  
 yoducha amim kulam.  
 Yismechu viranenu leumim,  
 ki-tishpot amim mishor,  
 ulumim baaretz tanchem.  
 Yoducha amim Elohim;  
 yoducha amim kulam.  
 Eretz natna yevula,  
 yevarcheinu Elohim Eloheinu.  
 Yevarcheinu Elohim,  
 veyiru oto kol-afsei aretz.

May God grant us grace and bless us,  
 may He shine His face upon us  
 To know on earth Your way,  
 among all the nations Your rescue.  
 Nations acclaim You, O God,  
 all peoples acclaim You.  
 Nations rejoice in glad song,  
 for You rule peoples rightly,  
 and nations on earth You lead.  
 Nations acclaim You, O God,  
 all peoples acclaim You.  
 The earth gives its yield,  
 May God, our God bless us.  
 May God bless us,  
 and all the ends of earth fear him.

## PRONUNCIATION GUIDE

Various methods have been used for transliterating Hebrew script into the English alphabet. The brief pronunciation guide below describes the transliteration method employed in *Tehillim*.

### Vowels

Hebrew	English
A, a	<i>ah</i> as the <i>a</i> in <i>father</i>
E, e	<i>eh</i> as the <i>e</i> in <i>let</i>
I, i	<i>ee</i> as the <i>i</i> in <i>machine</i>
O, o	<i>oh</i> as the <i>o</i> in <i>note</i>
U, u	<i>oo</i> as the <i>u</i> in <i>duke</i>
Ei, ei	<i>ay</i> as the <i>ay</i> in <i>pay</i>
Ai, ai	<i>igh</i> as the <i>igh</i> in <i>night</i>
‘	<i>ə (uh)</i> as the <i>a</i> in <i>about</i>

Double vowels are pronounced separately, with a glottal stop as separation (*yaale* pronounced *ya-a-le*, *meet* pronounced *me-et*).

### Consonants

Hebrew	English
H, h	<i>h</i> as the <i>h</i> in <i>how</i>
K, k	<i>ck</i> as the <i>ck</i> in <i>kick</i>
Ch, ch	<i>ch</i> as the <i>ch</i> in German <i>Bach</i>

All other consonants are pronounced as in English.

# TEHILLIM

## 1. Ladonai haaretz um'loah

Psalm 24 ♩ = 96

GLENN L. RUDOLPH

Soprano

Alto

Tenor

Bass

Organ

Pedal

*Sw: Full*

*f*

*Pd: Full*

*f*

6

S

A

T

B

Org.

Pd.

*f*

La - do - nai ha - a - retz um' - lo - ah,

*f*

La - do - nai ha - a - retz um' - lo - ah,

*f*

La - do - nai ha - a - retz um' - lo - ah,

*f*

La - do - nai ha - a - retz um' - lo - ah,

Ladonai haaretz um'loah

10

S  
La - do - nai ha - a - retz um' - lo - ah,

A  
La - do - nai ha - a - retz um' - lo - ah,

T  
La - do - nai ha - a - retz um' - lo - ah,

B  
La - do - nai ha - a - retz um' - lo - ah,

Org.

Pd.

14

S  
t' - vel v' - yosh' - vay vah, t' - vel v' - yosh' - vay

A  
t' - vel v' - yosh' - vay - vah, t' - vel v' - yosh' - vay

T  
t' - vel v' - yosh' - vay - vah, t' - vel v' - yosh' - vay

B  
t' - vel v' - yosh' - vay - vah, t' - vel v' - yosh' - vay

Org.

Pd.

*rit.*

Ladonai haaretz um'loah

18 *a tempo* *mf*

S vah. \_\_\_\_\_ Ki

A vah. \_\_\_\_\_

T vah. \_\_\_\_\_

B vah. \_\_\_\_\_

Org. *mf*

Pd. *mf*

22 hu al ya - mim y' - sa - da, \_\_\_\_\_

A \_\_\_\_\_

T *mf* \_\_\_\_\_ Ki

B *mf* \_\_\_\_\_ Ki hu al ya - mim y' - sa -

Org. *mf*

Pd.





Ladonai haaretz um'loah

34 *f* *a tempo*

S  
ne - ha.

A  
ne - ha.

T  
ne - ha.

B  
ne - ha.

