

# **Psalms, Songs, and Blues**

*for Cantor (Baritone), SATB Chorus, and Orchestra*

**Music by Joshua Fishbein**

**Words from the Book of Psalms and Jewish Liturgy  
(in English, Hebrew, and Latin)**

**Piano - Vocal Score**

# Instrumentation

Trumpet in B♭ I, II, III	Violin I
Tenor Trombone I, II	Violin II
Bass Trombone	Viola
Timpani	Violoncello
Harp I, II	Contrabass

## Percussion (5)

Snare Drum	Sizzle Cymbal
Bass Drum	Ride Cymbal
Bongos (2)	Bell Tree
Tambourine	Chimes
Cymbals ( <i>pair</i> )	Glockenspiel
Suspended Cymbal	Xylophone

## Contents

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Jewish Liturgy for Yom Kippur (in Hebrew)		
Psalm 130, verse 2 / Psalm 39, verse 12 (in Latin)		
II. S'lach Lanu Avinu .....	5'	13
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III. Timor et Tremor .....	3 1/2'	22
Psalm 55, verse 6, 1st half (in Latin)		
Psalm 55, verse 5, 2nd half (in Latin)		
Psalms 57, verse 1, 1st half (in Latin)		
IV. Al Naherot Bavel / Super Flumina Babylonis .....	8'	28
Psalm 137, verse 1 - 4 (in Hebrew and Latin)		
V. Behold, how good and joyful a thing it is .....	7'	44
Psalm 133, verse 1 (in English, Hebrew, and Latin)		

## Text

### I.

Hear my prayer, O Lord, and let my crying come unto Thee.

Psalm 102, verse 1 (from Church of England 1662 *Book of Common Prayer*)

(Hebrew) *Sh'ma koleinu, Adonai eloheinu*  
Listen to our voices, Lord our God  
Jewish Liturgy for Yom Kippur

(Latin) *Exaudi orationem/vocem meam, Domine.*  
Hear my prayer/voice, O Lord.

Psalm 39, verse 12 / Psalm 130, verse 2

### II.

(Hebrew)

*S'lach lanu avinu ki chatanu,  
M'chal lanu malkeinu ki fashanu,  
Ki mochel v'soleiach Atah.  
Baruch Atah Adonai  
Chanun hamarbeh lisloach.*

Daily Jewish Liturgy  
(Amidah, blessing six)

Forgive us, our Father, for we have sinned;  
Pardon us, our King, for we have transgressed;  
For pardoner and forgiver are you.  
Blessed are You, Lord,  
Gracious one, who abundantly forgives.

Translation adapted by the composer  
from *The Standard Prayer Book* (1915),  
translation by Simeon Singer.

### III.

(Latin)

*Timor et tremor venerunt super me,  
Psalm 55, verse 6, first half*

Fear and trembling have come upon me,

*et caligo cecidit super me:  
Psalm 55, verse 5, end*

and darkness has fallen upon me:

*Miserere mei, Domine,  
quoniam in te confidit anima mea.  
Psalm 57, verse 1, first half*

Have mercy on me, Lord,  
for my soul has trusted in you.

## IV.

- (Heb.) *Al naherot Bavel sham yashavnu gam bachinu b'zochrenu et Tsiyon.*  
 (Lat.) *Super flumina Babylonis illic sedimus et flevimus, cum recordaremur Sion.*  
 By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.
- (Heb.) *Al aravim b'tochah talinu kinoroteinu.*  
 (Lat.) *In salicibus in medio ejus suspendimus organa nostra:*  
 We hanged our harps upon the willows in the midst thereof.
- (Heb.) *Ki sham she'elunu shoveinu divrei shir v'tolaleinu simcha*  
 [shiru lanu mishir Tsiyon.]  
 (Lat.) [Quia illic interrogaverunt nos, qui captivos dixerunt nos,  
 verba cantionum; et qui abduxerunt nos:]  
*Hymnum cantate nobis de canticis Sion.*  
 For they that carried us away required of us a song; and our tormentors for amusement, said,  
 "Sing us one of the songs of Zion."
- (Heb.) *Ech nashir et shir Adonai al admat nechar?*  
 (Lat.) [Quomodo cantabimus canticum Domini in terra aliena?] How shall we sing the Lord's song in a strange land?

Psalm 137, verse 1 - 4

## V.

- Behold, how good and joyful a thing it is: \*for brethren, to dwell together in unity!  
 (Heb.) Hineh mah tov, umah nayim, shevet achim gam yachad.  
 (Lat.) Ecce quam bonum, et quam jucundum, habitare fratres in unum.

Psalm 133, verse 1  
 English from the Church of England  
 1662 *Book of Common Prayer*

\* The word "for" was inserted by the composer  
 from the King James Bible translation of Psalm 133, verse 1.

