

דקודשא

Sacred songs
for choir satb

Sharon *Monis*



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for choir satb

2018

Composer: Sharon Monis

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רחל
Rachel

Sharon Monis
(Bcn, 19.07.2018)

Lento

Flute

f flute ad libitum

Soprano

Alto

Tenor

Baritone

Piano

Fl.

S

A

T

B

Pno.

2

Fl.

S

A

T

B

Pno.

p a tempo

And.

5

Fl.

S

A

T

B

Pno.

p

mf

p

mf

p

mf

p

mf

R'è o - nyi va - chal - tse - ni, r'è o - nyi va - chal -

R'è o - nyi va - chal - tse - ni, r'è o - nyi va - chal -

R'è o - nyi va - chal - tse - ni, r'è o - nyi va - chal -

R'è o - nyi va - chal - tse - ni, r'è o - nyi va - chal -

R'è o - nyi va - chal - tse - ni, r'è o - nyi va - chal -

R'è o - nyi va - chal - tse - ni, r'è o - nyi va - chal -

8

Fl.

S.

A.

T.

B.

Pno.

tse - ni, va - chal - tse - ni, r'é o -

tse - ni, va - chal - tse - ni, r'é o -

tse - ni, va - chal - tse - ni, r'é o -

tse - ni, va - chal - tse - ni, r'é o -

tse - ni, va - chal - tse - ni, r'é o -

f *mp* *f* *mp* *f* *mp*

11

Fl.

S.

A.

T.

B.

Pno.

nyi ki to - ra - te - cha lo sha -

nyi ki to - ra - te - cha lo sha -

nyi ki to - ra - te - cha lo sha -

nyi ki to - ra - te - cha lo sha -

nyi

mp *mp*

And.

14

Fl.

S.
chach - ti. Chel - ki A - do - nai a - mar - ti
mf

A.

T.
chach - ti. Chel - ki A - do - nai a - mar - ti
mf

B.

Pno.
Ped.

17

Fl.
f cresc.

S.
lish - mor dva - re - cha lish - mor dva - re - cha, Chel - ki A - do - nai a - mar - ti
f cresc.

A.
Chel - ki A - do - nai a - mar - ti
f cresc.

T.
lish - mor dva - re - cha lish - mor dva - re - cha, Chel - ki A - do - nai a - mar - ti
f cresc.

B.
Chel - ki A - do - nai a - mar - ti
f cresc.

Pno.
f cresc.
Ped.

26

Fl. *mp*

S

A

T

B

Pno. *p*

Le - o - lám A - do -

Le - o - lám A - do -

Le - o - lám A - do -

Le - o - lám A - do -

Rea.

29

Fl.

S

A

T

B

Pno.

nai dvar - cha

nai dvar - cha Le - o - lám A - do - nai dvar - cha

nai dvar - cha Le - o - lám A - do - nai dvar - cha

nai dvar - cha

nai dvar - cha

nai dvar - cha

nai dvar - cha

nai dvar - cha

Allargando

32

Fl. *pp*

S *pp* ni - tsav ba - sha - ma - - - im.

A *pp* ni - tsav ba - sha - ma - - - im.

T *pp* ni - tsav ba - sha - ma - - - im.

B *pp* ni - tsav ba - sha - ma - - - im.

Pno. *pp*

leg.

35

Fl. *rit.*

S

A

T

B

Pno. *leg.*

ויכלו

Vayechulu Thus the heavens and
the earth were finished

Sharon Monis
(03.08.2018)

Lento maestoso

Soprano

ff accentuato Va - ye - chu - lu ha - sha - ma - im ve - ha - a - rets ve - cresc.

Alto

ff accentuato Va - ye - chu - lu ha - sha - ma - im ve - ha - a - rets ve - cresc.

Tenor

ff accentuato Va - ye - chu - lu ha - sha - ma - im ve - ha - a - rets ve - cresc.

Baritone

ff accentuato Va - ye - chu - lu ha - sha - ma - im ve - ha - a - rets ve - cresc.

3

S

chol tse - va - am. E - - - - lo - him.
mf legato

A

chol tse - va - am.

T

chol tse - va - am. legato

B

chol tse - va - am.

6

S
Va - yi - chal E - lo - him, E - lo - him ba - yom hash - vi - í me - lach -
p

A
Va - yi - chal E - lo - him, E - lo - him ba - yom hash - vi - í me - lach -
p

T
Va - yi - chal E - lo - him, E - lo - him ba - yom hash - vi - í me - lach -
p

B
Va - yi - chal E - lo - him, E - lo - him ba - yom hash - vi - í me - lach -
p

9

rit. *a tempo*

S
tó a - sher a - sa. Va - yish - bot ba - yom hash - vi - í
Va - yish - bot ba - yom hash - vi - í

A
tó a - sher a - sa. Va - yish - bot ba - yom hash - vi - í
Va - yish - bot ba - yom hash - vi - í

T
tó a - sher a - sa. Va - yish - bot ba - yom hash - vi - í
Va - yish - bot ba - yom hash - vi - í

B
tó a - sher a - sa. Va - yish - bot ba - yom hash - vi - í
Va - yish - bot ba - yom hash - vi - í

12

S
 va - yish-bot mi-kol me-lach - tó a-she-er a-sá
cresc. *f*

A
 va - yish - bot mi-kol me-lach - tó a-she-er a-sá
cresc. *f* E - lo -
mf

T
 va - yish - bot, — va - yish - bot
cresc. *f*

B
 va - yish - bot, — va - yish - bot
cresc. *f*

15

S
 E - lo - him, E -
mf

A
 him, — E - lo - him, E -

T
 E - lo - him, — E - lo - - -

B
 E - lo -
mf

17

S
lo - him, E - lo - him, E - lo - him.

A
lo - him, E - lo - him.

T
him, E - lo - him, E - lo - him.

B
him, E - lo - him, E - lo - him.

ff *mf* *ff* *ff*

(tutti recite)
Vayevarech Elohim
et yom hashvii
vayekadesh otó

21

S
Ki bo sha-bat mi-kol me-lach - tó a-sher ba-rá E - lo - him la - a-sót.

A
Ki bo sha-bat mi-kol me-lach - tó a-sher ba-rá E - lo - him la - a-sót.

T
Ki bo sha-bat mi-kol me-lach - tó a-sher ba-rá E - lo - him la - a-sót.

B
Ki bo sha-bat mi-kol me-lach - tó a-sher ba-rá E - lo - him la - a-sót.

p *f* *p* *f* *p* *f* *p* *f*

rit.

S
 Va-ye-chu-lu ha-sha-ma-im ve-ha - a - rets ve-chol tse-va-am. _____
p *pp*

A
 Va-ye-chu-lu ha-sha-ma-im ve-ha - a - rets ve-chol tse-va-am. _____
p *pp*

T
 Va-ye-chu-lu ha-sha-ma-im ve-ha - a - rets ve-chol tse-va-am. _____
p *pp*

B
 Va-ye-chu-lu ha-sha-ma-im ve-ha - a - rets tse-va-am. _____
p *pp*

אהבתיה

Ahavtiha

My love for her

Sharon Monis
(12.08.2018)

Moderato ad libitum

Narrator (1 Alt) *There is a world that ends in Eternity, a world that trembles from a sordid noise,*

f

Piano *ff*

2 *There is a world where the angels scream in prays, wisdom, blessings, chants, as a shield shield to the source*

Pno.

3 *It is the world of all souls, where they start and end.* *It is the world of judgement, where only souls' loyalty gain the Eternal Light.*

15^{ma}

8^{vb}

15^{ma}

8^{vb}

15^{ma}

15^{ma}

8^{vb}

8^{vb}

Poco più mosso

5
Chant (1 sop.)

the an - gels keep safe the souls from dark - ness

Pno. *mf*

Detailed description: This system contains the first four measures of the piece. The vocal line (Chant) begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (Pno.) features a steady eighth-note pattern in the bass clef, while the treble clef has whole rests. The dynamic marking is *mf*.

9

but in their way to hu - ma - ni - ty, dark-ness rea - ches the soul

Pno.

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same eighth-note pattern in the bass clef and whole rests in the treble clef.

13

and stains it; as en-ligh-tened is the soul, dark - ness fol - lows in a des-pi-ca-

Pno.

Detailed description: This system contains measures 9 through 12. The vocal line features a dotted quarter note C6, followed by a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, and a quarter note B6. The piano accompaniment continues with the eighth-note pattern in the bass clef and whole rests in the treble clef.

18

ble rage.

Pno.

Detailed description: This system contains measures 13 through 16. The vocal line has a dotted quarter note C7, followed by a half note D7, and then whole rests for the remaining two measures. The piano accompaniment continues with the eighth-note pattern in the bass clef and whole rests in the treble clef.

Lento allargando, legato

22

S
Ve - a - hav - ti - ha, a - hav - ti -
molto cresc. **f**

A
Ve - a - hav - ti - ha, be - chol _____
molto cresc. **f**

T
Ve - a - hav - ti - ha, be - chol _____
molto cresc. **f**

B
Ve - a - hav - ti - ha, be - chol _____
molto cresc. **f**

26

S
- ha be - chol li - bí. _____

A
_____ li - bí. _____

T
_____ li - - - - bí. _____

B
_____ li - - - - bí. _____

Moderato ad libitum

But in the world of Light,
the angels are armed.

They poison and cease
darkness' existence.

30

Ntor.
(1 Alt)

30

Pno.

f

15^{ma}

8^{vb}

Ped.

32

Pno.

32

15^{ma}

8^{vb}

Ped.

33

legato

S

A

T

B

A - hav - ti - ha, a - hav - ti - ha, a - - - -

A - hav - ti - ha, a - hav - ti - ha, a - hav -

A - hav - ti - ha, a - hav - ti -

A - hav -

38

S
- hav - ti - ha, a - hav - ti - ha.

A
ti - - - ha, a - hav - ti - ha.

T
- - - ha, a - hav - ti - ha.

B
ti - - - ha, a - hav - ti - ha.

ad libitum - no time

(All voices make a chaos in a very big cresc. with the words: "bless the souls", "death and life, one is",
love ceases darkness", "Ahavtiha bechol libi")

43

S

A

T

B

44 *rit.*

S
ff A - hav - ti - ha be - chol li - bí.

A
ff A - hav - ti - ha.

T
ff A - hav - ti - ha be - chol li - bí.

B
ff be - chol li - - - - - bi.

