

NEW
JEWISH HYMNAL

FOR
RELIGIOUS SCHOOLS and JUNIOR CONGREGATIONS

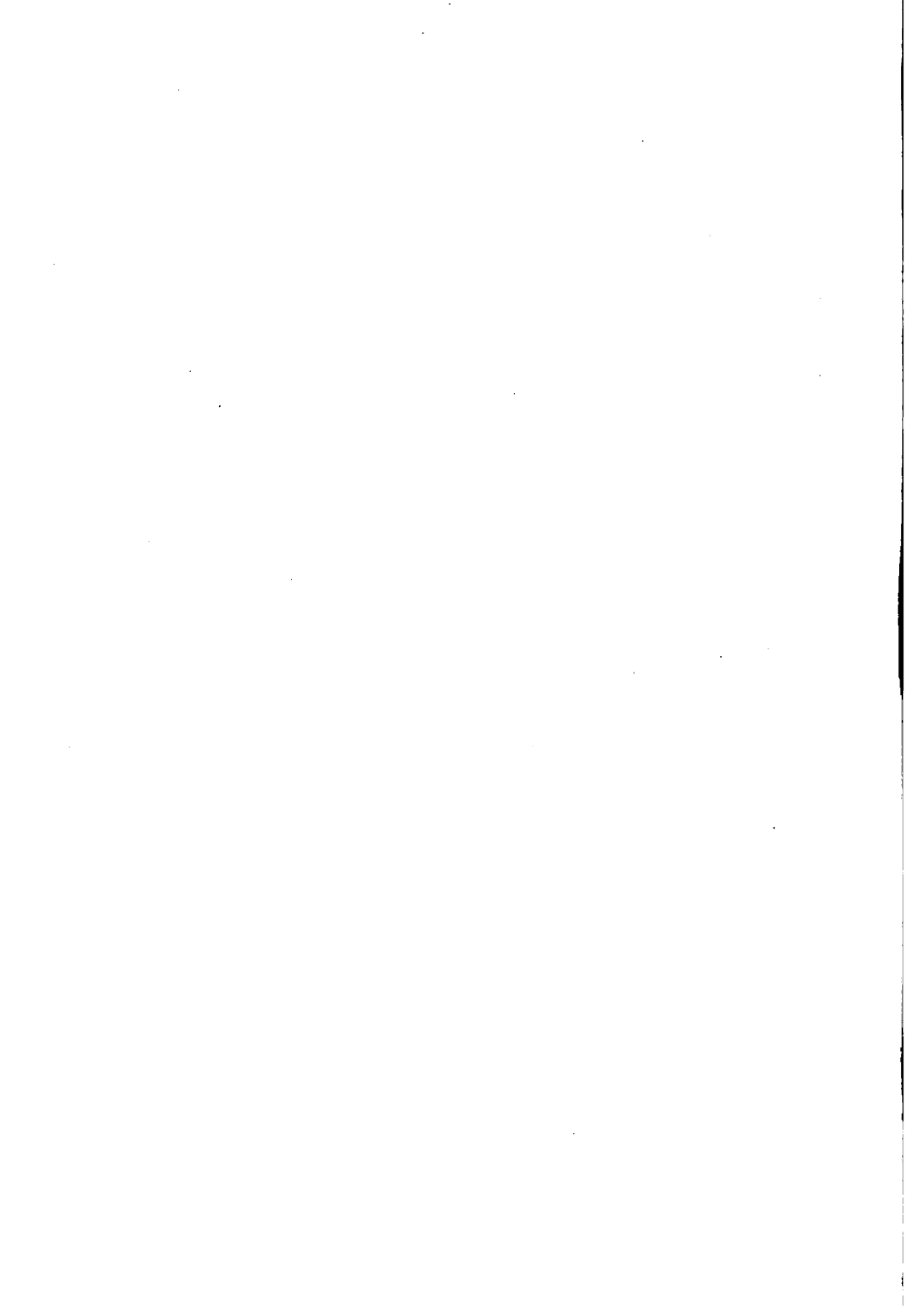
Songs and Anthems Edited and Compiled by
HENRY L. GIDEON

Services Compiled and Adapted by
LOUIS WEINSTEIN



NEW YORK
BLOCH PUBLISHING COMPANY
"THE JEWISH BOOK CONCERN"
1917

M
2194.3
.65
1917



NEW
JEWISH HYMNAL

FOR
RELIGIOUS SCHOOLS and JUNIOR CONGREGATIONS

Songs and Anthems Edited and Compiled by
HENRY L. GIDEON

Services Compiled and Adapted by
LOUIS WEINSTEIN



NEW YORK
BLOCH PUBLISHING COMPANY
"THE JEWISH BOOK CONCERN"

1917

ANDOVER-HARVARD
THEOLOGICAL LIBRARY

OCT 3 1917

HARVARD
DIVINITY SCHOOL

H44.921

Copyright 1909

Copyright 1917

BLOCH PUBLISHING COMPANY

M
2194.3
.G5
1917

PUBLISHERS' NOTE

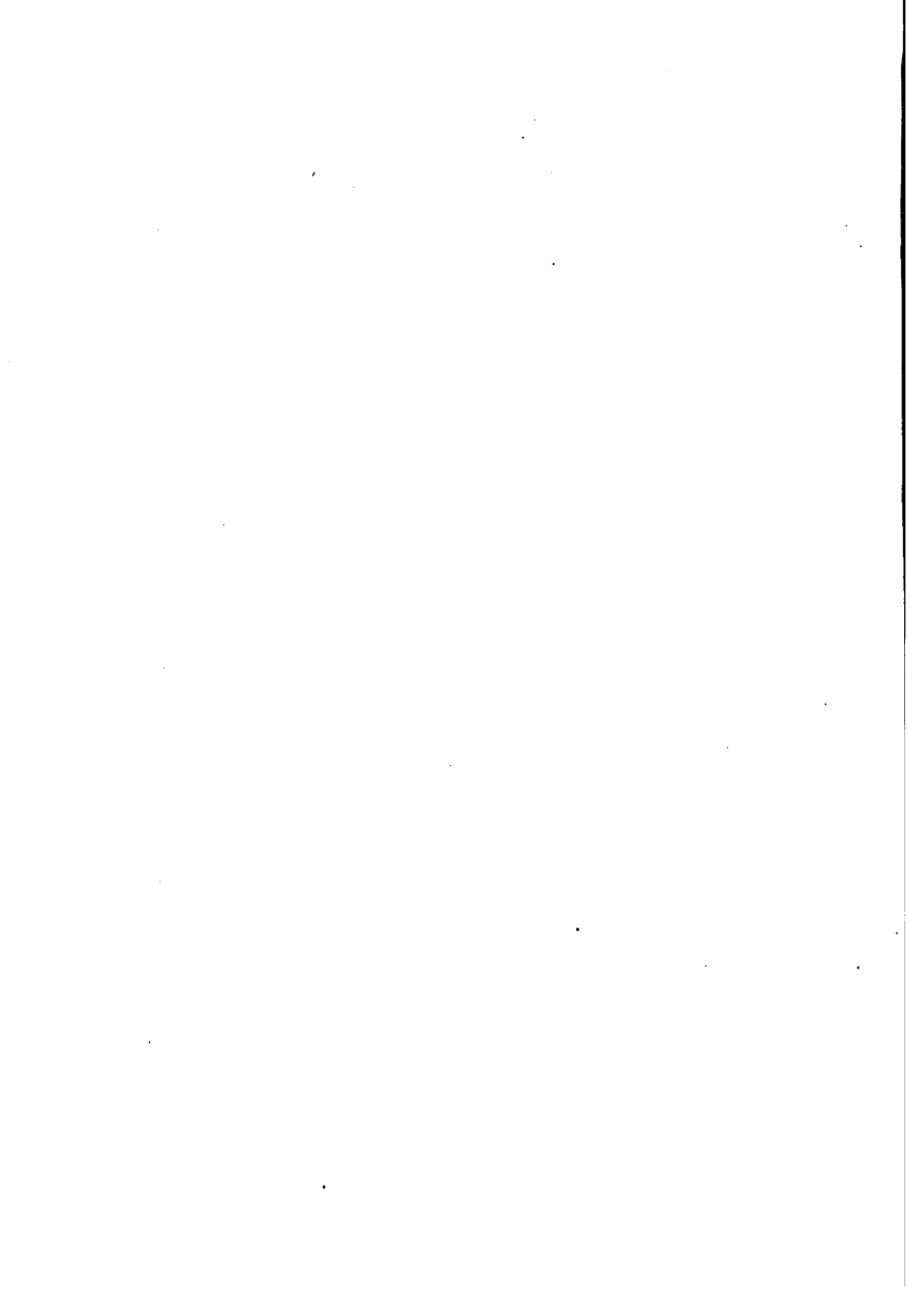
In presenting a new and enlarged edition of the JEWISH HYMNAL for Religious Schools, a volume that has won rapid recognition in many schools and institutions throughout the country, the Publishers would again call attention to the many note-worthy features that characterize the work.

The carefully selected and edited texts, chosen from the master-pieces of hymnology, the musical arrangement of the hymns in such a manner as to bring them within the range of the average child voice, and the high order of the harmonization, combine to make this collection a valuable as well as notable addition to existing hymnbooks.

The inclusion of complete musical services for the Sabbath and all the Holydays and Festivals of the Jewish year, drawn from classical Jewish composers, form a unique and invaluable feature.

The compositions are printed in the order in which they are to be used, and are marked by simplicity and beauty. It is one of the most complete collections of the kind published and will prove an indispensable aid to Religious Schools and Junior Congregations.

New York, August, 1917



INDEX TO FIRST LINES.

No.	Page
5 Almighty Father, gracious Lord	5
35 Awake, my soul, stretch ev'ry nerve	36
22 Be the matter what it may	23
47 Blessed, O blessed moment most holy.....	48
74 Blest be Thou, O God of Israel	73
38 Call Jehovah thy salvation	39
31 Come, May, thou lovely ling'rer	32
40 Come, Thou Almighty King!	41
63 Come, ye thankful people, come	64
42 Day by day the manna fell	43
58 Early will I seek Thee	59
33 Father, give Thy benediction	34
46 Father, see Thy suppliant children	47
39 Father, to Thee we look.....	40
8 Give ear unto the Lord's command	8
41 Glorious things of Thee are spoken	42
73 God and Father, Thou hast taught me	72
18 God and Father, Thou hast taught me	18
60 God ever glorious	61
45 God is in His holy temple	46
68 God is my strong salvation	69
54 God of Might, God of Right	55
79 God of the mighty hand	77
36 Great God! my joyful thanks to Thee	37
59 Guide Me, O Thou great Jehovah	60
78 Had not the Lord	76
48 Hail, all hail, ye happy band	49
23 Happy as the humming bee	24
14 Hear, O Israel, hear	14
29 How good Thou art	30
19 How lovely are Thy dwellings fair	19
21 I come, I come, my native land	22
12 I love the pleasant springtime	12
27 In heavenly love abiding	28

No.		Page
17	In temples high, the Lord's abode	17
26	In the hour of distress	27
1	In the morning will I pray	1
85	Kol od balevov p'nimoh (<i>Hatikvoh</i>).....	84
15	Let all on earth their voices raise	15
75	Let Israel trust in God	74
11	Let there be light	11
70	Let us, with a gladsome mind	70
52	Like purest azure brightness	53
6	Little children, Lord, are we	6
3	Make use of me, my God	3
82	'Mid pleasures and palaces though we roam (<i>Home, Sweet Home</i>) 80	80
81	My country 'tis of thee (<i>America</i>).....	79
62	Not in anger	63
72	Now the day is over	71
80	O beautiful my country	78
56	O Father, lift our souls above	57
2	Oh! fill our hearts, Almighty King!	2
30	Oft as we run the weary way	31
55	O God of love, O King of peace.....	56
67	O God, the Rock of Ages	68
49	O holy joy that raises	50
76	O Lord be near me	75
13	O Lord, My God, to Thee I pray	13
77	One by one the sands are flowing	75
37	One God! One Lord! One mighty King!	38
84	O say can you see (<i>Star Spangled Banner</i>).....	82
64	O Thou not made with hands	65
28	O Thou, who hast at Thy command	29
61	O worship the King all glorious above!	62
66	Praise to God, immortal praise	67
34	Prayer is the soul's sincere desire	35
25	Remember when working, to work with a will	26
84	Rock of Ages, let our song	84
71	Softly now the light of day	71
10	Sweet is the task, O Lord my God	10
69	The King of love my shepherd is	70
9	The Lord my pasture shall prepare	9
51	The morning light is breaking	52
57	There lives a God!	58
20	The spacious firmament on high	20

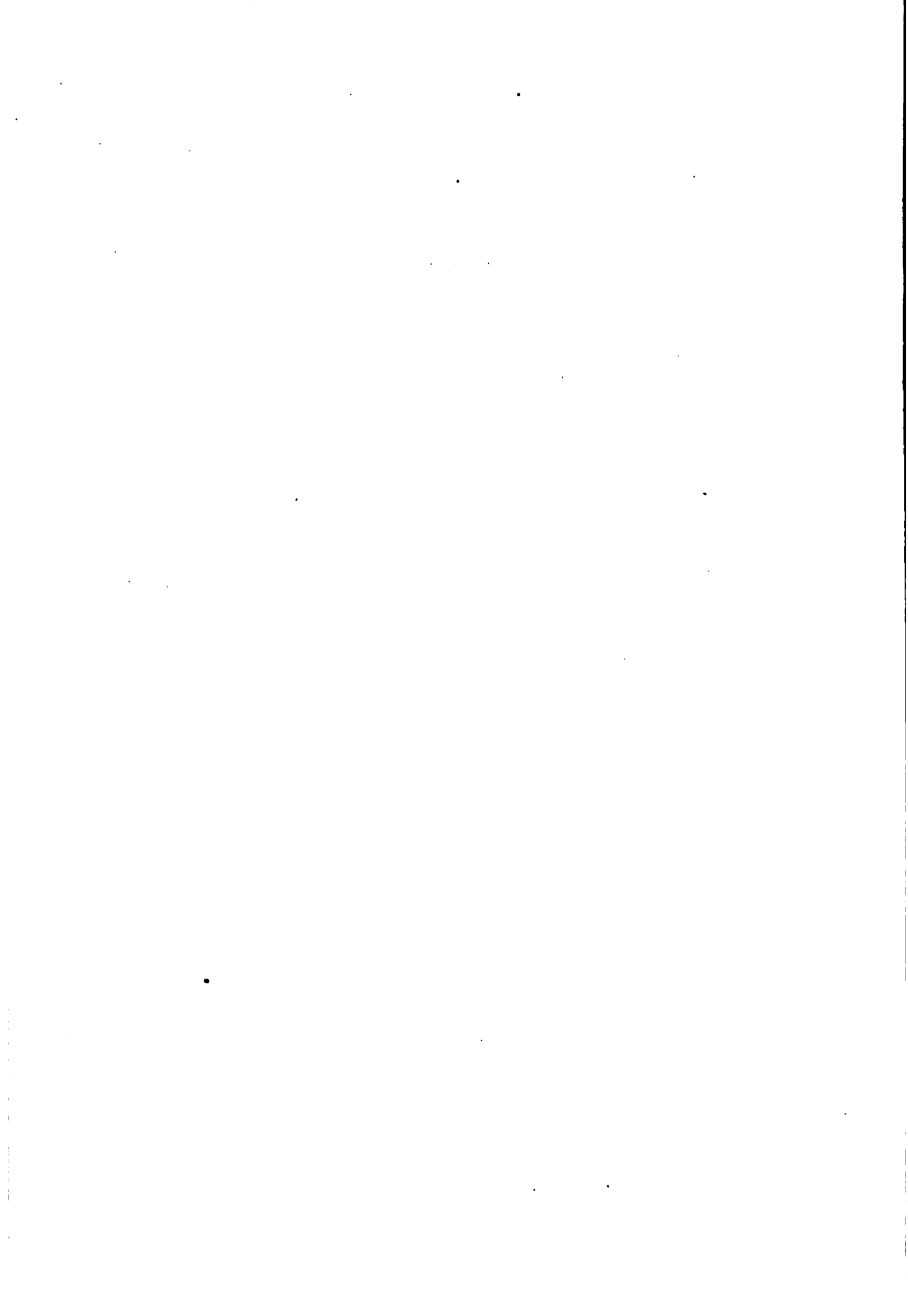
No.		Page
32	They who seek the throne of grace.....	33
83	This is the day of peace	81
7	'Tis winter now	7
53	'Twas like a dream	54
44	Upward, where the stars are burning	45
4	We meet again in gladness	4
50	We pray Thee, Father, hide us	51
24	We thank Thee, Lord, for this fair earth	25
65	When Israel, of the Lord beloved	66
16	Wilt Thou hear the voice of praise	16
43	With grateful heart I greet again	44

INDEX TO SERVICES

Sabbath Evening	87-104
Sabbath Morning	105-120
Festival Evening	121-128
Seder Service	129-133
Chanuccah	135-136
Purim Melody (Had not the Lord).....	76
Festival Morning	137-146
New Year Evening	148-150
New Year Morning	151-161
Atonement:	
Kol Nidre	163-167
Evening, Morning and Additional	168-172

ENGLISH HYMNS IN THE ABOVE

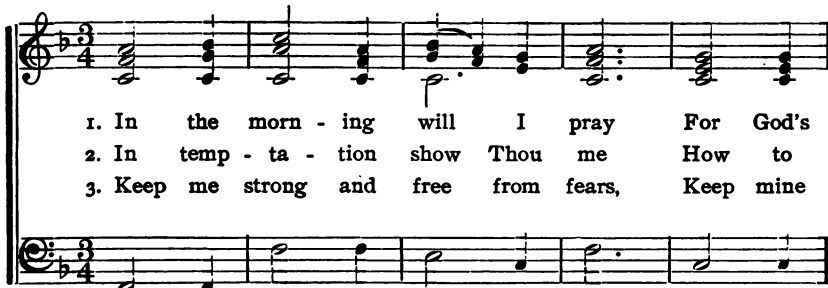
O come let us sing (L'chu neranano)	87
May the words of my mouth	118
Rock of Ages	136
Memorial Hymn	172



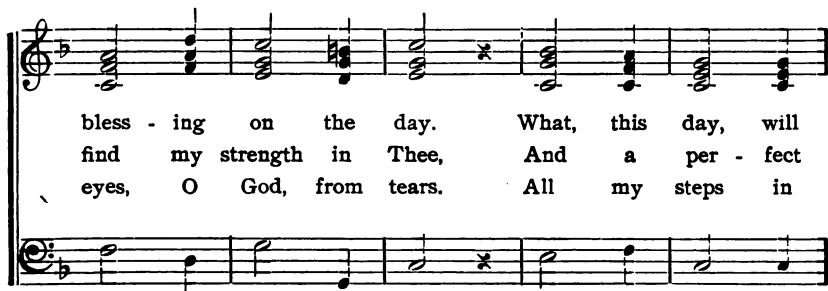
Jewish Hymns.

1. In the Morning Will I Pray.

C. MATHIAS.



1. In the morn - ing will I pray For God's
2. In temp - ta - tion show Thou me How to
3. Keep me strong and free from fears, Keep mine



bles - ing on the day. What, this day, will
find my strength in Thee, And a per - fect
eyes, O God, from tears. All my steps in



be my lot— Light or dark - ness—know I not.
tri - umph win O - ver ev - 'ry wrong or sin.
love at - tend And my soul from death de - fend!

Oh! Fill Our Hearts.

1. Oh! fill our hearts, Al - might - y King! With
 2. May we in - struc - tion now re - ceive With
 3. Thou guard - est all our ac - tions here, And
 4. Oh! fill our hearts, Al - might - y King! With

gra - ti - tude to Thee. That we Thy praise may
 will - ing heart and mind, And all Thy laws, O
 keep - est us from ill. Oh! teach us hum - bly
 gra - ti - tude to Thee. That we Thy praise may

glad - ly sing, In all hu - mi - li - ty.
 God, be - lieve, For they are just and kind.
 to re - vere And bow be - fore Thy will.
 glad - ly sing, In all hu - mi - li - ty.

3.

Make Use Of Me.

Not too slow.

SIMON HECHT.

1. Make use of me, my God, Let me not
 2. Thou us - est tree and flower, The weak - est
 3. Thou us - est all Thy works: The riv - ers

be for - got; Let not Thy child be cast a -
 thing that be; Each has a ser - vice of its
 vast and small, The gi - ant peak and lit - tle

side One whom Thou need - est not.....
 own, For all things wait on Thee.....
 hill. I, too, a - wait Thy call.....

4.

Morning Hymn: We Meet Again.

SIMON HECHT.

Joyously.

1. We meet a - gain in glad - ness, And thankful voi - ces raise
2. We thank him for our coun - try, The land our fa - thers trod ;

To God our heav'nly Fa - ther, We tune our grateful praise,
For lib - er - ty of conscience, And right to wor - ship God.

His own kind hand has kept . . . us, Thro' all the changing year,
O Lord, our heavenly Fa - ther, Ac - cept the praise we bring,

His love it is that brings us A - gain to wor - ship here.
And tune our hearts and voi - ces Thy glo - rious name to sing.

Almighty Father.

C. MATHIAS.

1 Al - might - y Fa - ther, gra - cious Lord, Kind
 2 In life's first dawn, my ten - der frame Was
 3 A - round my path what dan - gers rose; What

guard - ian of my days,..... Thy mer - cies
 Thy in - dulg - ent care,..... Long ere I
 thorn - y ways I trod!..... No power could

let my heart re - cord In songs of grate - ful
 could pro - nounce Thy name, Or breathe the in - fant
 guard me from my foes, But my pre - serv - er,

praise,..... In songs of grate - ful praise.....
 prayer..... Or breathe the in - fant prayer.....
 God,..... But my pre - serv - er, God

6.

Thankful Hearts.

EDWARD DREWES.

1. Lit - tle chil - dren, Lord, are we, Child - ish words our
 2. Thou hast giv'n us life and light, Hap - py days and
 3. All these oth - er gifts of Thine Come unasked through
 4. Give us, then, O Lord, we pray, Yet an - oth - er

prayers must be. Yet we know that Thou wilt hear;
 rest at night, Sun - shine, spring and flow - ers fair,
 love di - vine. All the joy that child - hood knows,
 gift to - day: Give us thank - ful hearts that still

Thou, O God, art al - ways near, Hold - ing all Thy
 Lov - ing friends whose ten - der care Guides and guards us
 All the peace through life that flows, Ere we ask, Thy
 Seek to do Thy ho - ly will, Thy com - mandments

chil - dren dear, Hold - ing all Thy chil - dren dear.
 ev - 'ry - where, Guides and guards us ev - 'ry - where.
 hand be - stows, Ere we ask, Thy hand be - stows.
 to ful - fil, Thy com - mand - ments to ful - fil.

