

יובל סדרת מוסיקה 8 Yuval Music Series

זרמים יהודיים מהים הקריבי

המוסיקה של בית הכנסת "מקווה ישראל-עמנואל" מקורסאו

Judeo-Caribbean Currents

Music of the Mikvé Israel-Emanuel Synagogue in Curaçao

עיבודים: ריימונד גולדשטיין

Arrangements by Raymond Goldstein



The Hebrew University of Jerusalem
The Center for Research on Dutch Jewry
The Jewish Music Research Centre



האוניברסיטה העברית בירושלים
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**Judeo-Caribbean Currents:
Music of the Mikvé Israel-Emanuel Synagogue in Curaçao**

Arrangements for voice and piano by Raymond Goldstein

A musical companion to the CD

*Judeo-Caribbean Currents:
Music of the Mikvé Israel-Emanuel Synagogue in Curaçao*

Anthology of Music Traditions in Israel • 22

Jerusalem, 2009
The Center for Research on Dutch Jewry
The Jewish Music Research Centre
The Hebrew University of Jerusalem

The Hebrew University of Jerusalem • Faculty of Humanities
The Center for Research on Dutch Jewry and the Jewish Music Research Centre
In collaboration with the National Library of Israel

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Table of Contents

Preface	p. i
Yigdal	p. 1
Romemu – Gadelu no. 1 (Mordechai Capriles)	p. 6
Romemu - Gadelu no. 3 (Christiaan Ulder)	p. 9
Etz <u>h</u> ayyim hi	p. 12
Mizmor LeDavid havu l-Adonay no. 2	p. 14
En kelohenu no. 3	p. 17
En kelohenu no. 2	p. 20
En kelohenu (Pavel Slavensky)	p. 22
Adon ‘olam no. 8 (Christiaan Ulder)	p. 25
Adon ‘olam no. 2 (Christiaan Ulder)	p. 30
Adon ‘olam (Jeosuah Naar Jr.)	p. 34
Adon ‘olam (Charles Maduro)	p. 36
Adon ‘olam (David Aharon de Sola)	p. 41
Bendigamos	p. 45
Tehillat (Jeosuah Naar Jr.)	p. 48
Tehillat no. 1 (Sebastian Díaz Peña)	p. 51
Mi chamocho	p. 55
Mi chamocho	p. 56
Veshamru	p. 58
Hayom harat ‘olam (Joseph Weiss)	p. 62
Se'u shearim	p. 65
Hallelu kol goyim	p. 69
Barukh ha-ba no. 1	p. 71
Barukh ha-ba (A.CH.)	p. 74
<u>H</u> uppah (Louis Lewandowski)	p. 77
Marcha Nupcial for piano (Sebastian Díaz Peña)	p. 81

Preface

The project *Judeo-Caribbean Currents: Music of the Mikvé Israel-Emanuel Synagogue in Curaçao*, of which the present scores are a part of, originates from a fortuitous encounter between composer, arranger and pianist Raymond Goldstein and Dr. Joel Fishman, Chairman of the Center for the Research on Dutch Jewry at the Hebrew University of Jerusalem. Goldstein reported to Fishman that he had met a gifted new cantorial student, Gideon Zelermyer, who had come from the USA to study at the Tel Aviv Cantorial Institute. Gideon's mother, Heske (née Levisson), was a Jew from Curaçao, a Caribbean island in the Dutch Antilles, who immigrated to the USA via Holland. Goldstein had heard from Zelermyer about the possible musical treasures found in the archives of his mother's community, the United Netherlands-Portuguese Congregation, Mikvé Israel-Emanuel.

Knowing the long historical background of this Jewish congregation of the Dutch Antilles and upon hearing the report from Goldstein, the Center for the Research on Dutch Jewry decided to support a research project dedicated to retrieve, edit, perform, record and publish some of these musical materials. Initial funds to finance this effort were raised from the Schussheim Foundation in Haifa that contributed especially to the publication of these scores, and by three donors from Curaçao: Ethel Krijt (née Capriles) who was actively interested in this project, an anonymous donor and from the Zelermyer family, allowing Zelermyer and Goldstein to fly to Curaçao in the year 2000. On their arrival in Curaçao, they uncovered in the synagogue archives a music collection of very diverse styles reflecting the unique social and religious transformations of this more than 350 year old Jewish community. Rabbi Michael Tayvah, at that time the officiating clergy at Mikvé Israel – Emanuel, together with Mr. Rene D.L. Maduro, then president of the Snoa and the Directiva (Board) of the Congregation, agreed to assist with this project. Mrs. Ena Maduro Dankmeijer of the Mongui Maduro Library opened the doors of her unique archives for Zelermyer and Goldstein. Rabbi Tayvah and his staff retrieved the musical documents from the archives and brought them to the area where Goldstein and Zelermyer worked. The librarian, Rose-Marie De Paula, assisted in recording the material that was photocopied.

Goldstein and Zelermyer sorted out the original scores (part books, solo parts, various full scores for cantor and SATB choir, organ music, etc) and selected the retrievable materials. Later on, Goldstein arranged the selection of pieces for voice and piano included in this publication and with Zelermyer they began recording them in Montreal, where Zelermyer presently officiates as cantor at the Shaar Hashomayim Congregation in West Mount.

In 2004, the Jewish Music Research Centre joined forces with the Center for the Research on Dutch Jewry in order to complete the research on the Curaçaoan Jewish tradition. A long process of research started, amid the production of this CD with a selection of the music from the Mikvé Israel-Emanuel synagogue in Curaçao together with the editing of the scores.

Many individuals and institutions assisted in the realization of this project. None other than Rabbi Gerald Zelermyer and his wife Heske, the parents of cantor Gideon Zelermyer, occupied the incumbent position of Rabbi and Rebbitzin at

Curaçao's Mikvé Israel-Emanuel from 2002 until 2005, and offered continuous support for this endeavor. This project owes much gratitude to them as well as to the indefatigable Ethel Krijt for all her help and encouragement. We are grateful also to the recording engineer from Montreal, Sacha Milovanovich, for his contribution toward the success of this production. The Shaare Zion Congregation of Montreal graciously provided the use of its sanctuary with its beautiful concert acoustics. Thanks go also to Irving Eklove from Canada, for defraying the costs of the Yamaha Concert Grand Piano used in Montreal for this recording, in a much appreciated gesture made in memory of his wife. Rabbi Philip J. Bentley was gracious enough to share with me precious information of music during his tenure in Curaçao in the years 1975-1978. Finally, the successful completion of this project was made possible through the generous support of the *Stichting Afwikkeling Marorgelden Overheid – SAMO*.