עימדי איתי בכל עת

Be with me at all times

Sharon Monis

(5.9.2018)

Lento

Soprano

mf Im - dí i - tí be - chol
 Im - dí i - tí be - chol
 Im - dí i - tí be - chol

Alto

mf Im - dí i - tí be - chol ét, im - dí i -
 Im - dí i - tí be - chol ét, im - dí i -
 Im - dí i - tí be - chol ét, im - dí i -

Tenor

mf Im - dí i - tí be - chol ét, he -
 Im - dí i - tí be - chol ét, ha -
 Im - dí i - tí be - chol ét, im -

Baritone

mf Im - dí i -
 Im - dí i -
 Im - dí i -

4

S

ét, he - yí, he - yí be - nish -
 ét, ha - fi - - chi - cha - yí im -
 ét, be - - - - chol ét, va - er -

A

tí, he - yí be - nish - ma - ti, he - yí be - dar - ki, im - dí i -
 tí, ha - fi - - chi - cha - yim be - ru - chi, ha - fi - - chi bi
 tí, va - er - - é et pa - na - ich esh - má

T

yí, he - yí be - nish - ma - ti, be - dar -
 fi - - - - chi cha - - yim be - ru - chi, ha -
 dí i - tí im - yim dí i - tí be - chol

B

tí - - - - be - chol ét, he - yí be -
 tí - - - - be - chol ét, ha - - fi be -
 tí - - - - be - chol ét, va - - er -

8

S

ma - tí, be - dar - kí, he - -
 chi - ru - chi, ha - -
 é - va - er - é et - pa -

A

tí, be - chol ét, he - yí
 or, ke - dmu - tech ha - yí
 et - ko - lech a - -

T

ki, he - yí, he - yí ma - a - sai, dva -
 - fi - chí bi - or, ke - dmu - tech, dva -
 et, im - dí i - tí, va - er - é_et pa -

B

nish cha - ma - tí, he - yí be - dar -
 chi - cha - yim - be - ru - chí, ha - dar -
 é - et - pa - na - - ich, va - fi - esh -

12

S

yí ma - a - sai, dva - rái,
 fi - - - chí, bi esh - or, séd,
 na - - - ich, má_et ko - lech

A

ma - a - sái, he - yí dva - rái,
 fi - chí, bí, che - séd a - ha - vá,
 - - chush chi - bu - kech im -

T

raí, kí - at be - ra -
 ke - dmu - tech ha - fi -
 na - - ich, va - esh -

B

ki, he - yí ma - a - sai, dva -
 chí bi - or, che - séd, a - ha -
 má_et ko - lech a - chush chí - bu -

S
f cresc.
 ki - at - be - ra - cha
 a - ha - vá - ka - - -
 a - chush - a - - - chush
cresc.

A
f cresc.
 ki - at - be - ra - cha
 che - sed, - a - ha - vá
 dí - i - tí - be - chol - ét,
cresc.

T
f cresc.
 cha - va - e - met,
 chi - bi - che - sed, - a - ha - vá
 ma - et - ko - lech - a - chush - chi -
cresc.

B
f cresc.
 rai, ki - at - be - ra - cha
 vá, che - sed, a - ha - vá
 kech, be - chol ét, im - dí
cresc.

S
ff *ff*
 va - e - mét.
 - chi - - dmu - - tech.
 bu - - kech.

A
ff *ff*
 va - e - mét.
 ke - - dmu - - tech.
 be - - chol - - ét.
 Im
 Im
mf

T
ff *ff*
 - - va - e - met.
 - - ke - - dmu - - tech.
 - - bu - - kech.

B
ff *ff*
 va - e - mét.
 ke - - dmu - - tech.
 be - - chol - - ét.

הללי

Haleli My soul praise

Sharon Monis

(24.9.2018)

Moderato

The musical score is arranged in two systems. The first system includes staves for Soprano, Alto, Tenor, Baritone, Guitar, and Darabuka. The second system includes staves for Soprano (S), Alto (A), Tenor (T), Baritone (B), Guitar (Gtr.), and Darabuka (Dbka.).

The score is in 10/8 time and B-flat major. The tempo is Moderato. The Darabuka part is marked *mf*. The vocal parts (Soprano, Alto, Tenor, Baritone) are marked *mf* finger snapping. The guitar part is marked with a '5' above the staff.

9

S

A

T

B

Gtr.

Dbka.

13

Lento

S

A

T

B

Gtr.

Dbka.

f foot stomp

f foot stomp

f foot stomp

f foot stomp

f *ff* *mf* *mf*

17

S

A

T

B

Gtr.

Dbka.

mf

21

Moderato

S

A

T

B

Gtr.

Dbka.

f

mf

26

S
 ha-le-li-yá ha-le - li ha-le-li-yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá
p
Mi-maayanái takúm Israel, atufát ruchí, barát mahutí, yoréshet libí.
Ahuvá nisguévet, atsilát lev va-dáat, at gueút, or chaim, at lí mevoréchet.

A

T

B
 Ha-le-li-yá ha-le - li ha-le-li-yá ha-le-lu-yá be-kol sho-far ha-le - li be-kol tru-á ha-le-lu-yá
p

Gtr.

26

Dbka.

30

S
 ha-le-li-yá ma-ro - ma ha-le-li-yá ha-le-lu-yá ru-ach yá ba - kol na ha-le-li-yá ha-le-lu-yá
Sod kiyumí lach etén ve-et datí hagshími, lach ha-shalóm veba-chésed, lach eshtachavé.
Zichrí divrotái, al tolichini sholál, patúach ihiyé libéch lir'ót meshicháyich.

A

T

B
 ha-le-li-yá ma-ro - ma ha-le-li-yá ha-le-lu-yá ru-ach ya ba - kol na ha - le - li ha - le-lu-yá

Gtr.

30

Dbka.

34

S *mf* ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá

A *tutti* *mf* Ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-far ha-le - li be-kol tru-a ha-le-lu-yá

T

B *mf* Ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-far ha-le - li be-kol tru-á ha-le-lu-yá

Gtr.

Dbka.

38

S ha-le-li - yá ma-ro - ma ha-le-li - yá ha-le-lu-yá ru-ach yá ba - kol na ha-le-li - yá ha-le-lu-yá

A ha-le-li - yá ma-ro - ma ha-le-li - yá ha-le-lu-yá ru-ach ya ba - kol na ha-le-li - yá ha-le-lu-yá

T

B ha-le-li - yá ma-ro - ma ha-le-li - yá ha-le-lu-yá ru-ach ya ba - kol na ha - le - li - yá ha-le-lu-yá

Gtr.

Dbka.

42

S *f* ha-le-li-yá ha-le - li ha-le-li-yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá

A *f* Ha-le-li-yá ha-le - li ha-le-li-yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá

T *f* ha-le-li-yá ha-le - li ha-le-li-yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá

B *f* Ha-le-li-yá ha-le - li ha-le-li-yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-á ha-le-lu-yá

Gtr. 42

Dbka. 42 *f*

46

S ha-le-li-yá ma-ro - ma ha-le-li-yá ha-le-lu-yá ru-ach yá ba - kol na ha-le-li-yá ha-le-lu-yá

A ha-le-li-yá ma-ro - ma ha-le-li-yá ha-le-lu-yá ru-ach ya ba - kol na ha-le-li-yá ha-le-lu-yá

T *f* ha-le-li-yá ma-ro - ma ha-le-li-yá ha-le-lu-yá ru-ach yá ba - kol na ha-le-li-yá ha-le-lu-yá

B ha-le-li-yá ma-ro - ma ha-le-li-yá ha-le-lu-yá ru-ach ya ba - kol na ha - le - li-yá ha-le-lu-yá

Gtr. 46

Dbka. 46

Poco meno mosso

50

S

A

T

B

Gtr.

Dbka.

mf dolce

53

S

A

T

B

Gtr.

Dbka.

Im eshkachéch yerushaláim, tishachách yemini

f

f

f

f

55 *Tidbák leshoní lecheikí, im lo ezkerechí*

S

A *Tidbák leshoní lecheikí, im lo ezkerechí*

T *Tidbák leshoní lecheikí, im lo ezkerechí*

B *Tidbák leshoní lecheikí, im lo ezkerechí*

Gtr. 55

Dbka. 55

57 *im lo eelé et Yerushaláyim al rosh simchatí*

S

A *im lo eelé et Yerushaláyim al rosh simchatí*

T *im lo eelé et Yerushaláyim al rosh simchatí*

B *im lo eelé et Yerushaláyim al rosh simchatí*

Gtr. 57

Dbka. 57

Allungare

59

S *tishachách yemini*

A *tishachách yemini*

T *tishachách yemini*

B *tishachách yemini*

ff Ha - le - - - - li

ff Ha - le - - - - li

ff Ha - le - - - - li

ff Ha - le - - - - li

Gtr. 59

Dbka. 59

64

S

A

T

B

Gtr. 64

Dbka. 64

naf - - shi et A - - - do - - - nai

naf - - shi et A - - - do - - - nai

naf - - shi et A - - - do - - - nai

naf - - shi et A - - - do - - - nai

Moderato

70

S

A

T

B

Gtr.

Dbka.

clapping hands

mf

75

S

A

T

B

Gtr.

Dbka.

ff ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá

ff Ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-far ha-le - li be-kol tru-a ha-le-lu-yá

ff ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-fár ha-le - li be-kol tru-a ha-le-lu-yá

ff Ha-le-li - yá ha-le - li ha-le-li - yá ha-le-lu-yá be-kol sho-far ha-le - li be-kol tru-á ha-le-lu-yá

ff

79

S
ha - le - li - yá ma - ro - ma ha - le - li - yá ha - le - lu - yá ru - ach yá ba - kol na

A
ha - le - li - yá ma - ro - ma ha - le - li - yá ha - le - lu - yá ru - ach ya ba - kol na

T
8
ha - le - li - yá ma - ro - ma ha - le - li - yá ha - le - lu - yá ru - ach yá ba - kol na

B
ha - le - li - yá ma - ro - ma ha - le - li - yá ha - le - lu - yá ru - ach ya ba - kol na ha -

Gtr.
79

Dbka.
79

82

S
ha - le - li - yá ha - le - lu - yá

A
ha - le - li - yá ha - le - lu - yá

T
8
ha - le - li - yá ha - le - lu - yá

B
le - li - yá ha - le - lu - yá

Gtr.
82

Dbka.
82

10:45

Sharon Monis
(31.08.2018)

Lento

Vatiz'ák nishmát Adonái hashamáima.....