### Pronunciation guide for Hebrew Transliteration

#### Vowels

- a* as in father
- ai* as in aisle (= long *i* as in ice)
- e* = short *e* as in bed
- ei* as in eight (= long *a* as in ace)
- i* as in pizza (= long *e* as in be)
- o* = long *o* as in go
- u* = long *u* as in lunar
- ' = unstressed vowel close to an unstressed short e

#### Consonants

- ch* as in German *Bach* or Scottish *loch* (not as in cheese)
- g* = hard *g* as in get (not soft *g* as in gem)
- tz* = as in boats
- h* after a vowel is silent

# Psalms, Songs, and Blues

## I. Hear My Prayer / Sh'ma Koleinu / Exaudi Vocem Meam

Psalm 102:1 (English)

Jewish Liturgy for Yom Kippur (Hebrew)

Psalm 130:2 / Psalm 39:12 (Latin)

Joshua Fishbein

**Maestoso e declamando** ♩ = 74

Soprano

Alto

Tenor

Bass

**Maestoso e declamando** ♩ = 74

Orchestral Reduction

6

Soprano (S): pray'r, O Lord, my God, — and let my  
 Alto (A): pray'r, O Lord, my God, — and let my  
 Tenor (T): pray'r, O Lord, my God, — and let my  
 Bass (B): pray'r, O Lord, my God, — and let my

*f* *sfs* *sub. p* *mf* *molto*

*f* *sfs p* *f sub. mp* *molto*

8

Soprano (S): cry - ing, Lord, hear my pray'r,  
 Alto (A): cry - ing, (p)  
 Tenor (T): cry - ing, Lord, hear my  
 Bass (B): cry - ing, (p) *mp* cry -

*p* *pp* *poco* *p*

*pp* *p*

**A little faster**  $\text{♩} = 82$  pressing forward

*mp*

S: cry - ing, cry - ing, come - un -

A: ing, cry - ing, come - un -

T: *poco* pray'r, cry - ing, come - un -

B: ing, come - un -

*mf*

*f*

**A little faster**  $\text{♩} = 82$  pressing forward

R.H.

*mf*

*f*

*mf*

*f*

*a tempo* ( $\text{♩} = 82$ )

14 *ff*

S: to thee. Sh' - ma ko -

A: to thee. Sh' - ma ko -

T: to thee. Sh' - ma ko -

B: to thee. Sh' - ma ko -

*f*

*a tempo* ( $\text{♩} = 82$ )

*f*

8

18

S A T B

lei - nu, A - do - nai e - lo - hei - nu,  
 lei - nu, A - do - nai e - lo - hei - nu,  
 lei - nu, A - do - nai e - lo - hei - nu,  
 lei - nu, A - do - nai e - lo - hei - nu,

*ff*

S A T B

Ex - au - di, ex - au -  
 Ex - au - di, ex - au -  
 Ex - au - di, ex - au - di vo - cem me - am,  
 Ex - au - di, ex - au - di vo - cem me - am,

*sub. mp*

*p*

*f p* *(p)* *mp*

24

Soprano (S) vocal line with lyrics: di, ora - ti - o - nem me - am, do

Alto (A) vocal line with lyrics: di, ora - ti - o - nem me - am, do

Tenor (T) vocal line with lyrics: ora - ti - o - nem me - am, do mi - ne,

Bass (B) vocal line with lyrics: ora - ti - o - nem me - am, do mi - ne,

*mf*

*molto*

*mf p*

*p*

*mp*

**Faster**  $\text{♩} = 96$

Sub-d动态 (sub. *p*)

Soprano (S) vocal line with lyrics: mi - ne, and let my

Alto (A) vocal line with lyrics: mi - ne, and let my

Tenor (T) vocal line with lyrics: and let my cry - ing,

Bass (B) vocal line with lyrics: and let my cry - ing,

*p*

*mp*

**Faster**  $\text{♩} = 96$

*pp*

*p*

*pp*

*pp*

10

32

S: cry - ing, and let my cry - - - - - ing,  
A: cry - ing, and let my cry - - - - - ing,  
T: 8 and let my cry - - - - - ing,  
B: and let my cry - - - - - ing,

36

S: - - - - - Sh' - ma ko - lei - nu,  
A: - - - - - Sh' - ma ko - lei - nu,  
T: 8 - - - - - Sh' - ma ko - lei - nu,

T: 8 - - - - - Sh' - ma ko - lei - nu,

B: - - - - - Sh' - ma ko - lei - nu,

11

Soprano (S) voice part:

*A - do - nai e - lo - hei - nu, and let my*

Alto (A) voice part:

*A - do - nai e - lo - hei - nu, and let my*

Tenor (T) voice part:

*A - do - nai e - lo - hei - nu, and let my*

Bass (B) voice part:

*A - do - nai e - lo - hei - nu, and let my*

Piano accompaniment (Bass clef, # key signature):

*mp pp*

Soprano (S) voice part:

*cry - ing, cry - ing,*

Alto (A) voice part:

*cry - ing, cry - ing,*

Tenor (T) voice part:

*cry - ing, and let my cry - ing,*

Bass (B) voice part:

*cry - ing, and let my cry - ing,*

Piano accompaniment (Bass clef, # key signature):

*p f f*

*molto ritardando*

46

Soprano (S): Come unto thee,  
Alto (A): Come unto thee,  
Tenor (T): Come unto thee,  
Bass (B): Come unto thee,

**Tempo primo**  $\text{♩} = 74$ ***ff****molto ritardando***Tempo primo**  $\text{♩} = 74$ 

49

Soprano (S): O Lord, my God.  
Alto (A): O Lord, my God.  
Tenor (T): O Lord, my God.  
Bass (B): O Lord, my God.