Last but not least, I personally thank our colleagues at the Center for Research on Dutch Jewry: Prof. Yosef Kaplan, academic chair, Dr. Joel Fishman, chairman of the board, Abraham Roet, the previous chairman, Chaja Brasz who worked in the initial stages of this project when she served as executive director, Chaim den Heijer, the last executive director of the center, and the dedicated staff of the center, Lea Menashe and Eva Ben-David.

Edwin Seroussi

Raymond Goldstein

Raymond Goldstein was born in 1953 in Cape Town, South Africa, where he completed his musical studies. Since 1978 he has been on the faculty of the Jerusalem Academy of Music and Dance specializing in opera. In 1991 he was appointed senior teacher at the Tel Aviv Cantorial Institute. Holding the prestigious post of arranger/composer to both the Tel Aviv Cantorial Institute and the Jerusalem Great Synagogue choirs, Raymond Goldstein has over 750 works to his credit. As musical director/accompanist, he frequently appears both on stage, radio and television in Israel and has undertaken concert tours in Australia, USA and Western Europe. He has made professional recordings with the most acclaimed cantors and singers, and as accompanist and/or arranger, his name appears on more than two hundred CDs, cassette tapes and DVDs. Included in his wide repertoire is a chamber opera, two cantatas, a concert *Kabbalat Shabbat* service, orchestrations, works for chamber ensemble, and more than two thousand arrangements of sacred and secular music.

Yigdal

["Dutch valse"]

1. Yig - dal E - lo - him hai ve -
 2. had v' - ein ya - hid ke -

5. hi - no a - don o - lam v' -
 6. she - fa n yu - a - to n' -

5

yish - - - ta - bah nim - tza v' ein et el m' -
 yi - - - hu - do ne e - lam v' gam ein sof l' -

chol - no - tzar yo - re g' du - la - to u -
 ta - - - no el an - shei s' gu - la - to v' -


9

1. tzi - - - u - to e - to 3. ein lo d mut ha -
 ah - du - to to 4. mon l' chol da -

1. mal - chu to
 tif - - ar -

13

guf ve - ei - - - no guf lo na - a -
 var a - sher - - - niv - ra ri - shon v' -

DC al 

17

roch e - lav k' - du - - - sha - to kad -
 ein re - sheet l' - re - - - shi - to.

un poco meno mosso

20

ra 7. lo kam b' - yis - ra - el kam b' - yis - ra -

23

el k' - mo - she od na - vi - - - u - ma -

26

bit et t' - mu - - - na - to 8. to -

rall. - - - - -

Leg. _____

46

2.

to 12. Yish - lah l' - ketz ya - min m' - shi - he - nu lif -

51

dot m' - ha - kei ketz y' - shu - - - a - to 13. me -

55

tim y' - ha - ye el b' - rov has -

58

do ba - ruch a - dei ad shem t' -

61

hi - - - la - to me - tim y' - ha - ye

64

el b' - rov has - do ba -

67

ruch a - dei ad shem t' - hi - - -

70

la - - - to

col 8vb

Romemu - Gadelu no.1

[Allegro Moderato]

Mordechai Capriles

Ro - me - mu A - do - nai e - lo - hei - nu v' - hish - ta - ha - vu la -

5
dom rag - lav ka - dosh_ hu Ro - me - mu A - do - nai e - lo -

9
hei - nu v' - hish - ta - ha - vu l' - har kod - sho ki - ka - dosh_ A - do - nai e - lo -

13

hei - nu ein ka-dosh ka - do

f *mp*

17

nai ki ein bil-te - cha ve - ein_ tzur ke - lo - hei - nu ki mi e - lo-ah mi bal - a

21

de A - do-nai u - mi tzur zu - la-ti e - lo - hei - nu to - ra_ tzi-va la - nu mo

25

she_ mo - ra - sha ke - hi-lat ya - a - kov_ etz ha - yim hi la-ma - ha - zi

29

kim ba v' - tom - che - ha m' - u - shar de - ra - che - ha dar - che no -

33

am v' - chol n' - ti - vo - te - ha sha - lom sha - lom rav l'oha - vei to - ra -

37

te - cha vein la - mo - - - mich - shol A - do - nai oz l' - a -

41

mo yi - ten A - do - nai y - va - rech et a - mo va - sha - lom

Romemu - Gadelu no.3

Christiaan Ulder

Moderato

f

Ro-me - mu A-do-nai E-lo-

6

hei - nu v'-hish - ta - ha - vu la-ha - dom__ rag-lav ka - dosh__ hu Ro-me-

11

mu A-do-nai E-lo - hei - - nu v'-hish - ta - ha - vu l' - har kod - sho ki ka-

15

dosh A - do-nai__ E-lo-hei - nu ein ka-dosh ka-do-nai ki ein bil-te-cha

20

v' - ein tzur ke - lo - he nu ki mi E - lo-ah mi bal a - dei A - do-

25

nai u - mi tzur zu - la - ti E-lo-hei - nu To - ra tzi-va

30

la - nu Mo-she mo-ra - sha k'-hi - lat Ya-a - kov Etz ha - yim hi la-ma-ha-zi-kim

36

ba v' - tom - - che - ha m'-u - shar d'-ra - che - ha dar-che no - am v' -

42

chol n'-ti-vo - te - ha sha - lom sha-lom rav l'-o-ha - vei to-ra - te - cha v' - ein

rall.....

49 *con colore*

la - mo mich - shol A - do - nai oz l' - a -

53

mo yi - ten A - do - nai y' - va - rech

57

et a - mo va - - - sha - - - lom

Etz hayyim hi

Broadly

Etz hay - yim — hi la - ma - ha - zi - kim

mf *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note 'Etz', a quarter note 'hay', a quarter note 'yim', a half note 'hi', and a quarter note 'la'. The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. Dynamics are marked *mf* and *mp*.

ba v' - to - me-che - ha — m' - u - shar —

Detailed description: This system contains measures 3 through 5. The vocal line continues with a half note 'ba', a quarter note 'v'', a quarter note 'to', a quarter note 'me', a quarter note 'che', a half note 'ha', a half note 'm'', a quarter note 'u', and a quarter note 'shar'. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic of *mp* is indicated.