Org.  
*f*

Pd.  
*mf*

38

S

A

T

B

Org.  
*mf* *mp*  
Sw: Cornet  
Gt: Flutes 8'  
*mp*

Pd.  
Pd: Flutes 16', 8'  
*mp*

Ladonai haaretz um'loah

42

S

A

T

B

Org.

Pd.

*solo p*

Mi ya-a-le \_\_\_\_\_ b'-

42

Org.

Pd.

*p*

46

S

A

T

B

Org.

Pd.

*pp*

*pp*

*pp tutti*

*pp*

*pp*

*Gt: Flutes 8'*

*pp*

*pp*

har A-do-nai, u - mi \_\_\_\_\_ ya - kum bim - kom \_\_\_\_\_ kod - sho. N' - ki cha-pa-yim \_\_\_\_\_ u-  
 N' - ki cha-pa-yim \_\_\_\_\_ u-  
 N' - ki cha-pa-yim \_\_\_\_\_ u-  
 N' - ki cha-pa-yim \_\_\_\_\_ u-

Ladonai haaretz um'loah

50 *rit.*

S var le-vav; a - sher lo na-sa la - shav naf-shi, v' - lo nish-ba l' - mir -

A var le - vav; a - sher lo na-sa la - shav naf - shi, v' - lo nish-ba l' - mir -

T var le - vav; a - sher lo-na-sa la - shav naf - shi, v' - lo nish-ba l' - mir -

B var le - vav; a - sher lo-na-sa la - shav naf - shi, v' - lo nish-ba l' - mir -

Org.

Pd. *p*

54 *meno mosso* (♩ = 76) *pp*

S ma. Yi - sa v' - ra - cha me - et A - do - nai utz - da - ka me - E - lo - hei yish -

A ma. Yi - sa, A - do - nai, utz - da - ka me - E - lo - hei

T ma. Yi - sa, A - do - nai, utz - da - ka me - E - lo - hei

B ma. Yi - sa, A - do - nai, utz - da - ka me - E - lo - hei yish -

Org.

Pd.



Ladonai haaretz um'loah

67

S u sh' - a - rim ra - shay - chem, v' - hi - nas' - u pit' - chay o - lam, v' - ya -

A u sh' - a - rim ra - shay - chem, v' - hi - nas' - u pit' - chay o - lam, v' - ya -

T u sh' - a - rim ra - shay - chem, v' - hi - nas' - u pit' - chay o - lam, v' - ya -

B u sh' - a - rim ra - shay - chem, v' - hi - nas' - u pit' - chay o - lam, v' - ya -

Org. *ff* *mf*

Pd. *mf*

71

S vo — me-lech ha - ka - vod. Mi ze me-lech ha - ka - vod, A - do -

A vo — me-lech ha - ka - vod. Mi ze me-lech ha - ka - vod, A - do -

T vo — me-lech ha - ka - vod. Mi ze me-lech ha - ka - vod,

B vo — me-lech ha - ka - vod. Mi ze me-lech ha - ka - vod,

Org.

Pd.

Ladonai haaretz um'loah

75

S  
nai i - zuz v' - gi - bor, A - do - nai gi - bor mil - cha - ma. S' - u sh' - a - rim ra - shay -

A  
nai i - zuz v' - bi - bor, A - do - nai gi - bor mil - cha - ma. S' - u sh' - a - rim ra - shay -

T  
A - d - nai i - zuz v' - gi - bor, A - do - nai gi - bor mil - cha - ma. S' - u sh' - a - rim ra - shay -

B  
A - do - nai i - zuz v' - gi - bor, A - do - nai gi - bor mil - cha - ma. S' - u sh' - a - rim ra - shay -

Org.  
Solo: Trumpette *f* Gt: Full *mf* *f*

Pd.  
*mf* *f* *mf*

80

S  
chem, us - u pit - chay o - lam, v' - ya - vo me - lech ha - ka - vod.

A  
chem, us - u pit - chay o - lam, v' - ya - vo me - lech ha - ka - vod.

T  
chem, us - u pit - chay o - lam, v' - ya - vo me - lech ha - ka - vod.

B  
chem, us - u pit - chay o - lam, v' - ya - vo me - lech ha - ka - vod.

Org.  
*mf*

Pd.

Ladonai haaretz um'loah

85

S  
Mi hu ze me-lech ha-ka - vod, A-do - nai Tz'-va - ot hu me-lech ha-ka -

A  
Mi hu ze me-lech ha-ka - vod, A-do - nai Tz'-va - ot hu me-lech ha-ka -

T  
8  
Mi hu ze me-lech ha-ka - vod, A-do - nai Tz'-va - ot hu me-lech ha-ka -

B  
Mi hu ze me-lech ha-ka - vod, A-do - nai Tz'-va - ot hu me-lech ha-ka -

Org.