## II. S'lach lanu avinu

Daily Jewish Liturgy

**Trudging slowly, pleading  $\text{♩} = 44$**

**Cantor**

S' - lach la-nu a - vi - nu

**Orchestral Reduction**

*p*      *pesante*  
*con ped.*      *ten. simile*

**C**

5      *(mp)* <> <> <>  
ki cha-ta - nu, ki cha - ta - nu,      M' - chal      la-nu mal - kei - nu      ki fa -

**C**

9      > *mp* > <> <>      *f* <> <>  
sha - nu, ki — fa - sha - nu,      Ki mo - <sup>3</sup>chel — v' - so -

*mf*

12

C

*(not quite full voice)*

lei<sup>3</sup> - ach, Ki mo - chel v' - so - lei - ach A - tah.

*sub. mp*

ritardando

A little faster  $\text{♩} = 48$

S A

*pp* (*echo*)

T B

*p*

*port.*

S' - lach la - nu a -

ritardando

A little faster  $\text{♩} = 48$

*pp*

$8^{\text{vb}}$

18

S A

a - vi - nu  
lach - la - nu a - vi - nu  
vi - nu

T B

(pp) > > ki cha -  
port.  
(p) > > (h) > >  
mp

ki cha - ta - nu, ki cha - ta - nu, M'

(pp)

p

ta - nu, M' - chal

T B

21

S A

ta - nu, M' - chal - la - nu mal - kei - nu

T B

N.B. > > > > p > >

ch - al - la - nu mal - kei - nu N.B. ki fa - sha - nu, ki - fa -

N.B. > > > > p > >

N.B. ki fa -

24

S A      sha - nu,      ***pp***      ki fa - sha - nu,      ***mp***

T B      sha - nu,      ***pp***      ki fa - sha - nu,      ***mp***      Ki mo -

          sh - nu,      Ki mo - chel      v' so - lei - ach,

          sh - nu,      Ki mo - chel      v' so - lei - ach,      ***p***

          movendo poco a poco      Faster  $\text{♩} = 60$       molto sub. ***p***      ***mp***      v' - so - lei - ach      A -

27

S A      chel      v' - so - lei - ach,      Ki mo - chel      v' - so - lei - ach A -

T B      chel      v' - so - lei - ach,      Ki mo - chel      v' - so - lei - ach,

          movendo poco a poco      Faster  $\text{♩} = 60$       ***mp***      cresc.      ***mf***      molto      ***pp***



*(allargando)*S  
A

36

lei - ach

Powerful, reverential  $\text{♩} = 54$ *ff*T  
B

lei - ach

A - tah.

*ff**(allargando)*Powerful, reverential  $\text{♩} = 54$ *cresc.**ff**f* $\text{VII}$  $8^{\text{vb}}$  $8^{\text{vb}}$ 

C

39

A - tah.

*f*S  
A*p*T  
B

Ba-

*p*

Ba-

*mf**mp**molto**p*

42

C  
S  
T  
B

Ba - ruch A - tah A - do -  
ruch A - tah A - do - nai

45

C  
S  
T  
B

nai,  
(p) cresc.  
Cha - nun ha-mar - beh lis -  
(p) cresc.  
Cha - nun ha-mar - beh lis -

*ritenuto*

molto *mf* molto

*ritenuto*

*pp cresc.* molto *mf* molto

8vb

48 *a tempo* ( $\text{♩} = 54$ )

C: *ff* lis - lo ach,  
 S: *ff* ach,  
 T: *ff* ach,  
 B: *ff* ach,

*a tempo* ( $\text{♩} = 54$ )

*ff* molto *f* *mf*

51 *ritardando* *Tempo primo* ( $\text{♩} = 44$ )

C: *8vb*  
 S: *sotto voce* lis - lo  
 T: *sotto voce* lis - lo

*ritardando* *Tempo primo* ( $\text{♩} = 44$ )

*mp* *p*

*ritardando poco a poco al fine* ( $\text{♩} = 38$ )

*molto rit.*

( $\text{♩} = 60$ )

**C** 54

**S**

**A**

**T**

**B**

*ach.*

*ach.*

*ach.*

*ritardando poco a poco al fine* ( $\text{♩} = 38$ )

*molto rit.*

( $\text{♩} = 60$ )

$p$

$pp$

$ppp$

$8^{\text{va}}$

$8^{\text{vb}}$

## III. Timor et Tremor

Psalm 55:6 1st half (Latin)

