

VOL. IV.

עבודת הקודש

REV. M. HAST'S WORKS OF SACRED MUSIC

A COMPLETE EDITION OF
TRADITIONAL AND ORIGINAL COMPOSITIONS
OF
SYNAGOGUE MUSIC

IN FOUR VOLUMES.

- VOL. I. SABBATH LITURGY FOR THE WHOLE YEAR
VOL. II. HYMNS, PRAYERS & PRAISES FOR ALL THE FESTIVALS
VOL. III. ALL PSALMS INCORPORATED IN THE LITURGY AND A
LARGE NUMBER FOR VARIOUS OCCASIONS
VOL. IV. SPECIAL SERVICES. CONSECRATION OF SYNAGOGUES
WEDDINGS, CHANUKA, MEMORIAL, etc., etc.

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Right Honourable LORD ROTHSCHILD, P.C., C.G.V.O.

AND THE

Right Honourable LADY ROTHSCHILD

BY THE COMPOSER

THE REV. MARCUS HAST

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My soul longeth, yea even fainteth for
the Courts of the Lord.
My heart and my flesh shall sing to
the living God.

Psalms 84-3.



I will praise the Lord while I live. I
will sing praises unto my God while
I exist.

Psalms 146-2.

נבספח וגם כלתה נפשי לחצרות ה'
לבי ובשרי ירננו אל אר ה':
תהלים פד. ג.



אהללה ה' בחיי אומרה לאלהי ביידי
תהלים קמד. ב

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PREFACE.

"SING UNTO THE LORD A NEW SONG."

PSALM 149.

Some thirty-seven years ago, I published a volume of original compositions in Synagogue music. It was the first of its kind to appear in England, and it was also the first fruit of my own youthful activity. The period that has elapsed since then has, of course, greatly enlarged my experience. It has also given me an increased knowledge of the practical essentials of this class of composition, and a better acquaintance with the productions of other writers of sacred melody. Above all, I trust that it has witnessed in me a deepening sense of that Divine Mystery to which it is the mission of religious song to give expression. The present work is the result of these forces. My object however is the same now as then. I have always felt that if the musical portion of our Synagogue Service is to retain its vitality, it is necessary to quicken it from time to time with a succession of fresh melodies. There was a stage in the evolution of our Service, when this took place automatically by the introduction into it of new prayers and hymns accompanied with new harmonies. Our singers then sang "new songs." But now our glorious line of bards has come to an end. Our liturgy is fixed. Our singers must perforce keep on singing the *old* songs, and the only resource left to them to relieve the monotony of repetition, is to sing them to new tunes. This volume is my contribution to the object thus indicated.

Three principles have guided and aided me in this series of compositions. Synagogue music must be *sui generis*. In other words, it must be neither concert music nor Operatic music, nor even church music, but *Synagogus* music. Again, it is more tied to the text which it illustrates, than is any other class of music. In other cases the music has frequently to make up for the poverty of the words, as witness the *libretti* of most Operas. In such the music is the thing. Not so, however, in the setting of Hebrew devotional utterances, so beautiful and perfect are they. With these, the utmost care must be taken to interpret the meaning of the prayer or poem, and to do so faithfully and reverentially. Finally, and this perhaps combines the other two, while it need not be dull or depressing, the music must never lack dignity and solemnity or that ineffable suggestion of communion with the Divine Spirit which is the true atmosphere of public and private worship.

That I have but imperfectly carried out these tenets I am only too fully aware, and I ask for no more than recognition of my endeavours in that direction. A couple of other *desiderata* that I have borne in mind may be mentioned. One is the need of regard to the accurate pronunciation of the text; the other is simplicity of the accompaniment, so as to facilitate home practice and render easy the teaching of children.

I would only add that if my efforts should prove of some slight service to the Community whose faithful servant I have been from an early age, the knowledge of that fact will be the greatest joy of my declining years, and will increase my gratitude to the God of Israel through whose mercy and loving kindness I have been permitted to complete my arduous labours.

MARCUS HAST.

I desire in this place to express my hearty thanks to the Rev. Asher Perlzweig for his valuable assistance in the revision of the proof sheets.

M.H.

MA TOVU.

Revd Marcus Hast.

Nº 242.

Andante.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part features a series of chords and moving lines.

The second system continues the musical notation from the first system. It maintains the same three-staff structure with vocal and piano parts.

The third system includes the vocal line with lyrics. The lyrics are: "Ma to - vu o - ho - le - cho Ja - a - kov, Mish - ke -". The piano accompaniment continues below.

The fourth system is marked "CORO." and includes the vocal line with lyrics: "- nau - se - cho yis - ro - el, Va - a - ni be - rov -". The piano accompaniment continues below.

The fifth system concludes the piece, showing the final notes of the vocal and piano parts.

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chah - de - cho o - - - - - va - - - - - ve - - - - - se - - - - - cho - - - - - esh - - - - - ta - - - - - cha - - - - -

chah - de - cho o - - - - - va - - - - - ve - - - - - se - - - - - cho - - - - - esh - - - - - ta - - - - - cha - - - - -

crisp.

- ve el he - chal kod - - - - - she - - - - - cho beyir o - - - - - se - - - - - cho, a - - - - - cho - - - - - nuf - - - - -

- ve el he - chal kod - - - - - she - - - - - cho beyir o - - - - - se - - - - - cho, a - - - - - cho - - - - - nuf - - - - -

crisp.