The musical score is arranged in a system with the following parts from top to bottom:

- Voice:** Features a series of rests followed by a dynamic marking of *f*.
- 2 Horn in F:** Features a series of rests.
- 2 Bass Trombone:** Features a series of rests.
- 2 Tuba:** Features a series of rests.
- Soprano Section 1:** Features a series of rests.
- Choir SSA 2:** Features a series of rests.
- Bass Drum:** Features a series of notes with accents, with a dynamic marking of *ff* with resonance.
- Gong:** Features a series of notes with accents, with a dynamic marking of *pp*.
- Piano:** Features a series of notes with accents, with a dynamic marking of *pp* and the instruction *lower range, tremolo with mallets on strings*.
- Violin:** Features a series of rests.

10

A musical staff with a double bar line at the beginning and ten measures of rests, each marked with a small black square.

10

Hn.

Musical staff for Horn (Hn.) with a key signature of one sharp (F#) and ten measures of rests, each marked with a small black square.

B. Tbn.

Musical staff for Bass Trombone (B. Tbn.) with ten measures of rests, each marked with a small black square.

Tuba

Musical staff for Tuba with ten measures of rests, each marked with a small black square.

10

S 1

Musical staff for Soprano 1 (S 1) with ten measures of rests, each marked with a small black square.

Choir 2

Musical staff for Choir 2 with ten measures of rests, each marked with a small black square.

10

B. Dr.

Musical staff for Bass Drum (B. Dr.) with ten measures of rhythmic notation, featuring a double bar line, a half note with an accent (>), and a quarter note with an accent (>).

10

Gong

Musical staff for Gong with ten measures of rhythmic notation, featuring a double bar line, a half note with an accent (>) and a fermata, and a quarter note with an accent (>).

Pno.

Musical staff for Piano (Pno.) with ten measures of rhythmic notation, featuring a double bar line, a half note with an accent (>) and a fermata, and a quarter note with an accent (>).

10

Vln.

Musical staff for Violin (Vln.) with ten measures of rests, each marked with a small black square.

19

A musical staff with a double bar line at the beginning and ten rests, one in each measure.

19

Hn.

A musical staff for Horn (Hn.) with a double bar line, a key signature of one sharp (F#), and ten rests, one in each measure.

B. Tbn.

A musical staff for Bass Trombone (B. Tbn.) with a double bar line and ten rests, one in each measure.

Tuba

A musical staff for Tuba with a double bar line and ten rests, one in each measure.

19

S 1

A musical staff for Soprano 1 (S 1) with a double bar line and ten rests, one in each measure.

Choir 2

A musical staff for Choir 2 with a double bar line and ten rests, one in each measure.

19

B. Dr.

A musical staff for Bass Drum (B. Dr.) with a double bar line and ten measures. Each measure contains a note with an accent (>) and a stem.

19

Gong

A musical staff for Gong with a double bar line and ten measures. Each measure contains a note with an accent (>) and a stem, with a slur over the first six measures.

Pno.

A musical staff for Piano (Pno.) with a double bar line and ten measures. Each measure contains a note with an accent (>) and a stem, with a slur over the first six measures.

19

Vln.

A musical staff for Violin (Vln.) with a double bar line and ten rests, one in each measure.

28

.....Vayehi bechól ét, shirá.

28

Hn.

B. Tbn.

Tuba

28

S 1

Choir 2

28

B. Dr.

28

Gong

28

Pno.

28

Vln.

Very noisy, deep and difficult breaths, the so called "snores of death"
Duration: 10 sec.

34



34

Hn.

B. Tbn.

Tuba

34

S 1

Choir 2

34

B. Dr.

34

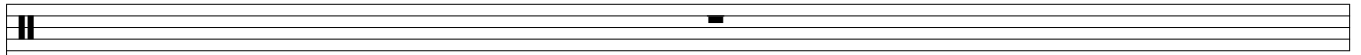
Gong

Pno.

34

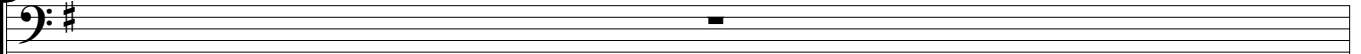
Vln.

35

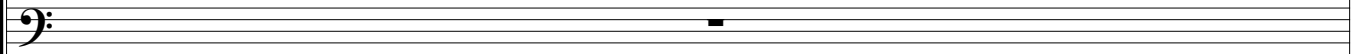


35

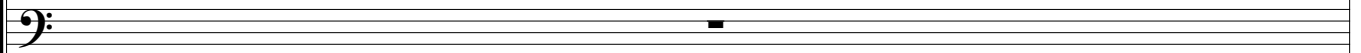
Hn.



B. Tbn.

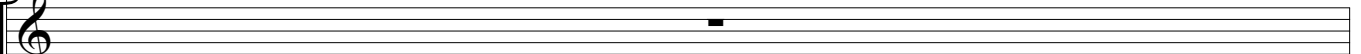


Tuba

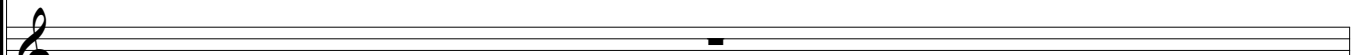


35

S 1



Choir 2



35

B. Dr.

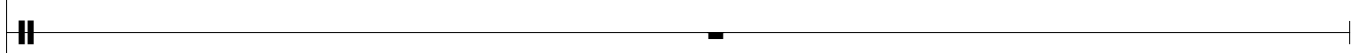


35

Gong



Pno.



35

Vln.



the most high harmonic
Duration: 10 sec.



pp



This musical score page, numbered 36, is titled "Almost without mesured time". It features ten staves for different instruments and vocal parts. The top staff is a blank grand staff. The second staff is for Horn (Hn.) in bass clef with a key signature of one sharp (F#). The third and fourth staves are for Baritone Trombone (B. Tbn.) and Tuba, both in bass clef. The fifth staff is for Soprano 1 (S 1) in treble clef, with a *pp* dynamic marking. The sixth staff is for Choir 2 in treble clef, with a *pp* dynamic marking. The seventh staff is for Bass Drum (B. Dr.) in a simplified notation. The eighth staff is for Gong in a simplified notation. The ninth staff is for Piano (Pno.) in a simplified notation. The tenth staff is for Violin (Vln.) in treble clef. The score includes various musical notations such as rests, slurs, and dynamic markings.

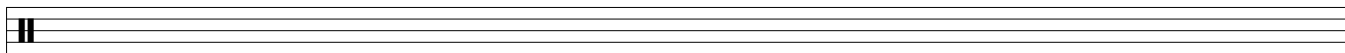
This musical score page contains ten staves for measures 46 through 55. The instruments and parts are as follows:

- Drum:** A single staff at the top with a double bar line at the beginning and ten measures of rhythmic notation, each containing a single eighth note.
- Horn (Hn.):** A staff in bass clef with a key signature of one sharp (F#) and a double bar line at the beginning. It contains ten measures of rhythmic notation, each with a single eighth note.
- Trumpet (B. Tbn.):** A staff in bass clef with a double bar line at the beginning. It contains ten measures of rhythmic notation, each with a single eighth note.
- Tuba:** A staff in bass clef with a double bar line at the beginning. It contains ten measures of rhythmic notation, each with a single eighth note.
- Soprano 1 (S 1):** A staff in treble clef. It begins with a melodic line of four quarter notes, each with a slur above it. This is followed by ten measures of rhythmic notation, each with a single eighth note. A hairpin crescendo is placed below the first four measures.
- Choir 2:** A staff in treble clef. It contains ten measures of rhythmic notation, each with a single eighth note. A hairpin crescendo is placed below the last four measures.
- Bass Drum (B. Dr.):** A staff with a double bar line at the beginning and ten measures of rhythmic notation, each with a single eighth note.
- Gong:** A staff with a double bar line at the beginning and ten measures of rhythmic notation, each with a single eighth note.
- Piano (Pno.):** A staff with a double bar line at the beginning and ten measures of rhythmic notation, each with a single eighth note.
- Violin (Vln.):** A staff in treble clef with a double bar line at the beginning and ten measures of rhythmic notation, each with a single eighth note.

56

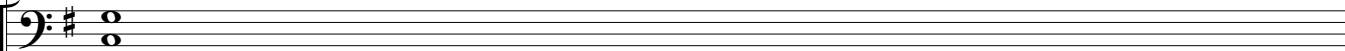
Chaos (10 sec.)

molto cresc.



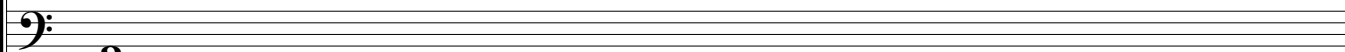
Hn.

56



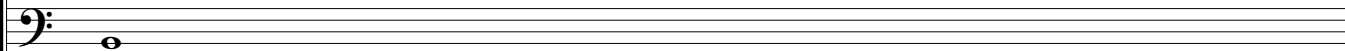
ffff

B. Tbn.



ffff

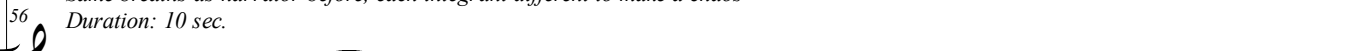
Tuba



ffff

*Same breaths as narrator before, each integrant different to make a chaos
Duration: 10 sec.*

S 1



ffff

Choir 2



ffff *The same as narrator before, each integrant say the words differently to make a chaos
Duration: 10 sec.*

B. Dr.

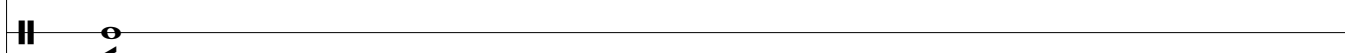
56



ffff

Gong

56



ffff

Pno.

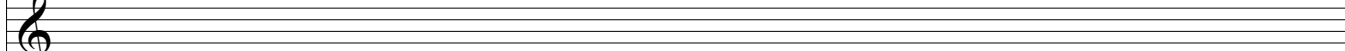
56



ffff

Vln.

56



57

Musical staff for Percussion (Perc.) with a double bar line at the beginning and a fermata symbol in the middle.

57

Hn. Musical staff for Horn (Hn.) in bass clef with a key signature of one sharp (F#) and a fermata symbol.

B. Tbn. Musical staff for Baritone Trombone (B. Tbn.) in bass clef with a fermata symbol.

Tuba Musical staff for Tuba in bass clef with a fermata symbol.

57

S 1 Musical staff for Soprano 1 (S 1) in treble clef with a fermata symbol.