Psalm 55:5 end (Latin)

Psalm 57:1 1st half (Latin)

**Chant-like, with rubato** ♩ = c. 60      rit.      *a tempo*

Cantor

*Ti - mor et tre - - - - mor,*

**Chant-like, with rubato** ♩ = c. 60      rit.      *a tempo*

Orchestral Reduction

*L.H.*      *f*      *fp legato*

*ritardando*

T

*Ti - mor et tre - - - - mor*

B

*Ti - mor et tre - - - - mor*

*ritardando*

*fp legato*

*8va*

*f*

A little faster  $\text{♩} = 64$

8

T ve - ne - runt, ve - ne - runt su-per me, ve - ne -

B ve - ne - runt su-per me, ve - ne - runt,

A little faster  $\text{♩} = 64$

*pp*      *pp*      *p*

*cresc.*

*allargando*

Tempo primo ( $\text{♩} = c. 60$ )

*molto rit.*

11

T runt su - per me,

B ve - ne - runt su - per me,

*allargando*

Tempo primo ( $\text{♩} = c. 60$ )

*molto rit.*

*mp*      *mf*      *fp dolce e legato*

$\frac{3}{8}$        $\frac{3}{8}$

**Faster, flowing smoothly** ♩ = 66

14

Soprano (S) and Alto (A) parts shown. Measure 14 starts with a rest followed by eighth notes. The vocal line continues with eighth notes and sixteenth-note patterns. The lyrics are: et \_\_\_\_\_ ca - li-go ce - ci - dit su - perme,

*mf* *espress.*

A

*mf* *espress.*

3

**Faster, flowing smoothly** ♩ = 66

Bassoon part shown. Measure 15 starts with a bassoon solo. The vocal parts enter later. The bassoon part includes dynamic markings *mp*, *p*, and *mf*. The vocal parts include dynamic markings *mp* and *mf*. The lyrics are: et \_\_\_\_\_ ca - li-go ce - ci - dit su - perme,

L.H.

**Faster, again** ♩ = 72

18

Soprano (S) and Alto (A) parts shown. Measure 18 starts with a bassoon solo. The vocal parts enter later. The bassoon part includes dynamic markings *f* and *p*. The vocal parts include dynamic markings *f* and *p*. The lyrics are: et \_\_\_\_\_ ca - li-go, et \_\_\_\_\_ ca - li-go, et \_\_\_\_\_ per me, et \_\_\_\_\_ ca - li - go, et \_\_\_\_\_

**Faster, again** ♩ = 72

Bassoon part shown. Measure 19 starts with a bassoon solo. The bassoon part includes dynamic markings *mf*, *mf*, and *mf*. The lyrics are: et \_\_\_\_\_ ca - li - go, et \_\_\_\_\_ ca - li - go, et \_\_\_\_\_

**22 Steadily** ♩ = 66

S: ce - ci - dit su - per me, ce -  
 A: subito **p** ca li go ce - ci - dit su - per me, ce -  
 T: **p** 8 ce - ci - dit su - per me, ce - ci - dit,  
 B: **p** ce - ci - dit su - per me, ce - ci - dit,

**Steadily** ♩ = 66

S: subito **pp**

**allargando**

**Slower, grand** ♩ = 56

S: ci-dit su - per me: Mi - se - re - re me 3 - i,  
 A: ci-dit su - per me: Mi - se - re - re me 3 - i,  
 T: 8 ce - ci - dit, Mi - se - re - re Mi - se - re - re me - i,  
 B: ce - ci - dit, Mi - se - re - re me - i,

**allargando**

**Slower, grand** ♩ = 56

S: **mf** L.H. **f**



34

rit.

C: *mf* *f* ni - ma  
S: *pp* a - ni - ma  
A: *p* *pp* a - ni - ma  
T: *pp* a - ni - ma  
B: *pp* a - ni - ma

*pp*

*rit.*

Grand, mysterious  $\text{♩} = 50$  ritardando poco a poco al fine

38

C: *ff* me - a.  
S: *f* me - a.  
A: *f* me - a.  
T: *f* me - a.  
B: *f* me - a.

*ff*

*ritardando poco a poco al fine*

*ff*

*ritardando poco a poco al fine*

L.H.

*(8vb)*

## IV. Al naharot Bavel / Super flumina Babylonis

Psalm 137:1-4 (Hebrew / Latin)

**Andantino, flowing smoothly with rubato** ♩ = 69

Soprano Solo \*

Al na-ha-rot Ba - vel

**Andantino, flowing smoothly with rubato** ♩ = 69

Orchestral Reduction

6

Sop. Solo

A. Solo

poco rit.

sham ya - shav nu gam ba chi - nu,

poco rit.