7.

'Tis Winter Now.

Quietly.

M. Z. TINKER.

1. 'Tis win - ter now; the fal - len snow Has
 2. And yet God's love is not with-drawn; His
 3. O God, who giv'st the win - ter's cold, As

left the heav'ns all cold - ly clear. Through
 life with - in..... the keen air breathes; His
 well as sum - mer's joy - ous rays, Thy

leaf - less boughs the sharp wind blows And
 beau - ty paints the crim - son dawn And
 chil - dren all in love en - fold And

all the earth lies dead and drear.
 clothes the boughs with g'it - t'ring wreaths.
 guard through-out life's win - try days.

8. Give Ear Unto the Lord's Command.

C. C. GENUNG.

1. Give ear un - to... the Lord's command, It is... thy glo-ry and
 2. Pro-claim to all, with ho - ly zeal, The King of glo-ry and

might.... Be-hold! the Fa-ther has cho-sen thy hand To
 might.... The na - tions hearken un - to the ap - peal And

bear the ban-ner of light.... With joy and glad-ness thy
 hail the ban-ner of light! ... The days of dark-ness will

voice up - raise To sing in glo - ry thy Mak - er's praise.
 soon de - cline And Zi - on's sun... will bright - ly shine.

rit.

9. The Lord My Pasture Shall Prepare.

P. ESSER.

1. The Lord my pas - ture shall pre - pare, And feed me with a
 2. When in the sul - try glebe I faint, Or on the thirst - y
 3. Though in the paths of death I tread, With gloom - y hor - rors

Shep - herd's care; His pres - ence shall my wants sup - ply, And
 moun - tain pant; To fer - tile vales and dew - y meads My
 o - ver - spread, My stead - fast heart shall fear no ill; For

guard me with a watch - ful eye: My noon - day walks He
 wea - ry, wan - d'ring steps He leads; Where peace - ful riv - ers,
 Thou, O Lord, art with me still; Thy friend - ly crook shall

shall at - tend, And all my mid - night hours de - fend.
 soft and slow, A - mid the ver - dant land - scape flow.
 give me aid, And guide me through the dread - ful shade.

Sweet Is the Task.

C. MATHIAS.



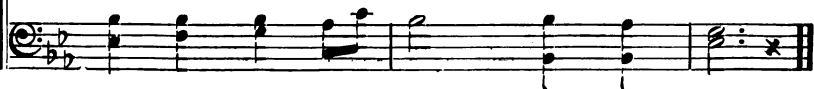
1. Sweet is the task, O Lord, my God, Thy
 2. Sweet, at the dawn - ing hour, O Lord, Thy
 3. Sweet, on this day of rest, O God, To



glo - rious praise to sing, To sound Thy name, to
 bound-less love to tell; And when the night-wind
 join in heart and voice With those who love and



hear Thy word, And grate - ful off' - rings bring.
 shuts the flow'r Still on the theme to dwell.
 serve Thee best And in Thy name re - joice.



Let There Be Light.

Moderato.

M. Z. TINKER.

1. "Let there be light!" A sec - ond time The Lord of Hosts pro -
 2. A flood of light, these words and laws Which Mo - ses taught our

claimed; "Let er - ror yield to truth sub - lime, And
 sires: The ban - ner of our ho - ly cause Which

jus - tice reign su - preme." The sun then rose on
 truth and love in - spires, Our faith came down from

Si - nai's height, And poured on man a flood of light.
 Si - nai's height, Which pours on man a flood of light.

I Love the Pleasant Springtime.



1. I love the pleasant spring-time, The sun - ny hours of May, When
 2. I love the hap - py sum - mer, The long bright hours of June, When
 3. I love the glo - rious au - tumn, Its days of guile-less mirth, When
 4. I love the snow - y win - ter, With robes of dazzling white, When



all the earth is smil - ing, And gen - tle breez - es play, When
 ev - 'ry chord of na - ture Is in the sweetest tune, When
 rud - dy fruits are ly - ing Up - on the lap of earth, When
 on the lakes the skat - ers Are glid - ing with de - light, When



all the earth is smil - ing, And gen - tle breez - es play.
 ev - 'ry chord of na - ture Is in the sweetest tune.
 rud - dy fruits are ly - ing Up - on the lap of earth.
 on the lakes the skat - ers Are glid - ing with de - light.



13. O Lord, My God, to Thee I Pray.

C. F. ARTES.

1. O Lord, my God, to Thee I pray For knowledge and for light,
 2. O shed Thy light in - to my soul, That I may un-der - stand,

That from Thy path I may not stray, If darkness veils my sight.
 To reach sal-va-tion's hap-py goal, Di-rect-ed by Thy hand.

rit.
 For Thee I yearn, I fondly yearn ; Be Thou my guide at ev-'ry turn,
 Each du - ty be my fond delight, My courage true, to do the right ;

So that my will be strong and just, My heart imbued with constant trust.
 In weal and woe, in joy and pain, Let hope and faith my heart sustain.

14.

Hear, O Israel, Hear.

Not too slow.

SIMON HECHT.



1. Hear, O Is-ra-el, hear,... God, thy Lord, is near,...

2. Sing, O Is-ra-el, sing,... God is Lord and King,...



Love and mer-cy mark His trace; Light from Ser-aph flame,...

He re-deems, be-side Him none; Suns and stars pro-claim...



Truth, the an-gels claim, Pours on thee His boundless grace.

God's ex-alt-ed name, One is He, E-ter-nal One.



Let All on Earth.

SIMON HECHT.

1. Let all on earth their voices raise To sing the great Je -
 2. He framed the globe; He built the sky; He made the shining;

ho - vah's praise, And bless His ho - ly name;... His
 stars on high, And reigns in glo - ry there;... His

glo - ry let.. all races know, His wonders to.. the
 beams are maj - es - ty and light, His beauties are di -

na - tions show, His saving grace pro - claim.....
 vine - ly bright, His dwelling place, how fair!.....

8.

Give Ear Unto the Lord's Command.

C. C. GENUNG.

1. Give ear un - to... the Lord's command, It is... thy glo - ry and
2. Pro - claim to all, with ho - ly zeal, The King of glo - ry and

might.... Be - hold! the Fa - ther has cho - sen thy hand To
might.... The na - tions hearken un - to the ap - peal And

bear the ban - ner of light.... With joy and glad - ness thy
hail the ban - ner of light! ... The days of dark - ness will

voice up - raise To sing in glo - ry thy Mak - er's praise.
soon de - cline And Zi - on's sun... will bright - ly shine.

9. The Lord My Pasture Shall Prepare.

P. ESSER.

1. The Lord my pas - ture shall pre - pare, And feed me with a
 2. When in the sul - try glebe I faint, Or on the thirst - y
 3. Though in the paths of death I tread, With gloom - y hor - rors

Shep - herd's care; His pres - ence shall my wants sup - ply, And
 moun - tain pant; To fer - tile vales and dew - y meads My
 o - ver - spread, My stead - fast heart shall fear no ill; For

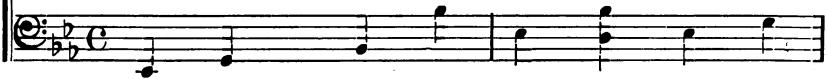
guard me with a watch - ful eye: My noon - day walks He
 wea - ry, wan - d'ring steps He leads; Where peace - ful riv - ers,
 Thou, O Lord, art with me still; Thy friend - ly crook shall

shall at - tend, And all my mid - night hours de - fend.
 soft and slow, A - mid the ver - dant land - scape flow.
 give me aid, And guide me through the dread - ful shade.

C. MATHIAS.



1. Sweet is the task, O Lord, my God, Thy
 2. Sweet, at the dawn - ing hour, O Lord, Thy
 3. Sweet, on this day of rest, O God, To



glo - rious praise to sing, To sound Thy name, to
 bound-less love to tell; And when the night-wind
 join in heart and voice With those who love and



hear Thy word, And grate - ful off' - rings bring.
 shuts the flow'r Still on the theme to dwell.
 serve Thee best And in Thy name re - joice.



11.

Let There Be Light.

Moderato.

M. Z. TINKRR.

1. "Let there be light!" A sec - ond time The Lord of Hosts pro -
 2. A flood of light, these words and laws Which Mo - ses taught our

claimed; "Let er - ror yield to truth sub - lime, And
 sires: The ban - ner of our ho - ly cause Which

jus - tice reign su - preme." The sun then rose on
 truth and love in - spires, Our faith came down from

Si - nai's height, And poured on man a flood of light.
 Si - nai's height, Which pours on man a flood of light.

I Love the Pleasant Springtime.



1. I love the pleasant spring-time, The sun - ny hours of May, When
2. I love the hap - py sum - mer, The long bright hours of June, When
3. I love the glo - rious au - tumn, Its days of guile-less mirth, When
4. I love the snow - y win - ter, With robes of dazzling white, When



all the earth is smil - ing, And gen - tle breez - es play, When
 ev - 'ry chord of na - ture Is in the sweetest tune, When
 rud - dy fruits are ly - ing Up - on the lap of earth, When
 on the lakes the skat - ers Are glid - ing with de - light, When



all the earth is smil - ing, And gen - tle breez - es play.
 ev - 'ry chord of na - ture Is in the sweetest tune.
 rud - dy fruits are ly - ing Up - on the lap of earth.
 on the lakes the skat - ers Are glid - ing with de - light.



13. O Lord, My God, to Thee I Pray.

C. F. ARTES.

1. O Lord, my God, to Thee I pray For knowledge and for light,
 2. O shed Thy light in - to my soul, That I may un - der - stand,

That from Thy path I may not stray, If darkness veils my sight.
 To reach sal - va - tion's hap - py goal, Di - rect - ed by Thy hand.

rit.
 For Thee I yearn, I fondly yearn ; Be Thou my guide at ev - 'ry turn,
 Each du - ty be my fond delight, My courage true, to do the right ;

So that my will be strong and just, My heart imbued with constant trust.
 In weal and woe, in joy and pain, Let hope and faith my heart sustain.

14.

Hear, O Israel, Hear.

Not too slow.

SIMON HECHT.



1. Hear, O Is-ra-el, hear,... God, thy Lord, is near,...

2. Sing, O Is-ra-el, sing,... God is Lord and King,...



Love and mer-cy mark His trace; Light from Ser-aph flame,...

He re-deems, be-side Him none; Suns and stars pro-claim...



Truth, the an-gels claim, Pours on thee His boundless grace.

God's ex-alt-ed name, One is He, E-ter-nal One.



1. Let all on earth their voices raise To sing the great Je -
 2. He framed the globe; He built the sky; He made the shining;

ho - vah's praise, And bless His ho - ly name;.... His
 stars on high, And reigns in glo - ry there;.... His

glo - ry let.. all rac - es know, His won - ders to.. the
 beams are maj - es - ty and light, His beau - ties are di -

na - tions show, His sav - ing grace pro - claim.....
 vine - ly bright, His dwell - ing place, how fair!.....

16. Wilt Thou Hear the Voice of Praise?

EDWARD DREWES.



1. Wilt Thou hear the voice of praise Which the lit - tle chil-dren raise,
2. Still Thy con-stant care be - stow; Let us each in wis-dom grow,
3. May we keep the right in view; Lead us all our jour-ney through



Glo - rious God of all?	Thou hast heav'nly blessings shed,
Glo - rious God a - bove.	Gent - ly soothe each im-pulse wild,
By Thy guid-ing hand.	And when life on earth is o'er,



Like the dew, up - on each head;	Still on Thee we call.
Bend the will of ev - 'ry child	To the sway of love.
May we praise Thee and a - dore,—	An un - bro - ken band.



In Temples High.

With dignity.

SIMON HECHT.

1. In tem - ples high, the Lord's a - bode, Let
 2. O praise His acts, His might - y deeds, His
 3. O sound the tim - brels! tread the dance And

hymns of joy a - rise, And thou - sand - fold the
 kind - ness, love and grace. With string - ed harps and
 strike the string - ed frame! Ye an - gel choirs, in

praise of God Re - sound in az - ure skies.
 trem - bling reeds Ex - alt His name in space.
 song ad - vance To praise His might - y name!

18. God and Father, Thou Hast Taught Me.

Allegretto.

P. ESSER.

1. God and Fa - ther, Thou hast taught me I.. should live to
 2. I would trust in Thy pro-TECT - ing, Whol-ly rest up -

Thee a - lone; Year by year Thy hand hath brought me
 on.. Thine arm, Fol - low on - ly Thy di - rect - ing,

On through dan - gers oft un-known. When I wan - dered,
 Thou my on - ly guide from harm! Keep me from mine

Thou hast found me, When I doubt-ed, sent me light; Still Thine
 own un - do - ing, Help me turn to Thee when tried; Still my

God and Father.

arm has been a-round me, All my paths are in.. Thy sight.
 foot-steps, Fa-ther, view-ing, Keep me ev-er at.. Thy side!

rit.

rit.

19. How Lovely Are Thy Dwellings.

With animation.

HENRY GIDEON.

1. How love-ly are Thy dwellings fair, O Lord of Hosts, how dear The
 2. My soul doth long, yea, e-ven faint, Thy courts, O Lord, to see; My
 3. Be-hold, the sparrow find-eth out A house wherein to rest; The
 4. Blest all who dwell with-in Thy house, They ev-er give Thee praise; And

pleas-ant tab-er-na-cles are Where Thou dost dwell so near....
 heart and flesh are call-ing out, O liv-ing God, for Thee....
 swal-low al-so for her-self Hath found a peace-ful nest....
 blest the man whose strength Thou art, In whose heart are Thy ways....

20. The Spacious Firmament On High.

SOLI AND CHORUS.

SIMON HECHT.

CHORUS.

1. The spa - cious fir - ma - ment on high, With
 2. Soon as the eve - ning shades pre - vail The

all the blue e - the - real sky And span - gled heav'ns, a
 moon takes up the won - drous tale, And night - ly to the

shin - ing frame, Their great o - rig - in -
 list - 'ning earth Re - peats the sto - ry

DUET.

- al pro - claim. The un - wea - ried sun, from
 of her birth, Whilst all the stars that

The Spacious Firmament On High. — Continued.

day to day, Does his Cre - a - tor's power dis - play,
round her burn And all the plan - ets in their turn

CHORUS.

And pub - lish - es to ev - 'ry land The
Con - firm the tid - ings as they roll And

SOLO.

work of an al - might - y hand. Hal - le - lu - jah!
spread the truth from pole to pole. Hal - le - lu - jah!

DUET. CHORUS.

Hal - le - lu - jah! Hal - le - lu - - - jah!
Hal - le - lu - jah! Hal - le - lu - - - jah!

21.

I Come, My Native Land.

Gracefully.

MOZART.

1. I come, I come, my na-tive land, With grateful song to thee!.. Thy
2. How swells my heart within my breast Upon these mountain heights! I

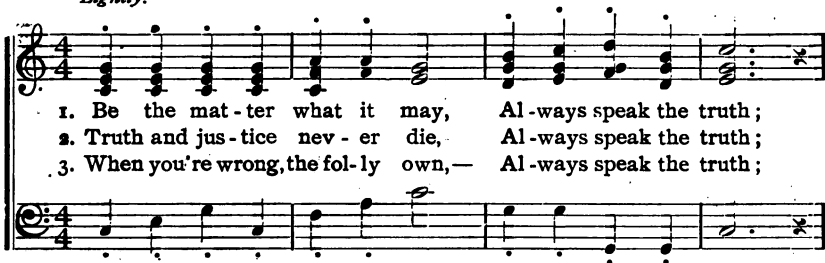
scenes were formed by Heaven's hand, And smile to gladden me.... For -
gaze abroad in peace-ful rest Up - on the earth's de - lights. My

ev - er fresh and ev - er fair, O God, Thy world re - mains; The
fa - therland, I sing thy charm With loud and ringing voice! Thy

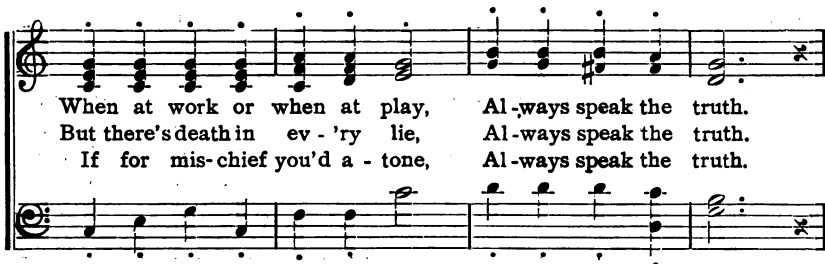
gi - ant mountains tow-er there In splen-dor o'er the plains.
sons will keep thee safe from harm, And in thy peace re - joice...

22.

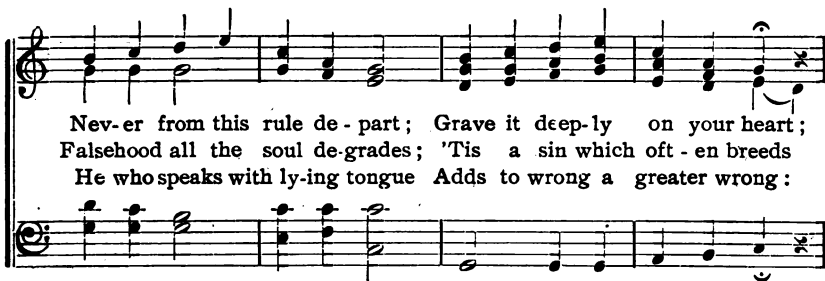
The Truth.

Lightly.


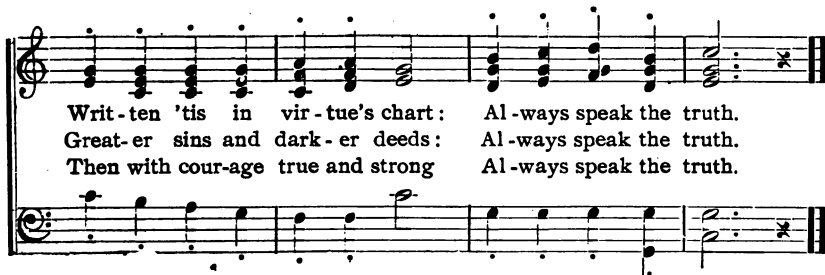
1. Be the mat-ter what it may, Al-ways speak the truth ;
 2. Truth and jus-tice nev-er die, Al-ways speak the truth ;
 3. When you're wrong, the fol-ly own, — Al-ways speak the truth ;



When at work or when at play, Al-ways speak the truth.
 But there's death in ev-'ry lie, Al-ways speak the truth.
 If for mis-chief you'd a - tone, Al-ways speak the truth.



Nev-er from this rule de-part ; Grave it deep-ly on your heart ;
 Falsehood all the soul de-grades ; 'Tis a sin which oft - en breeds
 He who speaks with ly-ing tongue Adds to wrong a greater wrong :



Writ-ten 'tis in vir-tue's chart : Al-ways speak the truth.
 Great-er sins and dark-er deeds : Al-ways speak the truth.
 Then with cour-age true and strong Al-ways speak the truth.

23. Nature: Happy as the Humming Bee

Gaily.

1. Hap - py as the hum - ming bee, Na - ture will
 2. Gay the bird - ling in his nest. Glad hearts are
 3. Hap - py as the an - gel host - This be my

make you free. Need not to bor - row, Need not to
 much the best. See! how he's swing - ing, Joy - ous - ly
 con - stant boast: What - e'er is sent me I will con -

sor - row. Live then in light and air, Ban - ish your
 wing - ing! Flit - ting now here, now there, Sing - ing his
 tent me. Sor - row, and pain, and woe Ev - er will

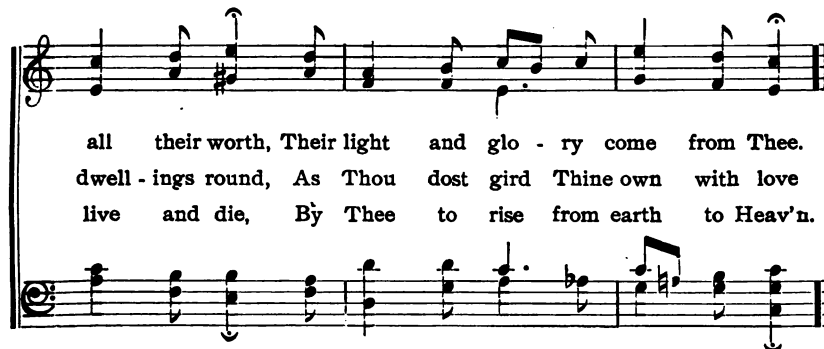
fool - ish care. Na - ture! Na - ture! Come, set me free!
 hap - py air. Na - ture! Na - ture! Come, set me free!
 come and go. Na - ture! Na - ture! Thou'lt set me free.



1. We thank Thee, Lord, for this fair earth, The
 2. We love Thy flowers that clothe the ground, Thy
 3. So, while we gaze with thought - ful eye On



glitt - ring sky, the sil - ver sea, For all their beau - ty,
 trees that wave their arms a - bove, Thy hills that gird our
 all the gifts Thy love has giv'n, Help us in Thee to



all their worth, Their light and glo - ry come from Thee.
 dwell - ings round, As Thou dost gird Thine own with love
 live and die, By Thee to rise from earth to Heav'n.

1. Re - mem - ber when work - ing, to work with a will, Tho'
 2. If boys would be men who are worth - y of fame, When
 3. Be stead - y and ear - nest in all that you do, In

slight be the la - bor your du - ty ful - fil. At
 young they must strive to ac - com - plish their aim. The
 thought and in ac - tion be hon - est and true; Be

school or at home, at work or at play, Have your
 growth of the oak is not of a day, And suc -
 pa - tient and kind, be cheer - ful and strong, Dare to

heart in the deed, give your strength to the fray.
 cess at the last will all ef - fort re - pay.
 fight for the right in the face of the wrong.

1. In the hour of dis - tress, When the world doth op -
 2. In the mo - ment of pain, Of dis - hon - or and
 3. So in death and in life, In con - tent - ment and

press With sights and with mem - 'ries that sad -
 stain, When death and de - struc - tion come near
 strife— What - ev - er the for - tune He sends

den, Tho' the heart may re - peat Ev - 'ry
 thee, From thy sor - row and grief Turn to
 thee— 'Neath the chas - ten - ing rod Nev - er

sin, each de - feat, God en - ters to glad - den.
 Him for re - lief— He'll hear Thee, He'll hear thee.
 doubt that Thy God De - fends thee, be - friends thee.