- hav - - - - - ti me - - - - - a - - - - - un - - - - - be - - - - - se - - - - - cho u - - - - - me - - - - - k - - - - - m - - - - - mish - - - - -

- hav - - - - - ti me - - - - - a - - - - - un - - - - - be - - - - - se - - - - - cho u - - - - - me - - - - - k - - - - - m - - - - - mish - - - - -

- kan ke - vo - - do - - cho - - ni - esh - ta - cha -
 - kan ke - vo - - do - - cho - - ni - esh - ta - cha -

ve - re - ech - ru - - u - - ni - fe -
 ve - re - ech - ru - - u - - ni - fe -
 ev - re - cho
 ev - re - cho
 ev - re - cho

- ne, a - do - noi a - do - noi a - do - noi a - do - noi
 ni - fe - ne, ni - fe - ne, ni - fe - ne, ni - fe - ne,
 ni - fe - ne, ni - fe - ne, ni - fe - ne, ni - fe - ne,
 ni - fe - ne, ni - fe - ne, ni - fe - ne, ni - fe - ne,

Va - a - ni se - fi - lo.
 Va - a - ni se - fi - lo.

si le-cho a-do- noj es ro- tson E. lo- him be-rov- chas.

si le-cho a-do- noj es ro- tson E. lo- him be-rov- chas.

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "si le-cho a-do- noj es ro- tson E. lo- him be-rov- chas." and "si le-cho a-do- noj es ro- tson E. lo- him be-rov- chas.".

- do - - cho a - - ni be - e - mes yish - - cho A -

- do - - cho a - - ni be - e - mes yish - - cho A -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- do - - cho a - - ni be - e - mes yish - - cho A -" and "- do - - cho a - - ni be - e - mes yish - - cho A -".

- ne - - ni he - e - mes yish - e - cho.

- ne - - ni he - e - mes yish - e - cho.

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- ne - - ni he - e - mes yish - e - cho." and "- ne - - ni he - e - mes yish - e - cho.".

Wedding Service. BORUCH HABO.

Nº 243.

Andante con Spirito.

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction and two systems of vocal and piano parts. The piano introduction is marked *Andante con Spirito*. The first system of vocal parts includes Soprano, Alto, Tenor, and Bass staves, with lyrics: Bo - ruch - ha - bo - shem a - do - noi - he - rach - nu. The piano accompaniment for this system is marked *mf*. The second system of vocal parts includes Soprano, Alto, Tenor, and Bass staves, with lyrics: - chem Mi - les a - do - noi - rit: El - a - do - noi - va - - chem Mi - les a - do - noi - El - a - do - noi - va - . The piano accompaniment for this system is marked *mf* and includes a *rit:* (ritardando) marking. The score concludes with a final piano accompaniment section.

-yo - er lo - nu is - ru chag ba - a - vo - sim ad Ker -
 -yo - er lo - nu is - ru chag ba - a - vo sim ad Ker -

rit. *Poco lento.*
 nos ha - mis ho - - ash, E li - a - to - ve -
 nos ha - mis ho - - ash, E li - a - to - ve -

p *ff*
 - au - - ko, E lo bai a - rau - me -
 - au - - ko, E lo bai a - rau - me -

Tempo Primo.

me - ko Hau - du la - do - noi -
 - me - ko Hau - du la - do - noi -
 ki -
 - dau,
 - dau,
 - dau.

Tempo Primo.

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

Adagio.

lom chas - - dau,
 lom chas - - dau,
 lom chas - - dau,
 lom chas - - dau,
 lom chas - - dau,
 lom chas - - dau.

Adagio.

Wedding Service MI ADIR.

Nº 244.

Andante.

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves: a treble clef staff and a bass clef staff. The first measure starts with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The melody in the treble staff features a series of eighth notes, while the bass staff provides a simple accompaniment.

Musical notation for the second system, measures 5-8. The key signature remains one sharp (F#). The music continues with a decrescendo (*dime.*) and a ritardando (*rit.*) marking. The melody in the treble staff is more active, with some sixteenth notes, while the bass staff continues with a steady accompaniment.

Musical notation for the third system, measures 9-12. The key signature is one sharp (F#). The music begins with a piano (*p*) dynamic and a tempo change to *a tempo*. A crescendo (*cres.*) marking is present. The melody in the treble staff features a series of eighth notes, and the bass staff provides a simple accompaniment.

Musical notation for the fourth system, measures 13-16. The key signature is one sharp (F#). The music continues with a decrescendo (*dime.*) and a ritardando (*rit.*) marking. The melody in the treble staff is more active, with some sixteenth notes, and the bass staff continues with a steady accompaniment.

Musical notation for the fifth system, measures 17-20. The key signature is one sharp (F#). The music begins with a piano (*p*) dynamic and a tempo change to *a tempo*. The melody in the treble staff features a series of eighth notes, and the bass staff provides a simple accompaniment.

TENOR-CANTOR SOLO, either the upper line or the lower one.

Musical score for Tenor-Cantor Solo, first system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with the lyrics "MI a - dir ka-do - noi" and "MI a - dir ka-do - noi". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for Tenor-Cantor Solo, second system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues with the lyrics "cho - son ve - cha - lo," and "cho - son ve - cha - lo,". The piano accompaniment continues with the same rhythmic pattern.