Pd.

*piu mosso* (♩ = 116)

90 **ff**

S  
vod.

A  
**ff**  
vod.

T  
**ff**  
vod.

B  
8 **ff**  
vod.

Org.

Pd.  
**ff**





Al naharot Bavel

12

S Ba - vel, sham ya - shav - nu, gam ba - chi - nu, gam ba -

A Ba - vel, sham ya - shav - nu, gam ba - chi - nu, gam ba -

T Ba - vel, sham ya - shav - nu, gam ba - chi - nu, gam ba -

B Ba - vel, sham ya - shav - nu, gam ba - chi - nu, gam ba -

Org. *p*

Pd. *p*

16

S chi - nu, b'-zoch - ray - nu et tzi - yon, et tzi - yon.

A chi - nu, b'-zoch-ray - nu et tzi - yon, et tzi - yon.

T chi - nu, b'-zoch-ray - nu et tzi - yon, et tzi - yon.

B chi - nu, b'-zoch-ray - nu et tzi - yon, et tzi - yon.

Org. *pp* *p* *p*

Pd. *pp* *p*

Al naharot Bavel

20 *mp* *mf*  
S Al a - ra - vim b' - to - cha, ta - li - nu ki - no - ro - tay - nu,  
A *mp* *mf*  
T *mp* *mf*  
B *mp* *mf*  
Org. *pp* *mf*  
Pd. *pp*

25 *meno mosso* *mp* *p* *a tempo* *mp*  
S ki - no - ro - tay - nu. Ki  
A ki - no - ro - tay - nu. Ki  
T ki - no - ro - tay - nu. Ki  
B ki - no - ro - tay - nu. Ki  
Org. *Solo: Cornet* *mp* *p*  
*Sw: 8' Flutes*  
Pd. *mp*

Al naharot Bavel

30

S sham sh'-ay-lu-nu sho - vay - nu div-ray shir v' - to - la-lay - nu sim - cha, shi - ru la-nu mi-

A sham sh'-ay-lu-nu sho - vay - nu div-ray shir v' - to - la-lay - nu sim - cha, shi - ru

T sham sh'-ay-lu-nu sho - vay - nu div-ray shir v' - to - la-lay - nu sim - cha, shir - ru

B sham sh'-ay-lu-nu sho - vay - nu div-ray shir v' - to - la-lay - nu sim - cha, shir - ru

Org. *pp*

Pd.

35

*rit.* ♩ = 48

S shir tzi - yon. Aych na- *pp* *mp*

A la-nu shir tzi - yon. Aych na- *pp* *mp*

T la-nu shir tzi - yon. Aych na- *pp* *mp*

B la-nu shir tzi - yon. Aych na- *pp* *mp*

Org. *mp* Sw: 8' Flutes

Pd. *mp* Pd: 8', 16' Flutes

Al naharot Bavel

42

S shir et shir A - do - nai, al ad - mat nay-char.

A shir et shir A - do - nai, al ad - mat nay-char.

T shir et shir A - do - nai, al ad - mat nay-char.

B shir et shir A - do - nai, al ad - mat nay-char.

Org.

Pd.

47

S Im esh-ka - chaych y' - ru - sha - la - yim, tish-kach y' - mi - ni.

A Im esh-ka - chaych y' - ru - sha - la - yim, tish-kach y' - mi - ni.

T Im esh-ka - chaych y' - ru - sha - la - yim, tish-kach y' - mi - ni.

B Im esh-ka - chaych y' - ru - sha - la - yim, tish-kach y' - mi - ni.

Org.

Pd.

Al naharot Bavel

52 *mp*

S Tid - bak l' - sho - ni l' - chi - ki, \_\_\_\_\_ im lo ez - krech - i; \_\_\_\_\_ im

A *mp*  
Tid bak l' - sho - ni l' - chi - ki, \_\_\_\_\_ im lo ez - krech - i; \_\_\_\_\_ im

T *mp*  
Tid bak l' - sho - ni l' - chi - ki, \_\_\_\_\_ im lo ez - k' - rech - i; \_\_\_\_\_

B *mp*  
Tid bak l' - sho - ni l' - chi - ki, \_\_\_\_\_ im lo ez - k' - rech - i; \_\_\_\_\_

Org.