Choir 2 Musical staff for Choir 2 in treble clef with a fermata symbol.

57

B. Dr. Musical staff for Bass Drum (B. Dr.) with a double bar line at the beginning and a fermata symbol.

57

Gong Musical staff for Gong with a double bar line at the beginning and a fermata symbol.

Pno. Musical staff for Piano (Pno.) with a double bar line at the beginning and a fermata symbol.

57

Vln. Musical staff for Violin (Vln.) in treble clef with a fermata symbol.

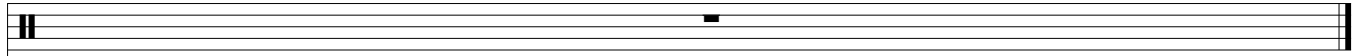
Duration: 10 sec.

pp



58

Silence

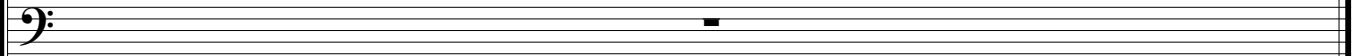


58

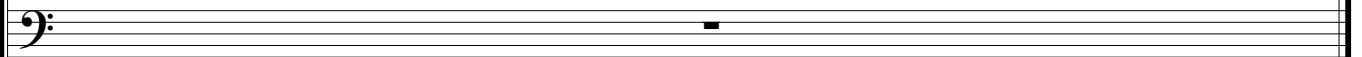
Hn.



B. Tbn.

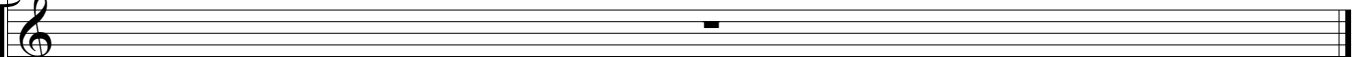


Tuba

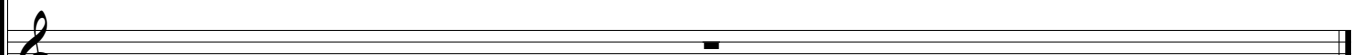


58

S 1



Choir 2



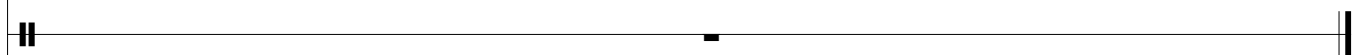
58

B. Dr.



58

Gong

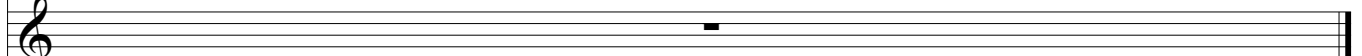


Pno.



58

Vln.



אבכה עד שאלוהים יקח אותי אליך
 I'll cry until God will take me to you

Sharon Monis
 (28.10.2018)

Lento

Soprano *mf* Ev - ké ad she E-lo-him yi - kach o - tí e - lá - ich, lo esh - kót lo esh -

Alto *mf* Ev - ké, ev - ke lo esh -

Tenor *mf* Ev - ké, ev - ké, lo esh -

Baritone *mf* Ev - ké, ev - ké, lo esh -

6

S kót E - lo - him, E - lo - him, E - lo - him, E - lo - him *p subito*

A kót E - lo - him, E - lo - him E - lo - him E - lo - him *p subito*

T kót E - lo - him, E - lo - him, E - lo - him E - lo - him *p subito*

B kót E - lo - him, E - lo - him, E - lo - him, E - lo - him *p subito*

13

S *mf* Lo esh - kót, lo esh - kót lo esh - - -

A *mf* Lo esh - kót, lo esh - kót ad ye - cha -

T *mf* Lo esh - kot, lo esh - kót ad

B *mf* Lo esh - kót ad

18

S kót ad ye - cha - nes o - ti ha -

A nés ad - ye - cha - nes o - ti ha -

T ye - cha - nés o - tí ha -

B ye - cha - nés o - tí ha -

22

S
E - lo - him _____ be - mal - chu -

A
E - lo - him _____ be -

T
8
E - lo - him _____ be -

B
E - lo - him _____ be -

27

S
to be - mal - chu - tó _____ lir' - ót o -

A
mal - chu - tó be - mal - chu - tó lir' -

T
8
mal - chu - tó _____ be - mal - chu - tó lir' - ót _____ lir' -

B
mal - chu - tó be - mal - chu - tó lir' -

32

S
tach, o - taj lir' - ót

A
ót o - - - tach

T
8
ót o - - - tach

B
ót o - - - tach

37

S
o - tach li - hi - yót i -

A
li - hi - yót i - - -

T
8
li - hi - yót i - - -

B
li - hi - yót i - - -

Allargando

42

S
tach. _____ Ev - ké ad she - E - lo - him yi -
ff

A
tach. _____ Ev - ké ad she - E - lo - him yi -
ff

T
8
tach. _____ Ev - ké ad she - E - lo - him yi -
ff

B
tach. _____ Ev - ké ad she - E - lo - him yi -
ff

48

S
rit.
kach o - ti e - la - - - - - ich. _____

A
kach o - ti e - la - - - - - ich. _____

T
8
kach o - ti e - la - - - - - ich. _____

B
kach o - ti e - la - - - - - ich. _____

זכרונות

Zichronot Memories

Version I

Sharon Monis

(25.11.2018)

Lento

Soprano

Alto

Tenor

Baritone

ze zich - ro -
mf

Zich - ro - not,
mp

kol ha - no - tar,
mf

Zich - ro - not,
mp

kol ha - no - tar,
mf

not,
mp

kol ha - no -
mf

7 *molto rit. allarg.* *a tempo*

S

not rak zich - ro - not.
p

A

rak zich - ro - not.
p

cresc.

Kol dor cho - lef

T

rak zich - ro - not.
p

cresc.

Kol dor cho -

B

tar, rak zich - ro - not.
p

13 *cresc.*

S
Kol dor cho - lef Kol dor cho - lef va - ne - e -

A
cho - lef kol dor cho - lef va - ne - e -

T
lef kol dor cho - lef va - ne - e -

B
cresc.
kol dor cho - lef va - ne - e -

19 *cresc.*

S
lam, ma ha - tach - lit im kach? ma ha - tach - lit. *f mp*

A
lam, ma ha - tach - lit im kach? ma ha - tach - lit *f mp cresc.*

T
lam, ma ha - tach - lit im kach? ma ha - tach - *f mp cresc.*

B
lam, ma ha - tach - lit im kach? *f mp cresc.*

25

S
ma ha - tach - lit, im kach?

A
ma ha - tach - lit im kach?

T
lit im kach im kach?

B
ma ha - tach - lit im kach?

f

f

f

f

33

S
ze zich - ro - *mf*

A
Zich - ro - not, kol ha - no - tar, *mf*

T
Zich - ro - not, kol ha - no - tar, *mf*

B
not, kol ha - no - *mf*

mp

mf

mp

mf

S
not rak zich - ro - not. _____
p

A
_____ rak zich - ro - not. _____ *cresc.* cha - im shle - mim

T
_____ rak zich - ro - not. _____ *cresc.* Cha - im shle -

B
tar, rak zich - ro - not. _____
p

45 *cresc.*

S
rak nil - cha - mim _____ rak nil - cha - mim, rak nil - cha -

A
_____ cha - im, cha - im shle - mim rak nil - cha -

T
mim rak nil - cha - mim rak nil - cha -

B
cresc. Cha - im shle - mim rak nil - cha -

51

S
 mim, _____ la - ma? _____ la - ma? _____ ha - kol o - ver ka - lo ha -
f *mp* *cresc.*

A
 mim, _____ la - ma? _____ la - ma? _____ ha - kol o - ver _____
f *mp* *cresc.*

T
 mim, _____ ha - kol o - ver ka - lo ha - ya -
f *mp* *cresc.*

B
 mim, _____ ha - kol o - ver ha -
f *mp* *cresc.*

58

S
 ya, ka - lo ha - - - ya. _____
f

A
 _____ ha - kol o - ver ka - lo ha _____
f

T
 ka - - - lo ha - - - ya. _____
f

B
 kol o - ver ka - lo ha -
f

64

S
ba - sof gam
mp

A
ya. _____
Zich - ro - not
mp
ba - sof gam

T
8
Zich - ro - not
mp

B
ya. _____
not
mp

70

molto rit. allarg.

S
zi - ka - ron _____ ne - e - lam. _____

A
zi - ka - ron _____ ne - e - lam. _____

T
8
Zi - ka - ron _____ ne - e - lam. _____

B
Zi - ka - ron _____ ne - e - lam. _____

זכרונות

Zichronot Memories

Version II

Sharon Monis

(25.11.2018)

Andante

Soprano

Alto

Tenor

Baritone

Zich - ro - not, kol ha - no - tar, ha - no -

Zich - ro - not, kol ha - no - tar

Ha - no -

molto rit.

Più mosso

S

A

T

B

tar ze zich - ro - not. Kol dor cho - lef va - ne - e -

tar ze zich - ro - not. Kol dor cho - lef

tar ze zich - ro - not.

mf

mf

mf

cresc.

cresc.



14

S
kol dor cho - lef va - ne - e - lam, va - ne - e - lam, _____
cresc. **f**

A
lam, kol dor cho - lef _____ va ne - e - lam, _____
f

T
8 kol dor cho - lef va - ne - e - lam, _____
f

B
kol dor cho - lef va - ne - e - lam, _____
cresc. **f**

21

S
ma ha - tach - lit im kach? _____ ma ha - tach - lit _____ im kach?
mf

A
ma ha - tach - lit im kach? _____ ma ha - tach - lit _____ ma ha - tach -
mf

T
8 ma ha - tach - lit, ma ha - tach - lit _____ im _____
mf

B
ma ha - tach - lit _____ im _____
mf

Tempo I (Andante)

27

S
im kach? _____

A
lit im kach? _____
Zich - ro - not, kol ha - no -
p *f*

T
8
_____ kach? _____
Zich - ro - not,
p

B
_____ kach? _____

34

S
molto rit.
Kol ha - no - tar ze zich - ro - not. _____
mf

A
tar, ha - no - tar ze zich - ro - not. _____
mf

T
8
kol ha - no - tar _____ ze zich - ro - not. _____
f *mf*

B
Ha - no - tar ze zich - ro - not. _____
f *mf*

Più mosso

40

S
cha - im shle - mim rak nil - cha -
cresc.