Musical score for Tenor-Cantor Solo, third system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues with the lyrics "E - lo - he - nu," and "E - lo - he - nu,". The piano accompaniment continues with the same rhythmic pattern.

Musical score for Chorus, consisting of two systems. Each system has two staves: a vocal line and a piano accompaniment line. The vocal line begins with the lyrics "MI - lo," and "MI - lo,". The piano accompaniment continues with the same rhythmic pattern.

rit molto *ff*

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

rit molto

- rech Es he - cho - son im ha - ka - lo, - rech Es he - cho - son im ha - ka - lo.

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

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

WEDDING BLESSING.

Nº 245.

Largo.

Piano accompaniment for the beginning of the piece, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *f* (forte).

CANTOR.

Cantor's vocal line, starting with a *Bo-* vocalization. The music is written on a single staff with a treble clef and a key signature of one sharp. It includes a *rit.* (ritardando) marking and a *Bo-* vocalization at the beginning.

CANTOR.

CORO.

Vocal lines for the Cantor and Coro. The Cantor's part is on a single staff with a treble clef, and the Coro's part is on two staves (treble and bass clef). The lyrics are: *-ruch a-to a-do - tel hu u-vo-ruch she - mo, E-lo - Bo-ruch hu u-vo-ruch she - mo. Bo-ruch hu u-vo-ruch she - mo. Po-ruch hu u-vo-ruch she - mo.*

- he - nu me - iech ho - o - lom A - sher ho - ro So -
 -

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

- uo di - tso ve - clud - vo A - ha - vo Ve -
 -

- a - cha - vo Ve - sho - lom Ve - re - us. -
 -

rit.
rit. a tempo.

CORO.
Andante.

Mu - sic score for the first system of the chorus. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: Me - he - ro A - do - rci E - lu - Me - he - ro A - do - rci E - lu - Me - he - ro A - do - rci E - lu -

Mu - sic score for the second system of the chorus. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: - he - nu Yi - sho - ba le - o - re Ye - hu - do u - ve - chu - tsos Ye - ru - sho - la - he - nu Yi - sho - ma le - o - re Ye - hu - do u - ve - chu - tsos Ye - ru - sho - la -

Mu - sic score for the third system of the chorus. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: - yim. Kci su - son. Kci kol - sim - - yim. Kol so - son. Kci su - son. Va - kol sim - Kci so - son. Va - kol sim -

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

kol ka - lo nim me - chu - po - som u - ne o -
 kol mits - ha - los - cha - so - nim me - chu - po - som u - ne -
 kol ka - lo kol mits - ha - los - cha - so - nim me - chu - po - som u - ne -

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

Allegro.

CANTOR.

molto.

o - r - i - m - mi - mish - te - ne - gi - no - som. Fo -
 o - r - i - m - mi - mish - te - ne - gi - no - som.

CANTOR.

CORO.

ruch a - to a - do - nei Bo - r - uch - hu u - vo - ruch sje - mo. Me - sa -
 Po - r - uch - hu u - vo - ruch sje - mo.

CORO.

m - ach cho - son im ha - ka lo. men. men. Fine.

At Dedication of Synagogues
BORUCH HABO.

Nº 246.

Maestoso.

SOPRANO. Bo - ruch - ha - bo - shem - a - do - noi -

ALTO. Bo - ruch - ha - bo - shem - a - do - noi -

TENOR. Bo - ruch - ha - bo - shem - a - do - noi -

BASS. Bo - ruch - ha - bo - shem - a - do - noi -

Maestoso.

ORGAN. Be - rach - nu - chem - Mi - bes - a - do - noi

Be - rach - nu - chem - Mi - bes - a - do - noi

Be - rach - nu - chem - Mi - bes - a - do - noi

Bo - u nish - ta - cha - ve ve - nish - ro - u
 ve - nish - ro - u
 ve - nish - ro - u

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

rit. . . Adagio.
 cho li - fe - ne a - do - nu - au - se - nu Niv re -
 cho li - fo - ne a - do - nu - au - se - ni
Adagio.

p *f*

-cho
Li - fe - ne a - do - noi au -
niv - re - cho a - do - noi au -
niv - re - cho a - do - noi au -

a tempo *f*

- su - nu, iv - du - es a - do - noi Je - sim eho
- so - nu, iv - du - es a - do - noi Je - sim eho

f *a tempo*

Eo - u le - fo no - no iv -
Ro - u le - fo no - no iv -

du es a - do - not be - sim - cho
du es a - do - not be - sim - cho

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano parts are in bass clef. The lyrics are: "du es a - do - not be - sim - cho" and "du es a - do - not be - sim - cho". The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs.

Bo - u le - fo - nov bi - re - no
Bo - u le - fo - nov bi - re - no

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano parts are in bass clef. The lyrics are: "Bo - u le - fo - nov bi - re - no" and "Bo - u le - fo - nov bi - re - no". The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs.

Bo - u le - fo - nov bi - re - no
Bo - u le - fo - nov bi - re - no

Adagio.
rit.