Pd.

57 *mf*

S lo a - a - le et y' - ru - sha - la - yim \_\_\_\_\_ al rosh sim - cha - ti. \_\_\_\_\_ Z' - chor A - do - nai

A *mf*  
lo a - a - le et y' - ru - sha - la - yim \_\_\_\_\_ al rosh sim - cha - ti. \_\_\_\_\_ Z' - chor A - do - nai

T *mf*  
\_\_\_\_\_ et y' - ru - sha - la - yim \_\_\_\_\_ al rosh sim - cha - ti. \_\_\_\_\_ Z' - chor A - do - nai

B *mf*  
\_\_\_\_\_ ey y' - ru - sha - la - yim \_\_\_\_\_ al rosh sim - cha - ti. \_\_\_\_\_ Z' - chor A - do - nai

Org.

Pd.

Al naharot Bavel

62

S liv'-ney E-dom at yom y'-ru-sha-la-yim; — ha-o-m'-rim a-ru, a-ru, *f*

A liv'-ney E-dom at yom y'-ru-sha-la-yim; — ha-o-m'-rim a-ru, a-ru, *f*

T liv'-ney E-dom at yom y'-ru-sha-la-yim; — ha-o-m'-rim a-ru, a-ru, *f*

B liv'-ney E-dom at yom y'-ru-sha-la-yim; — ha-o-m'-rim a-ru, a-ru, *f*

Org. *Gt: Full f*

Pd. *Pd: Full f*

67

*rit.* *ff* *f* *meno mosso* (♩. = c. 32)

S ad hay-sod ba. Bat Ba-vel ha-sh'-du-da, ash-ray she-y' - sha-lem lach

A ad hay-sod ba. Bat Ba-vel ha-sh'-du-da, ash-ray she-y' - sha-lem lach

T ad hay-sod ba. Bat Ba-vel ha-sh'-du-da, ash-ray she-y' - sha-lem lach

B ad hay-sod ba. Bat Ba-vel ha-sh'-du-da, ash-ray she-y' - sha-lem lach

Org. *ff* *mf*

Pd. *ff* *mf*

Al naharot Bavel

73 *rit.* *ff* *molto piu mosso* (♩. = 68)

S  
at g'-mu-lech she-ga-malt la - nu.

A  
at g'-mu-lech she-ga-malt la - nu.

T  
at g'-mu-lech she-ga-malt la - nu.

B  
at g'-mu-lech she-ga-malt la - nu.

Org.  
*ff* *fff*

Pd.  
*ff* *fff*



### 3. Elohim y'chonenu vivarchenu

#### Psalm 67

$\text{♩} = 120$

Soprano

Alto

Tenor

Bass

Organ

Pedal

*Gt: Haupt Mix.*

*mf*

*Sw: 8' Flutes*

*Pd: 8' Flutes*

*solo mf*

Yo -

**R.**

S

A

T

B

Org.

Pd.

*f*

*f*

*f tutti*

*f*

*mf*

*mf*

du - cha a-mim E - lo - him; yo - du - cha a-mim ku - lam. Yo - du - cha a-mim E - lo -

Yo - du - cha a-mim E - lo -

Yo - du - cha a-mim E - lo -

Yo - du - cha a-mim E - lo -

Yo - du - cha a-mim E - lo -

Elohim y'chonenu vivarchenu

10

S  
him; yo - du - chaa-mim ku - lam.

A  
him; yo - du - chaa-mim ku - lam.

T  
8 him; yo - du - chaa-mim ku - lam. *mf solo* E-lo - him ye - cho-ne - nu vi-var-

B  
him; yo - du - chaa-mim ku - lam.

Org.  
10 *mf* *Sw: 8' Flutes* *mf*

Pd.  
*mf*

16

S  
*mf* La-da - at ba - a-retz dar - ke - cha be-

A  
*mf* La-da - at ba - a-retz dar - ke - cha be-

T  
8 *mf tutti* che - nu ya - er pa-nav i - ta - nu. La-da - at ba - a-retz dar - ke - cha be-

B  
*mf* La-da - at ba - a-retz dar - ke - cha be-

Org.  
16 *Gt: Haupt Mix,* *Gt: Haupt Mix,*

Pd.  
*Pd: Full*

Elohim y'chonenu vivarchenu

R.