Review Copy Only

\* Soloists from the Chorus

*a tempo*

10

Sop. Solo

A. Solo

*a tempo*

14

Sop. Solo

A. Solo

*poco rit. a tempo*

18

Sop. Solo

gam ba - chi - nu, gam ba - chi - nu b'-zoch-

A. Solo

il - lic sed - i - mus et fle - vi - mus, fle -

22

Sop. Solo

rei - nu et Tsi - yon, et Tsi -

A. Solo

vi-mus, cum ré - cor - da - re - mur

**A little faster** ♩ = 72

26

Sop. Solo

yon. —

A. Solo

Si - on. —

S

Al a - ra - vim b' - to - chah ta - li - nu ki - no - ro - tei - nu.

A

Al a - ra - vim b' - to - chah ta - li - nu ki - no - > ro - tei - nu.

T

Al a - ra - vim b' - to - chah ta - li - nu ki - no - ro - tei - nu.

B

Al a - ra - vim b' - to - chah ta - li - nu ki - no - ro - tei - nu.

**A little faster** ♩ = 72

pp legato

p

*mf legato e cantabile*

30

Sop. Solo

Al a-ra - vim b' - to - chah ta - li - nu

A. Solo

Al a-ra - vim b' - to - chah ta -

S

*mf* *p* *mp*

In sa - li - ci-bus in me - di - o, in

A

*mf* *p* *mp*

In sa - li - ci-bus in me - di - o, in

T

*mf* *p* *mp*

In sa - li - ci-bus in me - di - o, in \_\_\_\_\_

B

*mf* *p* *mp*

In sa - li - ci-bus in me - di - o, in \_\_\_\_\_

*p*

*mp*

*pp*

*p*

33

Sop. Solo

A. Solo

S

A

T

B

*f*

ki - no - - - ro - tei - nu.

li - nu ki - no - - - ro - tei - nu.

> *mf* ————— *f* > *sub. p cresc.*

me - di - o e - - - jus sus - pen - di - mus or - ga - na

> *mf* ————— *f* >

me - di - o e - - - jus

> *mf* ————— *f* >

me - di - o e - - - jus

> *mf* ————— *f* >

me - di - o e - - - jus

*mp* ————— *mf* > *sub. ppp cresc.*

*mp*

36 S nos tra:

A sub. *mp* or - ga - na nos tra:

T sus-pen-di-mus or - ga - na nos

B sub. *p* sus-pen-di-mus or - ga - na nos  
or - ga - na nos - tra:  
*mp*

*p*

sub. *ppp* cresc.

*ritardando gradualmente*

39

T *p* >> *pp* >>

B *p* >> *pp* >>

*or - ga - na nos* tra: *tra:*

*ritardando gradualmente*

*pp* >> *ppp* *poco* *mp* *decresc.*

**Slower, and very expressive  $\text{♩} = 54 - 56$** 

42 *mf cantabile, warm*

C Ki sham she-e lu - nu sho - vei - nu div - rei

**Slower, and very expressive  $\text{♩} = 54 - 56$** 

*sempr p*

*8va*

36  
 46  
 C

shir, \_\_\_\_\_ div - rei \_\_\_\_\_ shir \_\_\_\_\_ port.  
 (8<sup>va</sup>) - - - - -

*f*  
*poco ritenuto*  
*poco ritenuto*  
*mp*

**Faster** ♩ = c. 72

*e accelerando gradualmente*

50

C Soprano: *mp marc.* *mf* *cresc.*

Soprano: v'-to-la - lei - nu sim - cha,

Soprano: *mp marc.* *mf* *cresc.*

Soprano: v'-to-la - lei - nu sim - cha,

Soprano: *mf* *cresc.*

Tenor: v'-to-la - lei - nu sim - cha, sim - cha,

Tenor: *mp marc.* *mf* *cresc.*

Tenor: v'-to-la - lei - nu sim - cha, sim - cha,

Tenor: *mf* *cresc.*

Bass: v'-to-la - lei - nu sim - cha, sim - cha, sim -

Bass: *mp marc.* *mf* *cresc.*

Faster  $\text{♩} = c. 72$

*e accelerando gradualmente*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures. Measure 1 starts with a dynamic of *mf*, followed by a dynamic of *pp*. Measure 2 starts with a dynamic of *p*. Measure 3 starts with a dynamic of *poco R.H.*. Measure 4 starts with a dynamic of *pp*. Measure 5 starts with a dynamic of *p*. Measure 6 starts with a dynamic of *poco cresc.*. The score includes various slurs, grace notes, and accidentals such as flats and sharps.