1. In heav'n-ly love a - bid - ing, No charge my heart shall fear;....
 2. Wher - ev - er He may guide me, No want shall turn me back;....
 3. Green pastures are be - fore me Which yet I have not seen;....

And safe in such con - fid - ing, For noth - ing changes here.
 My Shepherd is be - side me, And noth - ing can I lack.
 Bright skies will soon be o'er me Where the dark clouds have been.

The storm may roar with - out me, My heart may low be laid;
 His wis - dom ev - er wak - eth, His sight is nev - er dim,
 My hope I can - not meas - ure, My path to life is free,

But God is round a - bout me, And can I be dis - mayed?
 He knows the way he tak - eth, And I will walk with him.
 My Guardian has my treas - ure, And he will walk with me.

28. O Thou, Who Hast at Thy Command.

W. KNAF.

1. O Thou, who hast at Thy command The hearts of
 2. Our wish - es, our de - sires con - trol; Mould ev - 'ry
 3. Twice blest will all our bless - ings be When we can
 4. And while we to Thy glo - ry live, May we to

all men in Thy hand! Our way - ward, er - ring
 pur - pose of the soul; O'er all may we vic -
 look through them to Thee; When each glad heart its
 Thee all glo - ry give, Un - til at last the

hearts in - cline To have no oth - er will but Thine.
 to - rious be, That stands be - tween our - selves and Thee.
 tri - bute pays Of love and grat - i - tude and praise.
 sum - mons come That calls Thy will - ing ser - vants home.

Not fast.

SIMON HECHT.



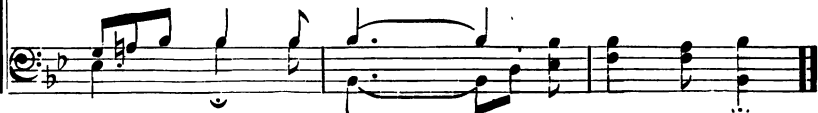
1. How good Thou art! each per - fumed flow'r, The
 2. The count - less stars that dot the sky, The
 3. The moon that sheds its sil - ver rays, The



wav - ing field, the dark, green wood, The in - sect flutt - ring
 moun - tain streams that rush a - long, The burn - ing sun that
 soul that doth its Mak - er find, — Pro - claim a - like the



for an hour, — All things pro - claim that Thou art good.
 shines on high, — All things pro - claim that Thou art strong.
 Fa - ther's praise, Re - veal the truth that God is kind.



30. Oft as We Run the Weary Way.

Smoothly and with animation.

HEINRICH ISAAC.

1. Oft as we run the wea - ry way That
 2. With pa - tience let us run the race, With
 3. For heav'n is round us as we move; Our

leads through shadows un - to day, With tri - al sore a - mazed,
 joy and con - fi - dence and grace, In qui - et hope and power,
 days are com - pass'd with its love, Its light is on our road,

We deem our sor - rows are un - known, Our bat - tle joined and
 Cast off the sins that check our speed, The weights that faith and
 And when the knell of death is rung, Sweet al - le - lu - ias

fought a - lone, Our vic - to - ry un - praised.
 love im - pede, With - stand the e - vil hour.
 shall be sung To wel - come us to God.

1. Come, May, thou love-ly ling - 'rer, And deck the groves a-gain;
 2. True, win - ter days have man - y And man - y a dear de - light;
 3. But oh! when comes the sea - son For mer - ry birds to sing,

And let the silv - 'ry stream-lets Glide gent - ly through the plain.
 We frolic in the snow - drifts, And then—the win - ter night,
 How sweet to roam the mead - ows, And feel the breeze of spring.

We long once more to gath - er The flow'r-ets fresh and fair;
 A-round the fire we clus - ter, Nor heed the whistling storm;
 Then come, sweet May! and bring us The flow'r-et fresh and fair;

Sweet May! once more to wan - der And breathe thy balmy air.
 When all with-out is drear - y, Our hearts are bright and warm,
 We long once more to wan - der, And breathe the balmy air.

GERMAN MELODY.

1. They who seek the throne of grace,...

2. In our sick - ness, in our health;..

3. Then, my heart, in ev - 'ry strait,...

The first system of music features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter notes on the treble staff and a bass line of chords on the bass staff.

Find that throne in ev - 'ry place: If we
In our want, or in our wealth, If we
To thy Fa - ther come and wait; He will

The second system continues the melody with similar notation, including a treble clef, one flat key signature, and 4/4 time signature.

live a life of pray'r, God is pres - ent ev - 'ry - where.
look to God in pray'r, God is pres - ent ev - 'ry - where.
an - swer ev - 'ry pray'r, God is pres - ent ev - 'ry - where.

The third system concludes the piece with a double bar line. The notation remains consistent with the previous systems.

Fa - ther, give Thy ben - e - dic - tion; Give Thy

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

peace, be - fore we part; Still our minds with truth's con -

The second system continues the melody and accompaniment. The treble staff melody includes a quarter note D5, followed by eighth notes E5 and F#5, then a quarter note G5, and continues with a series of quarter and eighth notes. The bass staff accompaniment remains consistent with the first system.

vic - tion, Calm with trust each anx - ious heart. Let Thy

The third system continues the melody and accompaniment. The treble staff melody includes a quarter note G5, followed by eighth notes A5 and B5, then a quarter note C6, and continues with a series of quarter and eighth notes. The bass staff accompaniment remains consistent with the first system.

voice, with sweet com - mand - ing, Bid our griefs and struggles end;

The fourth system concludes the melody and accompaniment. The treble staff melody includes a quarter note D6, followed by eighth notes E6 and F#6, then a quarter note G6, and continues with a series of quarter and eighth notes. The bass staff accompaniment remains consistent with the first system.

Father, Give Thy Benediction. — Continued.

Peace which passeth un-der-stand-ing On our wait-ing spir-its send.

34.

Prayer.

JOHN B. DYKES.

1. Prayer is the soul's sin-cere de-sire, Uttered or un-expressed,
2. Prayer is the bur-den of a sigh, The fall-ing of a tear,
3. Prayer is the sim-plest form of speech That in-fant lips can try,

The mo-tion of a hid-den fire, That trembles in the breast.
The up-ward glancing of an eye, When none but God is near.
Prayer the sub-lim-est strains that reach The Maj-es-ty on high.



1. A - wake, my soul, stretch ev-'ry nerve, And press with vig - or
 2. A cloud of wit - ness - es a - round Hold thee in full sur -
 3. 'Tis God's all - an - i - mat - ing voice That calls thee from on



on!... A.. heav'n - ly race de - mands thy zeal, And
 vey... For - get the steps al - read - y trod, And
 high; 'Tis His own hand pre - sents the prize To



an im - mor - tal crown, And an im - mor - tal crown.
 on - ward urge thy way! And on - ward urge thy way.
 thine as - pir - ing eye, To thine as - pir - ing eye.



PETER RITTER.

1. Great God! my joy - ful thanks to Thee Shall, like Thy
 2. Thy kind - ness all my com - forts gives; My nu - m'rous
 3. Deep, Lord, up - on my thank - ful breast Let all Thy

gifts, con - tin - ual be; In con - stant streams Thy
 wants Thy hand re - lieves; Nor can I ev - er,
 fav - ors be im - pressed; And though with - drawn Thy

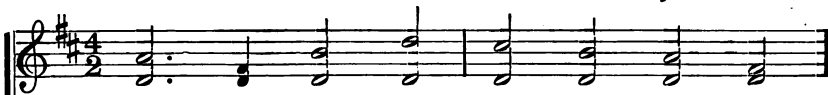
boun - ty flows, Nor end nor in - ter - mis - sion knows.
 Lord, be poor, Who live on Thy ex - haust - less store.
 gifts should be, In all things I'll give thanks to Thee.

1. One God! One Lord! One might - y King! In u - ni -
 2 Thou Sov-'reign of the U - ni - verse, Through a - ges,
 3. To Thee a - lone, when life re - cedes, The dy - ing

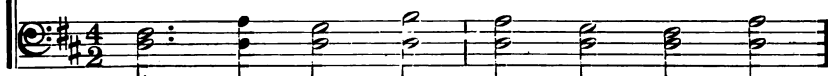

ty will Ju - dah sing; Trans - mit - ting e'er from
 'mid all sects di - verse, The He - brew child is
 Is - rael - ite still pleads; In one re - deem - ing

sire to son, The truth that God is on - ly One.
 taught to praise, To lisp Thy name and learn Thy ways.
 God and Guide His fleet - ing spi - rit doth con - fide.

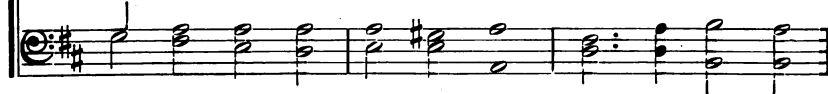

JOHN B. DYKES.



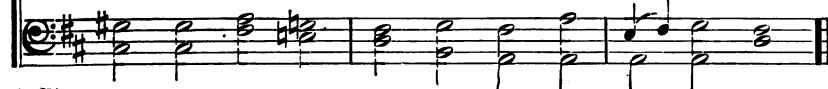
1. Call Je - ho - vah thy sal - va - tion,
 2. There no tu - mult can a - larm thee,
 3. Since, with pure and firm af - fec - tion,
 4. Thou shalt call on Him in trou - ble;

Rest be - neath th' Al - might - y's shade, In His se - cret
 Thou shalt dread no hid - den snare, Guilt nor vi - o -
 Thou on God hast set thy love, With the wings of
 He will heark - en, He will save, Here for grief re -

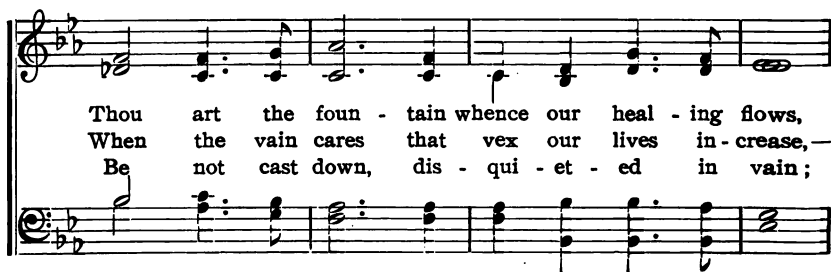



hab - i - ta - tion Dwell, nor ev - er be dis - mayed.
 lence can harm thee In e - ter - nal safe - guard there.
 His pro - tec - tion He will shield thee from a - bove.
 ward thee dou - ble, Crown with life be - yond the grave.

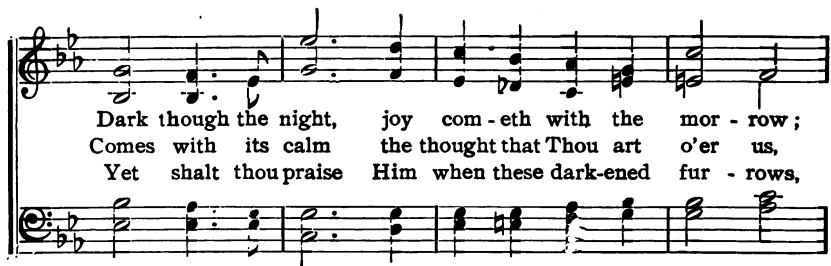




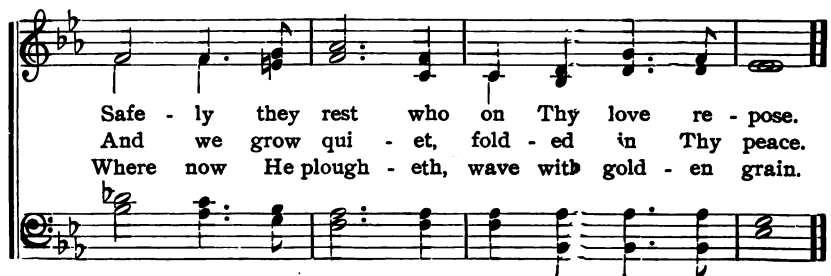
1. Fa - ther, to Thee we look in all our sor - row,
2. When fond hopes fail and skies are dark be - fore us,
3. Pa - tient, O heart, though heav - y be thy sor - rows!



Thou art the foun - tain whence our heal - ing flows,
When the vain cares that vex our lives in - crease, -
Be not cast down, dis - qui - et - ed in vain;



Dark though the night, joy com - eth with the mor - row;
Comes with its calm the thought that Thou art o'er us,
Yet shalt thou praise Him when these dark - ened fur - rows,



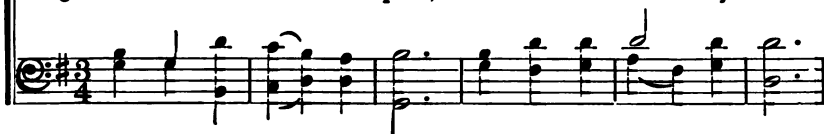
Safe - ly they rest who on Thy love re - pose.
And we grow qui - et, fold - ed in Thy peace.
Where now He plough - eth, wave with gold - en grain.

Come, Thou Almighty King.

GIARDINI.



1. Come, Thou Al - might - y King! Help us Thy name to sing,
2. Come, Thou all - gra - cious Lord! By heaven and earth a - dored,
3. Nev - er from us.. de - part; Rule Thou in ev - 'ry heart



Help us to praise. Fa - ther all glo - ri - ous, O'er all vic -
 Our prayer at - tend! Come and Thy chil - dren bless, Give Thy good
 Hence ev - er - more! Thy sov - 'reign maj - es - ty May we in

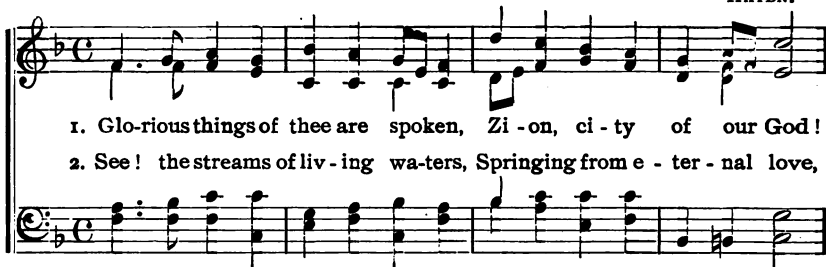


to - ri - ous, Come and reign o - ver us, An - cient of days!
 word success; Make Thine own ho - li - ness On us de - scend!
 glo - ry see, And to e - ter - ni - ty Love and a - dore.

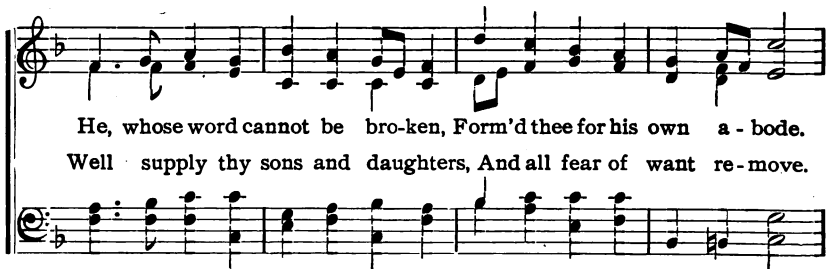


41. Glorious Things of Thee are Spoken.

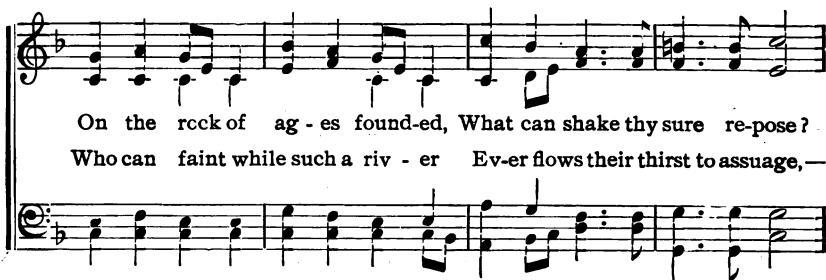
HAYDN.



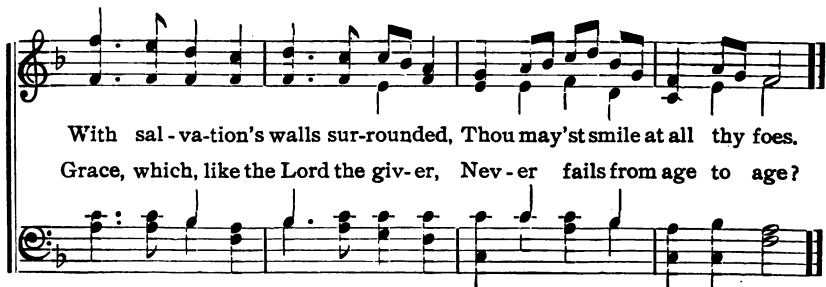
1. Glo-rious things of thee are spoken, Zi-on, ci-ty of our God!
2. See! the streams of liv-ing wa-ters, Springing from e-ter-nal love,



He, whose word cannot be bro-ken, Form'd thee for his own a-bode.
Well supply thy sons and daughters, And all fear of want re-move.



On the rock of ag-es found-ed, What can shake thy sure re-pose?
Who can faint while such a riv-er Ev-er flows their thirst to assuage,—



With sal-va-tion's walls sur-round-ed, Thou may'st smile at all thy foes.
Grace, which, like the Lord the giv-er, Nev-er fails from age to age?

42.

Day by Day the Manna Fell.

C. H. A. MALAN.


1. Day by day the man - na fell. O to learn this
 2. "Day by day" the prom - ise reads; Dai - ly strength for
 3. Lord! my times are in Thy hand; All my san - guine
 4. Thou my dai - ly task shalt give; Day by day to

les - son well! Still by con - stant mer - cy fed, Give me,
 dai - ly needs; Cast fore - bod - ing fears a - way, Take the
 hopes have planned To Thy wis - dom I re - sign, And would
 Thee I live; So shall add - ed years ful - fil, Not my


Lord, my dai - ly bread, Give me, Lord, my dai - ly bread.
 man - na of to - day, Take the man - na of to - day.
 make Thy pur - pose mine, And would make Thy pur - pose mine.
 own, my Fa - ther's will, Not my own, my Fa - ther's will.

43. With Grateful Heart I Greet Again.


ROSSINI.



1. With grate - ful heart I greet a - gain This
 2. On Thee, O God! my hopes re - ly; Thy
 3. O ban - ish hence, far from my mind, All
 4. And at the al - tar as I bend To



ho - ly day of rest,..... To chant with - in Thy
 name be ev - er praised; Vouch - safe to bless and
 e - vil thoughts a - way;.... And grant my soul may
 sup - pli - cate Thy care,.... In mer - cy, Lord! Thy



ho - ly fane, And bow at Thy be - hest.....
 sanc - ti - fy These strains de - vout - ly raised.....
 fa - vor find, On this, Thy ho - ly day.....
 bless - ing send Up - on my hum - ble prayer.....

44. Upward, Where the Stars Are Burning.

MOZART.

1. Up - ward, where the stars are burning, Si - lent, si - lent in their
 2. Far a - bove that arch of gladness, Far be - yond those clouds of
 3. Bless - ing, hon - or, with - out measure, Health and riches, earth - ly

turn - ing Round the nev - er - chang - ing pole; Up - ward, where the
 sad - ness, Are the ma - ny man - sions fair; Far from pain and
 trea - sure, Lay we at His al - tar down; Poor the praise that

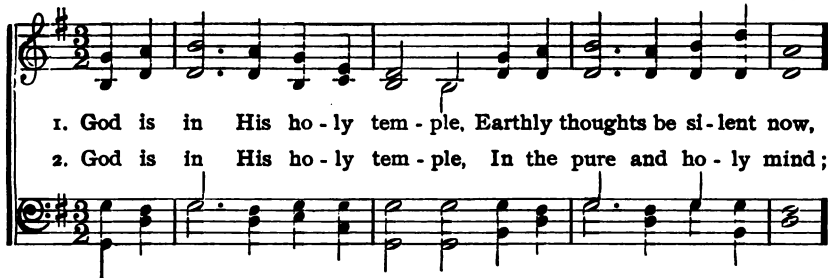
sky is bright - est; Up - ward, where the blue is light - est, — Lift I
 sin and fol - ly, In that pal - ace of the ho - ly, I would
 now we ren - der: Loud shall be our voic - es yon - der When we

now my long - ing soul, Lift I now my long - ing soul.
 find my man - sion there, I would find my man - sion there.
 meet be - fore His throne, When we meet be - fore His throne.

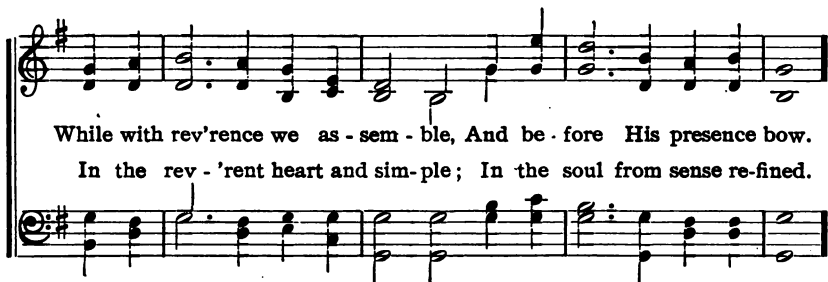
45.

God is in His Holy Temple.

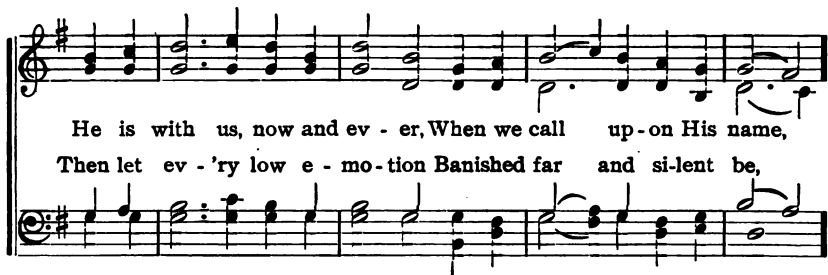
SPANISH MELODY.