D' - ra - che - ha dar - chei — no - am v' - chol n' - ti - vo -

Detailed description: This system contains measures 6 through 8. The vocal line continues with a half note 'D'', a quarter note 'ra', a quarter note 'che', a half note 'ha', a half note 'dar', a quarter note 'chei', a half note 'no', a quarter note 'am', a quarter note 'v'', a quarter note 'chol', a quarter note 'n'', a quarter note 'ti', and a quarter note 'vo'. The piano accompaniment continues with chords and a bass line. A dynamic of *mp* is indicated.

16

te - ha - sha - - - lom. Ha - shi - vei - nu A -

mf *legato*

21

do - - - nai e - le - cha e - le - cha v' - na - shu -

26

va. Hades̄h ya - mei - - - nu, ha - desh ya - mei - -

pp *sempre legatissimo*

30

nu, ha - desh ya - mei - nu k' - ke - - - dem.

pp *8vb-1*

Mizmor LeDavid havu 1-Adonay no.2

14

1 Marziale

Miz - mor — le - Da - vid Havu la - do - nai b' - nei e - lim

non legato e marcato

6

Ha - vu la - do - nai ka - vod va - oz Havu la - do - nai k' - vod sh' - mo hish - ta - ha - vu

11

la - do - nai b' - had - rat ko - desh. Kol A - do - nai al ha - ma - yim

16

El ha - ka - vod hir - im A - do - nai al ma - yim ra - bim Kol A - do - nai ba -

21

ko - ah Kol A - do - nai be - ha - dar. kol A - do - nai sho -

25

ver a - ra - zim va - y' - sha - ber A - do - nai, et ar - zei ha - l' - va - non.

30

va - yar - ki - dem k' - mo e - gel l' - va - non v' - sir - yon k' - mo ven r' - e - mim

36

Kol A - do - nai ho - tzev la - ha - vot esh. Kol A - do - nai ya - hil mid - bar, ya - hil A - do - nai mid -

41

bar ka - desh. Kol A - do - nai y' - ho - lel a - ya - lot va - ye - he - sof y' - a - rot. uv - hei - cha - lo ku -

47

lo o - mer ka - vod A - do - nai la - ma - bul ya - shav va - ye - shev A - do - nai me - lech l' - o - lam

un poco meno mosso

A - do - nai oz l' - a - mo yi - ten A - do - nai y' - va - rech et a - mo va - sha - lom.

Ein keloheinu no.3

Ein ke - lo - hei - nu ein ka - do -

ne - - - nu ein k' - mal - ke - - - nu ein k' -

mo - shi - e - - - nu ein k' - mo - shi - e - - -

nu mi che - lo - he - nu mi cha - do - ne - nu

14

mi - ch' - mal -

mf *e rall.*

17

ke - - - nu mi ch' - mo - shi - e - - - nu no -

20

de - - - le - lo - hei - - - nu no - de - - - la - do -

23

ne - - - - nu no - de l' - mal - ke - nu no - - - - de

26

l' - mo - shi - - - e - - - - - nu

1. 2.

1. 2.

Ein keloheinu no.2

20

Ein ke - lo - hei - - nu

ein ka - do - ne - - - nu ein k' - mal -

ke - - - nu ein k' - mo - shi - e - - - nu mi

che - - - - lo - hei - - - nu mi cha - - - - do -

13

ne - - - nu mi ch' - mal - ke - - - nu mi ch' -

mf

16

mo - shi - e - - - nu mi ch' - mal - ke - - -

f

19

nu mi ch' - mo - - - shi - - - e - - - nu

mf

22 Interlude(s) and Coda

[D.S]

Fine

Ein keloheinu

Pavel Slavensky

[Allegro Moderato]

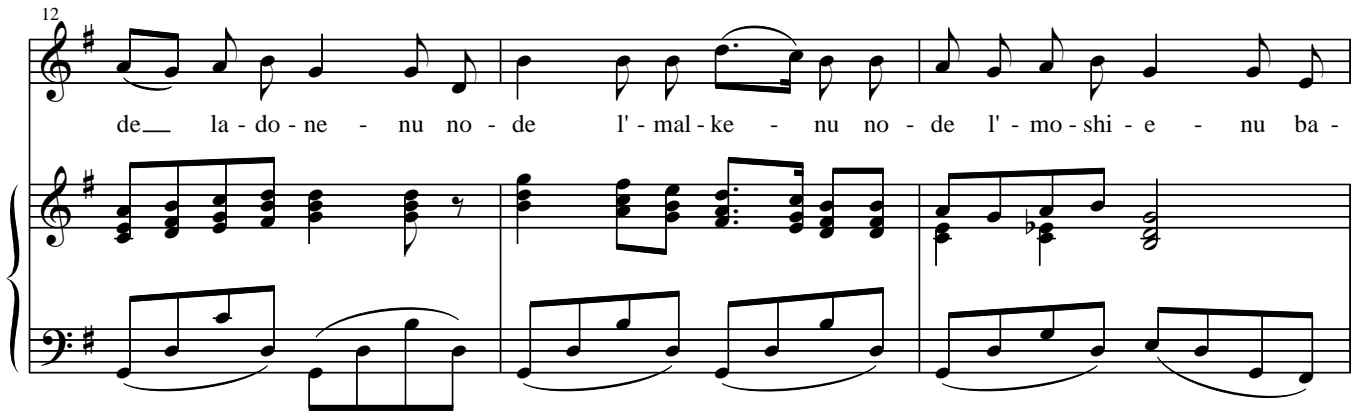
Musical notation for the piano introduction, measures 1-2. The score is in 4/4 time with a key signature of one sharp (F#). The right hand starts with a forte (*f*) dynamic and a marcato articulation. The left hand has a more rhythmic accompaniment. The dynamic changes to mezzo-forte (*mf*) in the second measure.