55

S       $\geq \leq f$        $\overbrace{\hspace{10em}}^{\text{s}fz}$  *subito p*

A       $\geq \leq f$        $\overbrace{\hspace{10em}}^{\text{s}fz}$  *subito p*

T       $\overbrace{\hspace{10em}}^{\text{s}fz}$  *subito p*

B       $\overbrace{\hspace{10em}}^{\text{s}fz}$  *subito p*

**Fast, declamando**  $\text{♩}=96$

59

S       $\text{ff}$        $\overbrace{\hspace{10em}}^{\text{mp}}$   $\overbrace{\hspace{10em}}^{\text{p}}$

A       $\text{ff}$        $\overbrace{\hspace{10em}}^{\text{mp}}$   $\overbrace{\hspace{10em}}^{\text{p}}$

T       $\text{ff}$        $\overbrace{\hspace{10em}}^{\text{mp}}$   $\overbrace{\hspace{10em}}^{\text{p}}$

B       $\text{ff}$        $\overbrace{\hspace{10em}}^{\text{mp}}$   $\overbrace{\hspace{10em}}^{\text{p}}$

**Fast, declamando**  $\text{♩}=96$

$f$

$\overbrace{\hspace{10em}}^{\text{p}}$   $\overbrace{\hspace{10em}}^{\text{pp}}$   $\overbrace{\hspace{10em}}^{\text{p}}$

A little faster  $\text{♩} = 112$ 

64

Soprano (S) vocal line with lyrics "Hymnum cantate, can - te, can -". Dynamics: ***ff***, ***ff***, ***ff***, ***ff***.

Alto (A) vocal line with lyrics "Hymnum cantate, can - te, can -". Dynamics: ***ff***, ***ff***, ***ff***, ***ff***.

Tenor (T) vocal line with lyrics "Hymnum cantate, can - te, can - ta -". Dynamics: ***ff***, ***ff***, ***ff***, ***ff***.

Bass (B) vocal line with lyrics "Hymnum cantate, can - te, can - ta -". Dynamics: ***ff***, ***ff***, ***ff***, ***ff***.

A little faster  $\text{♩} = 112$ 

8va

8vb

***f***

***mf***

68

***poco rit.***

***mp***

Soprano (S) vocal line with lyrics "ta - te, no -". Dynamics: ***poco rit.***, ***mp***.

Alto (A) vocal line with lyrics "ta - te, no -". Dynamics: ***mp***.

Tenor (T) vocal line with lyrics "te, can - ta - te, no -". Dynamics: ***f***, ***mp***.

Bass (B) vocal line with lyrics "te, can - ta - te, no -". Dynamics: ***f***, ***mp***.

***poco rit.***

***mf***

***p***

**Stately, gaining momentum  $\text{♩} = 84$**

72

Soprano (S) *pp* *p* *p* *mp* *mp*  
 Alto (A) *pp* *p* *p* *mp* *mp*  
 Tenor (T) *pp* *p* *mp* *mp* *mp*  
 Bass (B) *pp* *p* *mp* *mp* *mp*

bis de can - ti - cis, de can - ti - cis  
 bis de can - ti - cis, de can - ti - cis  
 bis de can - ti - cis Si on,  
 bis de can - ti - cis Si on,

**Stately, gaining momentum  $\text{♩} = 84$**

*p* *mp* *p* *mp* *p*

75

Soprano (S) *mf* *sub. p* *sub. p* *p*  
 Alto (A) *mf* *sub. p* *sub. p* *p*  
 Tenor (T) *mf* *sub. p* *p* *mf* *sub. p* *sub. p* *p*  
 Bass (B) *mf* *sub. p* *p* *mf* *sub. p* *sub. p* *p*

Si on, can - ti - cis, Si on, can - ti - cis  
 Si on, can - ti - cis, Si on, can - ti - cis  
 de can - ti - cis Si on, can - ti - cis  
 de can - ti - cis Si on, can - ti - cis

*mp* *sub. pp* *R.H.* *pp*

*movendo*

Soprano (S) 78: *mp* can - ti - cis Si - on, *mf* Si - on,

Alto (A) *mp* can - ti - cis Si - on, *mf* Si - on,

Tenor (T) *mp* Si - on, *mf* can - ti - cis Si - on, *f* Si -

Bass (B) *mp* Si - on, *mf* can - ti - cis Si - on, *f* Si -

Piano: *p*, *p*, *mp*, *p*, *p*, *mp*, *poco*, *mp*

*allarg.*

Soprano (S) 82: *f* Si - on, *ff* Si - on,

Alto (A) *f* Si - on, *ff* Si - on,

Tenor (T) *f* Si - on, *ff* Si - on,

Bass (B) *f* on, *ff* Si - on,

Piano: *mp*, *poco*, *mf*

*molto allargando***Slow, grave**  $\text{♩} = 50 - 54$ *f**fff*

&gt;

Soprano (S) 86: *Ah*

Alto (A) *Ah*

Tenor (T) *Ah*

Bass (B) *Ah*

*molto allargando***Slow, grave**  $\text{♩} = 50 - 54$ *p**f**sfp**mf cresc.**ff**ff*

&gt;

&gt;

&gt;

&gt;

&gt;

&gt;

Soprano (S): *et*

Alto (A): *Ech na - shir,*

*ppp*

Tenor (T): *et*

*pp*

Bass (B): *Ech na - shir,*

*ppp*

*molto*

*pp*

*p*



(♩ = 56)      *allarg.*

101 L.H. *ff*      L.H. *fff*

**C** Slowly, freely ♩ = 50 - 54      *dolce*      *rit.*      *mp*

104 al ad - mat

Slowly, freely ♩ = 50 - 54      *cantabile*      *p*      *3*      *poco*      *3*      *rit.*