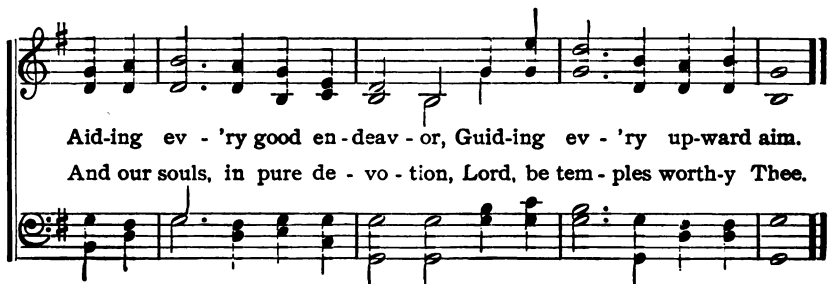
1. God is in His ho - ly tem - ple, Earthly thoughts be si - lent now,
2. God is in His ho - ly tem - ple, In the pure and ho - ly mind;



While with rev'rence we as - sem - ble, And be - fore His presence bow.
In the rev - 'rent heart and sim - ple; In the soul from sense re - fined.



He is with us, now and ev - er, When we call up - on His name,
Then let ev - 'ry low e - mo - tion Banished far and si - lent be,



Aid - ing ev - 'ry good en - deav - or, Guid - ing ev - 'ry up - ward aim.
And our souls, in pure de - vo - tion, Lord, be tem - ples worth - y Thee.

46. Father, See Thy Suppliant Children.

FOR CONFIRMATION.

ALOIS KAISER.

1. Fa - ther, see Thy sup - pliant chil - dren
 2. Thy com - mand shall be en - grav - en
 3. Till we reach the land of prom - ise,

Tremb - ling stand be - fore Thy throne, To con - firm the
 On the tab - lets of our heart, Till the heart in
 When the toils of earth are past. Till we sleep the

vow of Ho - reb: "We will serve the Lord a - lone."
 death be bro - ken, Till the cord of life shall part.
 sleep e - ter - nal In the realms of peace at last.

Blessed, O Blessed.

FOR CONFIRMATION.

ALOIS KAISER.

1. Bless - ed, O bless - ed Mo - ment most ho - ly, Lead - ing the
3. Make us vic - to - rious, Sov'reign all - glo - rious, When at Thy

First stanza. low - ly youth to the Lord.
Third stanza. might - y (Omit.....) throne we ar - rive. *END.*

2. In Thy light lead us, From Thy height heed us,

D.C.
Thou art our shep - herd, we are Thy flock.

Hail, All Hail!

FOR CONFIRMATION.

ALDIS KAISER.

1. Hail, all hail, ye hap - py band, Zi - on's chil - dren,
2. Glo - ry sing with ser - aph's fire, God re - ceives His

Ja - cob's seed! Come, re - ceive from Heav - en's hand
chil - dren all! Wor - ship Him, our gra - cious Sire;

Hap - py an - gels, bliss com - plete, Truth and light for
Wor - ship in this sa - cred hall. God's e - ter - nal

ev - er - more, Faith and love from Heav - en's store.
grace is nigh— God whose name is El - shad - di.

Allegretto.

ALOIS KAISER.

1. O ho - ly joy that rais - es A - gain each praying heart !
 2. O what a heav'nly bless - ing Moves o - ver us this hour !

Give un - to God new prais - es, Ere from this house ye part.
 In God we are pos - sess - ing A new and ho - lier pow'r.

Good seeds have been im-plant - ed In bo-soms young and pure ;
 O Fa-ther, make us will - ing To glo - ri - fy Thy name

Let growth to them be grant - ed, O Lord, make them ma - ture !
 Through deeds of truth, ful - fill - ing The Law Thou did'st pro-claim.

We Pray Thee, Father.

FOR CONFIRMATION.

ALOIS KAISER.

1. We pray Thee, Father, hide us Beneath Thy mercy's shade,
2. We pray Thee, Lord, assist us With strength, for we are weak,

And in Thy pathway guide us; With-hold not, Lord, Thine aid.
When-e'er good deeds enlist us O come and help the meek!

We pray Thee, Father, lighten With truth our error's night,
We pray Thee, let Thy blessing Descend on us this day,

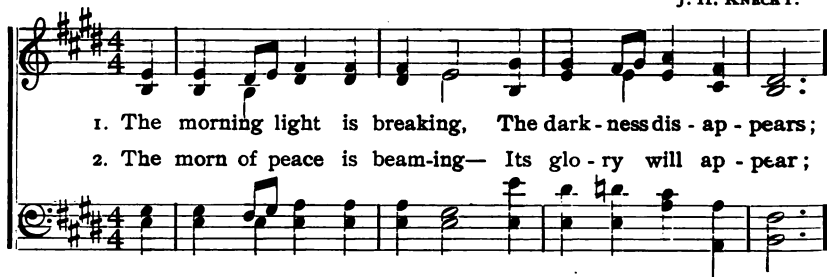
Slower.

Thou on - ly can'st en - light - en, In Thy light we see light.
That we, Thy peace pos - sess - ing, May fol - low Thee for aye.

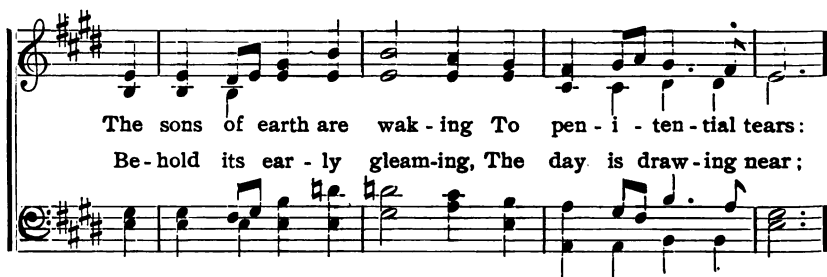
51.

The Morning Light is Breaking.

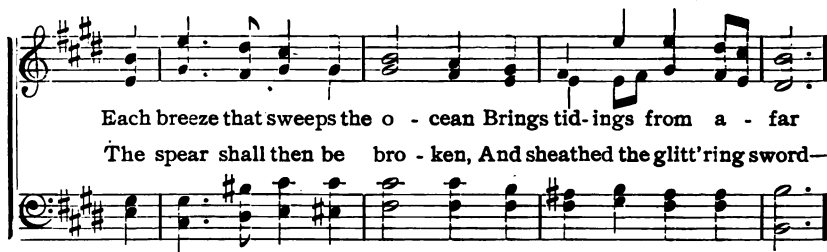
J. H. KNECHT.



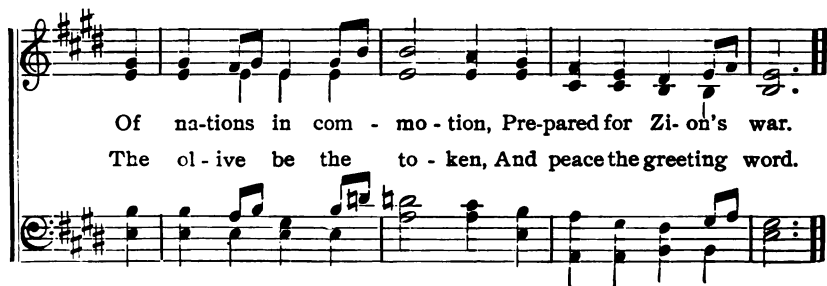
1. The morning light is breaking, The dark-ness dis-ap-pears;
2. The morn of peace is beam-ing— Its glo-ry will ap-pear;



The sons of earth are wak-ing To pen-i-ten-tial tears:
Be-hold its ear-ly gleam-ing, The day is draw-ing near;



Each breeze that sweeps the o-cean Brings tid-ings from a-far
The spear shall then be bro-ken, And sheathed the glitt'ring sword—



Of na-tions in com-mo-tion, Pre-pared for Zi-on's war.
The ol-ive be the to-ken, And peace the greeting word.

52. Like Purest Azure Brightness.

Andante con moto.

ANONYMOUS.

1. Like pur - est a - zure bright - ness God's sav - ing pow'r ap - pears,
 2. Un - furl thy banners, Free - dom, Thou blessing from on high!
 3. O Free - dom, speed thy her - alds To sound their mighty peal!

When free - dom shines on fac - es Be - dimmed with bondage tears.
 Pro - claim thy Fa - ther's king - dom To broth - ers far and nigh.
 That fet - ters broke a - sun - der And wound - ed spir - its heal.

mf
 When fall the chains, And jus - tice reigns,
 All men u - nite In heav - en's sight,
 Let na - tions sing: The Lord is King!

f
 In e - qual laws to bind And bless the hu - man kind.
 That o - ver vale and hill May rule His sov' - reign will.
 He broke the ty - rant's sword By His al - might - y word.

Moderato.

1. 'Twas like a dream, when by the Lord From
 2. The na - tions owned that God has wrought Great
 3. Who sow in tears, with joy shall reap; Though



bon - dage Zi - on was re - stored; Our mouths were filled with
 works, which joy to us have brought; As south - ern streams when
 wear - ing pre - cious seed they weep While go - ing forth, yet

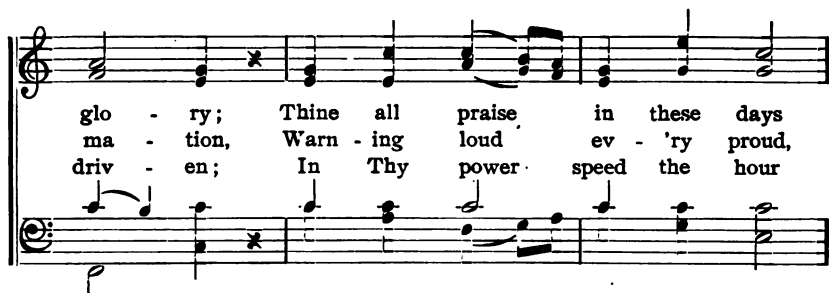


mirth and songs To God, to whom all praise be - longs.
 filled with rain, He turned our cap - tive state a - gain.
 shall they sing When com - ing back, their sheaves they bring.

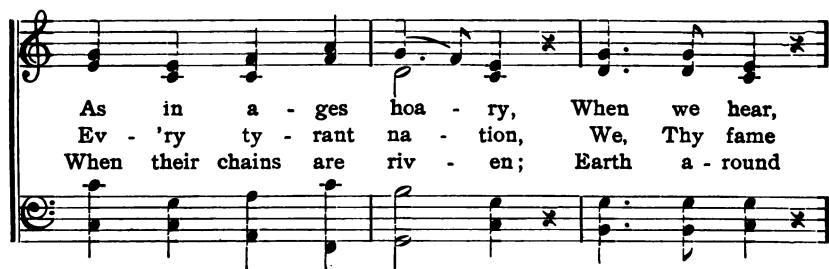


Andante con moto.

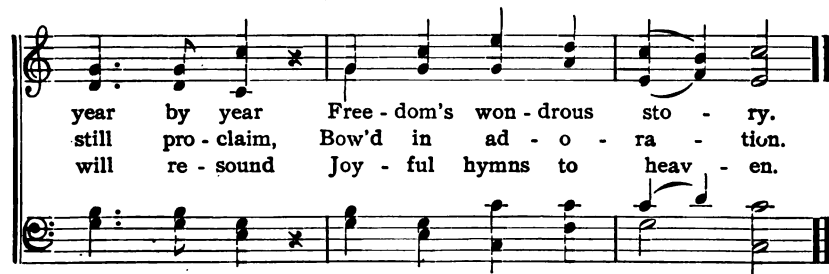

1. God of Might, God of Right, Thee we give all
 2. Now as erst, when Thou first Did'st make prof - la -
 3. Be with all, who in thrall To their tasks are




glo - ry; Thine all praise in these days
 ma - tion, Warn - ing loud ev - 'ry proud,
 driv - en; In Thy power speed the hour



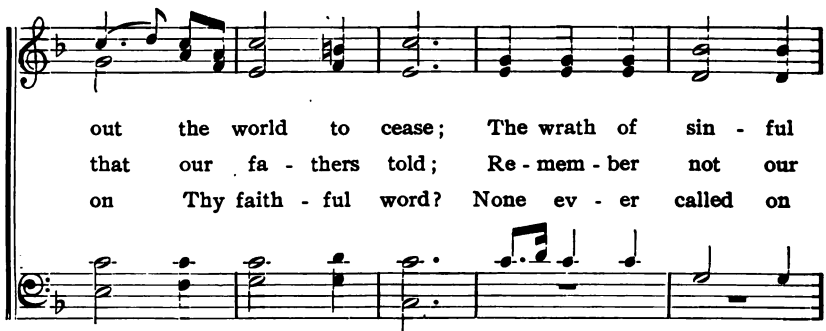
As in a - ges ho - ry, When we hear,
 Ev - 'ry ty - rant na - tion, We, Thy fame
 When their chains are riv - en; Earth a - round



year by year Free - dom's won - drous sto - ry.
 still pro - claim, Bow'd in ad - o - ra - tion.
 will re - sound Joy - ful hymns to heav - en.

Moderato.


1. O - God of love, O King of peace, Make wars through-
2. Re - mem - ber, Lord, Thy works of old, The won - ders
3. Whom shall we trust, but Thee, O Lord? Where rest but



out the world to cease; The wrath of sin - ful
that our fa - thers told; Re - mem - ber not our
on Thy faith - ful word? None ev - er called on



man re - strain; Give peace, O God, give peace a - gain.
sin's dark stain; Give peace, O God, give peace a - gain.
Thee in vain; Give peace, O God, give peace a - gain.

Andantino.

ANONYMOUS.

1. O Fa - ther, lift our souls a - bove, Till we find rest in
2. Help us with man in peace to live, Our broth - er's wrong in

Thy dear love; And still that peace di - vine im - part Which
love for - give, And day and night temp - ta - tion flee, Through

sanc - ti - fies the in - most heart, And makes each morn and
strength which comes a - lone from Thee, Thus will our spir - its

set - ting sun But bring us near - er to Thy throne.
find their rest, In Thy deep peace, for - ev - er blest.

Allegretto.

1. There lives a God! Each fi - nite crea - ture Proclaims His
 2. There lives a God! Though storms are sweep - ing A - cross our
 3. There lives a God! When life is wan - ing— His love is

rule on sea and land; Throughout all chang - ing forms of
 pil - grim paths of life; More bright the morn that ends the
 near from dread to save; My years are all of His or -

na - ture Is clear - ly shown His might - y hand. In ev - 'ry
 weep - ing Through nights of el - e - ment - al strife. Wher - ev - er
 dain - ing, He on - ly tak - eth what He gave. The grave shall

place is heard the call: "The Lord of Hosts has made us all."
 God does choose my way— I fol - low Him with - out dis - may.
 not my end all be— Thou liv - est, God, I live in Thee.

Andante.

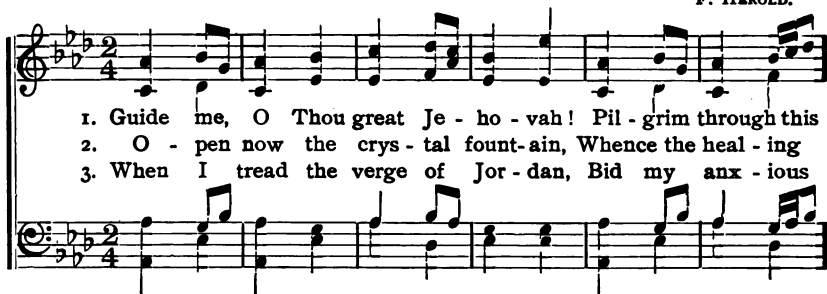
S. LANE.

1. Ear - ly will I seek Thee, God my ref - uge strong ;
 2. What this frail heart dream - eth And my tongue's poor speech—

Late pre - pare to meet Thee With my ev' - ning song.
 Can that ev - en dis - tant To Thy great - ness reach?

Though un - to Thy great - ness I with trembling soar,
 Be - ing great in mer - cy, Thou wilt not de - spise

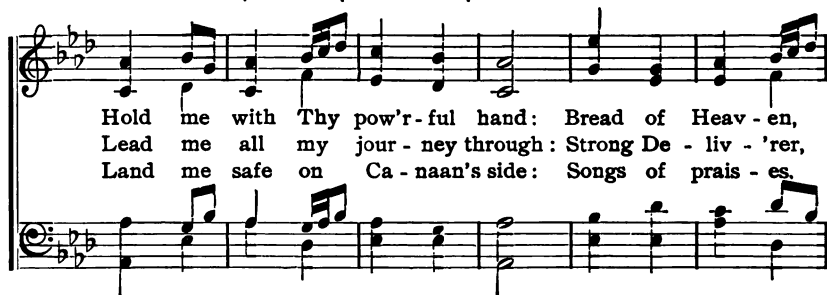
Yet my in - most think - ing Lies Thine eyes be - fore.
 Prais - es which till death's hour From my soul shall rise,



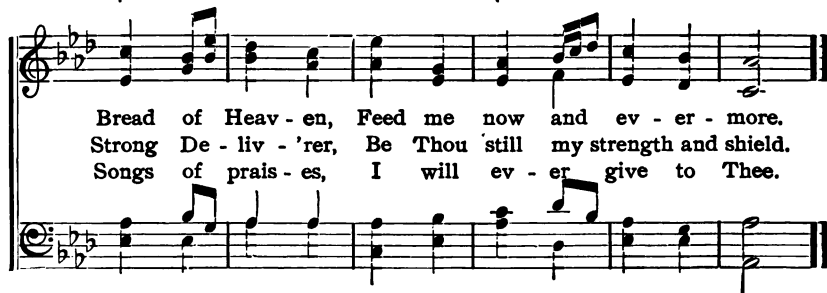
1. Guide me, O Thou great Je - ho - vah! Pil - grim through this
 2. O - pen now the crys - tal fount - ain, Whence the heal - ing
 3. When I tread the verge of Jor - dan, Bid my anx - ious



bar - ren land; I am weak, but Thou art might - y,
 wa - ters flow; Let the fier - y, cloud - y pil - lar
 fears sub - side; Bear me through the swell - ing cur - rent,



Hold me with Thy pow'r - ful hand: Bread of Heav - en,
 Lead me all my jour - ney through: Strong De - liv - 'rer,
 Land me safe on Ca - naan's side: Songs of prais - es.



Bread of Heav - en, Feed me now and ev - er - more.
 Strong De - liv - 'rer, Be Thou 'still my strength and shield.
 Songs of prais - es, I will ev - er give to Thee.



1. God ev - er glo - ri - ous, Sov - 'reign of na - tions,

2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,



Wav - ing the ban - ner of peace o'er our land,

O - ver each moun - tain, rock, riv - er and shore,



Thine is the vic - to - ry, Thine the sal -

Sing hal - le - lu - jah, Shout in ho -



va - tion, Strong to de - liv - er, Own we Thy hand.

san - nas, God keep our coun - try Free ev - er - more.



1. O wor - ship the King all glo - rious a - bove!
 2. O tell of His might, O sing of His grace,
 3. Thy boun - ti - ful care what tongue can re - cite?

O grate - ful - ly sing his pow'r and His love, —
 Whose robe is the light, whose can - o - py space;
 It breathes in the air, it shines in the night,

Our Shield and De - fend - er, the An - cient of days
 His char - iots of wrath the deep thun - der - clouds form,
 It streams from the hills, it de - scends to the plain,

Pa - vil - ioned in splen - dor, and gird - ed with praise.
 And dark is His path on the wings of the storm.
 And sweet - ly dis - tils in the dew and the rain.

Not In Anger.

JOMANN ROSENMULLER.

1. Not in an - ger, might - y God, Not in an - ger
 2. Show me now a fa - ther's love And his ten - der

smite us! We must per - ish if Thy rod Just - ly should re -
 pa - tience, Heal my wounded soul, re - move These too sore temp -

quite us. We are nought, Sin hath brought, Lord, Thy wrath up -
 ta - tions. I am weak; Fa - ther, speak Thou of peace and

on us, Yet have mer - cy on us!
 glad - ness, Com - fort Thou my sad - ness!

1. O wor - ship the King all glo - rious a - bove!
 2. O tell of His might, O sing of His grace,
 3. Thy boun - ti - ful care what tongue can re - cite?

O grate - ful - ly sing his pow'r and His love, —
 Whose robe is the light, whose can - o - py space;
 It breathes in the air, it shines in the night,

Our Shield and De - fend - er, the An - cient of days
 His char - iots of wrath the deep thun - der - clouds form,
 It streams from the hills, it de - scends to the plain,

Pa - vil - ioned in splen - dor, and gird - ed with praise.
 And dark is His path on the wings of the storm.
 And sweet - ly dis - tils in the dew and the rain.

Not In Anger.

JOMANN ROSENMULLER.

1. Not in an - ger, might - y God, Not in an - ger
2. Show me now a fa - ther's love And his ten - der

smite us! We must per - ish if Thy rod Just - ly should re -
pa - tience, Heal my wounded soul, re - move These too sore temp -

quite us. We are nought, Sin hath brought, Lord, Thy wrath up -
ta - tions. I am weak; Fa - ther, speak Thou of peace and

on us, Yet have mer - cy on us!
glad - ness, Com - fort Thou my sad - ness!

Come, Ye Thankful People.

J. SEBASTIAN BACH.

1. { Come, ye thank-ful peo-ple, come, Raise the song of
All is safe-ly gath-ered in, Ere the win-ter

2. { All the world is God's own field, Fruit un-to His
Wheat and tares to-geth-er sown, Un-to joy or

har-vest home, } God our mak-er doth pro-vide
storms be-gin. }
praise to yield; } First the blade, and then the ear
sor-row grown: }

For our wants to be sup-plied; Come to God's own
Then the full corn shall ap-pear; Grant, O har-vest

tem-ple, come. Raise the song of harv-est home.
Lord, that we Whole-some grain and pure may be.

64. O Thou Not Made With Hands.

W. H. MONK.



1. O Thou not made with hands, Not throned a - bove the skies,
2. Wher-e'er the gen - tle heart Finds cour - age from a - bove,
3. Not throned a - bove the skies, Nor gold - en - walled a - far,



Nor walled with shin - ing walls, Nor framed with stones of price,
Wher - e'er the heart for - sook Warms with the breath of love,
But where God's two or three In His name gath - ered are,



More bright than gold or gem, God's own Je - ru - sa - lem!
Where faith bids fear de - part, Ci - ty of God, thou art.
Be in the midst of them, God's own Je - ru - sa - lem.



BEETHOVEN.

1. When Is - rael, of the Lord be - loved, Out of the
 2. By day, a - long th'as - ton - ished lands The cloud - y
 3. But pres - ent still, though now un - seen, When bright - ly
 4. And O, when stoops on Ju - dah's path, In shade and

land of bond - age came, Her fa - thers' God be -
 pil - lar glid - ed slow; By night, A - ra - bia's
 shines the pros - p'rous day, Be thoughts of Thee a
 storm, the fre - quent night, Be Thou, long - suff - 'ring,

Not slower.

fore her moved, An aw - ful guide, in smoke and flame.
 crim - soned sands Re - turned the fier - y col - umn's glow.
 cloud - y screen To tem - per the de - ceit - ful ray.
 slow to wrath, A burn - ing and a shin - ing light.