Musical notation for measures 3-5. The vocal line enters in measure 3 with the lyrics: "Ein ke - lo - hei - nu ein_ ka - do - ne - nu ein k' - mal - ke - nu". The piano accompaniment is marked mezzo-piano (*mp*).

Musical notation for measures 6-8. The vocal line continues with the lyrics: "ein k' - mo - shi - e - nu mi_ che - lo - hei - nu mi_ cha - do - ne - nu". The piano accompaniment is marked legato.

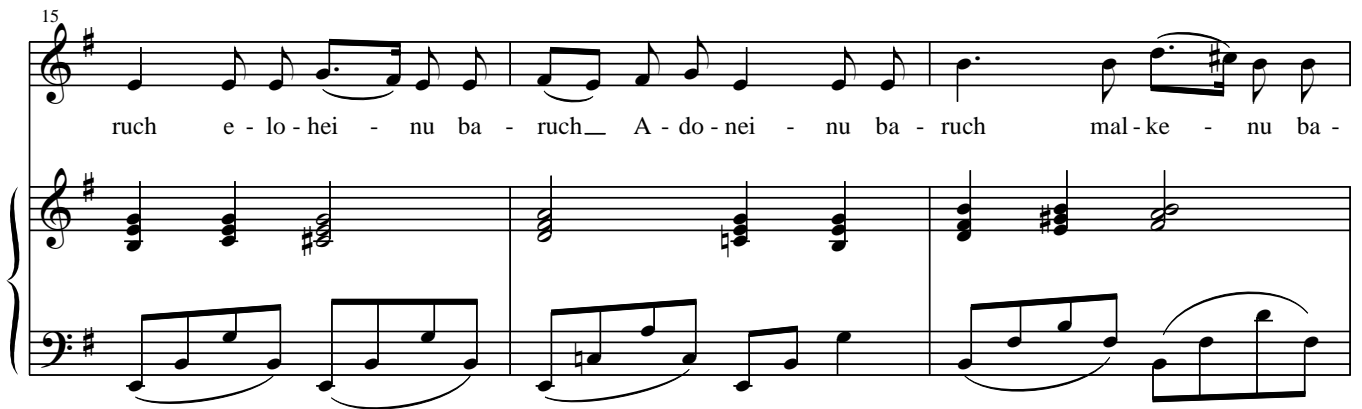
Musical notation for measures 9-11. The vocal line continues with the lyrics: "mi_ ch' - mal - ke - nu_ mi ch' - mo - shi - e - nu no - de le - lo - hei - nu no -". The piano accompaniment is marked mezzo-piano (*mp*) and cantabile. A piano solo section is indicated at the bottom left of the page.

12



de la - do - ne - nu no - de l' - mal - ke - nu no - de l' - mo - shi - e - nu ba -

15



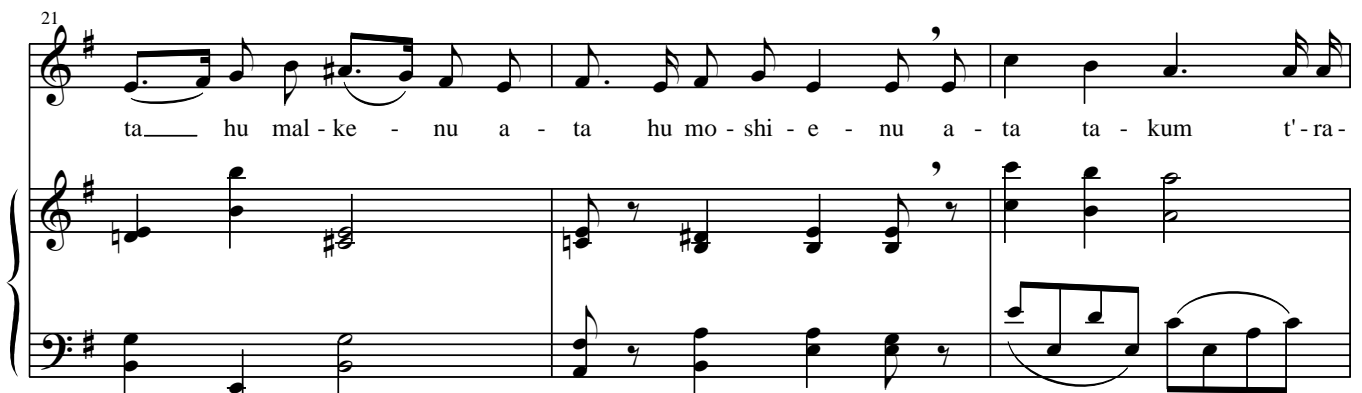
ruch e - lo - hei - nu ba - ruch A - do - nei - nu ba - ruch mal - ke - nu ba -

18



ruch mo - shi - e - nu a - ta hu e - lo - hei - nu a - ta hu A - do - ne - nu a -

21



ta hu mal - ke - nu a - ta hu mo - shi - e - nu a - ta ta - kum t' - ra -

24

hem tzi - yon ki et l' - hen - na ki

26

va mo - ed

Adon 'olam no.8

Andante

Christiaan Ulder

mf

A - don 'o - lam a - sher ma - lach b' -
b'li e - rech b'li dim - yon b' -

mf

te - - - rem kol ye - tzir niv - ra b' -
li shi - nui v' - hat - - - mu - ra b' -

mf

17

te - - - rem kol y' - tzir niv - ra l' -
li - - - hi - bur b' - li fi - rud g' -

sub. p *mf* *mf*

21

et na - a - sa v' - hef - tzo kol a - zai me - lech sh' - mo nik - ra v' -
dol - ko - ah v' - hag - vu - ra v' - hu E - li v' - hai goa - li v' -

25

a - ha - rei kich - lot ha - kol l' - va - do yim - loch no - ra l' - va -
hu E - li v' - hai goa - li ve - tzur hev - li b' -

29

do yim - loch no - ra v' - hu ha - ya_ v' - hu ho - ve v' -
 et_____ tza - ra v' - hu ni - si_ u - ma - nos_ li m' -

mp

33

hu yih' - ye b' - tif - a - ra v' - hu_ e - had v' - ein_ she - ni
 nat_ ko - si b' - yom_ e - kra b' - ya - do af - kid_ ru - hi

37

l' - ham-shil lo l' - ha_h-bi - ra v' - hu e - had v' - ein she-ni l' -
 b' - et i - shan v' - a - i - ra b' - ya - do af - kid ru - hi b' -

cresc.