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano parts are in bass clef. The lyrics are: "Bo - u le - fo - nov bi - re - no" and "Bo - u le - fo - nov bi - re - no". The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs. The tempo marking *Adagio.* is present at the beginning of the system, and *rit.* is present above the vocal lines.

NIFLOIM MA'SECHO.

(At Consecration of Synagogues.)

N^o 247.Words by
The late Chief Rabbi Dr N. ADLER.

Andante Religioso.

CANTOR.

Nif-lo-im ma-a-

- se - cho e-rets ve-sho.mo.yim, El E-lo-him a-to- le-

CORO. *f*

-cho di-mi-yo se-bi-lo Bes se-vul le-cho tsi- vi - so bi.

Bes se - vul - le-cho tsi - vi - so bi.

First system of musical notation. It consists of five staves. The top two staves are vocal lines (soprano and alto), and the bottom three are piano accompaniment (treble and bass clefs). The lyrics are: -ru.sho_lo - yim Ki ne - fesh a - me - cho ta - a rog H.se.fi -

CANTOR.

Second system of musical notation. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: .lo, Ta. tu. lo.yu. so ve - se - cho tsí - yon he.tso - yeh Cho -

Third system of musical notation. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: .lo.

CORO.

Fourth system of musical notation. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: -to ye - hu - do U - sav - to mik.do.she.cho El. Li.she.mo - mo sam.to E.lo -

Fifth system of musical notation. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: Li.she.mo - mo sam.to E.lo -

- him
 ge-chi-so - yon Ki vo - ge-du a-me_cho
 - him
 ge-chi-so - yon Ki vo - ge-du a-me_cho

CO RO.

les yis - ru - el, No - tash-to ve - se - cho.
 les yis - ru - el. No - tash-to ve - se - cho.

A-me_cho lo so - nach - to, lo sim - as bo - no gam be -
 A-me_cho lo so - nach - to, lo sim - as bo
 A-me_cho lo so - nach - to, lo sim - as bo - no gam be -

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

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

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "yis-ro-el a-do-se" and "cho." followed by "Ha-no-o-dim". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Musical score for the second system, including a Soprano Solo section. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal line continues with the lyrics "re-hu A-tsi-le" and "re-hu A-tsi-le". A section labeled "SOP. SOLI." begins with a piano (*p*) dynamic, featuring the lyrics "hu. Ho-rek be-ro" and "hu.". The piano accompaniment continues with two staves.

Musical score for the third system, concluding the page. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line includes the lyrics "de-cho E-le-be" and "E-le-be" followed by "e-rets Bri". The piano accompaniment continues with two staves.

ff Tutti.

-tan - ya, Bri - tan - ya ve - cho - re - hu. Ho - rek be - ro - cho el yod
 Bri - tan - ya ve - cho - re - hu. Ho - rek be - ro - cho el yod
 - tan - ya,

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

Adagio.

-tan - ya, Bri - tan - ya ve - cho - re - hu.
 - tan - ya, Bri - tan - ya ve - cho - re - hu.
 - tan - ya, Bri - tan - ya ve - cho - re - ho.

CHANUKA SERVICE.

Haneros halolu.

N^o 248.*Andante con espressione.*

Ha-ne-ros ha-lo - lu a - nach-nu mad-li - kin al ha -

ne-ros ha-lo - lu a - nach-nu mad-li - kin

ve-al ha-te - shu - os ve-al ha-te - shu - os

ve-al ha - ni - sim ve-al ha-te - shu - os ve-al ha - ni - sim

al ha-nif - lo - os she-o - si - so la-vo - se - nu

al ha-nif - lo - os she-o - si - so la-vo - se - nu

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

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

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

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

me cha-nu-ko ha-ne-ros ha-lo-lu ko-t-desh ve-en lo-nu re-
 ha-ne-ros ha-lo-lu ko-desh ve-en lo-nu re-

-shus le-hish-ta-mesh bo-hem e-lo lir-o-som bi-le-
 -shus le-hish-ta-mesh bo-hem e-lo lir-o-som bi-le-

-vod ke-de le-ho-dos le-shim
 -vod ke-de le-ho-dos le-shim

eho Al ni - se - cho ve-al ye-shu-o - se - cho ve-al nif - le -

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

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

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

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

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

o - - - cho nif - ie - - se - - - cho.

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

o - - - cho nif - ie - - se - - - cho.

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

Adagio.

Adagio.

MOOS TSUR.

N^o 249.

S.

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

The first system of the musical score consists of two staves. The upper staff is in treble clef with a soprano clef (S) and a common time signature. The lower staff is in bass clef. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the notes.

Ron bes te - fi - lo - si ve - sbum to - do ne - sa - be - ach Le -

The second system continues the melody from the first system. It features similar rhythmic patterns and melodic lines. The lyrics are aligned with the notes.

f *crusc.*

es to - chiu mat - be - ach mi - tsur ha - me - na - be - - ach

The third system begins with a dynamic marking of *f* (forte) and a performance instruction *crusc.* (crescendo). The melody continues with a slight increase in intensity. The lyrics are: "es to - chiu mat - be - ach mi - tsur ha - me - na - be - - ach".

rit. *S.*

os eg - mor be - shir mis - mor cha - nu - kas ha - mis - be - ach.

rit. *D.C.*

The fourth system concludes the piece with a *rit.* (ritardando) marking and a *S.* (soprano clef) marking. The melody ends with a final cadence. The lyrics are: "os eg - mor be - shir mis - mor cha - nu - kas ha - mis - be - ach." The piece ends with a *D.C.* (Da Capo) instruction.