1. Praise to God, im-mor-tal praise, For the love that crowns our days ;
2. All that spring, with beauteous hand, Scatters o'er the smiling land,

Bounteous source of ev - 'ry joy, Let Thy praise our tongues employ ;
All that lib - 'ral au-tumn pours From her o - ver-flow-ing stores,

For the bless-ings of the field, For the stores the gar-dens yield,
These, great God, to Thee we owe, Source whence all our blessings flow ;

For the joy which harvests bring, Grateful prais - es now we sing.
And for these our souls shall raise Grate-ful vows and sol-lemn praise.

1. O God, the Rock of Ag - es, Who ev - er - more hast been
 2. Our years are like the shad - ows On sun - ny hills that lie,
 3. O Thou, who canst not slum - ber, Whose light grows never pale,

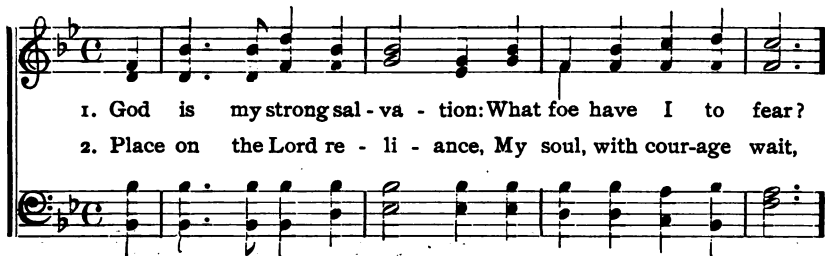
What time the tem - pest rag - es Our dwell - ing - place se - rene,
 Or grass - es in the mead - ows, That blos - som but to die:
 Teach us a - right to num - ber Our years be - fore they fail;

Be - fore Thy first cre - a - tions, O Lord, the same as now,
 A sleep, a dream, a sto - ry By strang - ers quick - ly told,
 On us Thy mer - cy light - en, On us Thy goodness rest,

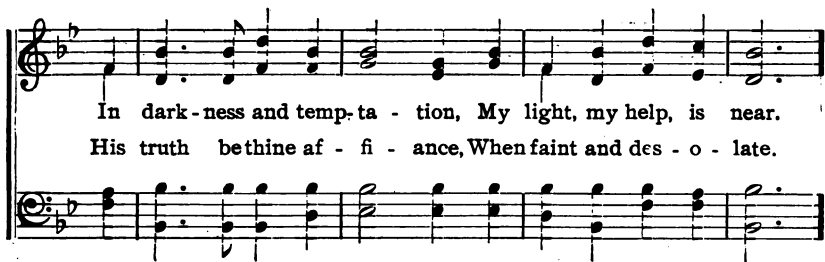
To end - less gen - er - a - tions The ev - er - last - ing Thou.
 An un - re - main - ing glo - ry Of things that soon are old.
 And let Thy spir - it bright - en The hearts Thy - self hast blessed.

God is My Strong Salvation.

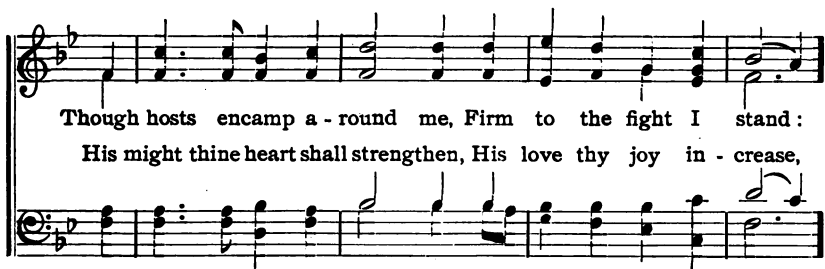
GEORGE JAMES WEBB.



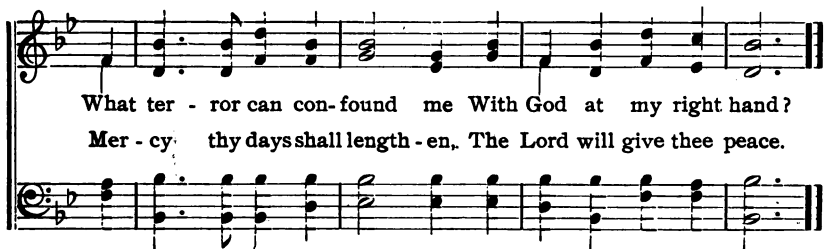
1. God is my strong sal - va - tion: What foe have I to fear?
2. Place on the Lord re - li - ance, My soul, with cour-age wait,



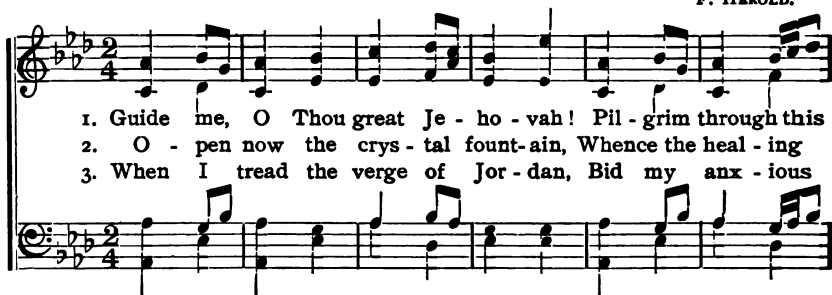
In dark - ness and temp - ta - tion, My light, my help, is near.
His truth be thine af - fi - ance, When faint and des - o - late.



Though hosts encamp a - round me, Firm to the fight I stand:
His might thine heart shall strengthen, His love thy joy in - crease,



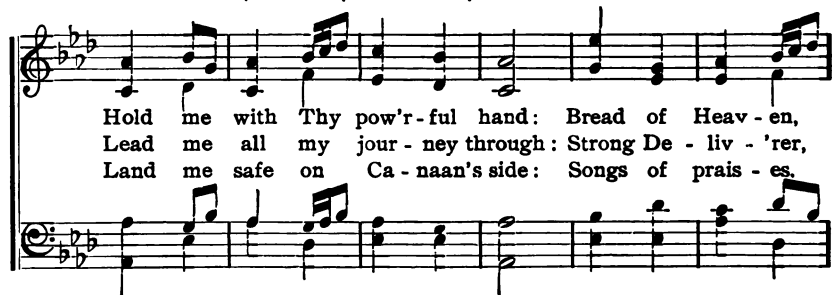
What ter - ror can con - found me With God at my right hand?
Mer - cy thy days shall length - en, The Lord will give thee peace.



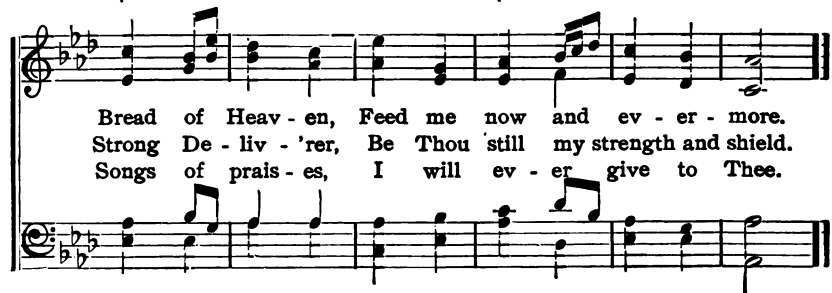
1. Guide me, O Thou great Je - ho - vah! Pil - grim through this
 2. O - pen now the crys - tal fount - ain, Whence the heal - ing
 3. When I tread the verge of Jor - dan, Bid my anx - ious



bar - ren land; I am weak, but Thou art might - y,
 wa - ters flow; Let the fier - y, cloud - y pil - lar
 fears sub - side; Bear me through the swell - ing cur - rent,



Hold me with Thy pow'r - ful hand: Bread of Heav - en,
 Lead me all my jour - ney through: Strong De - liv - 'rer,
 Land me safe on Ca - naan's side: Songs of prais - es.



Bread of Heav - en, Feed me now and ev - er - more.
 Strong De - liv - 'rer, Be Thou 'still my strength and shield.
 Songs of prais - es, I will ev - er give to Thee.

1. God ev - er glo - ri - ous, Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,

Wav - ing the ban - ner of peace o'er our land,
O - ver each moun - tain, rock, riv - er and shore,

Thine is the vic - to - ry, Thine the sal -
Sing hal - le - lu - jah, Shout in ho -

va - tion, Strong to de - liv - er, Own we Thy hand.
san - nas, God keep our coun - try Free ev - er - more.

1. O wor - ship the King all glo - rious a - bove!
 2. O tell of His might, O sing of His grace,
 3. Thy boun - ti - ful care what tongue can re - cite?

O grate - ful - ly sing his pow'r and His love, —
 Whose robe is the light, whose can - o - py space;
 It breathes in the air, it shines in the sight,

Our Shield and De - fend - er, the An - cient of days
 His char - iots of wrath the deep thun - der - clouds form,
 It streams from the hills, it de - scends to the plain,

Pa - vil - ioned in splen - dor, and gird - ed with praise.
 And dark is His path on the wings of the storm.
 And sweet - ly dis - tils in the dew and the rain.

JOMANN ROSENMULLER.

1. Not in an - ger, might - y God, Not in an - ger
2. Show me now a fa - ther's love And his ten - der

smite us! We must per - ish if Thy rod Just - ly should re -
pa - tience, Heal my wounded soul, re - move These too sore temp -

quite us. We are nought, Sin hath brought, Lord, Thy wrath up -
ta - tions. I am weak; Fa - ther, speak Thou of peace and

on us, Yet have mer - cy on us!
glad - ness, Com - fort Thou my sad - ness!

1. { Come, ye thank - ful peo - ple, come, Raise the song of
All is safe - ly gath - ered in, Ere the win - ter

2. { All the world is God's own field, Fruit un - to His
Wheat and tares to - geth - er sown, Un - to joy or

har - vest home, } God our mak - er doth pro - vide
storms be - gin. }
praise to yield; } First the blade, and then the ear
sor - row grown: }

For our wants to be sup - plied; Come to God's own
Then the full corn shall ap - pear; Grant, O har - vest

tem - ple, come. Raise the song of harv - est home.
Lord, that we Whole - some grain and pure may be.

64. O Thou Not Made With Hands.

W. H. MONK.



1. O Thou not made with hands, Not throned a - bove the skies,
2. Wher-e'er the gen - tle heart Finds cour - age from a - bove,
3. Not throned a - bove the skies, Nor gold - en - walled a - far,



Nor walled with shin - ing walls, Nor framed with stones of price,
Wher - e'er the heart for - sook Warms with the breath of love,
But where God's two or three In His name gath - ered are,



More bright than gold or gem, God's own Je - ru - sa - lem!
Where faith bids fear de - part, Ci - ty of God, thou art.
Be in the midst of them, God's own Je - ru - sa - lem.



BERTHOVEN.

1. When Is - rael, of the Lord be - loved, Out of the
 2. By day, a - long th'as - ton - ished lands The cloud - y
 3. But pres - ent still, though now un - seen, When bright - ly
 4. And O, when stoops on Ju - dah's path, In shade and

land of bond - age came, Her fa - thers' God be -
 pil - lar glid - ed slow; By night, A - ra - bia's
 shines the pros - p'rous day, Be thoughts of Thee a
 storm, the fre - quent night, Be Thou, long - suff - 'ring,

Not slower.

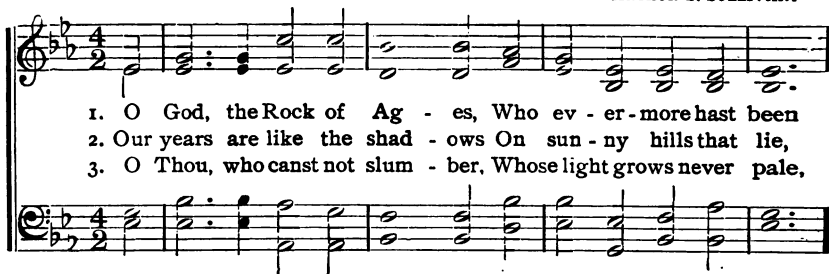
fore her moved, An aw - ful guide, in smoke and flame.
 crim - soned sands Re - turned the fier - y col - umn's glow.
 cloud - y screen To tem - per the de - ceit - ful ray.
 slow to wrath, A burn - ing and a shin - ing light.

1. Praise to God, im-mor-tal praise, For the love that crowns our days ;
2. All that spring, with beauteous hand, Scatters o'er the smiling land,

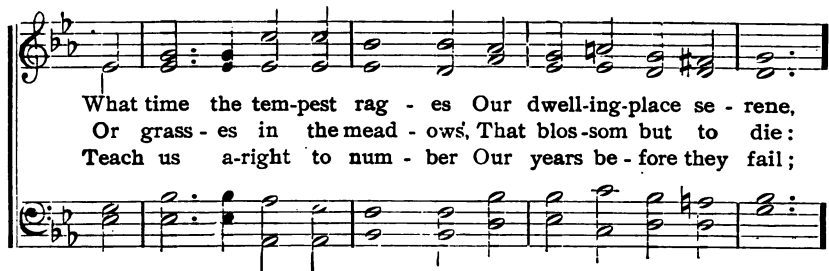
Bounteous source of ev-'ry joy, Let Thy praise our tongues employ ;
All that lib-'ral au-tumn pours From her o-ver-flow-ing stores,

For the bless-ings of the field, For the stores the gar-dens yield,
These, great God, to Thee we owe, Source whence all our blessings flow ;

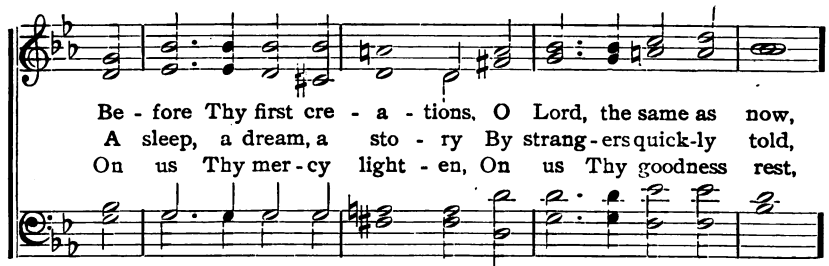
For the joy which harvests bring, Grateful prais-es now we sing.
And for these our souls shall raise Grate-ful vows and sol-lemn praise.



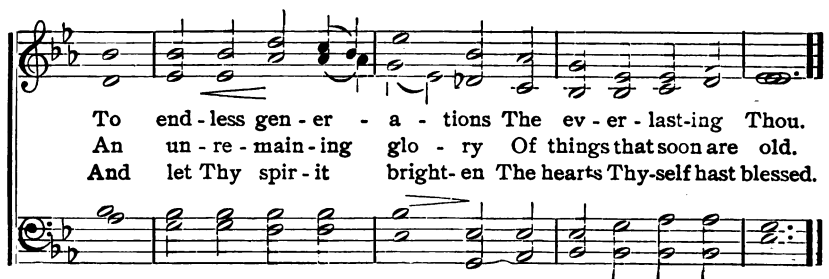
1. O God, the Rock of Ag - es, Who ev - er - more hast been
 2. Our years are like the shad - ows On sun - ny hills that lie,
 3. O Thou, who canst not slum - ber, Whose light grows never pale,



What time the tem - pest rag - es Our dwell - ing - place se - rene,
 Or grass - es in the mead - ows, That blos - som but to die:
 Teach us a - right to num - ber Our years be - fore they fail;



Be - fore Thy first cre - a - tions, O Lord, the same as now,
 A sleep, a dream, a sto - ry By strang - ers quick - ly told,
 On us Thy mer - cy light - en, On us Thy goodness rest,



To end - less gen - er - a - tions The ev - er - last - ing Thou.
 An un - re - main - ing glo - ry Of things that soon are old.
 And let Thy spir - it bright - en The hearts Thy - self hast blessed.

GEORGE JAMES WEBB.

1. God is my strong sal - va - tion: What foe have I to fear?
2. Place on the Lord re - li - ance, My soul, with cour-age wait,

In dark - ness and temp - ta - tion, My light, my help, is near.
His truth bethine af - fi - ance, When faint and des - o - late.

Though hosts encamp a - round me, Firm to the fight I stand:
His might thine heart shall strengthen, His love thy joy in - crease,

What ter - ror can con - found me With God at my right hand?
Mer - cy: thy days shall length - en, The Lord will give thee peace.

The King of Love.

JOHN B. DYKES.

1. The King of love my shep-herd is, Whose goodness fail-eth nev - er:
 2. Where streams of liv-ing wa - ter flow My ran-somed soul He lead - eth.
 3. Per-verse and fool-ish oft I strayed, But yet in love He sought me;

I noth-ing lack if I am His, And He is mine for - ev - er.
 And where the ver-dant pas-tures grow With food ce - les - tial feed - eth.
 And on His shoulder gen - tly laid And home re-joic-ing brought me.

Let Us, With a Gladsome Mind.

JOHANN RUDOLPH AHLE.

1. Let us, with a gladsome mind, Praise the Lord, for He is kind;
 2. Let us blaze His name a-broad, For of gods He is the God;
 3. Let us, there-fore, war-ble forth His true ma - jes - ty and worth;

For His mer-cies aye. en - dure, Ev - er faith-ful, ev - er sure.

71.

Softly Now the Light of Day.

IGNATZ J. PLEVEL.

1. Soft-ly now the light of day Fades up - on my sight a - way;
 2. Thou, whose all-per - vad - ing eye Nought es - capes, with - out, with - in,
 3. Soon for me the light of day Shall for - ev - er pass a - way;

Free from care, from la - bor free, Lord, I would commune with Thee.
 Par - don each in - firm - i - ty, O - pen fault, and se - cret sin.
 Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

72.

Now the Day is Over.

JOSEPH BARNEY.

1. Now the day is o - ver, Night is draw - ing
 2. Grant to lit - tle chil - dren Vis - ions bright of
 3. Com - fort ev - 'ry suf - f'rer Watch - ing late in
 4. When the morn - ing wak - ens, Then may I a -

nigh, Shad - ows of the eve - ning Steal a - cross the sky.
 Thee; Guard the sail - o - rs toss - ing On the deep blue sea.
 pain; Those who plan some e - vil From their sins re - strain.
 rise Pure and fresh and sin - less In Thy ho - ly eyes.

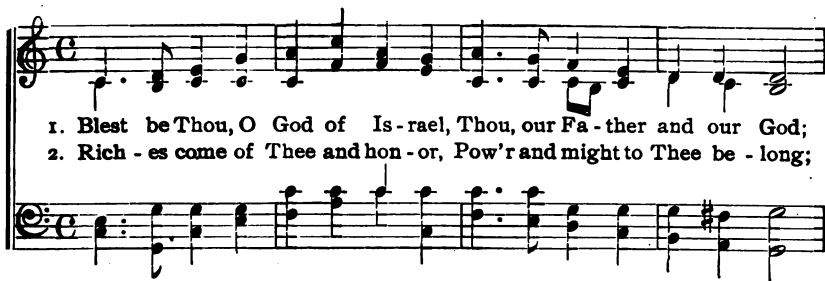
73. God and Father, Thou Hast Taught Me.

1. God and Fa - ther, Thou hast taught me I.. should live to
 2 I.. would trust in Thy pro - tecting, Whol - ly rest up -

Thee a - lone: Year by year Thy hand hath brought me
 on Thine arm, Fol - low whol - ly Thy di - recting,

On through dan - gers oft un - known. When I wan - dered,
 Thou, mine on - ly guide from harm! May Thine arm be

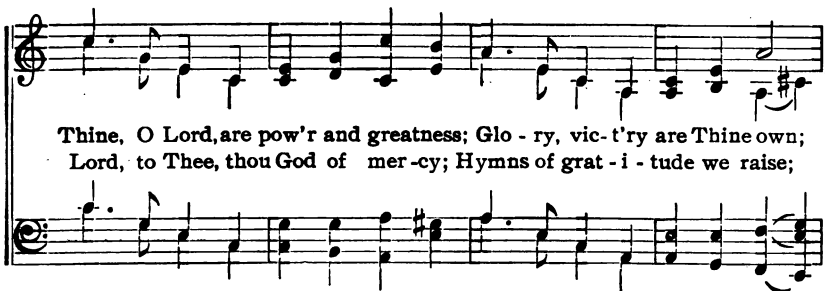
Thou hast found me, When I.. doubt - ed, sent me light.
 still a - round me, All my paths be in Thy sight!



1. Bless be Thou, O God of Is-rael, Thou, our Fa-ther and our God;
2. Rich-es come of Thee and hon-or, Pow'r and might to Thee be-long;



Bless Thy maj-es-ty for ev-er; Ev-er be Thy name a-dored.
Thine it is to make us pros-per, On-ly Thine to make us strong.



Thine, O Lord, are pow'r and greatness; Glo-ry, vic-t'ry are Thine own;
Lord, to Thee, thou God of mer-cy; Hymns of grat-i-tude we raise;



All is Thine in earth and heaven, O-ver all Thy boundless throne.
To Thy name for-ev-er glo-rious, Ev-er we ad-dress our praise.

1. Let Is - rael trust in God a - lone, And in His pow'r con -
 2. Let Is - rael strive for truth a - lone, In love to bless man -

fide, For He is faith - ful to His word, If
 kind, And in the bonds of bro - ther - hood All

we in Him a - bide: His coun - sels must for
 na - tions soon to bind— So that they all, with

ev - er stand, All na - tions bow to His com - mand.
 one ac - cord, Ac - know - ledge and o - bey the Lord.

76.

O Lord, be Near Me.

1. O Lord, be near me when I pray, And guide my thoughts aright;
 2. I am not wise, or brave, or strong, But grant this pray'r for me,
 3. Teach me to come with ear-nest mind To wor-ship at Thy throne,

I call up - on Thee ev - 'ry day, I praise Thee ev - 'ry night.
 If I am tempt-ed to do wrong, That I may think of Thee.
 With words and ho - ly thoughts combined, And not with words a - lone.

77.

One by One.

1. One by one the sands are flowing, One by one the mo-ments fall;
 2. One by one thy du-ties wait thee, Let thy whole strength go to each;
 3. Do not look up-on life's sorrow, See how small each moment's pain;

Some are com - ing, some are go - ing, - Do not strive to grasp them all.
 Let no fu - ture dreams e - late thee, Learn thou first what these can teach.
 God will help thee for to - mor - row, So each day be - gin a - gain.