A
cha - im shle - mim rak nil - cha - mim, rak nil - cha - mim
cresc.

T
8
cha - im shle - mim rak nil - cha -
cresc.

B
rak nil - cha -
cresc.

46

S
mim, la - ma? ha - kol o - ver, nee - lam, ha - kol o -
mf cresc.

A
la - ma? ha - kol o - ver, nee - lam, ha - kol o -
mf cresc.

T
mim, la - ma? ha - kol o - ver va - ne - e -
mf cresc.

B
mim, la - ma? ha - kol o -
mf cresc.

Tempo I (Andante)

54

S
ver va - ne - e - lam ka - lo ha - ya. *f*

A
ver ka - lo ha - ya. *f* Zich - ro - not, *p*

T
lam ka - lo ha - ya. *f* Zich - ro - not *p*

B
ver ka - lo ha - ya. *f*

62

S
ba - sof gam zi - ka - ron *p* ne - e - lam. *molto rit.*

A
ba - sof gam zi - ka - ron *p* ne - e - lam. *molto rit.*

T
gam zi - ka - ron *p* ne - e - lam. *molto rit.*

B
Zi - ka - ron *p* ne - e - lam. *molto rit.*

Text and translation

מילים ותרגום

רחל

Rachel

See-me and save, for your word is not forgotten.

רֵא-אֵה-עֲנֵי וְחַלְצֵנִי, כִּי-תוֹרַתְךָ לֹא שָׁכַחְתִּי

For I keep your word

כִּי-לִקִּי יְהוָה אֶמְרֹתֶי, לְשֹׁמֵר דְּבָרֶיךָ

The word of God speaks in heaven

לְעוֹלָם יְהוָה, דְּבָרְךָ נָצַב בְּשָׁמַיִם

וַיִּכְלֹוּ

Vayechulu

Thus the heavens and the earth were finished

וַיִּכְלֹוּ הַשָּׁמַיִם וְהָאָרֶץ וְכָל צְבָאָם
וַיִּכַּל אֱלֹהִים בַּיּוֹם הַשְּׁבִיעִי מְלַאכְתּוֹ אֲשֶׁר עָשָׂה
וַיִּשְׁבֹּת בַּיּוֹם הַשְּׁבִיעִי מְכֹל מְלַאכְתּוֹ אֲשֶׁר עָשָׂה
וַיְבָרֵךְ אֱלֹהִים אֶת יוֹם הַשְּׁבִיעִי וַיְקַדֵּשׁ אֹתוֹ
כִּי בּו שְׁבֹת מְכֹל מְלַאכְתּוֹ אֲשֶׁר בָּרָא אֱלֹהִים לַעֲשׂוֹת

(בראשית ב)

*Thus the heavens and the earth were finished, and all the host of them. **2** And on the seventh day God finished his work that he had done, and he rested on the seventh day from all his work that he had done. **3** So God blessed the seventh day and made it holy, because on it God rested from all his work that he had done in creation.*

(Génesis II)

אהבתיה

Ahavtiha Me love for her

There is a world that ends in Eternity,
a world that trembles from a sordid noise.
There is a world where the angels scream in prays,
wisdom, blessings, chant, as a sealed shield to the source.

It is a world of all souls,
where they start and end.
It is the world of judgement,
where only souls' loyalty gains the "Eternal Light".

The angels keep safe the souls from darkness,
but in the way to humanity, darkness reaches the soul and stains it;
as enlightened is the soul, darkness follows in a despicable rage.

Ahavtiha
ahavtiha bechol libi

But in the world of Light the angels are armed.
They poison and cease darkness' existence.

In the world of Light, love reigns,
and when it touches darkness,
darkness disappears.

*(all voices together scream the words in a cresc.: "bless the souls" , "death and life, one is", "love ceases darkness", "ahavtiha bechol libi" (Those are the angels screaming in a despicable noise)

עימדי איתי בכל עת

Be with me at all times

Be with me at all times,
be in my soul, be in my path,
be in my actions, be in my words,
Be my blessing, be my truth.

עימדי איתי בכל עת,
היי בנישמת, היי בדרכי,
היי מעשיי, היי דברי,
כי את ברכה ואמת.

Be with me at all times,
make my spirit come alive,
make your light be inside,
Wrap me with your kindness, essence, love.

עימדי איתי בכל עת,
הפיחי חיים ברוחי,
הפיחי בי אור, כדמותך,
הפיחי בי חסד, אהבה, כדמותך.

Be with me at all times,
and I will see your face,
and listen to your voice,
I feel your embrace.

עימדי איתי בכל עת,
ואראה את פניך,
ואשמע את קולך,
אחוש חיבוקך.

Be with me at all times.

עימדי איתי בכל עת.

הללי

Haleli My soul praise

From the fountain, Israel will rise

Wrapped with my spirit

My essence

Successor of my heart

Sublime beloved

Noble of heart and wisdom

You are tide, light, life

You are blessed

I'll give you the secret of my existence

My religion

To you peace and mercy

To you I'll bow

Remember my commands

Do not mislead me

Open your heart

And see your messiahs

My soul praise to God

Hallelujah

With the trumpet praise

With its sound hallelujah

My soul praise up

Hallelujah

God's spirit is in all

Hallelujah

If I forget you Jerusalem -

ממעני תקום ישראל

עטופת רוחי

ברת מהותי

יורשת ליבי

אהובה נשגבת

אצילת לב ודעת

את גאות, אור, חיים

את לי מבורכת

סוד קיומי לך אתן

ואת דתי הגשימי

לך השלום והחסד,

לך אשתחוה

זכרי דיברותיי

אל תוליכני שולל

פתוח יהיה ליבך

לראות משחיך

הללי יה הללי

הללי-יה הללויה

בקול שופר הללי

בקול תרועה הללויה

הללי-יה מרומה

הללי-יה הללויה

רוח-יה בכל נע

הללי-יה הללויה

אם אשכחך ירושלים-

May my right hand forget its skill
My tongue cleave to the roof of my mouth -
if I forget you
If I do not raise Jerusalem -
above all my Joy
My right will be forgotten

תשכח ימיני
תדבק לשוני לחיכי-
אם לא אזכרכי
אם לא אעלה את ירושלים-
על ראש שמחתי
תשכח ימיני

My soul praise to God

הללי נפשי את ה'

10:45

And the soul of God called heavenward
And the gates of heaven were opened
And God's angel went down to judge the soul
But there was no judgement to make
Since the soul was sacred.

And the soul spoke and said its words
And a very bright light shone.
And God's angel felt the soul's pain
And put its finger on the soul's forehead and enter it
into the world of God
And blessed the soul.

And on that day, the seventh day
The angel of God stood above the soul's head
And enveloped it
And protected it
And God's blessing rested with it

And there was poetry since then.

ותזעק נשמת יי' השמימה
ונפתחו שערי שמיים
וירדו מלאכי יי' לעשות דין כדברו
ויראו כי אין דין לעשות
כי נשמת יי' לפניהם

ותדבר הנשמה ותאמר דבריה
ואור בוהק מאוד
וירד מלאך יי' אליה ויכאב כאבה
וישם אצבעו על מצחה
ויכנס אותה אל עולם יי'
ויברך אותה

ויהי ביום ההוא, יום השביעי
עמד מלאך יי' מעל ראשה
ויעטוף אותה
וישמור עליה
וישם בה שכנת יי'

ויהי בכל עת, שירה

אבכה עד שאלוהים יקח אותי אליך

I will cry until God will take me to you

אבכה עד שאלוהים יקח אותי אליך
לא אשקוט עד יכנס אותי במלכותו
לראות אותך, להיות איתך

I will cry until God will take me to you

I will not rest until he will welcome me in his kingdom

to see you, to be with you

זכרונות

Zichronot Memories

Memories,
all that rests, is
memories.
only memories.

זכרונות,
כל הנותר, זה
זכרונות,
רק זכרונות.

Every generation passes
and disappears,
what is the purpose
If so?
Memories,
all that rests, is
memories,
only memories.

כל דור חולף
ונעלם,
מה התכלית
אם-כך?
זכרונות,
כל הנותר, זה
זכרונות,
רק זכרונות.

All the way
we fight,
what for?
Everything passes
and disappears
as if never existed.

חיים שלמים
רק נלחמים,
למה?
הכל עובר
ונעלם
כ-לא היה.

Memories, at the end
also the memory
disappears.

זכרונות, בסוף
גם זכרון
נעלם.

Four Poems

for choir (SSA)

Sharon Monis



Four Poems

for Choir (SSA)

Composed in 2011, published in 2018

Text: Rachel Bluwstein

Music: Sharon Monis

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Four Poems

for choir

Text: Rachel Bluwstein 1890-1931

Music: Sharon Monis

I.

Tsipiya צִיפִיָּיָה

Animato e molto ritmico

Musical score for the first system. It includes four staves: Soprano, Mezzo-Soprano, Alto, and 3 pairs Claves. The Soprano part has lyrics: *f* lin - ots ba - a - fe - la ei-.

Musical score for the second system. It includes four staves: Soprano (S), Mezzo, Alto (A), and Claves (Clv.). The Soprano part has lyrics: na - im me-shav - ot, lif-.

15

S
ros el he-cha - lal ya - dei ga - a-gu - ím, _____

Mezzo
Aum _____

A
Aum _____

Clv.
15

22

S
_____ ve - o-zen le - ha - tot le - kol rish - rush a - lím, _____

Mezzo
Aum _____

A
Aum _____

Clv.
22

29

S
_____ u - le - fa - lel le - nes, _____

Mezzo
Aum _____

A
Aum _____

Clv.
29

35

S

u - le-ya-chel le - ot Aum_____

Mezzo

Aum_____ Aum_____

A

Aum_____ Aum_____

Clv.

42

S

ve - she-va lehi-va - esh ve - she - va le - haa - min_____

Mezzo

A

Clv.

49

S

Aum_____

Mezzo

be - ne-cha-mat so - dot, big - mul ka-

A

Aum_____

Clv.

56

S

Mezzo

A

Clv.

rov va - er, _____ lits -

Áum _____

Áum _____

62

S

Mezzo

A

Clv.

lol be-shi-che - cha u - fe - ta lehit-na - er _____

Áum _____

Áum _____

69

S

Mezzo

A

Clv.

u - le - ka - lel ha - dín, _____ u -

Aum _____

Áum _____

75

S

Mezzo

A

Clv.

le - ka - bel ha - din

Aum _____ u -

Aum _____

82

S

Mezzo

A

Clv.

le - va - kesh mik - lat be - cheik tsal - mei a - var, _____ a - var

a - var _____

a - var _____

89

S

Mezzo

A

Clv.

be - ma - ga - am cho - mel, be - ma - ga - am ta - hor, _____

ta -

96

S
lir - od mi - be - chi ka -

Mezzo
hor, ta - hor

A
ta - hor

Clv.