L.H. *f*      *mf*      *pp*

**C** *a tempo*      *char?*      *rit.*

*a tempo*      *p*      *rit.*

Very slow ♩ = 46      *rit.*

113 L.H. *pp*      L.H. *ppp*      *p*      *pp*      *attacca*

*mp*

The musical score consists of several staves of piano music. Staff 1 (top) starts at ♩ = 56 with dynamic ff, followed by allargando and fff. Staff 2 (C) starts at ♩ = 50-54 with dolce, then rit. and mp. Staff 3 continues at ♩ = 50-54 with cantabile, pp, and poco. Staff 4 starts at ♩ = 46 with a tempo, char?, and rit. Staff 5 continues at ♩ = 46 with rit. The score includes various dynamics like ff, f, mf, pp, p, and pp, along with articulations such as L.H., V, and slurs. Performance instructions like 'al ad - mat' and 'char?' are also present.

## V. Behold, how good and joyful a thing it is

Psalm 133:1 (English, Hebrew, Latin)

**Slowly, with rubato**  $\text{♩} = 44$ *poco rit.*

**Orchestral Reduction**

*a tempo*

C 7      *mp*

8 Be - hold, \_\_\_\_\_ how good and joy - ful a

*a tempo*

C 11      *p*

11      *p*

C thing \_\_\_\_\_ it is

*poco rit.*

C (p)

*a tempo*

15      *mf*

C 8 Be - hold, \_\_\_\_\_ how good and joy - ful a

*a tempo*

*mp*

C 8 \_\_\_\_\_

*allargando*

19      *f*

C 8 thing \_\_\_\_\_ it is: \_\_\_\_\_ for \_\_\_\_\_

*allargando*
*a tempo*

23

C 8 bre - thren, \_\_\_\_\_ to dwell to - geth - er,

*a tempo*

*mf*

C 8 \_\_\_\_\_

poco meno *f*

viola

46  
 27      *mf*  
 C      8  
 bre - thren \_\_\_\_\_ to dwell to - geth - er in

{  
 mp  
 }  
 31      *meno f* \_\_\_\_\_ (not quite full voice)  
 C      8  
 u - - - ni - ty, u - - -  
 {  
 p  
 }  
 35      poco rit.  
 C      8  
 ni - ty!  
 {  
 p      cresc.  
 }  
 mp  
 8<sup>vb</sup>

39 *poco movendo* ( $\text{♩} = \text{c. } 92$ )

42 *ritardando*

45 *a tempo* ( $\text{♩} = 44$ )

Soprano (S): Be - hold, how good and joy - ful a

Alto (A): Be - hold, how good and joy - ful a

Tenor (T): Be - hold, how good and joy - ful,

Bass (B): Be - hold, be - hold, how good and joy - ful,

*a tempo* ( $\text{♩} = 44$ )

Bass (B): *poco*

48

Soprano (S) vocal line:

thing it is, how good and

Alto (A) vocal line:

thing it is,

Tenor (T) vocal line:

how good and joy - ful, how good and joy - ful it

Bass (B) vocal line:

how good and joy - ful, how good and joy - ful it

Bottom staff (piano/bass line):

(pp) dynamic, followed by a series of eighth-note chords.

*allargando poco a poco*

Soprano (S) vocal line:

joy - ful, how good it is: for

Alto (A) vocal line:

how good and joy - ful it is: for

Tenor (T) vocal line:

is, joy - ful it is: for

Bass (B) vocal line:

is, joy - ful it is: for

Bottom staff (piano/bass line):

*mf*, *f cresc.*, *ff* dynamic.

*allargando poco a poco*

Soprano (S) vocal line:

*mp*, *mf*, *f*, *cresc.* dynamic.

Alto (A) vocal line:

*mf*, *f*, *cresc.* dynamic.

Tenor (T) vocal line:

*mf*, *f*, *cresc.* dynamic.

Bass (B) vocal line:

*mf*, *f*, *cresc.* dynamic.

Bottom staff (piano/bass line):

*8vb* dynamic.

*a tempo*

57

S A T B

breth - ren, to dwell to - geth - er,  
 breth - ren, breth - ren, to dwell to - geth - er,  
 8 breth - ren, breth - ren, to dwell to - geth - er,  
 breth - ren, breth - ren, to dwell to - geth - er,

*mf*

*a tempo*

ff *mf* *mp* *p*

v  
vi

61

S A T B

to dwell to - geth - er in  
 to dwell to - geth - er in  
 8 breth - ren, breth - ren, to dwell to - geth - er in  
 breth - ren, breth - ren, to dwell to - geth - er in

*mp* (‘)

(mf) *mp* *mp*

*poco rit.*

*mp* *p*

*poco rit.*

50

*a tempo*

Soprano (S) vocal line with lyrics: "u - ni - ty, u - ni - ty," dynamic **p**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**.

65

*a tempo*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**.