50

oz v' - ha - - - - - mis - ra b' - li re - shit b' - li tach -
li v' - lo - - - - - i - ra v' - im ru - hi g' - vi - ya -

mf

53

lit v' - lo ha - oz v' - ha - mis - ra
ti A - do - nai li v' - lo i - ra

1.

57

ra
ra

2.

f

Adon 'olam no.2

Moderato

Christiaan Ulder

A - don 'o - lam
b'li e - rech

a - sher ma - lach b' - te - rem kol y' - tsir niv - ra
b'li dim - yon bli shi - nui v' - hat - mu - ra

l' - et na'a - sa ve - hef - tzo kol a - zai me - lech sh' - mo - nik - ra
b'li hi - bur bli fi - rud g' - dol ko - ah v' - hag - vu - ra

Andantino

v' - a - ha - rei kich - lot ha - kol l' - va - do yim -
v' - hu E' - li v' - hai go - a - li v' - tzur hev - li b' -

16

loch no - ra v' - hu ha - ya
et tza - ra v' - hu ni - si

19

v' - hu ho - ve v' - hu yi - ye b' -
u - ma - nos li m'nat ko - si b' -

22

tif - a - ra v' - hu yih - ye b' - tif - a - ra
yom e - kra m'nat ko - si b' - yom e - kra

mf

25

Interlude (Allegro Moderato)

ms.marcato

Un poco meno mosso

27

marcato

30

v' - hu e-had v' - ein she - ni l' - ham - shil lo l' -
 b' - - - ya-do af - kid ru - hi b' - et i - shan v' -

33

hach - bi - ra v' - hu e-had v' - ein shei - ni l' - ham - shil
 a - i - ra b' - - ya-do af - kid ru - hi b' - et i -

36

lo l' - hah - - bi - ra b' - li re - shit b' - li tah -
 shan v' - a - - i - ra v' - im ru - hi g' - vi - ya -

pizz

39

lit v' - lo ha - oz v' - ha - mis - ra b' - li re -
ti A - do - nai li v' - lo i - ra v' - im ru -

42

shit b' - li tach - lit v' - lo ha - oz v' - ha - mis -
hi g' - vi - ya - ti A - do - nai li v' - lo i -

45

Tempo primo

ra
ra

marcato

48

Fine

p

Adon 'olam

in 2

Jeosuah Naar Jr.

Piano introduction in 2/4 time, marked *f*. The music consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, featuring chords and single notes. The bass clef provides a steady accompaniment with chords and moving lines.

5

A - - - don - - - - - 'o - lam

Vocal entry starting at measure 5, marked *mf*. The vocal line is in the treble clef, with lyrics under the notes. The piano accompaniment continues in the two staves below, with chords and moving lines.

9

a - - - - - sher ma - - - - - lach b' - te - rem

Vocal entry starting at measure 9. The vocal line continues with lyrics under the notes. The piano accompaniment provides harmonic support.

13

kol y' - tzir - - - - - niv - ra le - et na'a -

Vocal entry starting at measure 13. The vocal line continues with lyrics under the notes. The piano accompaniment provides harmonic support.

17

sa ————— be - hef - tzo kol ————— a - - - zai

21

me - - - lech sh' - mo nik - - - ra

Adon 'olam

Andante con moto

Charles Maduro

Musical notation for the first system, measures 1-5. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part features a steady bass line in the left hand and chords in the right hand.

Musical notation for the second system, measures 6-9. The piano accompaniment continues with similar harmonic textures.

Musical notation for the third system, measures 10-14. This system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics: "A - don - 'o - lam a - sher ma - lach b' - V' - a - - - ha - rei kich - lot ha - kol". The piano part includes a dynamic marking of *mp* and features a melodic line in the right hand with slurs and accents.

Musical notation for the fourth system, measures 15-19. The vocal line continues with the lyrics: "te - - - rem kol y' - tzir niv - ra l' - l' - - va - do yim - loch niv - ra no - ra v' -". The piano accompaniment provides harmonic support with sustained chords and a moving bass line.

19

et hu na'a - sa v' - hef - - - tzo kol a -
 ha - - ya v' - hu ho - ve v' -

23

zai — me - lech sh' - mo — nik - ra
 hu — yih' - ye b' - tif - - - a - ra

27

32

36

v' - - hu e - had v' - ein she - ni l' -
b' - - li e - rech b' - li dim - yon b' -

41

ham - shil lo l' - hah - bi - ra b' - li re -
li sh' - nui v' - hat - mu - ra b' - li hi -

46

shit b' - li tach - lit v' - lo ha -
bur b' - li fi - rud g' - dol

50

oz v' - ha - - mis - ra b' - ra v' -
koah v' - ha - - g'vu - ra

1. 2.
1. 2.

Meno Mosso

54

hu hu Ei - li v' - hai goa - li v' -
ni - si u - ma - - - nos li m' -

58

tzur nat hev - li b' - et tza - ra v' -
ko - si b' - yom ek - ra b' -

62

ra v' - im ru - hi gi - vi - - - ya -

66

ti A - do - nai li v' - lo i - ra

rall.

Meno Mosso

72

b' - - - ya - do af - kid ru - hi b' -

76

et i - shan v' - a i - ra v' -

80

im ru - hi gi - vi - - - ya - ti A - do -

rall.

84

slow

nai li v' - lo i - ra

Adon 'olam

41

Moderato

David Aharon de Sola

mf legato

The piano introduction consists of three staves. The top staff is a treble clef with a whole rest. The middle and bottom staves are grand staff notation. The music is in 4/4 time, marked Moderato. It begins with a melodic line in the right hand, followed by a bass line in the left hand. The piece concludes with a 2/4 time signature change.

5

A - don 'o - lam a -
v' - a - ha - rei kich -

mp

The vocal line begins at measure 5 with a whole rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamics are marked mp.