CHANUCKA SERVICES.

Boruch adonoi bayom.

Nº 250.

Largo.

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

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

ruch a-do-noi ba-loi- lo ho-ruch a-do-noi be-shoeh-be-nu bo-
 ruch a-do-noi ba-loi- lo ho-ruch a-do-noi be-shoeh-be-nu bo-

ruch a-do-noi be-ku-me-nu *p* Ki ve-yo-de cho
 ruch a-do-noi be-ku-me-nu *p* Ki ve-yo-de

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

sher be-yo - do ne - fesh kol chai ve - ru - ach kol he -
 sher be-yo - do ne - fesh kol chai ve - ru - ach kol he -

sar Be - yo - de - cho af - kit
 ish Be - yo - de - cho
 sar Be - yo - de - cho af -

ru - af - kit ru - af - kit ru - af - kit
 chi po - di - so u - si a - do - noi El e -
 chi po - di - so u - si a - do - noi El e -
 chi po - di - so u - si a - do - noi El e -
 rit. *ff*
 chi po - di - so u - si a - do - noi El e -
 kid ru - chi di so u - si a - do - noi El e -

Tempo Iato

mes E-lo - he - nu she - ba-sho - ma - yim ya - - ched shi-me - ya -

mes E-lo - he - nu she - ba-sho - ma - yim ya -

eke ya - ched shi - me - cho yu-ma-le-ehi - se -

ched shi - me - cho yu-ma-le-ehi - se -

cho to - mid u-me - le-0 - - nu - lem vo -

cho to - mid le-0 - - lem vo -

First system of musical notation. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The first vocal line has a fermata over a note, with the text "ed." below it. The second vocal line also has a fermata over a note, with the text "ed." below it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Andante.

Second system of musical notation, marked *Andante.* It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats. The lyrics are: "Yir - u E - nu ve-yis - mach li - Yir - u E - nu ve-yis - mach li -". The piano accompaniment continues with a similar rhythmic pattern.

Third system of musical notation. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats. The lyrics are: "te - nu ve-so - gel naf - she - nu bi-shu - o - se - cho he - nu ve-so - gel naf - she - nu bi-shu - o - se - cho". The piano accompaniment continues with a similar rhythmic pattern.

be - e - mes
be - e - mor le - tsi - yon
mo - lach E - lo - ho yich
be - e - mes
be - e - mor le - tsi - yon
mo - lach E - lo - ho yich

A - do - noi me - lech A - do - noi mo - loch A - do - noi me - lech A - do - noi mo - loch
A - do - noi me - lech A - do - noi mo - loch A - do - noi me - lech A - do - noi mo - loch
A - do - noi me - lech A - do - noi mo - loch A - do - noi me - lech A - do - noi mo - loch

noi yim - loch je - o - lom vo - ed.
noi yim - loch je - o - lom vo - ed.
loch A - do - noi yim - loch je - o - lom vo - ed.
loch A - do - noi yim - loch je - o - lom vo - ed.

CANTOR SOLO.
 Ki ha-mal - - - - -
 - chus sbe - le - - - - -
 - cho

pp CORO.
 sbe - le - - - - -
 - cho
 hi sbe - le - - - - -
 - cho

CANTOR SOLO.
 hi U - le - - o - - le - me -
 ad tim - loch be - cho - - - - -
 - vod

pp CORO.
 tim -
 tim -
 tim -

loch be - cho - - - - -
 - vod

CANTOR SOLO.
 Ki en lo-nit - me - lech e - lo o -
 - vod

pp CORO.

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

p CORO.

Bo-rueh hu u-vo-
 Bo-rueh hu u-vo-
 Bo-rueh hu u-vo-
 Bo-rueh hu u-vo-

CANTOR SOLO.

rueh she-mo, Ha-me-lech bi-che-vo -do to-mid ylm-lech o-le-nu le-o-
 rueh she-mo

CORO.

- lom vo-ed ve - al kol ma - a - sov
 0 - - - - - men.
 0 - - - - - men.
 0 - - - - - men.
 0 - - - - - men.

YIRU ENENU.
 Sabbath eve before Slichoth.

Nº 251.

Andante.

Yir - u e - ne - - nu ve.yis.mach - li - be - nu ve - so - gel - naf -
 - she - nu bi - shu - o - se - cho be - e - mes - - be - e - mor - le - tsti -
 yon mo - lach - - e - lo - ho - - - - yieb -

YIRU ENENU.
 For other occasions.

Nº 252.

Andante.

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

Adonoi melech. Page 36.

ASHRE MASKEL EL DOL.

(When collections are made for the Hospitals.)

No 253.

Grave.

- hu Ve - u - sber bo - o - - rets Ve - al tit - ne - hu be - ne - fesh

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: - hu Ve - u - sber bo - o - - rets Ve - al tit - ne - hu be - ne - fesh.

o - - Ye - vov, A - do - noi yis - o - - de - - nu al

This system contains the next two staves of music. The vocal line continues with the lyrics: o - - Ye - vov, A - do - noi yis - o - - de - - nu al. The piano accompaniment features a prominent bass line with eighth notes.