*Not too slow.**Andante. mf*

1. Had not the Lord, may Is - rael say, On Is - - - rael's
2. But praised be our e - ter - nal Lord, Who left us

side en-gaged, The foe had quickly swallowed us, So fu-rious-ly he
not his prey; The snare is broke, his rage dis-armed, And we a - gain are

aged. Had not the Lord Himself vouchsafed To check his fierce control, The
free. Se - cure in God's almighty name Our confidence re - mains, The

ad - ver - sa - - ry's wrathful flood Had overwhelmed our soul.
God who made both heav'n and earth, Of both sole Monarch reigns.

God of All Nations.

(ITALIAN HYMN).

Words by Rev. DAVID LEVY.

1. God of the might - ty hand, Fount in the
 2. Thou, like a cloud of light, Lead - ing by
 3. O God of truth and right, Still lead us

thir - ty land, Ho - ly and pure; All praise to
 day and night Thy wand - 'ring fold, Saved from op -
 by Thy light, Thy child - ren all. Soon may all

Thee is due By Is - rael's faith - ful few,
 press - ion dire, From wrath - ful sword and fire,
 na - tions know, And sects and creeds be - low,

Who all Thy mer - cies know, Thy cov - 'nant sure.
 Thy praise our hearts in - spire, Now, as of old.
 To Thee their praise they owe, On Thee to call.

1. O beau - ti - ful, my coun - try! Be thine a no - bler care,
 2. For thee our fa - thers suf - fered, For thee they toiled and prayed;
 3. O beau - ti - ful, our coun - try! Round thee in love we draw,

Than all thy wealth of com - merce, Thy har - vest wav - ing fair.
 Up - on thy ho - ly al - tar Their will - ing lives they laid.
 Thine is the grace of free - dom, The ma - jes - ty of law.

Be it thy pride to lift up The man - hood of the poor;
 Thou hast no com - mon birth - right; Grand mem'ries on thee shine,
 Be right - eousness thy scep - tre, Jus - tice thy di - a - dem;

Be thou to the op - press - ed Fair freedom's o - pen door!
 The blood of pil - grim na - tions Com - min - gled, flows in thine.
 And on thy shin - ing fore - head Be peace the crowning gem.

OLD EUROPEAN MELODY.



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee,—Land of the no - ble, free,—
3. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,—



Of thee I sing: Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 To Thee we sing: Long may our land be bright With free-dom's



pilgrims' pride, From ev - 'ry moun-tain side Let free-dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 ho - ly light! Pro - tect us by Thy might, Great God, our King!



SIR HENRY R. BISHOP.

1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it
 2. An ex - ile from home, splen - dor daz - zles in vain— Oh,
 3. To us, in de - spite of the ab - sence of years, How

ev - er so hum - ble, there's no place like home! A
 give me my low - ly thatch'd cot - tage a - gain; The
 sweet the re - mem - brance of home still ap - pears; From al -

charm from the skies seems to hal - low us there, Which
 birds, sing - ing gai - ly that come at my call, Give me
 lure - ments a - broad which but flat - ter the eye, The un -

REFRAIN.

seek thro' the world, is ne'er met with elsewhere.
 these and peace of mind dear - er than all. Home, home, sweet, sweet,
 sat - is - fied heart turns and says with a sigh,—

Home, Sweet Home. — Continued.



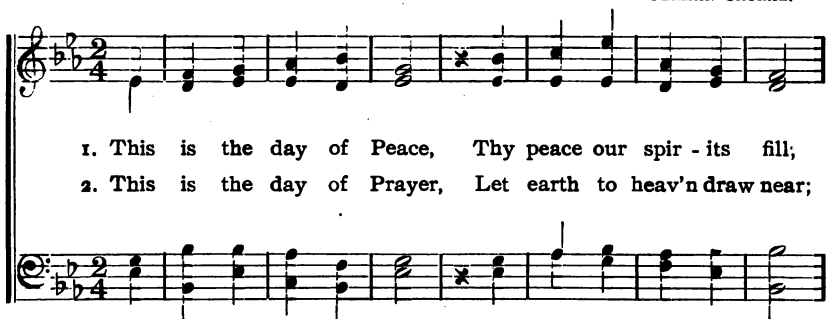
home! There's no place like home! There's no place like home!

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are centered between the two staves.

83.

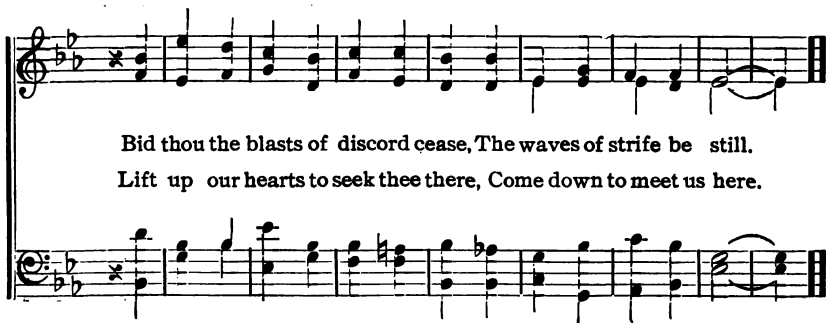
This is the Day of Peace.

GERMAN CHORAL.



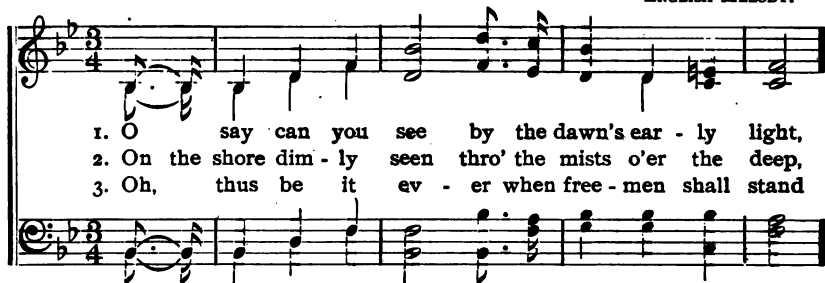
1. This is the day of Peace, Thy peace our spir - its fill;
2. This is the day of Prayer, Let earth to heav'n draw near;

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are centered between the two staves.

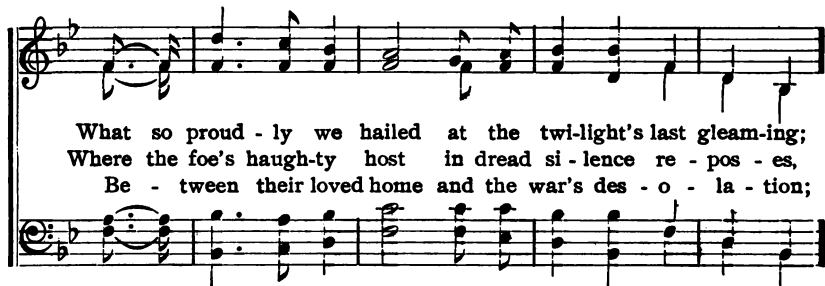


Bid thou the blasts of discord cease, The waves of strife be still.
Lift up our hearts to seek thee there, Come down to meet us here.

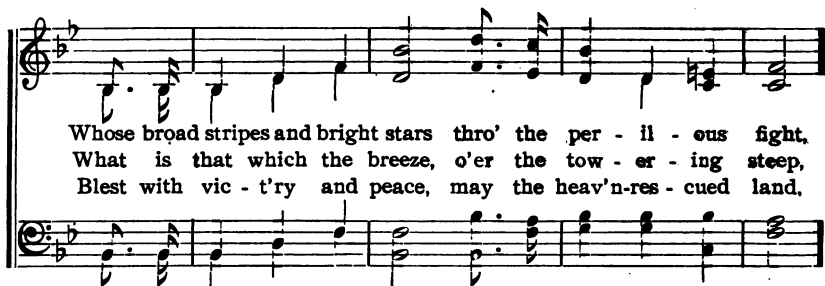
The image shows two staves of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are centered between the two staves.



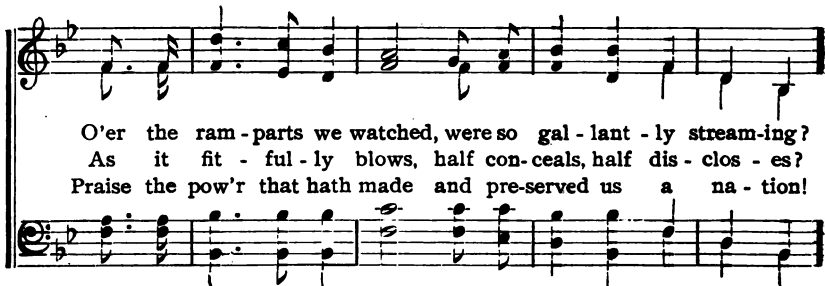
1. O say can you see by the dawn's ear - ly light,
 2. On the shore dim - ly seen thro' the mists o'er the deep,
 3. Oh, thus be it ev - er when free - men shall stand



What so proud - ly we hailed at the twi-light's last gleam-ing;
 Where the foe's haugh-ty host in dread si - lence re - pos - es,
 Be - tween their loved home and the war's des - o - la - tion;



Whose broad stripes and bright stars thro' the per - il - ous fight,
 What is that which the breeze, o'er the tow - er - ing steep,
 Blest with vic - t'ry and peace, may the heav'n-res - cued land,



O'er the ram - parts we watched, were so gal - lant - ly stream-ing?
 As it fit - ful - ly blows, half con - ceals, half dis - clos - es?
 Praise the pow'r that hath made and pre - served us a na - tion!

Star-Spangled Banner.—Continued.

And the rock - ets' red glare, bombs burst - ing in air!
 Now it catch - es the gleam of the morn - ing's first beam,
 Then con - quer we must, for our cause it is just,

Gave proof thro' the night that our flag was still there!
 In full glo - ry re - flect - ed, now shines on the stream;
 And this be our mot - to—"In God is our trust,"

REFRAIN.

O say does the star-span-gled ban - ner yet wave
 'Tis the star-span-gled ban - ner! oh! long may it wave
 And the star-span-gled ban - ner in tri - umph shall wave

O'er the land of the free, And the home of the brave.
 O'er the land of the free, And the home of the brave.
 O'er the land of the free, And the home of the brave.

Andantino.

ART. by HENRY L. GIDROF.

1. Kol od ba-le - vov p' - ni - moh ne - fesh ye -
2. Kol od de-mo - os me - e - ne - nu - yis - lu che -

hu - di ho - mi - yoh, ul' - fa - a - se miz-roch ko - di - moh,
ge-shem n' - do - vos ur - vo - vos mib - ne a - me nu,

REFRAIN.

a - yin le - tzi - yon tzo - fi - yoh. Od lo ov - doh tik - vo - se -
od hol - chim al kiv - re o - vos.

nu, ha - tik - voh ha - no - sho - noh; lo - shuv le - e - retz a -

Ha-tik-voh. — Continued.

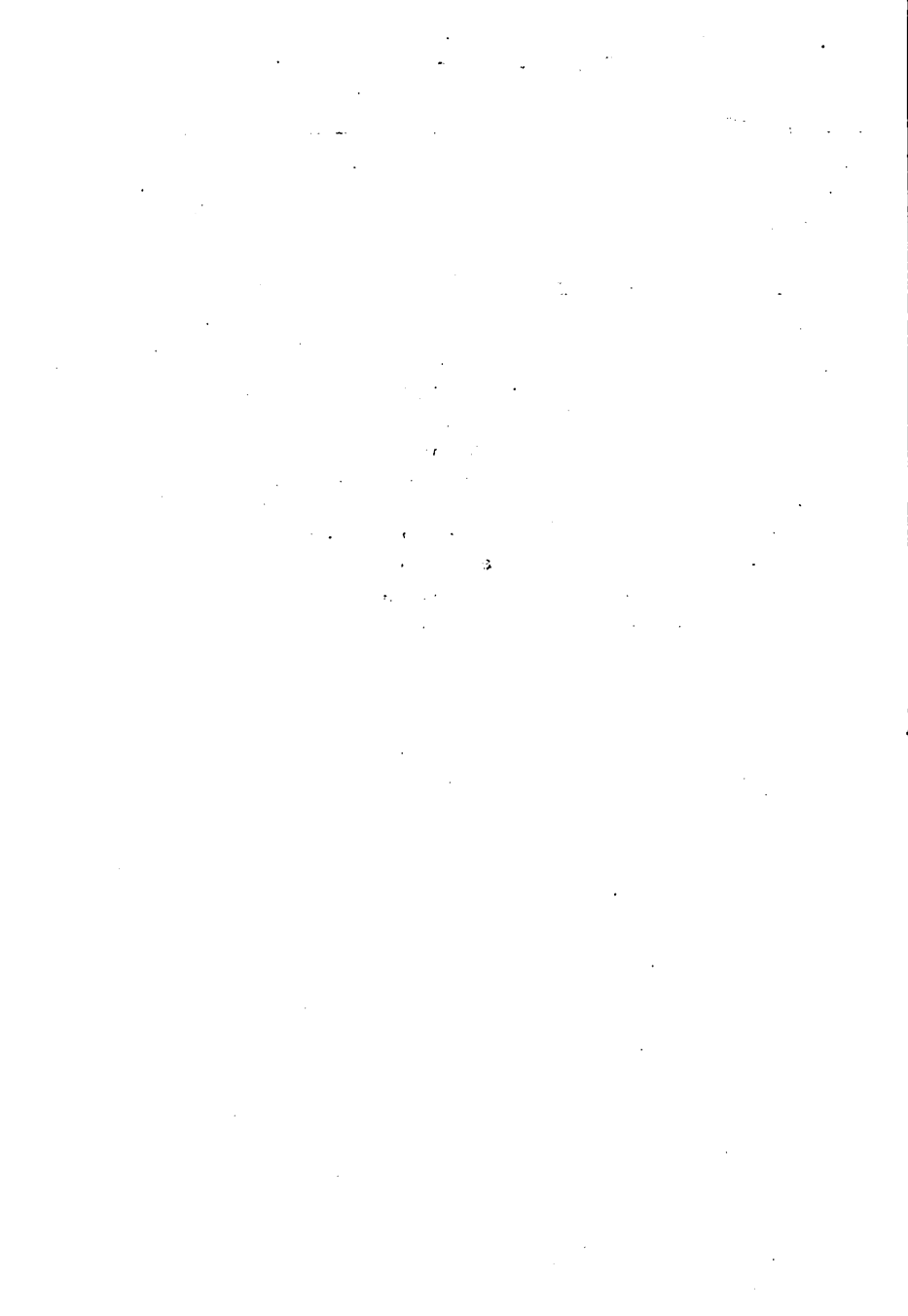
vo - se - nu, lo - ir boh Do - vid cho - noh.

3 Kol od chomas machmadenu
L'enenu mofoas,
V'al churban mikdoshenu
Ayin achas od domoas.—REF.

5 Kol od shomo aleh drochayim
Shaar yukas sh'i'o,
Uvein chorvos Yerusholayim
Od Bas Zion bochio.—REF.

4 Kol od meh hayarden b'go'on
M'lo g'dosov yisolu,
Ulyam kineres b'sho'on
B'kol hamulo yipolu.—REF.

6 Kol od d'mo'os t'horos
Me'en bas ami nos'los,
V'livkos l'zion b'rosh ashmoros
Od tokum bachatzi halelos —REF



Sabbath Evening Service.

O Come Let Us Sing.

(Lechu neranano.)

L. WEINSTEIN.

f
O come let us sing un - to the Lord, Let us

The first system of music features a treble and bass staff in G major (one sharp) and common time. The melody begins with a forte (*f*) dynamic. The lyrics are: "O come let us sing un - to the Lord, Let us".

p *cresc.*
raise the voice of joy, Let us raise the voice of

The second system continues the melody. It includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) hairpin. The lyrics are: "raise the voice of joy, Let us raise the voice of".

f
joy, Let us raise the voice of joy to the

The third system continues the melody with a forte (*f*) dynamic marking. The lyrics are: "joy, Let us raise the voice of joy to the".

rit. dim. *dim. p*
rock of our sal - va - tion, to the rock of our sal - va - tion.

The fourth system concludes the piece. It includes a ritardando and diminuendo (*rit. dim.*) marking, followed by a final piano (*dim. p*) dynamic marking. The lyrics are: "rock of our sal - va - tion, to the rock of our sal - va - tion." The system ends with a double bar line and repeat sign.

L'cho dodi.

L. WEINSTEIN.

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with quarter notes E4, F4, G4, and A4.

L'-cho do - di lik - ras ka - lo p' - ne shab-

Musical notation for the second system. The vocal line continues with a half note B5, followed by quarter notes C6, D6, and E6, then a half note F6, and continues with quarter notes G6, A6, and B6. The piano accompaniment continues with quarter notes C5, D5, E5, and F5, then a half note G5, and continues with quarter notes A5, B5, and C6.

bos ne - kab - b'lo L'-cho do - di lik-

Musical notation for the third system. The vocal line continues with a half note D6, followed by quarter notes E6, F6, and G6, then a half note A6, and continues with quarter notes B6, C7, and D7. The piano accompaniment continues with quarter notes D5, E5, F5, and G5, then a half note A5, and continues with quarter notes B5, C6, and D6.

ras ka - lo p' - ne shab - bos ne - kab - b'lo.

Attacca.

Musical notation for the fourth system, marked 'Attacca'. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, and G5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with quarter notes E4, F4, and G4.

Sho-mor v'-so-chor b'-dib-bur e-chod hish - mi - o - nu

L'cho dodi.—Continued.

el - ham'-yu - chod a - do - noy e - chod ush' - mo

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines.

Repeat L'cho dodi.
e - chod le-shem ul - sif - e - res v' - lis - hi - loh.

The second system continues the piece with a vocal line and piano accompaniment. It begins with a vocal line starting on a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a repeat sign.

Moderato.

HISORARI.

His - o - ra - ri his - o - ra - ri ki - vo - o - rech ku - mi - o - ri u - ri

The third system of music is marked 'Moderato' and features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines.

Repeat L'cho dodi.
u - ri shir da - be - ri k'voda - do - noy o - la - yich nig - lo.

The fourth system continues the piece with a vocal line and piano accompaniment. It begins with a vocal line starting on a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a repeat sign.

BOI V'SHOLOM.

Andante. pp

Bo - i v'-sho - lom a - te - res ba - a - loh gam be

sim-cho u - v'-tso-ho-lo toch e - mu - ne am s' - gu-lo bo-i

attacca.

cha - lo bo-i cha - lo. L' - cho do - di lik - ras ka-

lo p' - ne shab - bos n' - kab' - - lo.

Tov L'hodos I.

Allegretto moderato.

MILLARD, arr. by L. WEINSTEIN.

ff
Tov l'ho-dos la - do - - noy ul - zam-meir l'-shim-cho el-

yon l'ha - gid ba - bo-ker chas-de - - - cho ve-e-

mu - nos - cho ba - le - los A - le o - sor v' - a -

le no - vel a - le hi - go - yon v' - chi - - nor.

Tov L'hodos.—Continued.

Moderato.

pp
Organ. Ki si-mach-ta - ni a - do - noy

b'fo - o - le - cho b'ma-a se yo-de - cho a - ra - nen

ma god - lu ma - a se - cho a - do - noy m'od om - ku

mach - sh' - vo - se - cho mach - sh' vo - se - cho.

Tov L'hodos II.

LEWANDOWSKI.

Andantino.

SOLO. (*ad lib.*)

Tov l'ho-dos la - do noy ul' zam - meir l'-shim cho el -

yon l'ha-gid ba - bo - ker chas-de - cho ve'-mu-nos' cho bal

CHORUS.

le - los A - le o - sor v' - a - le no - vel a - le hi - go -

yon v' - chi - nor Ki si - mach - ta - ni a - do - noy b'fo - o - le -

Tov L'hodos.—Continued.

cho be-ma'-se yo-de-cho a - ra - nen ma god-lu ma-a-se-cho

ado - - noy me-od om-ku mach-sh'vo-se - cho. *mf* Organ.

SOLO.
Andantino moderato.

Za-dik ka-to - mor yif - roch k' - e - rez bal-vo-non bal-

TRIO.
she-su - - lim be-ves ado-

vo - nonyis - geh sh' - su - - lim be -

Tov L'hodos.—Continued.

noy be-chaz' - - ros e - lo - he - nu

ves ado-noy be-chats'ros e - lo - he - nu yaf - ri - chu.

CHORUS.

Od, y' - nu - vun b' - se - - vo d' - she - nim v' - ra - a - na -

nim yih' - yu l' - ha - - gid ki yo-shor'ado -

noy tsu - - ri v' - lo av - lo - so - bo.

Borchu.

SOLO. (*ad lib.*)

L. WEINSTEIN.

Bo - r'-chu es a - do - noy ham-m'-vo - - - roch.

The solo section consists of two staves of music. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style with some grace notes and a final fermata.

CHORUS.

Bo-ruch a-do-noy ham-v'o - roch l'-o - lom vo - ed.

The chorus section consists of two staves of music. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is more complex than the solo section, featuring some chromaticism and a final fermata.

Sh'ma Yisroel.

HENRY L. GIDRON.

Sh'ma yis-ro-el a-do-noy e-lo-he-nu a-do-noy e - chod.

The piece consists of two staves of music. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and features several triplet markings (indicated by a '3' above the notes).

Boruch.

L. WEINSTEIN.

Bo - ruch shem k' - vod mal - chu - so mal -

The piece consists of two staves of music. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and features several triplet markings (indicated by a '3' above the notes).

Boruch.—Continued.

chu - so l' - o - lom vo - ed l' o - lom vo - ed.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece ends with a double bar line and a repeat sign.

Mi Chomocho.

Allegro.

L. WEINSTEIN.

Mi cho-mo-cho bo - e - lim a - do - noy mi cho - mo - cho ne' -

The first system of the musical score for 'Mi Chomocho.' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece ends with a double bar line and a repeat sign.

dor ba - ko - desh no - ro s' - hil - los no - ro s' - hil - los

The second system of the musical score for 'Mi Chomocho.' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece ends with a double bar line and a repeat sign.

o - se fe - le. A - do - noy yim - loch l' - o - lom vo - ed.

The third system of the musical score for 'Mi Chomocho.' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece ends with a double bar line and a repeat sign.

V'shomru.

Andante.

L. WEINSTEIN.

ALTO SOLO.