7

sher ma - lach b' - te - rem kol y' - tzir niv - ra l' -
lot ha - kol l' - va - do yim - loch no - ra v' -

The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

10

et na - a - sa b' - hef - tzo - kol a -
hu ha - ya v' - hu ho - ve v' -

12

zai - me - - - lech sh' - mo - - - nik - ra -
hu yih' - ye - - - b' - tif - a - ra - v' -
v' -

15

hu e - - - had v' - ein she - ni l' -
hu ei - - - li v' - hai go - a - li v' -

17

ham - shil - lo - l' - hah - - - bi - ra -
tzur hev - - - li b' - et - tza - ra -

19

b'li re - shit b' - li tach - lit v' -
v'hu ni - si u - ma nos li m' -

21

lo ha - oz v' - ha - - mis-ra v' -
nat ko - si b' - yom ek - ra

23 *Doppio movimento in 2*

mf

27

b' - ya - - do af - kid ru - - hi b' -

31

et i - - shan v' - a - - - i - - ra v' -

35

im ru - - - hi g' - vi - - - ya - - - ti A - do -

39

Meno mosso

nai li v' - lo - - - i -

rall. f

42

a tempo

ra

Bendigamos

Vivo in 1

sempre marcato Ben-di - ga - mos a el al - tí - si-mo, al se - ñor — que nos cre -

f *mp*

This system contains the first six measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Vivo in 1' and the performance style is 'sempre marcato'. The piano part begins with a forte (*f*) dynamic and transitions to mezzo-piano (*mp*) in the second measure. The key signature has three flats and the time signature is 3/8.

7 ó, de - mos-le — a-gra-de-ci - mien - to, por los bie - nes que nos dio. A-la-ba-do

This system contains measures 7 through 11. The vocal line continues with the lyrics 'ó, de - mos-le — a-gra-de-ci - mien - to, por los bie - nes que nos dio. A-la-ba-do'. The piano accompaniment continues with various textures, including chords and moving lines in both hands.

12 se - a su san-to nom - bre, por - que siem - pre nos a - pia - dó, ho -

mf

This system contains measures 12 through 15. The vocal line continues with the lyrics 'se - a su san-to nom - bre, por - que siem - pre nos a - pia - dó, ho -'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The piece concludes in this system.

16

du — la - do - nai ki tov, — ki l' - o - lam jas - do. Ben - di - ga - mos a el al -

21

tí - si - mo, por el pan — pri - me - ra - men - te, y des - pues — por — los man -

25

ja - res, que co - mi - mos jun - ta - men - te.

28

Pues co - mi - mos y be - vi - mos a - le - gre - men - te, su mer - ced — nun - ca nos fal - tó, lo -

33

ad - al se - ñor que es bue - no, que pa - ra siem - pre su mer - ced. Ben - di - ta se - a la ca - sa

38

es - ta que nun - ca man - que en e - lla fies - ta, tar - de, ma - ña - na y

42

sies - ta, a nos y a los hi - jos de Is - ra - el.

Tehillat

Jeosuah Naar Jr.

[Moderato]

mf

6

Te - hi - lat A - do - nai y' - da - ber pi vi - va -

11

rech kol ba - sar vi - va - rech kol ba -

14

sar shem kod - sho shem - kod - sho l' - o -

17

lam va - ed va - a - nah - nu - n' - va -

mp

20

rech - ya me - - - a - - ta ve -

23

ad - o - - - lam - ha - - - le - lu -

cresc.

26

[A Handelian Allegro]

ya

f

30

ha - le - lu - ya ha - - - le -

34

lu - ya ha - le - lu - ya ha - le - lu -

38

ya ha - le - lu - ya ha - le - lu -

42

ya ha - le - lu - ya ha - le - lu - ya

allargando

Tehillat no.1

51

Sebastián Díaz Peña

Moderato

Te - hi - lat _____ A - do - nai ye -

da - ber pi vi - va - rech__ kol__ ba -

sar vi - va - rech kol__ ba - sar

12

shem_ kod - sho shem_ kod - sho_ l' - o -

15

lam va - - - ed va - a - nah - nu

19

n' - va - rech ya me - a -

22

ta me - a - ta v' - - - ad o - - - -

25

lam ha - l' -

ff *cresc.*

28

lu - ya ha - l' - lu - ya ha - l' -

f

31

lu - ya ha - l' - lu - ya ha - - - l' - lu - ya ha - l' -

ff *p*

35

1. lu - - - ya ha - l' - lu - - - ya ha - l' -

2. lu - - - ya ha - l' - lu - - - ya ha - l' -

p

39

lu - - - - - ya ha - l' -

41

lu - - - - - ya

ff

Mi chamocho no.1

55

Mi cha - mo - cha ba - e - lim A - do - nai

mf

mi ka - mo - cha ne - e - dar ba - ko - desh

no - ra t' - hi - lot o - se fe - - - le

no - ra t' - hi - lot o - se fe - le

Mi chamocho no.2

56

in 1

mf Mi chamocho ba e

lim Adonai mi ka

mo chane edar ba ko

16 *cantando*

desh no - - - - ra t' - hi - - - - lot_____

21

o - - - - se_____ fe - - - - le no - - - - ra t' -

27

hi - - - - lot_____ o - - - - se_____ fe - - - - le

Veshamru

Ve - sha - m' - ru b' - ne Yis - ra - el et ha sha - - - -

f

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'Ve', followed by eighth notes 'sha', 'm', 'ru', and a quarter note 'b'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' above it in the final measure.

bat *f* la - a - sot - et ha sha - bat l' - do - ro -

f

Detailed description: This system contains measures 5-8. The vocal line has a quarter rest in measure 5, followed by 'bat', a quarter note 'l', eighth notes 'a', 'sot', and a quarter note 'et'. The piano accompaniment continues with similar rhythmic patterns. A forte (*f*) dynamic is indicated in both parts.

tam - b' - rit - o - lam b' -

Detailed description: This system contains measures 9-12. The vocal line has a quarter note 'tam', a quarter rest, eighth notes 'b', 'rit', and a quarter note 'o'. The piano accompaniment features a more active bass line with eighth notes. A forte (*f*) dynamic is present in the piano part.

rit - o - - - lam

rall.