Poco ritenuto.
e - - res - - de r voi - - - - - Koi mish - ko - vo ho -

Poco ritenuto.

This system contains the third and fourth staves of music. The vocal line has a long note on 'res' and a fermata over 'voi'. The piano accompaniment has a fermata over the first measure. The lyrics are: e - - res - - de r voi - - - - - Koi mish - ko - vo ho -. The tempo marking *Poco ritenuto.* appears above and below the system.

- fach - to be - - chol - - - - - yo.

This system contains the final two staves of music. The vocal line has a fermata over 'to' and a slur over 'be - - chol - - - - - yo.'. The piano accompaniment has a fermata over the first measure. The lyrics are: - fach - to be - - chol - - - - - yo. .

CORO.

Ha - lo fo - ros lo - ru - ev lach - me - cho Va - a - ni - yim Me

Ha - lo fo - ros lo - ru - ev lach - me - cho Va - a - ni - yim Me

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

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

- si - so U - mi - be - so re - cho lo - sis - a - lom.

- si - so U - mi - be - so re - cho lo - sis - a - lom.

rit. - - -

Maestoso.

Os yi-bo-ka ka - sha - ehar U - re - cho Va-a-ru -
 Os yi-bo-ka ka - sha - ehar U - re - cho Va-a-ru -

cho - se-cho me-be - ro shts-moeh, Ve-bo - lach le-fo-ne - cho tsid
 - cho - se-cho me-be - ro shts-moeh, Ve-bo - lach le-fo-na - cho tsid

ke - cho ke-ved a-do-nai Ya-as - re - cho.
 ke - cho ke-ved a-do-nai Ya-as - re - cho.

INTRODUZIONE.

N° 254.

REV. M. HAST.

Andante.

PIANO

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked *Andante*. The score begins with a piano introduction, featuring a melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like *dim.* and *sf*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

Third system of musical notation, including dynamic markings such as *mf* and *pp*.

Fourth system of musical notation, featuring a *cresc.* marking and a *ff* dynamic.

Fifth system of musical notation, showing complex rhythmic textures and melodic development.

Sixth system of musical notation, including dynamic markings such as *pp*, *sf*, and *f*.

Seventh system of musical notation, concluding the page with various note values and rests.

ADONOI MO ODOM.

O Lord! What is man that Thou regardeth him?

N^o 255.*Grave.*

A do noi - - - - -
 va te do e - - - - - hu - - - - - ben E -
 A do noi - - - - -
 va te do e - - - - - hu - - - - - ben E -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Grave'. Dynamics include piano (*p*) and accents (*>*).

- nosh vat - chash - ve - hu O - dom ' la - be - vel do - mo yo - mov ke - tsel O -
 - nosh vat - chash - ve - hu O - dom la - be - vel do - mo yo - mov ke - tsel O -

The second system continues the musical score with four staves. It features the same vocal and piano parts as the first system. The lyrics are repeated. The musical notation includes various notes, rests, and dynamic markings such as piano (*p*) and accents (*>*).

-ver — Pa - bo - ker yu_tits ve_cho - lof lo_e - rev_ye - mo_lal ve_yo -
 -ver — Ba - bo - ker yu_tits ve_cho - lof lo_e - rev_ye - mo_lal ve_yo -

-vesh — li_me - nos yo_me_nu ken ho - da ve_nu - vi le_vav cheeb_mo she - mor
 -vesh — li_me - nos yo_me_nu ken ho - da ve_nu - vi le_vav cheeb_mo she - mor

tom — u_re - e yo_shor *rit.* Ki a_cha_ris le - ish sho - lom *a tempo.* ach e_lo_him_yif.
 tom — u_re - e yo_shor *rit.* Ki a_cha_ris le - ish sho - lom *a tempo.* ach e_lo_him_yif.

-de naf_sbi mi - yad - she - ol
 Ki - yi - ko - che - ni - se -
 -de naf_sbi mi - yad - she - ol
 Ki - yi - ko - che - ni - se -

cresc. *f* *dim.*

Io she - ri u - le - vo - vi
 Tsar le - vo - vi ve -
 Io she - ri u - le - vo - vi
 Tsar le - vo - vi ve -

cresc. *f* *dim.*

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

rit. *pp* *Lento.*

a tempo.

rit.

ho - - - - - ru - ach to - shov - el ho - e -
 yo. *p* Ve - ho - - - - - ach to - shov - el ho - e -
 yo. Ve - ho - ru - - - - - ach to - shov - el ho - e -
 yo. Ve - lo - ru - - - - - Ve - ho - ru - ach to - shov - el ho - e -
 yo. *p* *rit.*

rit.

so - no, A - ni - ve - use - dek - e - che -
 - lo - - - - - him a - sher ne - so - no, A - ni - ve - use - dek - e - che -
 - lo - - - - - him a - sher ne - so - no, A - ni - ve - use - dek - e - che -
 - lo - - - - - him a - sher ne - so - no, A - ni - ve - use - dek - e - che -

rit.

se - fi - ve - - - - - cho - es - le - o - ve - ho - kits te - mu - no -
 so - fi - ve - - - - - cho - es - le - o - ve - ho - kits te - mu - no -
 se - fi - ve - - - - - cho - es - le - o - ve - ho - kits te - mu - no -
 so - fi - ve - - - - - cho - es - le - o - ve - ho - kits te - mu - no -

HATSUR TOMIM PO-OLO.