102

S
vush, ve - ad ha - yom ye - or lish -

Mezzo
ye - or

A
ye - ir

Clv.

108

S
kor mim - ri ha - ke - ev u - mi - mat - ko ha -

Mezzo
ke - ev u - mi - mat - ko ha -

A
ke - ev u - mi - mat - ko ha -

Clv.

113

S
zar, ha - zar Aum

Mezzo
zar, ha - zar Aum

A
zar, ha - zar Aum

Clv.
113

117

S

Mezzo

A

Clv.
117

II.

Kinneret כְּנֶרֶת

Tranquillo e molto cantabile

Soprano

Mezzo-Soprano

Alto

Piano

mp

(con pedal)

S

Sham ha - - - - rei Go -

p

Mezzo

Sham ha - rei Go - lan, ho - shet ha - yad ve - ga bam!

f

Alto

Sham ha - rei Go - lan, ho - shet ha - yad,

mf

Pno.

7

S
lan, ho - shet ha - yad ve - ga___ bam! Sham al___

Mezzo
bid - ma - ma bo - ta - chat me - tsa - vím: a - tsor. Biv - di - dut ko - re - net

Alto
bid - ma - ma bo - ta - chat, bid - ma - ma. Biv - di - dut ko -

Pno.

10

S
___ chof ha - yam, sham___ ha - rei___ Go - lan.

Mezzo
nam cher - mon ha - sa - ba ve - tsi - na no - she - vet mi - pis - gat ha - tchor.

Alto
re - net nam cher - mon, ve - tsi - na no - she - vet mi - pis - gat ha - tchor.

Pno.

10

13

S Sham al chof ha - yam, al ha - chof, stur se - ar ha - de - kel

f

Mezzo *p* Sham al _____ chof ha - yam, sham ha -

Alto Sham yesh de - kel shfal tsa - me - ret, de - kel

f

Pno. *mf*

16

S _____ ti - nok sho - vav, she - ga - lash le - ma - ta, _____ she - ga - lash, u - me - shach - shech rag -

Mezzo - - rei Go - lan, ho - shet _____ ha - - - yad ve - ga

Alto ke - ti - nok sho - vav, u - be - mei _____ kin - ne - ret me - shach - shech rag -

Pno. *p*

20

S
lav. *p* A _____

Mezzo
bam. *f* Ma yir - bu pra - chim ba -

Alto
lav. *f* Ma yir - bu ba -

Pno.
p *mp*

25

S
A _____

Mezzo
cho - ref, — ba - cho - ref, dam ha - ka - la - nít ve - che - tem ha - kar - kom.

Alto
cho - ref al ha - ke - rak, ka - la - nít ve - che - tem ha - kar - kom.

Pno.

28

S

A

Mezzo

Yesh ya - mím pi she - va az ya - rok ha - ye - rek, pi shiv - ím tchu - la ha -

Alto

Yesh ya - mím — az ya - rók ha - ye - rek, ha - tche - let,

Pno.

31

S

Gam ki i - va-resh va - a - ha-lech she-cho-ach, ve-ha-ya ha-lev le-

Mezzo

tche-let ba-ma-rom. I - va-resh va - a - ha-lech she-cho-ach, ha - lev le-

Alto

tche-let ba-ma-rom. a - ha - lech she-cho-ach, le -

Pno.

mf

35

S
ma-shu - ot za-rím, ha - u - chal liv - god bach, ha - u - chal lish - ko - ach
rit.

Mezzo
ma-shu - ot za-rím, ha - u - chal liv - god, hau - chal lish - ko - ach
rit.

Alto
ma-shu - ot za-rím, ha - u - chal liv - god, lish - ko - ach
rit.

Pno.

Meno mosso, accentuato

38

S
risoulto che - sed ne - u - rím? _____

Mezzo
risoulto che - sed ne - u - rím? _____

Alto
risoulto che - sed ne - u - rím? _____

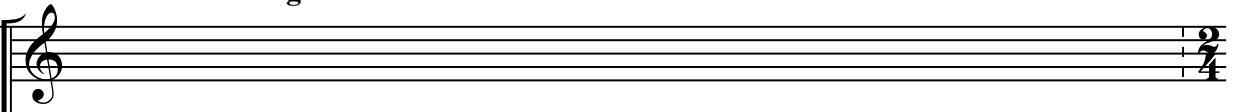
Pno.

III.

Ve'im.... ואם לא רפאה ה'יד

Moderato Energico

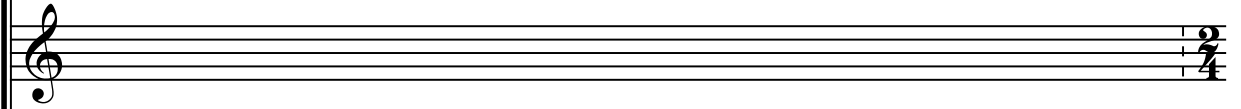
Soprano 1



Soprano 2



Mezzo-Soprano



Alto

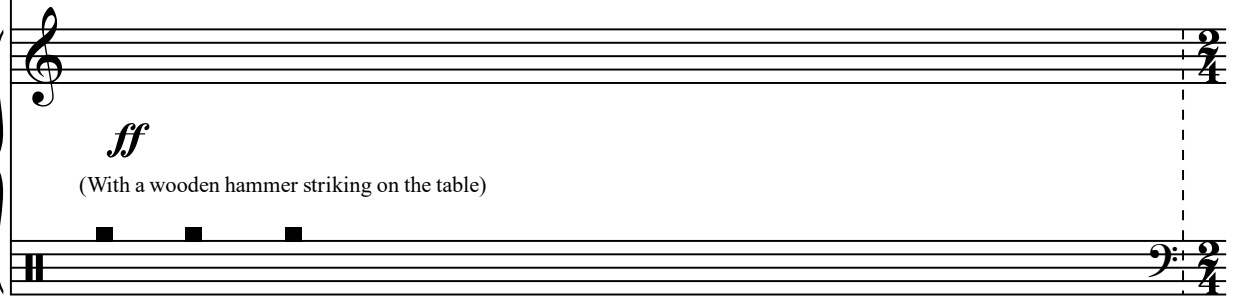


(parlato)

Yim - chats ve - ya - dav tar - pe - na.

ff

Piano



ff

(With a wooden hammer striking on the table)

Tranquillo e cantabile

2 *(solo)*

Sop. 1

Sop. 2

Mezzo

Alto

Pno.

p

The musical score is written for five parts: Soprano 1, Soprano 2, Mezzo, Alto, and Piano. The Soprano 1 part features a melodic line with lyrics in Hebrew: "Ve - im lo raf - a ha - yad ha - mo - che - tset, im". The tempo and mood are "Tranquillo e cantabile". The piano accompaniment is marked *p* and includes a *(con pedal)* instruction. The score is in 2/4 time and consists of five measures. The key signature has one flat (Bb). The Soprano 2, Mezzo, and Alto parts are silent throughout the passage.

(con pedal)

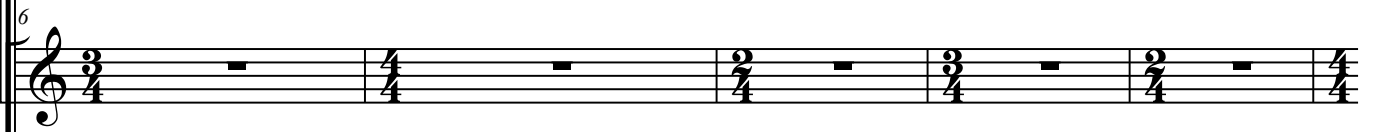
Sop. 1



ein la tso - ri la - tse-ket la-lev, cha - to lo chat - a li ba - char-ti ba-

Detailed description: This block contains the musical notation for the first soprano part. It starts with a treble clef and a 3/4 time signature. The melody begins with a sixteenth rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the next six notes: G4, A4, B4, C5, B4, A4, with a '3' above the first three notes of the slur. The time signature changes to 4/4 for the next measure, then 2/4, 3/4, 2/4, 3/4, and finally 4/4. The lyrics are written below the notes.

Sop. 2



Detailed description: This block contains the musical notation for the second soprano part. It consists of a treble clef and a series of rests in 3/4, 4/4, 2/4, 3/4, 2/4, and 4/4 time signatures.

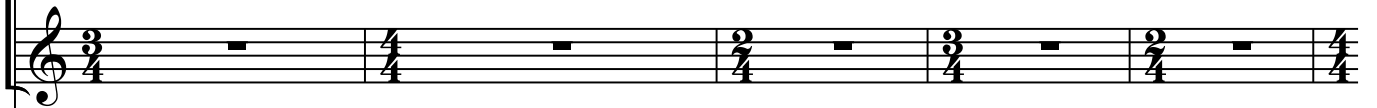
poco più forte

Mezzo



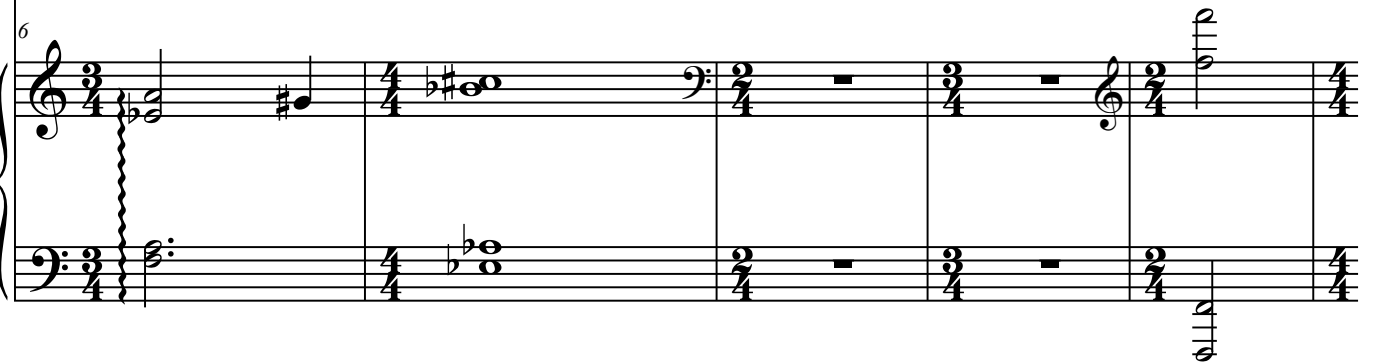
Detailed description: This block contains the musical notation for the mezzo-soprano part. It consists of a treble clef and a series of rests in 3/4, 4/4, 2/4, 3/4, 2/4, and 4/4 time signatures.