Detailed description: This system contains measures 13-16. The vocal line has a quarter note 'rit', a quarter rest, and a quarter note 'o'. The piano accompaniment features a melodic line in the right hand and a bass line. A 'rit.' (ritardando) and 'rall.' (rallentando) dynamic marking is present in the piano part.

Largo ma non troppo

13

bei - - - ni u - vein b' - nei Yis - ra - - el

15

bei - - - ni u - vein b' - nei Yis - ra - - el

17

ot hi l' - o - lam ot hi l' - o - lam

21

8^{va} *8^{va}*

Recitativo

23

ki she - shet ya - mim a - sa A - do - nai

26

et ha - sha - ma - - - - -

28

yim v' - et

29

ha - - - - - (h)a - a - retz

rall. - - - - - *pp*

Hayom harat 'olam

Andante

Joseph Weiss

mf

The piano introduction consists of six measures. The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment with chords and moving lines.

7

f Ha - yom ha - yom ha - rat 'o -

f

Measures 7-11. The vocal line begins with a forte dynamic. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

12

lam — ha - yom ya - a - mid ba - mish - pat

Measures 12-16. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line in the later measures.

17

kol — y' - tzu - rei 'o - - - - la - mim im k' - va -

mf

Measures 17-21. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

22

nim im ka - a - va - dim im k' - va -

26

nim ra - ha - mei - - - nu k' - ra - hem

Meno Mosso

30

av - - - al - - - ba - nim v' - im ka - a -

34

va - dim ei - nei - nu l' - cha t' - lu - yot ad - - -

38

she - te - ho - - - nei - - - - - nu v' - to -

41

tzi - cha - or mish - pa - tei - nu a - yom - ka - dosh

45 Lento

Se'u shearim

Allegro marziale

f *marcato*

The piano introduction consists of four measures. The right hand starts with a quarter note G4, followed by a dotted quarter note A4, and then a half note Bb4. The left hand has a quarter rest, followed by a quarter note G3, and then a half note Bb3. The final measure features a long, sustained chord in the right hand (G4, A4, Bb4) and a quarter note G3 in the left hand.

5

Se' - u she - a - rim ra - shei - chem se' -

Measures 5-9. The vocal line begins with a quarter rest, followed by a quarter note G4, a dotted quarter note A4, and a half note Bb4. The piano accompaniment continues with the same right-hand melody as the introduction. The left hand has a quarter rest, followed by a quarter note G3, and then a half note Bb3. The final measure features a long, sustained chord in the right hand (G4, A4, Bb4) and a quarter note G3 in the left hand.

10

u she - a - rim ra - shei - chem us' - u pit -

Measures 10-14. The vocal line continues with a quarter note G4, a dotted quarter note A4, and a half note Bb4. The piano accompaniment continues with the same right-hand melody. The left hand has a quarter rest, followed by a quarter note G3, and then a half note Bb3. The final measure features a long, sustained chord in the right hand (G4, A4, Bb4) and a quarter note G3 in the left hand.

15

hei 'o - lam v' - ya - vo me - lech ha - ka -

Measures 15-19. The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and a half note Bb4. The piano accompaniment continues with the same right-hand melody. The left hand has a quarter rest, followed by a quarter note G3, and then a half note Bb3. The final measure features a long, sustained chord in the right hand (G4, A4, Bb4) and a quarter note G3 in the left hand.

20

vod us' - - - u pit - - hei 'o -

Red.-----

24

lam v' - ya - vo me - lech ha - - - ka -

28

vod mi hu ze _____ me - lech ha - ka -

32

vod A - do - - nai tze - va -

36

ot mi hu ze me - lech ha - ka -

40

vod A - do - nai tze - va -

44

ot hu me - lech ha - ka -

48

vod hu me - lech ha - ka -

52

vod hu me - lech ha - ka - vod

Ped.-----

57

se - - - - la se - - - - -

Ped.-----

61

la

Ped.-----

Hallelu

69

Ha - - - - le - lu et A - do -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a double bar line and a repeat sign. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes D5 and E5. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

4
nai kol go - yim sha - b' - hu

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note D5, followed by quarter notes E5, F5, and G5, then a quarter rest, and finally quarter notes A5 and B5. The piano accompaniment continues with similar harmonic support.

7
hu kol ha - u - mim ki ga -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G5, followed by quarter notes A5, B5, and C6, then a quarter rest, and finally quarter notes D6 and E6. The piano accompaniment continues with similar harmonic support.

10
var a - lei - nu has - do ve - e - met A - do -

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note D6, followed by quarter notes E6, F6, and G6, then a quarter rest, and finally quarter notes A6 and B6. The piano accompaniment continues with similar harmonic support.

13

nai l' - 'o - lam l' - 'o - lam l' - 'o -

16

lam ha - l' - lu - ya ya

rall. - - - -

1. 2.

Baruch ha-ba no.1

Marziale

mf MD sempre legato

3

3

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, with a triplet of eighth notes in the second measure. The left hand plays a simple eighth-note accompaniment, also featuring a triplet in the second measure.

4

Ba - ruch ha - ba__ b' - shem__ A - do - nai__ be - rach - nu - chem mi beit__ A - do -

MS sempre non legato

4

The vocal line begins at measure 4 with the lyrics "Ba - ruch ha - ba__ b' - shem__ A - do - nai__ be - rach - nu - chem mi beit__ A - do -". The piano accompaniment features a sustained chord in the right hand and a simple eighth-note accompaniment in the left hand.

8

nai__ El A - do - nai__ va - ya__ er

8

The vocal line continues at measure 8 with the lyrics "nai__ El A - do - nai__ va - ya__ er". The piano accompaniment features a sustained chord in the right hand and a simple eighth-note accompaniment in the left hand.

10

la - nu is - ru hag__ ba - a - vo - tim

f

10

The vocal line concludes at measure 10 with the lyrics "la - nu is - ru hag__ ba - a - vo - tim". The piano accompaniment features a sustained chord in the right hand and a simple eighth-note accompaniment in the left hand, ending with a forte (*f*) dynamic.

13

Musical score for measures 13-15. Measure 13 is a whole rest. Measures 14 and 15 feature piano accompaniment with triplets in both hands.

Meno mosso

16

Musical score for measures 16-18. Measure 16 has lyrics "Is - ru hag". Measure 17 has lyrics "ba - a - vo - tim". Measure 18 has lyrics "ad kar -". The piano part includes markings "rall." and "con calore".