The Rock! perfect is His work.
All His ways are judgement.

No. 256.

Allegro.

Grave: p

Ha-tsur to-mim

Ha-tsur to-mim

dim. cres. f

Grave.

f

ki ehol de-ro

chov mish-pot

El e-mu-no ve-

f

po-o-lo

ki ehol de-ro

chov mish-pot

El e-mu-no ve-

rit. *p* *Alagio.*

-en o-vel tsa - dik ve-yo-sbor — hu. Tsadik ve-yo-sbor — hu. Ha -
 -en o-vel tsa - dik ve-yo-sbor — hu. Tsadik ve-yo-sbor — hu. Ha -

Alagio.

rit. *p*

Grave

-tsur to-mim be-ehel po-al, Mi yo-mar e-lev — ma tif - el ha-sha-
 -tsur to-mim be-ehel po-al, Mi yo-mar e-lev — ma tif - el ha-sha-

Grave.

rit. *p* *Alagio.*

-lit be-ma-to u-ve-ma - al me - mis u-me-cha - ye. Mo -
 -lit be-ma-to u-ve-ma - al me - mis u-me-cha - ye. Mo -

Alagio.

rit. *p*

Adagio *ff* *Grave.*

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

Adagio *ff* *Grave.*

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

- lo ho - yo yi - ye Bo - ruch da - yon ho - e mes - she -
 - lo ho - yo yi - ye Bo - ruch da - yon ho - e mes - she -

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

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

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

Adagio. *p* *Grave.*

f *f* *f* *f* *f* *f* *f* *f*

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

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

f *f* *f* *f* *f* *f* *f* *f*

p *p* *p* *p* *p* *p* *p* *p*

-noi me-vo-roeh ve-hu-ra-
 -chum ye-cha-

-noi me-vo-roeh ve-hu-ra-
 -chum ye-cha-

-noi me-vo-roeh ve-hu-ra-
 -chum ye-cha-

-noi me-vo-roeh ve-hu-ra-
 -chum ye-cha-

per o - von ve - lo yash - chis _____ ve - hir - bo le - ho - shiv a - po _____ va -

ve - lo yash - chis ve - hir - bo le - ho - shiv a - po _____

ve - lo yash - chis ve - hir - bo le - ho - shiv a - po _____

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "per o - von ve - lo yash - chis _____ ve - hir - bo le - ho - shiv a - po _____ va -", "ve - lo yash - chis ve - hir - bo le - ho - shiv a - po _____", and "ve - lo yash - chis ve - hir - bo le - ho - shiv a - po _____".

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

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

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "- lo yo - ir kol eha mo - so Ve - lo yo - ir kol eha - mo - so, Ve -", "- lo yo - ir kol eha - mo - so Ve - lo yo - ir kol eha - mo - so, Ve -", and "- lo yo - ir kol eha - mo - so Ve - lo yo - ir kol eha - mo - so, Ve -".

p *Adagio*.

- lo yo - ir _____ - so

- lo yo - ir _____ - so

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "- lo yo - ir _____ - so", "- lo yo - ir _____ - so", and "- lo yo - ir _____ - so". The tempo is marked *Adagio* and the dynamics are *p*.

ELOHAI NESHOMO SHENOSATO BI.

O my God! The soul Thou hast given me is pure.

No. 257.
Largo.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The tempo is marked *Largo*. The key signature has one sharp (F#). The vocal parts begin with the lyrics "E-lo - hai" and "E-lo - hai". The piano accompaniment features a simple harmonic structure with a bass line and a treble line.

The second system of the musical score continues the composition. It features four staves with vocal and piano parts. The tempo remains *Largo*. The key signature has one sharp. The vocal parts sing the lyrics "Ne-sho - mo she-no - sa - to bi te - ho - ro - hi" and "Ne-sho - mo she-no - sa - to bi te - ho - ro - hi". The piano accompaniment provides harmonic support with chords and melodic lines. The system concludes with a fermata and the letter "A -" below the staff.

A - to ve - ro - so A - to ye - tsar - to A -
 A - to ve - ro - so A - to ye - tsar - to A -
 A - to ve - ru - so A - to ye - tsar - to A -
 - to - - - - - ve - ro - - - - - so A - to ye - tsar - to A -

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

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

rit.

-ni u-le ha-che - si-ro bi-le-o - sid lo-vo Kol se-
 -ni u-le ha-che - si-ro bi-le-o - sid lo-vo

Kol se-

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

-ne - cho a-do - noi E-lo-hat ve-lo - he - a - vo - sai Ri -
 -ne - cho a-do - noi E-lo-hat ve-lo - he - a - vo - sai Ri -
 -ne - cho a-do - noi E-lo-hat ve-lo - he - a - vo - sai Ri -

- bon Kol ba-ma - a - sim A - don kol ha - ne - sho -
 Kol ha - ma - a - sim
 - bon Kol ha-ma - a - sim A - don kol ha - ne - sho -

- mos, Ri - bon kol ha-ma-a - sim A - don kol ha-ne-sho -
 ha-ne-sho-mos, Ri - bon kol ha-ma-a - sim A - don kol ha-ne-sho -
 - mos,

- mos Kol ha-ma-a - sim
 Ri - tu kol ha-ma-a - sim
 Kol ha-ma-a - sim
 Kol ha-ma-a - sim

ha - ne - sho - mos
 ha - ma - cha - sir
 - don kol ha - ne - sho - mos
 pp

ma - cha - sir
 Ne - sho - mos
 li - fe - go - rim
 li - fe - go - rim
 pp

me - sim li - fe - go - rim
 me - sim li - fe - go - rim
 sim.
 sim.
 pp
 pp
 pp
 pp
 Fine.