Alto



Detailed description: This block contains the musical notation for the alto part. It consists of a treble clef and a series of rests in 3/4, 4/4, 2/4, 3/4, 2/4, and 4/4 time signatures.

Pno.

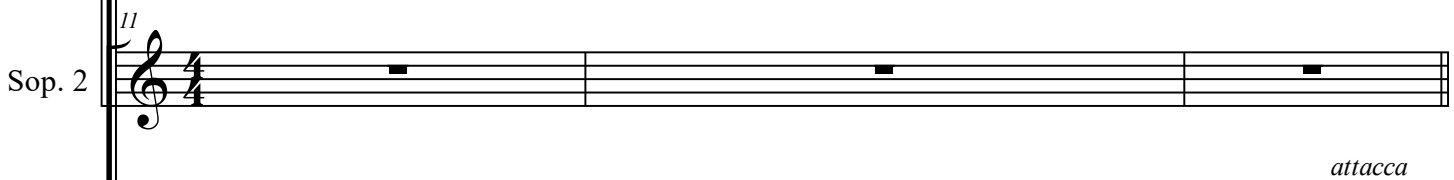


Detailed description: This block contains the musical notation for the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand starts with a sixteenth rest, followed by a chord of G4 and B4 in 3/4 time. The time signature changes to 4/4, 2/4, 3/4, 2/4, and 4/4. The left hand starts with a bass clef and a chord of G3 and B3 in 3/4 time. The time signature changes to 4/4, 2/4, 3/4, 2/4, and 4/4. There are some vertical lines and a '2' above the staff in the final measures.

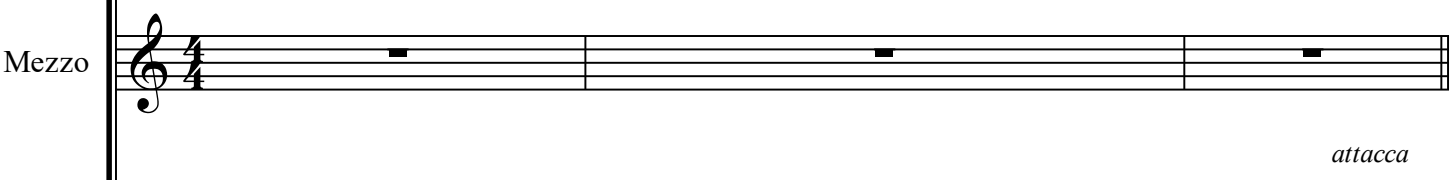
Sop. 1 *ff* e - tsev, hei - tí - vali - mí ki ra - tsí - ti bích - ev. *p rit.* 3



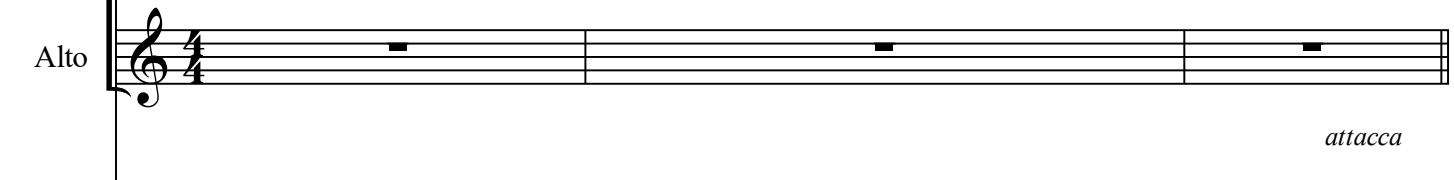
Sop. 2 *ff* *attacca*



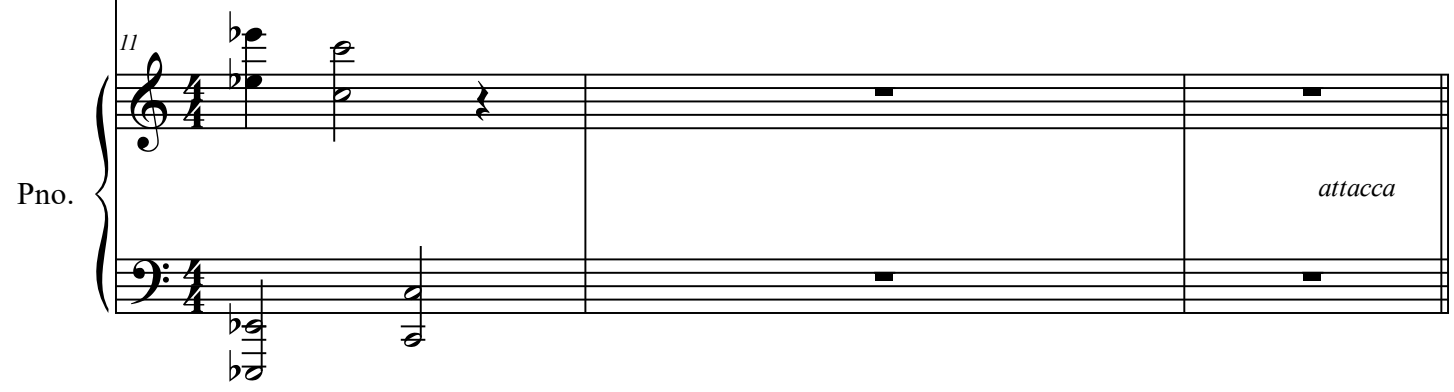
Mezzo *attacca*



Alto *attacca*



Pno. *ff* *attacca*



Più mosso

14

Sop. 1 *(tutti)*
Ra - tsi - ti bich-ev, _____

Sop. 2
Ra - tsi - ti bich-ev, _____

Mezzo
Ra - tsi - ti bich - ev, _____

Alto
Ra - tsi - ti bich-ev, _____

Pno.

17

Sop. 1

bich - ev me-na - tse-ach, bich - ev me-ta - her, maa - nik
ff molto accentuato *rit.*

Sop. 2

bich - ev me-na - tse-ach, bich - ev me-ta - her, maa - nik
ff molto accentuato *rit.*

Mezzo

bich - ev me-na - tse-ach, bich - ev me-ta - her, maa - nik
ff molto accentuato *rit.*

Alto

bich - ev me-na - tse-ach, bich - ev me-ta - her, maa - nik
ff molto accentuato *rit.*

Pno.

ff

Più mosso

26

Sop. 1

u - maf - re, u - maf - re; _____

Sop. 2

u - maf - re; _____ ke - et ha - chor -
mf

Mezzo

u - maf - re; _____

Alto

u - maf - re; _____ ke -
mf

Pno.

p *mf*

8vb - - - - -

Detailed description: This is a page of a musical score for a vocal ensemble and piano. It consists of five staves. The top four staves are for vocal parts: Soprano 1, Soprano 2, Mezzo, and Alto. The bottom staff is for the Piano (Pno.). The music is in 3/4 time and begins at measure 26. The vocal lines have lyrics: 'u - maf - re, u - maf - re;' for Soprano 1 and Mezzo; 'u - maf - re; _____ ke - et ha - chor -' for Soprano 2; and 'u - maf - re; _____ ke -' for Alto. The piano accompaniment features chords and moving lines in both hands. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). An '8vb' instruction is present at the bottom of the piano staff. The tempo is 'Più mosso'.

35
Sop. 1
nit - fei dim - o - tav — keeg - lei ha - yo -
mf


35
Sop. 2
shím li chu - do ha - po - le - ach, — nit - fei dim - o - tav ke - eg - lei ha - yo -

Mezzo
Keeg - lei ha - yo - re, ha - yo -

Alto
et ha - chor - shím li chu - do, keeg - lei ha - yo -

35
Pno.


42
Sop. 1



re. _____ A _____

Detailed description: This staff shows the vocal line for Soprano 1. It begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 42 with a half note 're' (D4) followed by a fermata. The next two measures contain rests. From measure 5, there are four measures of whole notes, each marked with a black square. The final measure of this system contains a half note 'A' (A4) with a fermata.


42
Sop. 2



re. _____

Detailed description: This staff shows the vocal line for Soprano 2. It begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 42 with a half note 're' (D4) followed by a fermata. The next two measures contain rests. From measure 5, there are four measures of whole notes, each marked with a black square.


Mezzo



re. _____ Be - nof i - tsa - von ka - ma mis - ta - ra - at _____

Detailed description: This staff shows the vocal line for Mezzo. It begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 42 with a half note 're' (D4) followed by a fermata. The next two measures contain rests. From measure 5, there are four measures of whole notes, each marked with a black square. The lyrics 'Be - nof i - tsa - von ka - ma mis - ta - ra - at' are written below the notes. The final measure of this system contains a half note 'at' (A4) with a fermata.

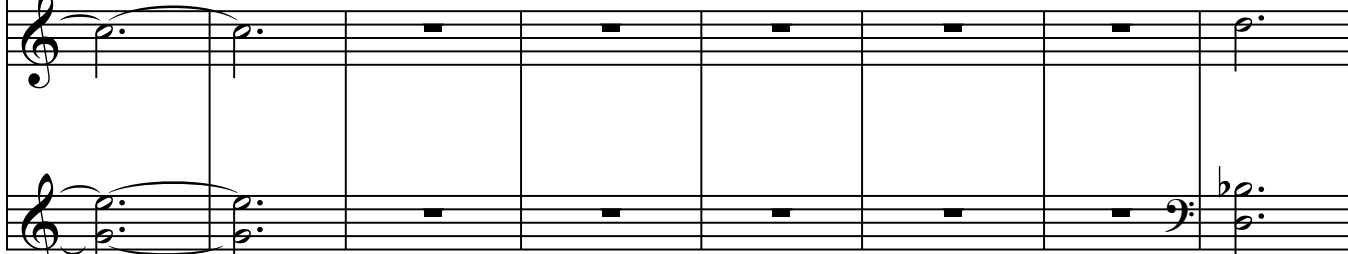
Alto



re. _____ A _____

Detailed description: This staff shows the vocal line for Alto. It begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 42 with a half note 're' (D4) followed by a fermata. The next two measures contain rests. From measure 5, there are four measures of whole notes, each marked with a black square. The final measure of this system contains a half note 'A' (A4) with a fermata.