19

Musical score for measures 19-21. Measure 19 has lyrics "not". Measure 20 has lyrics "ha - miz - be - ah". Measure 21 has lyrics "E - li a - ta". The piano part continues with accompaniment.

22

Musical score for measures 22-24. Measure 22 has lyrics "de - ka". Measure 23 has lyrics "E - lo - hai". Measure 24 has lyrics "a - ro - m' - me - ka E - li - a -". The piano part continues with accompaniment.

25

ta v' - o - de - ka E - lo - hai a - ro - m' -

28

me - ka Ho - du la - do - nai ki tov ki

31

I' - 'o - lam has - do ho - du la - do - nai ki

34

tov ki I' - 'o - lam has - do

Baruch ha-ba

A.CH.

mf

Piano introduction in 3/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5

Ba-ruch ha - ba b' - shem_ A - do - nai be - rach - nu -

mp

Vocal line starting at measure 5, with lyrics: "Ba-ruch ha - ba b' - shem_ A - do - nai be - rach - nu -". The piano accompaniment continues with a *mp* dynamic, featuring a crescendo hairpin.

8

chem mi beit_ A - do - nai Ba-ruch ha - ba b' - shem_ A - do -

Vocal line starting at measure 8, with lyrics: "chem mi beit_ A - do - nai Ba-ruch ha - ba b' - shem_ A - do -". The piano accompaniment continues with a *mp* dynamic, featuring a decrescendo hairpin.

11

nai_ be - rach - nu - chem mi beit_ A - do - nai

mp un poco rall. - - -

Vocal line starting at measure 11, with lyrics: "nai_ be - rach - nu - chem mi beit_ A - do - nai". The piano accompaniment continues with a *mp* dynamic and a *un poco rall.* instruction.

14 *a tempo*

El _____ A - do - nai _____

mp

17

va - - - ya - er _____ la - nu _____ is - - - ru

20

hag ba - a - vo - - - - tim

f

23

ad _____ kar - not _____ ha - miz - be - - - -

26

ah e - li a - ta v' - o - de - ka e - lo -

mp

29

ha a - ro - m' - me - ka ho - - - du la - do - nai ki

32

tov ki l' - o - lam has - do

Huppah

in 2

Louis Lewandowski

mf *a legato*

The piano introduction consists of four measures. The right hand features a melodic line with a long slur over the first two measures, followed by a more rhythmic pattern. The left hand provides a steady accompaniment with a bass line that includes a half rest in the first measure.

5

A do - nai shom - re - cha A - do - nai tzil - cha al

The vocal line begins at measure 5. The lyrics are "A do - nai shom - re - cha A - do - nai tzil - cha al". The melody is simple and follows the natural inflection of the Hebrew text. The piano accompaniment continues with a consistent harmonic support.

9

yad ye - mi - ne - cha A do - nai yish - mor - cha yish -

The vocal line continues at measure 9. The lyrics are "yad ye - mi - ne - cha A do - nai yish - mor - cha yish -". The melody remains simple and melismatic. The piano accompaniment provides a steady accompaniment.

13

mor - cha mi - kol ra yish - - - mor et naf - she - - -

rall.

The vocal line concludes at measure 13. The lyrics are "mor - cha mi - kol ra yish - - - mor et naf - she - - -". The melody is simple and melismatic. The piano accompaniment concludes with a *rall.* marking and a final cadence.

Andante con moto e religioso

18

cha ye - hi sha - lom b' - hei - lech shal -

mp

21

va b' - ar - m' - no - ta - yich ye - hi sha - lom b' - hei -

24

lech shal - va b' - ar - m' - no - ta - yich l' -

27

ma - - an a - hai v' - re - - -

30

ai a - da - b' - ra a - da - b' - ra na

33

sha - - - lom bach l' - ma - - - an

36

beit A - do - nai e - lo - hei - - - nu a - vak - sha a -

39

vak - - - sha tov lach A do - nai oz l' - a -

42

mo yi - ten A do - nai ye - - - va -

44

rech et a - mo ba - sha - lom. ba -

46

sha - - - - - lom

48

mf a - - - - men *pp* a - - - - men

mf *pp*

Marcha Nupcial

81

Sebastián Díaz Peña

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a fortissimo (*ff*) dynamic. Measure 3 ends with a mezzo-forte (*mf*) dynamic and a decrescendo hairpin.

Musical notation for measures 4-6. Measure 4 begins with a repeat sign (double bar line with dots) and a fermata over the first measure. The melody features slurs and accents. The bass line consists of a steady eighth-note accompaniment.

Musical notation for measures 7-9. The melody continues with slurs and accents. The bass line maintains the eighth-note accompaniment.

Musical notation for measures 10-12. Measure 10 includes slurs and accents. Measure 11 features a fortissimo (*ff*) dynamic and the word "Fine". Measure 12 begins with a piano (*p*) dynamic and includes a trill (*tr*) over a note.

Musical notation for measures 13-15. Measure 13 includes a trill (*tr*) over a note. The bass line features chords and a final cadence in measure 15.

16

Musical notation for measures 16 and 17. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 16 features a treble clef with a trill (tr) over a half note G4, followed by a sixteenth-note run: G4-A4-Bb4-C5-Bb4-A4-G4. The bass clef has a half note chord of G3-Bb3-Eb4. Measure 17 continues the trill over G4, followed by a sixteenth-note run: G4-A4-Bb4-C5-Bb4-A4-G4. The bass clef has a half note chord of G3-Bb3-Eb4. A fermata is placed over the final G4 in measure 17.

18

Musical notation for measures 18, 19, and 20. Measure 18 features a treble clef with a trill (tr) over a half note G4, followed by a sixteenth-note run: G4-A4-Bb4-C5-Bb4-A4-G4. The bass clef has a half note chord of G3-Bb3-Eb4. Measure 19 is a first ending (1.) consisting of a half note G4, a quarter rest, and a quarter note G4. Measure 20 is a second ending (2.) consisting of a half note G4, a quarter rest, and a quarter note G4. A fermata is placed over the final G4 in measure 20. The piece concludes with a double bar line and a repeat sign.