YISGADAL.

No 258.

After reading the Law on Festivals.

61

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

No 259.

ELI TSIYON.

E - li tsi- yon ve-o - re - Hu ke - mo i - sho be-tsi - re - bu ve -
 - ehi - be-su - lo .cha - gu - ras suk a - le - ba - al ne-u - re - ho.
 A - le ar - mon a - sher nu - tash he-asb - mas tson a do re - ho ve -
 - al do - mom a - sher shu - - pach ke - mo me - ye-o - re - ho. D.C.

No 260.

RACHAMONO.

For yom kippur koton.

Ra-cha-mo-no id - kar - lon ka - yo - me - de-Av - ro -
 - hom re - ehi - mo, Ra-cha - mo - - no id - kar - - lon ka -
 - yo - - me - de-yits - ebok a - ke - - do. Ra-cha-mo-no id -
 - kar - lon ka - yo - - me - de-ya - a - kov she-le - mo. D.C.

YISGADAL.

N° 261.

For yom kippur koton.

Andante.

Yis-ga - dal — ve - yis ka - dash she - me — ra — —

- bo be - o - le - mo di - ve - ru - chi - re - u — — se ve - yam -

- lich — — mal - cho - se be - cha - ye — — chon u - ve -

- yo - me - chon u - ve - cha - ye - de - chol bes yis - ro - el.

- go — — lo u - vi - se - man ko - riv ve - im - ru. 0 — — men. *D.C.*

N° 262.

MASSAS KAPAL.

For yom kippur koton.

Mas - sas — — ka - pal — — min - chas e - rev re - tse — — no — — be -

- cho — — sber ti - kon te - fi - lo - si ke - to - res le - fo - ne - — cho be -

- som u - ve - yo — — sber be - ko - re - i a - ne - ni, tsu - ri — — ba - yom yit -

CORO.

- ne ka - sber — — yo - vi - u - ve - ne yis - ro - el es ha - min - cho.

N° 263.

BEMOTSOE MENUCHO.

PIZMONIM.

Be - mo - tso - e me - nu - cho ki - dam - nu - cho te - chi - —

- lo, — — Hat os - ne - cho — — mi - mo - rom — — yo -

- shev — — te - hi - — — lo Li - she - mo - — — a

el ho - ri - no — — ve - el — — ha - te - fi - — — lo.

SHOFET KOL HOORETS.

N^o 264.

sho-fet kol ke-o - rets - ve-o - so - he-mish-pot ya-a-mid
 no chen ve - che - - sed al am o - ni - sats - mid
 t-fi las ha-sha - char hi-me-kom o - lo sa - a - mid - ke-o -
 las ha - bo - ker a-sher le-o-las ha-to - - mid.

N^o 265. AVOSAI KI BOT'CHU.

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

N^o 266.

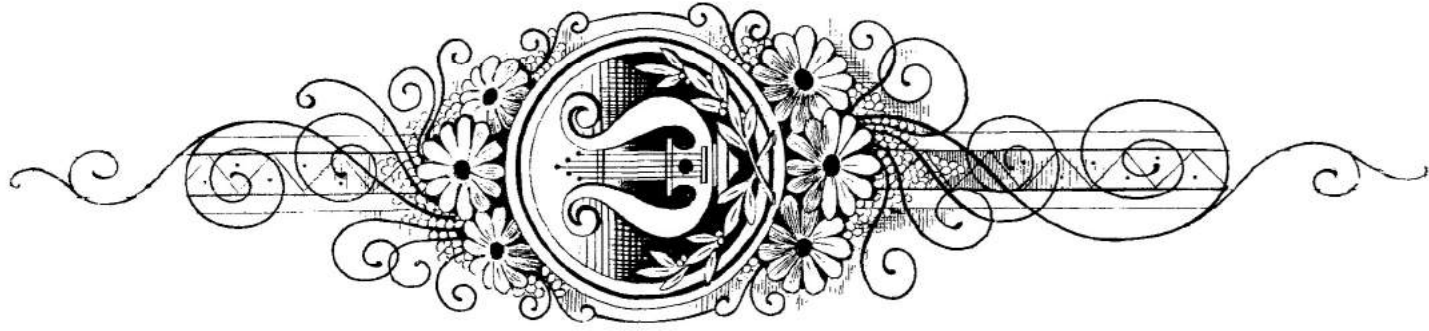
SHE NESOR.

She - e ne - sar a - sher alm-sar be-yad ho - vel ve-gam se - ir le -
 - cho ye-be-me se ka - me ve - yis - cha - nen ke - ven tso - ir
 yom go - var ho - o - yev va-ti - bo - - ka ho - - ir.

N^o 267.

OS SHESH MEOS.

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



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