42
Pno.



Detailed description: This system shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music starts at measure 42 with a half note chord in the right hand and a half note chord in the left hand, both followed by a fermata. The next two measures contain rests. From measure 5, there are four measures of whole notes, each marked with a black square. The final measure of this system contains a half note chord in the right hand and a half note chord in the left hand, both with a fermata.

50

Sop. 1

Sop. 2

Mezzo

Alto

Pno.

— a —————

— gor - ní ha - sho - me - met na - chon lach ye - vul ————— ve - ím lo chav -

— a —————

50

58
Sop. 1
ha - yad ha - po - tsa - at _____ hig - dí - la chas - da, gam-
rit.

58
Sop. 2
f

Mezzo
sha ha - yad ha - po - tsa - at _____

Alto

58
Pno.
f

66

Sop. 1

la li hag - mul. a

p

Sop. 2

a

p

Mezzo

a

p

Alto

a

p

66

Pno.

IV.

Le'or Ha'tsohar לאור הצוהר

Lento e molto espressivo

Soprano

ke - lai hu ha - or she - mi - ba - ad la - tso - har, ach

mf poco pesante

Mezzo-Soprano

ke - lai hu ha - or she - mi - ba - ad la - tso - har,

mf poco pesante

Alto

A a

mp poco pesante

3 pairs Claves

S

re - ga hil - bín ve - na - mog. _____ El she - fa ha - she - mesh be -

Mezzo

re - ga hil - bín ve - na - mog. _____ A _____

Alto

a _____ a _____ a _____

Clv.

12

S
lev ha - ra - kí - a be - e - fes tik - va e - e - rog.

Mezzo
a a

Alto
a a

Clv.
12

Allegro spiritoso e ritmico

18

S
f Ha - she - mesh! ha - she - mesh! ha - yít lí, nig -

Mezzo
f Ha - she - mesh! nig -

Alto
f Ha - she - mesh! ha - yít li, nig -

Clv.
18
f

25

S
let li, sho - te - fet, tso - he - let, cha -

Mezzo
let li, sho - te - fet, tso - he - let, cha -

Alto
let li, sho - te - fet, tso - he - let, cha -

Clv.
25

31

S
ma, _____ mav - re - ket ba -

Mezzo
ma, _____

Alto
ma, _____ ba -

Clv.
31

37

S
tal, me - ra - ke - det ba - de - she, maz -

Mezzo
me - ra - ke - det ba - de - she, maz -

Alto
tal, me - ra - ke - det ba - de - she, maz -

Clv.
37

43

S
he - vet biz - hav ha - ka - ma.

Mezzo
he - vet biz - hav ha - ka - ma. _____

Alto
he - vet biz - hav ha - ka - ma. _____

Clv.
43

Tempo I
Lento e molto espressivo

49

S

Ya - da - ti: ya - mai yit-rok - nu ve-yach - ví - ru, ba -

mf poco pesante

Mezzo

a _____ a _____

mp poco pesante

Alto

a _____ a _____

mp poco pesante

49

Clv.

55

S

or ha - ji - ver ve - ha - rék. _____ Al ze - cher ha - she - mesh mi -

Mezzo

a _____ a _____ a _____

Alto

a _____ a _____ a _____

55

Clv.

61

S
ba - ad la - tso - har be - e - fes o - ním et - ra - pek.

Mezzo
a a a

Alto
a a a

Clv.
61

Tempo II
Allegro spiritoso e ritmico

67

S
f Ha - she - mesh! ha - she - mesh! ha - yít lí, nig -

Mezzo
ha - she - mesh! nig -
f

Alto
Ha - she - mesh! ha - yít lí, nig -
f

Clv.
67
f

74

S
let li, sho - te - fet, tso - he - let, cha -

Mezzo
let li, sho - te - fet, tso - he - let, cha -

Alto
let li, sho - te - fet, tso - he - let, cha -

Clv.
74

80

S
ma, _____ mav - re - ket ba -
ff

Mezzo
ma, _____ mav - re - ket ba -
ff

Alto
ma, _____ mav - re - ket ba -
ff

Clv.
80

86

S
tal, me - ra - ke - det ba - de - she, maz -

Mezzo
tal, me - ra - ke - det ba - de - she, maz -

Alto
tal, me - ra - ke - det ba - de - she, maz -

Clv.
86

92

S
he - vet biz - hav ha - ka - ma. _____

Mezzo
he - vet biz - hav ha - ka - ma. _____

Alto
he - vet biz - hav ha - ka - ma. _____

Clv.
92

Four Poems

Text: Rachel Bluwstein (1890-1931)

Yearn

צ יפניה

To stare clamorous eyes in the dark
To extend yearning hands in space
To hear murmuring sounds of leaves
To pray for a miracle, to wish for a sign

לְנֶעֱץ בְּאַפְלָה עֵינַיִם מְשׁוֹעוֹת
לְפָרֵשׁ אֶל הַחֶלֶל יְדֵי גְעֻגוּעִים
וְאֶזֶן לְהִטּוֹת לְקוֹל רִשְׁרוֹשׁ עָלִים
וּלְפַלֵּל לְנֶס, וּלְיַחַח לְאוֹת

In seven to feel despair, in seven to believe
In consoling secrets, in a close awake reward
To sink into oblivion and suddenly to shake
To curse the judgment, to accept the judgmente

וְשִׁבַע לְהוֹאֵשׁ וְשִׁבַע לְהֶאֱמִין
בְּנִחָמַת-סוּדוֹת, בְּגִמּוּל קְרוֹב וְעֵר
לְצַלֵּל בְּשִׂכְחָה וּפְתַע לְהִתְנַעֵר
וּלְקַלֵּל הַדִּין, וּלְקַבֵּל הַדִּין

To ask refuge inside a remnant past
In its touch of mercy, touch of purity
To tremble with overwhelming weeping, 'till river
To get drunk with pain and its strange taste

וּלְבַקֵּשׁ מְקַלֵּט בְּחִיק צְלָמֵי עֶבֶר
בְּמִגְעָם חוֹמֵל, בְּמִגְעָם טָהוֹר
לְרַעַד מְבֻכֵי כְבוֹשׁ, וְעַד הַיּוֹם יְאוּר
לְשֹׁכֵר מְמַרֵי הַכְּאֵב וּמִמְתָּקוֹ הַזֶּר

Kinneret

כְּנֶרֶת

There Golan`s Heights, stretch the arm and touch
In a confident stillness command: Stop
In radiant solitude sleeps the grandfather Hermon
While chill winds blow upon the white peak

שָׁם הָרֵי גּוֹלָן, הוֹשֵׁט הַיָּד וְגַע בָּם
בְּדַמְמָה בּוֹטְחַת מְצוּיִם: עֲצֹר
בְּבִדְיוֹת קוֹרְנַת נֶס חֶרְמוֹן הַסִּבָּא
וְצִנָּה נוֹשֶׁבֶת מִפְסָגַת הַצָּחוּר

There on the beach, there is a palm of low top
A disheveled palm as a naughty baby
Sliding down to the Kinneret water
Splashing his feet

שָׁם עַל חוֹף הַיָּם יֵשׁ דָּקֵל שְׁפֵל צְמֻרַת
סְתוּר שְׁעָר הַדָּקֵל כְּתִינוּק שׁוֹבֵב
שֶׁגֶלֶשׁ לְמַטָּה וּבְמֵי כְּנֶרֶת
מְשִׁכְשֵׁד רַגְלָיו

May flowers increase in town in winter
The blood of the Anemone and the Crocus' stain
May be days - seven times green of herbs
Seventy times blue of heights

מה ירבו פרחים בחורף על הכרד
דם הפלנית וכתם הפרלם
יש ימים – פי שבע אז ירק הירק
פי שבעים תכלה התכלת במרום

Even if I become impoverish and walk hunched
And the heart burden strange
Could I betray you, could I forget
Innocence of youth ?

גם כי אנרש ואהלך שחוח
והיה הלב למשוואות זרים
האוכל לבגד בד, האוכל לשפת
חסד נעורים?

And if the hand doesn't heal

ואם לא רפאה היד

And the hand will strike and heal
And if the hand doesn't heal
And has no balm to the heart
It's not a sin - I chose sadness
Gracefully, since I wanted pain

וימחץ, וידיו תרפינה
ואם לא רפאה היד המוחצת
אם אין לה צרי לצקת ללב
חטוא לא חטאה לי – בחרתי בעצב
היטיבה עמי כי רציתי בכאב

I wanted pain, a triumphant pain
A purifying pain, giving and spreading
As the ploughers tool in a sharp cut
Dripping tears as the first rain

רציתי בכאב. בכאב מנצח
בכאב מטהר, מעניק ומפנה
כאת-החורשים לי חדו הפולח
נטפי דמעותיו כאגלי היורה

A view of sadness wakes and stretches
My devastating cry is in high yield
And if the hurting hand is not covered
Its grace increases ... and gratifies me

בנוף עצבון קמה משתרעת
וגרני השוממת נכון לך יבול
ואם לא חבשה היד הפוצעת
הגדילה חסדה... גמלה לי הגמול

To the light of the hatch

לאור הצוהר

I'm in the light of the hatch
In a moment getting paled – and vanish
In sun's opulence in firmament's heart
I yearn without hope

כלי הוא האור שמבעד לצהר
אד רגע הלבין – ונמוג
אל שפע השמש בלב הרקיע
באפס תקוה אערג

The sun! the sun! you appear to me
Washing, thrilling, warming
Shining in the dew, dancing in the grass
Golding in dawn's gold

הַשֶּׁמֶשׁ! הַשֶּׁמֶשׁ! הֵיית לִי, נִגְלִית לִי
שׁוֹטְפֹת, צוֹהֶלֶת, חֲמָה
מִבְּרֻקֶת בֶּטֶל, מְרַקְדֶת בְּדֹשָׁא
מִזְהָבֶת בְּזָהָב הַקָּמָה

I knew days empty and pale
In pale and empty light
Of the hatch of once sun
Where helpless I cuddle

יָדַעְתִּי: יָמֵי יְתָרוֹקֵנוּ וְיַחְוִירוֹ
בְּאוֹר הַחַוִּיר וְהַרִיק
עַל זֶכֶר הַשֶּׁמֶשׁ מִבְּעַד לְצַהַר
בְּאַפְסֵי אוֹנִים אֶתְרַפֵּק