70

*ritardando poco a poco*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **pp**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **pp**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **pp**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **pp**.

75

*molto f.*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**.

80

*molto rit.*

Soprano (S) vocal line: "u - ni - ty! u - ni - ty!" dynamic **p**. Alto (A) vocal line: "u - ni - ty! u - ni - ty!" dynamic **p**. Tenor (T) vocal line: "u - ni - ty! u - ni - ty!" dynamic **p**. Bass (B) vocal line: "u - ni - ty! u - ni - ty!" dynamic **p**.

85

*ritardando poco a poco*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**.

90

*molto rit.*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **p**.

95

*cresc.*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **mp**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **mp**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **f**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **f**.

100

*cant.*

Soprano (S) vocal line: "u - ni - ty, u - ni - ty," dynamic **f**. Alto (A) vocal line: "u - ni - ty, u - ni - ty," dynamic **f**. Tenor (T) vocal line: "u - ni - ty, u - ni - ty," dynamic **f**. Bass (B) vocal line: "u - ni - ty, u - ni - ty," dynamic **f**.

105

$\text{G}^{\text{VII}}$

A little slower, dramatic  $\text{♩} = 40$

73

C

*ritardando* *mp*

For \_\_\_\_\_

A little slower, dramatic  $\text{♩} = 40$

*ritardando*

*a tempo*

77

C

*p*

breth - ren to dwell

*a tempo*

83 *(not quite full voice)*

C

*pp*

in - u - ni - ty!

*pp dolce*

*(non-rit.)*

*poco*

*decresc.*

*8vb*

52

l'istesso tempo ( $\text{d} = 40$ )

91

S *pp dolce*  
Hi - neh mah tov,

A *pp dolce*  
Hi - neh mah tov,

T *pp dolce*  
8 Hi - neh mah tov,

B *pp dolce*  
Hi - neh mah tov,

l'istesso tempo ( $\text{d} = 40$ ) $8^{\text{va}}$ 

*ppp*

95

S *p*  
Ec - ce quam bo - num,

A *p*  
Ec - ce quam bo - num,

T *p*  
8 Ec - ce quam bo - num,

B *p*  
Ec - ce quam bo - num,

*p*

L.H.

99

**S**

**A**

**T**

**B**

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in common time (indicated by '3'). The key signature is one sharp. Measure 11 starts with a dynamic of *f*. The first measure ends with a fermata over the bass note. Measure 12 begins with a dynamic of *mf*, followed by a piano dynamic (*pp*). The score includes various slurs, grace notes, and dynamic markings throughout.

104

S A T B

*mp cantabile*

Ec - ce quam bo - num et quam ju - cun

*mp cantabile*

Ec - ce quam bo - num et quam ju - cun

Musical score for piano and strings, page 10, measures 11-12. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the strings, showing a bass clef, a key signature of one sharp, and a common time signature. Measure 11 begins with a dynamic of **p** *cantabile*. The piano part has a sustained note with a grace note. The string part consists of eighth-note chords. Measure 12 continues with eighth-note chords in both parts. The piano part ends with a sixteenth-note figure over three beats, indicated by a bracket and the number 3.

54

108

Soprano (S) vocal line with lyrics: ha - bi - ta - re, fra - tres in u - num, u - num. mm.

Alto (A) vocal line with lyrics: ha - bi - ta - re, fra - tres in u - num, u - num. mm.

Tenor (T) vocal line with lyrics: dum, ha - bi - ta - re, fra - tres in u - num. mm.

Bass (B) vocal line with lyrics: dum, ha - bi - ta - re, fra - tres in u - num. mm.

Piano accompaniment with dynamic markings: *f*, *mf*, *f*, *mf*, *f*.

Measure 113:

Soprano (S) vocal line with lyrics: She - - - vet a chim - - - Gam - - -

Alto (A) vocal line with lyrics: She - - - vet a chim - - - Gam - - -

Tenor (T) vocal line with lyrics: She - - - vet a - - chim - - - Gam - - -

Bass (B) vocal line with lyrics: She - - - vet a - - chim - - - Gam - - -

Piano accompaniment with dynamic markings: *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *sub. pp*, *cresc.*, *sfz*, *mp*, *8vb*.

117 ***ff***

S ya - chad. ***ff***

A ya - chad. ***ff***

T ya - chad. ***ff***

B ya - chad. ***ff***

***8va***

***f*** ***ff*** ***fff***

122 ***p*** ***molto*** ***ff*** ***fff***

S Ah, ***ah*** A - men. ***ah*** A - men. ***ah*** A - men. ***ah*** A - men.

A Ah, ***ah*** A - men. ***ah*** A - men. ***ah*** A - men. ***ah*** A - men.

T Ah, ***ah*** A - men. ***ah*** A - men. ***ah*** A - men. ***ah*** A - men.

B Ah, ***ah*** A - men. ***ah*** A - men. ***ah*** A - men. ***ah*** A - men.

***f*** ***sfz*** ***sfz*** ***L.H. loco*** ***sfz***

***sfz p***