V'-shom-ru b'ne yis-ro - el es ha-shab-bos la-a-sos es

CHORUS.

ha-shab-bos l'do-ro-som b'ris o-lom b'-ni u-ven b'-

ne yis-ro - - el os hi l'-o-lom.

Ki she-shes yo-mim o-so ado-noy es ha-shoma-yim v'es ho-

V'shomru.—Continued.

o - rets u - va - yom hash-vi - i sho - vas va - yi no - fash.

Vaichulu.

Andante.

TRADITIONAL, arr. by L. WEINSTEIN.

Va - i - chu - lu ha - sho - ma - yim v' - ho - o rets v' - chol ts'

vo - om vai - chal e - lo - him ba - yom ha - sh' - vi - i m' - lach - to a - sher

o - so vayish - bos ba - yom hashvi - i mi - kol m' - lach - to a -

Vaichulu—Continued.

accel.

sher o - so vai - vo - rech e - lo - him es yom hash - vi -

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked 'accel.'. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

i vai ka - desh o - so ki vo sho - vas mi -

Detailed description: This system contains the next two staves of music. The notation continues from the previous system, maintaining the same key signature and time signature. The melodic line in the top staff continues with similar rhythmic patterns, while the bass line provides a steady accompaniment.

kol m' - lach - to a - sher bo - ro e - lo - him la - a - sos.

Detailed description: This system contains the final two staves of music for this section. The melodic line concludes with a final note marked with a fermata. The bass line also concludes with a final chord. The system ends with a double bar line.

Va-anachnu.

(Adoration.)

Andante.

SULZER.

pp

Va - a - nach - nu ko - r' - im u - mish - ta - ch' - vim. u - mo - dim.

Detailed description: This system contains the musical notation for 'Va-anachnu'. It consists of two staves in a common time signature and a key signature of one flat. The music is marked 'Andante' and 'pp' (pianissimo). The top staff features a melodic line with sustained notes and some grace notes. The bottom staff provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a double bar line.

Va-anachnu.—Continued.

Allegro.

lif - ne me - lech mal-che ham-lo-chim ha-ko - dosh bo - ruch hu . .

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a forte dynamic marking 'f'. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

Adon Olom.

Andante con moto.

SULZER.

mf 1. A - don o - lom a - sher mo-lach b' - te-rem kol - y' - tsir niv-ro l' -
 2. Ve - a - cha-re kich-los ha-kol l' - vad - do yim-loch no-ro v' -
 3. Ve-hu e-chod v' - en she-ni l' ham shil-lo l' - hach bi - ro b' -
 4. Ve-hu e - li ve-chai goa-li v' - tsurehevli b' - es tso-ro v' -
 5. Be-yo - do af-kid ru-chi b' - es i-shan v' - o - i-ro v' -

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

es na - a - soh b' - chev-tso kol a - sai me-lech sh' - mo nik-ro.
 hu ho - yo v' - hu ho-veh v' - hu yih-yeh b' - siv - o - ro.
 li re - shis b' - li sach-lis v' - lo ho-oz v' - ham-mis-ro.
 hu ni - si u - mo - nos li m' - nos ko - si b' - yom ek-ro.
 im ru - chi g' - vi - yo - si a - do - noy li v' - lo i - ro.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

Yigdal.

NAUMBURG, arr. by HENRY L. GIDEON.

Allegretto.

1. Yig-dal e-lo-him chay v'-yish-tab-bach Nim-tso v'-en
3. Hin-no a-don o-lom l'-chol no-tsor Yo-reh g'-dul-

es el m'-tsi-u-so. E-chod v'-en yo-chid k'-
lo-so u-mal-chu-so. She-fa n'-vu-o-so n'-

yi-chu-do Ne-lom v'-gam en sof... l'-ach-du-so. 2. En
so - - no El-an-she s'-gull-o-so v'-si-far-to. 4. Lo

lo d'-mus hag-guf v'-en-o guf Lo na-a-roch
koma b'-yis-ro-el k'-mo-sheh od No-vi u-mab-

Yigdal. - Continued.

e - lov k' - dush - o - so. Kad-mon l' - chol do - vor ash -
bit es t' - mun - o - so . To - ras e - mes no - san l' -

slower.
er niv - ro Ri - shon v' - en re - shis l' - re - shi - so.
am - mo el Al yad n' - vi - - o ne - e - man be - so.

5 Lo yachalif hoel v'lo yomir doso
L'olomim l'suloso.
Tsofeh v'yodea s'sorenu
Mabbit l'sof dovor b'kadmoso.

6 Gome! l'ish chesed k'mifolo
Nosen l'rosho k'rishoso.
Yishlach l'kets yomin p'dus olom
Kol chay voyesh yakkir y'shuoso.

7 Chaye olom nota b'sochenu
Boruch ade ad shem t'hilloso,
Chaye olom nota b'sochenu
Boruch ade ad shem t'hilloso.

Mi Comocho II.

Maestoso.

SCHLESINGER.

Musical notation for the first system of 'Mi Comocho II.' The system consists of two staves. The upper staff is in treble clef, 4/4 time, with a key signature of one flat (B-flat). It begins with a forte dynamic marking 'f'. The lower staff is in bass clef, 4/4 time, with the same key signature. The lyrics are: Mi cho-mo-cho bo-e-lim a-do-noy mi cho-mo-cho ne-e-

Musical notation for the second system of 'Mi Comocho II.' The system consists of two staves. The upper staff is in treble clef, 4/4 time, with a key signature of one flat. The lower staff is in bass clef, 4/4 time, with the same key signature. The lyrics are: dor bak-ko-desh no-ro s'hil-los o-se fe-le.

Adonoy Yimloch.

Musical notation for 'Adonoy Yimloch.' The system consists of two staves. The upper staff is in treble clef, 3/4 time, with a key signature of one flat. The lower staff is in bass clef, 3/4 time, with the same key signature. The lyrics are: A-do-noy yim-loch l'o-lom vo-ed.

Sabbath Morning Service.

Boruch.

Andante con moto.

Bo - ruch a - do - noy ham' - vo - roch l' o - lom vo - ed

The musical score for 'Boruch' is written in G major (one sharp) and common time. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andante con moto'.

Sh'ma Yisroel.

Maestoso.

1. Sh'ma yis-ro-el ado - noy e-lo - he - nu a-do - noy e - chod.
2. Bo - ruch shem k' - vod mal - chu - so le - o - lom vo - ed.

The musical score for 'Sh'ma Yisroel' is written in G minor (two flats) and 3/4 time. It features a vocal line with two versions of lyrics and a piano accompaniment. The tempo is marked 'Maestoso'.

Mi Chomocho I.

Andante con moto.

Mi cho - mo - cho bo - e - lim a - do - noy Mi cho - mo - cho ne - e -
dor ba - ko - desh no - ro s'hil - los o - se fe - le.

The musical score for 'Mi Chomocho I' is written in G minor (two flats) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andante con moto'.

Adonoy Yimloch.

Allegro maestoso.

A - do - noy yim - loch l'o - lom vo - ed.

The first system of the musical score for 'Adonoy Yimloch' features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'A - do - noy yim - loch l'o - lom vo - ed.' are placed between the staves.

Mi Chomocho II.

Andante con moto.

mf

Mi cho-mo-cho bo-e-lim ado - noy mi cho-mo-cho ne-e-dor ba-

The second system of the musical score for 'Mi Chomocho II' continues the piece with the same key signature and time signature. The melody and accompaniment are shown, with the lyrics 'Mi cho-mo-cho bo-e-lim ado - noy mi cho-mo-cho ne-e-dor ba-' written below the treble staff.

ko-desh no - ro s' - hil - los o - se fe - le.

The third system of the musical score for 'Mi Chomocho II' shows the continuation of the melody and accompaniment. The lyrics 'ko-desh no - ro s' - hil - los o - se fe - le.' are written below the treble staff.

Adonoy Yimloch,

Allegro maestoso.

A - do - noy yim - loch l'o - lom vo - ed.

The fourth system of the musical score for 'Adonoy Yimloch' features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'A - do - noy yim - loch l'o - lom vo - ed.' are placed between the staves.

Kodosh I.

Andante.

After SULZER.

Ko - dosh, ko - dosh, ko - dosh, a - do - noy ts' - vo -

The first system of the musical score for 'Kodosh I' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The lyrics are 'Ko - dosh, ko - dosh, ko - dosh, a - do - noy ts' - vo -'. The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support with chords and moving lines.

os m'lo chol ho - o - rets k' - vo - do.

The second system continues the musical score. The vocal line continues with the lyrics 'os m'lo chol ho - o - rets k' - vo - do.'. The piano accompaniment continues with similar harmonic textures, ending with a double bar line.

Boruch K'vod.

Allegretto.

Bo - ruch k' - vod a - do - noy mim - e - ko - mo.

The musical score for 'Boruch K'vod' is in a 2/4 time signature. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'Bo - ruch k' - vod a - do - noy mim - e - ko - mo.'. The piano accompaniment is in bass clef with the same key signature, featuring a more rhythmic accompaniment style.

Yimloch.

Moderato.

Yim - loch a - do - noy l' - o - - - lom e -

The musical score for 'Yimloch' is in a 2/4 time signature. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'Yim - loch a - do - noy l' - o - - - lom e -'. The piano accompaniment is in bass clef with the same key signature, featuring a moderate tempo and harmonic accompaniment.

Yimloch.—Continued.

lo - - - ha - yich tsi - - - yon le -

The first system of music for 'Yimloch.—Continued.' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics 'lo - - - ha - yich tsi - - - yon le -'. The piano accompaniment features a steady bass line and chords in the right hand.

dor vo - dor hal - le - lu - - - - yah.

The second system continues the piece with the vocal line singing 'dor vo - dor hal - le - lu - - - - yah.' The piano accompaniment provides harmonic support with chords and moving lines.

Kodosh II.

Andante.

Ko - dosh, ko - dosh, ko - dosh, ado - noy ts'vo - os

The first system of 'Kodosh II.' is marked 'Andante' and is in B-flat major. The vocal line begins with 'Ko - dosh, ko - dosh, ko - dosh, ado - noy ts'vo - os'. The piano accompaniment is characterized by wide intervals and a slow, spacious feel.

m'lo chol ho - o - rets k'vo - - - do.

The second system continues with the vocal line singing 'm'lo chol ho - o - rets k'vo - - - do.' The piano accompaniment maintains the 'Andante' tempo and harmonic structure.

Boruch K'vod II.

Allegretto.

Bo-ruch k'-vod, a-do - noy mim' ko - mo.

Yimloch II.

Moderato. SULZER.

f Yim-loch a-do-noy l'o-lom e-lo-ha-yich tsi-

yon, l'-dor vo-dor ha-le-lu - - yah.

Kodosh III.

Andante. After LEWANDOWSKI.

Ko-dosh, kodosh, kodosh, ado-noy ts'vo-os m'lo chol ho-o-rets k'-vo - do.

Boruch K'vod III.

f Allegretto.

Bo - ruch k' - vod a - do - noy mim' - ko - mo.

Yimloch III.

Moderato.

Yim - loch a - do - noy l' - o - lom e - lo - ha - -

yich tsi - - yon l'dor vo - dor hal - le - lu - yah.

Kodosh IV.

Andante.

Ko - dosh, ko - dosh, ko - dosh, a - do - noy ts' - vo -

Kodosh IV.—Continued.

os m' - lo - chol ho - o - rets k' - vo - - do.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is simple and rhythmic, with lyrics written below the notes.

Boruch K'vod IV.

Allegretto.

Bo - ruch k' - vod a - do - noy mim - e - ko - mo.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto'. The melody is more active than the previous piece, with some eighth notes and a key change to one sharp (F#) in the middle.

Yimloch IV.

Moderato.

Yim-loch a-do-noy l'o-lom e-lo-ha-yich tsi-yon le -
dor vo-dor hal-le-lu - - yah, hal-le-lu - - yah.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Moderato'. The melody is more complex, featuring sixteenth notes and a key change to one sharp (F#) in the middle.

En Chomocho.

Andante.

After SULZER.

En cho-mo-cho bo - e - lo-him a-do-noy v'en - k' -

ma - - a-se - - cho. Ma - l'-chus-cho ma - l'-chus kol o-lo-mim

u - mem shal-t'-cho b'-choldor vo-dor a-do - noy me-lech

a-do - noy mo - loch a-do - noy yim - loch l' -

En Chomocho.—Continued.

o - lom vo - ed a-do-noy os le-am-mo yi-ten a-do - noy ye-

The first system of music features a treble and bass staff in G major. The melody is primarily in the treble staff, with a vocal line. The lyrics are: o - lom vo - ed a-do-noy os le-am-mo yi-ten a-do - noy ye-

vo-rech es am - mo va - sho - lom va - sho - lom.

The second system continues the melody. The lyrics are: vo-rech es am - mo va - sho - lom va - sho - lom.

Vay'hi Binsoa.

Maestoso.

LEWANDOWSKI, arr.

f *p*

Vay'-hi bin-so - a ho - o - ron va-yo - mer mo-she

The first system of music for 'Vay'hi Binsoa' is in common time (C). It begins with a forte (*f*) dynamic and a piano (*p*) dynamic marking. The lyrics are: Vay'-hi bin-so - a ho - o - ron va-yo - mer mo-she

f

ku - mo a-do-noy v' - yo - fu - tsu oy - v' - cho v' - yo -

The second system continues the piece with a forte (*f*) dynamic marking. The lyrics are: ku - mo a-do-noy v' - yo - fu - tsu oy - v' - cho v' - yo -

Vay'hi Binsoa.—Continued.

nu - su m'-san - e - cho mi - po - ne - cho

The first system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line features a melody with eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Ki mi - tsi - yon te - tse so - ro ud'.

The second system continues the musical piece. The vocal line has a similar melodic style to the first system. The piano accompaniment includes some chords with accidentals, such as a sharp sign.

var a-do - noy mi - ru - sho - la - yim.

The third system concludes the 'Vay'hi Binsoa' section. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord.

Sh'ma Yisroel.

Moderato.

LEWANDOWSKI, arr.

Sh'ma yis-ro-el a-do-noy e-lo-he-nu a-do-noy e-chod.

The 'Sh'ma Yisroel' section is set in a 3/4 time signature with a key signature of two flats. The tempo is marked 'Moderato'. The arrangement is by Lewandowski. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music features a steady, rhythmic accompaniment with chords and moving lines.

L'cho Adonoy Haggedulo.

Allegro.

SULZER, arr.

L' - cho a - do - noy hag - g' - du - lo v' - hag - g' - vu -

ro v' - ha - tiv - e - res v' - ha - ne - zach v' - ha - hod

Ki chol ba - sho - ma - yim u - vo - o - rets l' - cho a - do -

rallentando.
noy ha - mam - lo - cho v' - ha - mis - na - se l' - chol l' - rosh.

Hodo Al Erets.

Andantino dolce.

NAUMBURG.

Ho-do al e - rets v'-sho-mo-yim va-yo-rem ke - ren le-am -

The first system of music consists of a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a treble clef and contains the lyrics 'Ho-do al e - rets v'-sho-mo-yim va-yo-rem ke - ren le-am -'. The piano accompaniment begins with a bass clef and provides harmonic support for the vocal line.

mo t' - hil - loh l' - chol cha - si - dov liv-ne yis-

The second system continues the melody. The vocal line has a treble clef and the lyrics 'mo t' - hil - loh l' - chol cha - si - dov liv-ne yis-'. The piano accompaniment continues with a bass clef.

ro - el am k' - ro - vo hal - le - lu - yoh, hal - le - lu -

The third system continues the melody. The vocal line has a treble clef and the lyrics 'ro - el am k' - ro - vo hal - le - lu - yoh, hal - le - lu -'. The piano accompaniment continues with a bass clef.

yoh, hal-le-lu-yoh, hal-le-lu-yoh, hal-le-lu - - yoh.

The fourth system concludes the melody. The vocal line has a treble clef and the lyrics 'yoh, hal-le-lu-yoh, hal-le-lu-yoh, hal-le-lu - - yoh.'. The piano accompaniment continues with a bass clef. A dynamic marking of *ff* (fortissimo) is present above the vocal line in this system.

Kohanecho.

Molto lento.

LEWANDOWSKI.

pp *p*

Ko-ha - ne-cho yil-beshu tse-dek vachassi - de-cho ye - ran-ne - nu ba - a -

mf *f* *Segue.*

vur do-vid av - de - cho al to-shev p' - ne m'shi-che - cho.

Hashivenu,

Adagio.

p *mf* *dolce.*

Ha-shi-ve-nu a - do-noy e - le-cho v' - no - shu - vo cha-desh yo -

f

me-nu k' - ke - dem cha-desh yo-me-nu k' - ke - dem.

May the Words.

Andante.

SCHLESINGER.

May the words of my mouth and the me-di-tations of my

heart be ac-cept-a-ble, be ac-cept-a-ble be-fore thee, be-fore

thee, O Lord, my strength and my Re-deem-er, O Lord, my

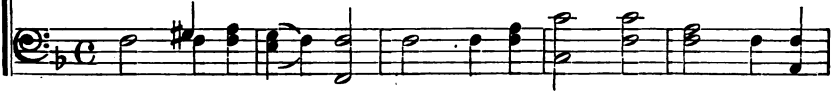
strength, O Lord, my strength and my Redeemer. A-men A-men.

En Kelohenu.

OLD MELODY.



1. En ke-lo he - nu en ka-do-ne - nu en ke-mal -
3. No-de le-lo - he - nu no-de la-do-ne - nu no-de le-mal -
5. Ato hu e-lo he - nu ato hu a-do-ne - nu ato humal -



1. ke - nu en - ke-mo-shi - e - nu. 2. Mi ke-lo - he - nu
3. ke - nu no - de l'mo-shi - e - nu. 4. Boruch e-lo - he - nu
5. ke - nu ato hu mo-shi - e - nu.



2. mi ka-do-ne-nu mi ke-mal-ke-nu mi ke-mo-shi-e-nu.
4. bo-ruch a-do-ne-nu bo-ruch mal-ke-nu boruch mo-shi-e-nu.



Va-anachnu.

Moderato.

SCHLESINGER.

p

Va - a - nach - nu ko - re - im u - mish - ta - cha - vim u - mo - dim

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a rest followed by a series of eighth and quarter notes, including a triplet of eighth notes. The lower staff is in bass clef with a common time signature (C), providing a harmonic accompaniment with chords and moving lines.

mf accel.

Liv - ne me - lech mal - che ham' - lo - chim ham' - lo - chim

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with some triplet rhythms. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment.

f

ha - ko - dosh bo - ruch hu ha - ko - dosh bo - ruch hu.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with some triplet rhythms. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment.

Festival Evening Service.

Mah Tovuh,

Moderato.

mf

KITZIGER, arr.

Mah to - vuh o - ho - le - cho ya - a - kov mish - k' -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The lyrics are: "Mah to - vuh o - ho - le - cho ya - a - kov mish - k' -".

no - - - se - cho yis - ro - el va - a - ni b' - rov chas -

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "no - - - se - cho yis - ro - el va - a - ni b' - rov chas -".

de - cho o - vo ve - se - cho esh - ta - cha - veh el

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "de - cho o - vo ve - se - cho esh - ta - cha - veh el".

he - chal kod - sh' - cho b' - yir - o - se - - - cho.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "he - chal kod - sh' - cho b' - yir - o - se - - - cho." The piano accompaniment ends with a fermata over the final chord.

Mah Tovuh.—Continued.

SOP. SOLO. *ad libitum.*

ado-noy o-hav-ti m'-on be-se-cho u-m'-

kom mish-kan k'vo-de-cho va-a-ni se-fi-lo-

si l'-cho a-do-noy es ro-tson e-lo-him b'-rov chas-

de-cho a-ne-ni be-e-mes yish-e-cho.

Boruch Adonoy.

Musical score for "Boruch Adonoy." The score is in G major (one flat) and 4/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The tempo is marked with a forte *f* dynamic. The lyrics are: "Bo-ruch a-do-noy ham-m'-vo-roch l'o-lom vo-ed."

f
Bo-ruch a-do-noy ham-m'-vo-roch l'o-lom vo-ed.

Sh'ma Yisroel.

Musical score for "Sh'ma Yisroel." The score is in G major (one flat) and 4/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The tempo is marked with a fortissimo *ff* dynamic. The lyrics are: "Sh'-ma yis-ro-el a-do-noy e-lo-he-nu a-do-noy e-chod. bo-ruch shem ke-vod malchu-so l'o-lom vo-ed."

ff
Sh'-ma yis-ro-el a-do-noy e-lo-he-nu a-do-noy e-chod.
bo-ruch shem ke-vod malchu-so l'o-lom vo-ed.

Mi Chomocho.

Andante.

Traditional Melody for Passover.

Musical score for "Mi Chomocho." The score is in G major (one flat) and 4/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The tempo is marked *Andante*. The dynamics are *p* (piano) and *cresc.* (crescendo). The lyrics are: "Mi cho-mo-cho bo-e-lim a-do-noy mi cho-mo-cho"

p *cresc.*
Mi cho-mo-cho bo-e-lim a-do-noy mi cho-mo-cho

Musical score for "Mi Chomocho." The score is in G major (one flat) and 4/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The tempo is marked *Andante*. The dynamics are *ff* (fortissimo). The lyrics are: "ne-e-dor ba-ko-desh no-ro s'-hi-los o-se fe-leh."

ff
ne-e-dor ba-ko-desh no-ro s'-hi-los o-se fe-leh.

Adonoy Yimloch.

A - do - noy yim - loch l' - o - lom vo - ed.

The score consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody is written in a simple, homophonic style with block chords.

Mi Chom cho II.

Andante.

Traditional Melody for Shevuos.

Mi cho-mo - cho bo-e - lim a-do - noy mi cho-

The score consists of two staves. The top staff is in treble clef with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a common time signature (C) and a key signature of two flats. The tempo is marked 'Andante'. The melody is more complex than the first piece, featuring some sixteenth-note patterns.

mo - cho ne-dor ba-ko - desh no-ro s'-hi - los o - se fe - leh.

The score consists of two staves, continuing from the first system. It maintains the same key signature and time signature. The melody continues with similar rhythmic patterns, ending with a double bar line.

Adonoy Yimloch II.

A - do - noy yim - loch l' - o - lom vo - ed.

The score consists of two staves. The top staff is in treble clef with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a common time signature (C) and a key signature of two flats. The melody is simple and homophonic, similar to the first 'Adonoy Yimloch' piece.

Mi Chomocho III.

Andantino.