21

S  
chol go-yim y'-shu-a - te - cha. —

A  
chol go-yim y'-shu-a - te - cha. —

T  
8  
chol go-yim y'-shu-a - te - cha. — *f solo* Yo - du - cha a-mim E-lo-

B  
chol go-yim y'-shu-a - te - cha. —

Org.  
21 *Sw: 8' Flutes* *Gt: Haupt Mix,* *mf*

Pd.  
*Pd: 8' Flutes* *mf*

26

S  
*f* Yo - du - cha a-mim E-lo - him; yo - du - cha a-mim ku -

A  
*f* Yo - du - cha a-mim E-lo - him; yo - du - cha a-mim ku -

T  
8  
him; Yo - du - cha a-mim *f tutti* Yo - du - cha a-mim E-lo - him; yo - du - cha a-mim ku -  
ku - lam.

B  
*f* Yo - du - cha a-mim E-lo - him; yo - du - cha a-mim ku -

Org.  
26

Pd.  
*Pd: Full* *f*

Elohim y'chonenu vivarchenu

31 *f*

S lam. Yis-me-chu vi-ra - ne - nu le-u - mim ki tish - pot a - mim mi-

A lam. Yis-me-chu vi-ra - ne - nu le-u - mim ki tish - pot a - mim mi-

T 8 lam. Yis-me-chu vi-ra - ne - nu le-u - mim ki tish - pot a - mim mi-

B lam. Yis-me-chu vi-ra - ne - nu le-u - mim ki tish - pot a - mim mi-

Org. *Sw: Full*  
*mf*

Pd. *mf*

37 *f* R.

S shor u - lu - mim ba - a - retz tan - chem. Yo - du - cha a-mim E - lo -

A shor u - lu - mim ba - a - retz tan - chem. Yo - du - cha a-mim E - lo -

T 8 shor u - lu - mim ba - a - retz tan - chem. Yo - du - cha a-mim E - lo -

B shor u - lu - mim ba - a - retz tan - chem. Yo - du - cha a-mim E - lo -

Org. *Gt: Haupt Mix, 8va*  
*Sw: Full*  
*f*

Pd. *f* *Pd: Full*  
*f*

Elohim y'chonenu vivarchenu

42

S  
him; yo - du - cha a-mim ku - lam.

A  
him; yo - du - cha a-mim ku - lam.

T  
8 him; yo - du - cha a-mim ku - lam. *solo* *f* E - retz nat-na ye-vu - la, ye-var - che-nu E-lo-

B  
him; yo - du - cha a-mim ku - lam.

Org.  
42 *Gt: Haupt Mix,*  
*mf* *Gt: Haupt Mix,* *Sw: 8' Flutes* *mf* *Sw: 8' Flutes*

Pd.  
*mf* *mf*

48

S  
*f* Ye-var-che - nu E-lo - him, ve-yi-ru o -

A  
*f* Ye-var-che - nu E-lo - him, ve-yi-ru o -

T  
8 him E-lo - hei - nu. *tutti* *f* Ye-var-che - nu E-lo - him, ve-yi-ru o -

B  
*f* Ye-var-che - nu E-lo - him, ve-yi-ru o -

Org.  
48 *mf* *Gt: Haupt Mix,*

Pd.

Elohim y'chonenu vivarchenu

53

S  
to kol af-sei a - retz.

A  
to kol af-sei a - retz.

T  
to kol af-sei a - retz.

B  
to kol af-sei a - retz.

Org.  
Sw: Full *ff*

Pd.  
Pd: Full *ff*

57

R.

S  
*ff*  
Yo - du - cha a-mim E - lo - him; yo -

A  
*ff*  
Yo - du - cha a-mim E - lo - him; yo -

T  
8  
du - cha a-mim E - lo - him; yo - du - cha a-mim ku - lam. E - lo - him; yo -

B  
*ff*  
du - cha a-mim E - lo - him; yo - du - cha a-mim ku - lam. E - lo - him; yo -

Org.

Pd.

Elohim y'chonenu vivarchenu

62

S  
du - cha a - mim ku - lam, a - mim E - lo - him, yo - du - cha a - mim ku - lam.

A  
du - cha a - mim ku - lam, a - mim E - lo - him, yo - du - cha a - mim ku - lam.

T  
8  
du - cha a - mim ku - lam, a - mim E - lo - him, yo - du - cha a - mim ku - lam.

B  
du - cha a - mim ku - lam, a - mim E - lo - him, yo - du - cha a - mim ku - lam.

Org.  
62

Pd.