Traditional Melody for Simchas Torah.

p Mi cho - mo - cho bo - e - lim a -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano dynamic marking (*p*) and contains the lyrics "Mi cho - mo - cho bo - e - lim a -". The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support for the vocal line.

do - noy mi cho - mo - cho ne - dor ba - ko - desh

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "do - noy mi cho - mo - cho ne - dor ba - ko - desh". The piano accompaniment continues with chords and rhythmic patterns.

no - ro s'hi - los o - se fe - leh.

The third system concludes the piece. The vocal line contains the lyrics "no - ro s'hi - los o - se fe - leh." and ends with a double bar line. The piano accompaniment also concludes with a double bar line.

Adonoy Yimloch III.

A - do - noy yim - loch l'o - lom vo - ed.

The piece "Adonoy Yimloch III." consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the lyrics "A - do - noy yim - loch l'o - lom vo - ed." and ends with a double bar line. The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support for the vocal line.

Vayedaber Moshe.

Moderato.

NAUMBURG.

f

Va - ye - da - ber mo - she es mo - a - de a - do -

p *cresc.*

noy el b' ne yis - ro - el yis - ro -

cresc. *f*

el el b' - ne yis - ro - el el b' -

ne yis - ro - el yis - ro - - - el.

Vayedaber Moshe II.

Maestoso.

Traditional Melody for Succoth.

f
Vay' - da - ber mo - she es mo - a - de

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

ado - noy el b'ne yis - ro - - el.

The second system of music continues the melody. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The lyrics 'ado - noy el b'ne yis - ro - - el.' are written below the upper staff.

Sisu V'gilu.

Giacoso.

For Simchas Torah. NAUMBURG.

mf
Sis-su v'gi - lu b'sim-chas to-roh u - t'nu ko - vod

The first system of music for 'Sisu V'gilu' is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It starts with a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The lyrics 'Sis-su v'gi - lu b'sim-chas to-roh u - t'nu ko - vod' are written below the upper staff.

la - to - roh ki - tov sa - cha - roh mi - kol s'cho - roh mi -

The second system of music continues the melody. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The lyrics 'la - to - roh ki - tov sa - cha - roh mi - kol s'cho - roh mi -' are written below the upper staff.

Sisu V'gilu.—Continued.

pos u-mip-ni-mim ye ko - roh *ff* no-gil v'-no-sis b'-

The first system of music features a treble and bass staff in G major (one sharp) and 2/4 time. The melody in the treble staff includes a fermata over the word 'ye' and a dynamic marking of *ff* (fortissimo) above the word 'no-gil'. The bass staff provides a harmonic accompaniment with chords and single notes.

zos ha - to - roh ki hi - lo - nu oz v' - o - roh.

The second system continues the melody and accompaniment. It concludes with a double bar line and repeat dots in both staves.

Va-anachnu.

Andante.

p
Va - a-nach - nu ko - re - im u-mish-ta-cha-vim u - mo - dim

The first system of music is marked *Andante* and *p* (piano). It features a treble and bass staff in G major and common time (C). The melody in the treble staff is characterized by a slow, steady pace and includes a fermata over the word 'u-mish-ta-cha-vim'.

f allegro.
Hif - ne me-lech mal-che ham-lo-chim ha - ko - dosh bo - ruch hu.

The second system is marked *f allegro* (forte and allegro). The tempo and dynamics change significantly, with a more rhythmic and energetic melody in the treble staff. The piece concludes with a double bar line and repeat dots in both staves.

Seder Service.

Migdol Y'shuos Malko.

Moderato.

Traditional.

Mig - dol y'-shu - os mal - ko ve - o - se che - sed .

The first system of music consists of a vocal line and a piano accompaniment line. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are 'Mig - dol y'-shu - os mal - ko ve - o - se che - sed .'. The piano accompaniment is in a bass clef with the same key signature and time signature, providing harmonic support for the vocal line.

lim - shi - cho l' - do - vid u - l' - sar - ro ad o - lom

The second system of music continues the vocal and piano lines. The vocal line has lyrics 'lim - shi - cho l' - do - vid u - l' - sar - ro ad o - lom'. The piano accompaniment continues with chords and bass lines.

o - se sho - lom bim - ro - mov hu ya - a - se sho - lom o -

The third system of music continues the vocal and piano lines. The vocal line has lyrics 'o - se sho - lom bim - ro - mov hu ya - a - se sho - lom o -'. The piano accompaniment continues with chords and bass lines.

le - - nu v' - al kol yis - ro - el v' - im - ru o - men.

The fourth system of music concludes the piece. The vocal line has lyrics 'le - - nu v' - al kol yis - ro - el v' - im - ru o - men.'. The piano accompaniment concludes with a final chord and a double bar line.

Ki Lo Noeh.

Andante con moto.

ALOIS KAISER.

i. Ki lo no - eh, Ki lo yo - eh. Ad - dir bim' - lu - cho, bo -

chur ka - ha - lo - cho, g' - du - lov yom' - ru lo.

REFRAIN.

L' - cho u - l' - cho, l' - cho ki l' - cho, l' - cho af l' - cho, l' -

cho a - do - noy hammam - lo - cho, Ki lo no - eh, ki lo yo - eh.

- 2 Dogul bimlucho, hodur kahaloch, vesikov yom'ru lo. *Refrain.*
- 3 Zakkai bimlucho, chosin kahaloch, tafserov yom'ru lo. *Ref.*
- 4 Yochid bimlucho, kabbir kahaloch, limudov yom'ru lo. *Ref.*
- 5 Morom bimlucho, noroh kahaloch, s'vivov yom'ru lo. *Ref.*
- 6 Onov bimlucho, podedh kahaloch, zaddikov yom'ru lo. *Ref.*
- 7 Kodosh bimlucho, rachum kahaloch, shinanov yom'ru lo. *Ref.*
- 8 Takkif bimlucho, tomech kahaloch, te'mimov yom'ru lo. *Ref.*

Addir Hu.

ANCIENT MELODY.



- | | | |
|---------------|------------|----------------------------|
| 1. Ad-dir hu, | ad-dir hu— | } Yiv-neh be-so be-ko-rov: |
| 2. Bo-hur hu, | go-dol hu— | |
| 3. Do-gul hu, | ho-dur hu— | |
| 4. Vo-sik hu, | za-kai hu— | |



bim'-he-roh,.... bim'-he-roh b'-yo-me-nu b'-ko-rov,



el b'-ne, el b'-ne, b'ne ves'-cho b'-ko-rov.



- 5 'Hosid hu, tohor hu....
- 6 Yo'hid hu, kabbir hu....
- 7 Lomud hu, melech hu....
- 8 No-or hu, sagiv hu....

- 9 Izzuz hu, podeh hu....
- 10 Tsaddik hu, kodosh hu....
- 11 Ra'hum hu, shaddai hu....
- 12 Takkif nu, Takkif hu....

Echod Mi Yodea.

Moderato.

mf

1. E-chod mi yo-de - a, E-chod a - ni yo-de - a, E-

rit.

chod E-lo-he - nu she - ba-sho-ma - yim u - wo - o - rets.

a tempo.

p

2. She - na - yim mi yo-de - a, She - na - yim a - ni yo-de - a, She-

mf

rit.

ne lu-chos ha-be-ris. E-chod E-lo - he - nu she - ba - sho - ma - yim u - wo - o - rets.

3. She-lo-shoh mi yo-de-a, she-lo-shoh a-ni yo-de-a, she-lo-shoh a-ni yo-de-a, she-lo-shoh o-wo-s, she-ne lu-chos ha-be-ris. she-ne lu-chos ha-be-ris. E-chod E-lo-he-nu she-ba-sho-ma-yim u-wo-o-rets.
4. Ar-ba mi yo-de-a, ar-ba a-ni yo-de-a, ar-ba a-ni yo-de-a ar-ba i-mo-hos, she-lo-sho o-wo-s, she-ne lu-chos ha-be-ris. E-chod E-lo-he-nu she-ba-sho-ma-yim u-wo-o-rets.

[The remainder of the verses will be found in the Hagadah.]

'Had Gadyo.

Moderato

Chad gad - yo..... chad gad - yo. 1. De - zabin ab - bo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a treble clef, a key signature change to two sharps, and a 2/4 time signature. The music is marked 'Moderato'. The lower staff is in bass clef with the same key signature and time signature. The lyrics 'Chad gad - yo..... chad gad - yo. 1. De - zabin ab - bo' are written below the upper staff.

D. S. al

bit - re, zu - ze. 2. Ve'o - so - shun - ro. Ve' -

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with a treble clef, a key signature change to two sharps, and a 2/4 time signature. The music is marked 'D. S. al'. The lower staff is in bass clef with the same key signature and time signature. The lyrics 'bit - re, zu - ze. 2. Ve'o - so - shun - ro. Ve' -' are written below the upper staff.

D. S. al

o - chal le - gad - yo, de - za - bin ab - bo bit - re zu - ze;

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with a treble clef, a key signature change to two sharps, and a 2/4 time signature. The music is marked 'D. S. al'. The lower staff is in bass clef with the same key signature and time signature. The lyrics 'o - chal le - gad - yo, de - za - bin ab - bo bit - re zu - ze;' are written below the upper staff.

3. V'o - so kal - bo v' - no - shach le - shun - ro, de - o - chal le - gad -

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with a treble clef, a key signature change to two sharps, and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics '3. V'o - so kal - bo v' - no - shach le - shun - ro, de - o - chal le - gad -' are written below the upper staff.

'Had Gadyo.— Continued.

yo, de za - bin ab - bo bit - re zu - ze. *D. S. al*

4. V'o - so chut' - ro ve' - hik - koh le - kal - bo, de -

no - shach le - shun - ro, de - o - chal le - gad - yo, de -

za - bin ab - bo bit' - re zu - ze. *D. S. al*

Moos Zur Jeschuosi.

CHANUCCAH.

Majestic

OLD MELODY.

1. Mo - os zur ye - shu - o - si Le - cho no - eh les - ha - be - ach.
2. Y'vonim nik - be - zu o - loi A - sai bi - me hash - man - im.

Ti - kon bes te - fi - lo - si W'shom todoh ne - sa - be - ach. Le -
U - for - zu chomos migdo - loi V'tim - u kol hash - man - im U -

es to - chin mat - be - ach Mi - zor ham - na - be - ach
mi - no - sar kan - ka - nim Na' - seh nes les - ho - shan - im

Os eg - mor B'shir mis - mor Cha - nu - kas ha - mis - be - ach.
B'ne vi - no Y'mesh'mono Ko - vu - shir ur - no - nim.

Rock of Ages.

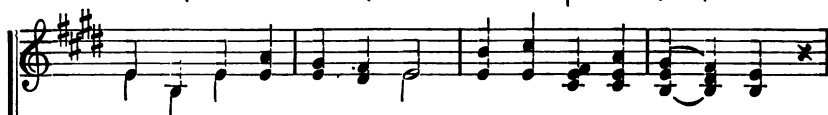
CHANUCCAH.

Majestic

OLD MELODY.



1. Rock of A - ges, let our song Praise Thysav - ing pow - er;
2. Kindling new the ho - ly lamps, Priests approved in suf - f'ring,
3. Chil - dren of the Mar - tyr - race, Whether free or fet - tered,



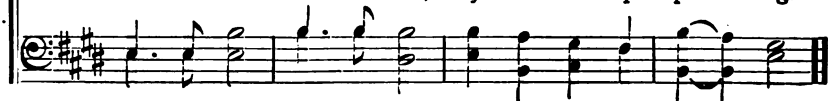
Thou a - midst the rag - ing foes, Wast our shelt'ring tow - er.
Pur - i - fied the nation's shrine, Bro't to God their of - f'ring.
Wake the ech - oes of the songs Where ye may be scat - tered.



Fur - ious they as - sailed us, But Thine arm a - vailed us,
And His courts sur - round - ing Hear, in joy a - bound - ing
Yours the mes - sage cheer - ing That the time is near - ing



And Thy word Broke their sword When our own strength failed us.
Hap - py throngs Sing - ing songs With a might - y sound - ing.
Which will see All men free, Ty - rants dis - ap - pear - ing.



Festival Morning Service.

Min Ha-metsar.

Moderato.

HALEVY.

pp

Min ha-me-tsar ko-ro-si yoh o-no - ni ba-merchav-yoh min ha-

The first system of music features a treble and bass staff in 3/4 time with a key signature of two flats. The melody is marked *pp* and includes a fermata over the word 'o-no'.

f

me-tsar ko-ro-si yoh o-no - ni ba-mer-chav-yoh a-do-

The second system continues the melody, marked *f*. It includes a fermata over 'o-no' and a final note with a fermata.

pp *cresc.*

noy li lo i-ro ma ya-a-se li o-dom a-do-

The third system features a treble staff with chords and a bass staff with a simple accompaniment. The treble staff is marked *pp* and *cresc.* It includes a fermata over 'o-dom'.

f

noy li b'-oz - roi va-a-ni er - eh b'-so - noy.

The fourth system continues with a treble staff marked *f* and a bass staff. It includes a fermata over 'er'.

Min Ha-metsar.—Continued.

SOP. SOLO. (*ad lib.*)
Andante.

pp
Tov la-cha-sos ba-do - noy mib-to - ach bo-o - dom

The first system of the musical score is for a Soprano Solo. It features a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'Tov la-cha-sos ba-do - noy mib-to - ach bo-o - dom'. The music consists of a series of eighth and quarter notes, with some rests.

rit. *ff*
tov la-cha-sos ba-do - noy mib-to - ach bin-di - vim.

The second system continues the Soprano Solo. It features a treble clef and a key signature of two flats. The tempo is marked 'rit.' (ritardando) and the dynamics are 'ff' (fortissimo). The melody is written on a single staff, and the accompaniment is on a grand staff. The lyrics are 'tov la-cha-sos ba-do - noy mib-to - ach bin-di - vim.'. The music includes some trills and a final cadence marked with an asterisk.

DUET. (*ad lib.*)

O - zi v'-zim-ras yoh va - j'-hi li li-shu - oh

The third system is for a Duet. It features a treble clef and a key signature of two flats. The tempo is marked 'ad lib.' (ad libitum). The melody is written on a single staff, and the accompaniment is on a grand staff. The lyrics are 'O - zi v'-zim-ras yoh va - j'-hi li li-shu - oh'. The music consists of a series of eighth and quarter notes, with some rests.

kol ri - no vi - shu - o y'min a-do-noy o - so cho - yil.

The fourth system continues the Duet. It features a treble clef and a key signature of two flats. The melody is written on a single staff, and the accompaniment is on a grand staff. The lyrics are 'kol ri - no vi - shu - o y'min a-do-noy o - so cho - yil.'. The music includes some trills and a final cadence marked with an asterisk.

Min Ha-metsar.—Continued.

CHORUS.

rallentando.

Zeh ha-sha - ar la - do - noy tsa - di - kim yo - vo - u voh.

Andantino.

O - d'cho ki a - ni - so - ni va - te - hi li li - shu - o.

E - ven mo - a - su ha - bo - nim ho - y' - so l' - rosh pi - no me -

f
es a - do - noy ho - ye - so zos hi nif - los b' e - ne - nu.

Min Ha-metsar.—Continued.

rallentando.

Seh ha-yom o - so a-do-noy no-gi-loh v'-nis-me-cho voh.

Detailed description: This block contains the musical score for the first piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is 'rallentando'. The lyrics are 'Seh ha-yom o - so a-do-noy no-gi-loh v'-nis-me-cho voh.' The piano part consists of chords and single notes.

Hodu Ladonoy.

Con spirito. SULZER.

Ho-du la-do-noy ki tov ki l'-o - lom chas-do.

Detailed description: This block contains the musical score for the second piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo marking is 'Con spirito'. The composer's name 'SULZER.' is written in the upper right. The lyrics are 'Ho-du la-do-noy ki tov ki l'-o - lom chas-do.' The piano part consists of chords and single notes.

Ono Adonoy.

Andantino. NAUMBURG.

f O - no a - do-noy ho-shi - o no o - no a - do-

Detailed description: This block contains the first part of the musical score for the third piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo marking is 'Andantino'. The composer's name 'NAUMBURG.' is written in the upper right. The lyrics are 'O - no a - do-noy ho-shi - o no o - no a - do-'. The piano part consists of chords and single notes. A dynamic marking 'f' is present at the start of the vocal line.

noy ho - shi - o no *p* o - no a - do-noy

Detailed description: This block contains the second part of the musical score for the third piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The lyrics are 'noy ho - shi - o no o - no a - do-noy'. The piano part consists of chords and single notes. A dynamic marking 'p' is present at the start of the vocal line.

Ono Adonoy.—Continued.

pp hats - li - cho no o - no a - do - noy hats - li cho no. f

The score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features a vocal line with lyrics and piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Dynamics include *pp* (pianissimo) and *f* (forte). There are asterisks in the bass staff at the end of the first and last measures.

Vay'hi Binsoa.

Andante.

For SHEVUOS. HALEVY.

p Ku - mo a - do - noy v'yo - fu - tsu o - y' - ve - cho v'yo - *cresc.*

The score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It features a vocal line with lyrics and piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Dynamics include *p* (piano) and *cresc.* (crescendo).

cresc. *p* *f*
nu - su m' - san - e - cho mi - po - ne - cho. Ki mi - tsi - yon

The score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It features a vocal line with lyrics and piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Dynamics include *cresc.* (crescendo), *p* (piano), and *f* (forte).

p *f* *p* *rall.*
te - tse so - ro u - d' - var a - do - noy mi - ru - sho - la - yim.

The score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It features a vocal line with lyrics and piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Dynamics include *p* (piano), *f* (forte), and *rall.* (rallentando).

Vaani S'filosi.

Andantino.

NAUMBURG.

pp
Va - a - ni s' - fi - lo - si l'cho a - do - noy es ro - tson e -

cresc. *f*
lo - him b' - rov chas - de - cho a - ne - ni b' - e - mesyish - e - cho a -

cresc.
ne - ni b' - e - mesyish - e - cho a - ne - ni b' - e - mesyish - e - cho a -

ff *rit.*
ne - - ni b' - e - mes yish - e - - - cho.

Adonoy Adonoy.

DUET.

NAUMBURG.

A-do-noy a-do-noy a-do-noy a-do-noy el ra-chum v'-

ALTO.

cha-nun e-rech a-pa-a-yim v'-rav che-sed ve-e-

SOP. CHORUS. *pp*

mes v'-e-mes No-tser che-sed lo-a-lo-fim no-se o-von vo-

fe-sha v'-cha - - to-oh v'-na - - keh.

S'u Sh'orim.

Moderato.

NAUMBURG. Arranged by L. Weinstein.

f

S' - u sh' - o - rim ro - she - chem u - s' - u pis - che

rall.

ff

o - lom v' - yo - vo me - lech ha - ko - vod v' - yo - vo me - lech ha - ko - vod.

SOP. SOLO (*ad libitum.*)

a tempo.

pp.

Mi hu seh me - lech ha - ko - vod a - do -

noy tse - vo - os hu me - lech ha - ko - vod

S'u Sh'orim.—Continued.

f CHORUS.

se - - - loh ha - ko - vod se - loh mi hu se

me - lech ha - ko - - vod a - do-noy tse -

vo - os hu me - lech ha -
me-lech ha - ko - vod se - -

cresc. *f* *Marcato.*
loh hu me-lech ha - ko-vod se - loh ha-ko-vod se - loh.

S'u Sh'orim II.

Tempo di Marcia.

LOEUV.

f S' - u sh' - o - rim ro - she - chem v'hi - nos - u pis - che o - lom v' -

pp yo - vo me - lech ha - ko - vod mi hu se me - lech ha -

ff ko - vod a - do - noy i - zuz v' - gi - bor a - do - noy gib - bor mil -

p cho - moh — *cresc.* S' - u sh' - o - rim *f a tempo.* S' - u sh' -

rit.

S'u Sh'orim II.—Continued.

o - rim ro - she - chem u - s' - u pis - che o - lom v -

yo - vo me - lech ha - ko - vod mi

hu se me - lech ha - ko - vod a - do - noy z'vo - os hu me - lech ha -

ko - - vod hu me - lech ha - ko - vod se - loh.

New Year Evening Service.

Bor'chu.

SOLO. Traditional.

Bo - r'chu es a - do - noy ham' -

CHORUS.

vo - roch, *f* Bo - ruch a - do - noy ha - m' - vo - roch l' - o - lom vo - ed.

Sh'ma Yisroel.

Traditional.

f Sh'ma yis-ro-el ado - noy e - lo - he - nu ado - noy e - chod.

Boruch Shem.

f Bo - ruch shem k' - vod mal' - chu - so l' - o - lom vo - ed.

Mi Chomocho.

Maestoso.

Traditional.

Musical score for 'Mi Chomocho'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is in the treble staff, starting with a piano (*p*) dynamic. The lyrics are written below the treble staff. The bass staff provides a harmonic accompaniment.

Mi cho - mo - cho bo - e - lim a - do - noy mi cho - mo - cho

Musical score for 'Mi Chomocho' (continued). It consists of two staves: a treble clef staff and a bass clef staff. The melody continues in the treble staff, marked with a forte (*f*) dynamic. The lyrics are written below the treble staff. The bass staff continues the accompaniment.

ne' - e - dor ba - ko - desh no - ro s' - hi - los o - se fe - le.

Adonoy Yimloch.

Musical score for 'Adonoy Yimloch'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is in the treble staff, starting with a forte (*f*) dynamic. The lyrics are written below the treble staff. The bass staff provides a harmonic accompaniment.

A - do - noy yim - loch l' o - lom vo - ed.

Tik'u.

Andante.

Traditional (WEINSTEIN).

Musical score for 'Tik'u'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The melody is in the treble staff, starting with a piano (*p*) dynamic. The lyrics are written below the treble staff. The bass staff provides a harmonic accompaniment.

Tik - 'u ba - cho - desh sho - for ba - ke - se l' - yom cha - ge - nu ki

Tik'u.—Continued.

chok l'-yis-ro-el hu mish-pot le-lo-he ya-a-kov. ki

chok l'-yis-ro-el hu mish-pot le-lo-he yaa-kov.

Va-a-nach'nu.

Adagio.

Traditional (SULZER).

Va-a-nach-nu ko-r'im u-mish-ta-cha-vim u-mo-dim.

Maestoso.

Lif-ne me-lech ma-l'-che ham'-lo-chim ha-ko-dosh bo-ru-ch hu.

New Year Morning Service.

Boruch Adonoy.

Traditional.

Bo - ruch a - do - noy ham' - vo - roch l'o-lom vo - ed.

The musical score for "Boruch Adonoy" consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are printed below the upper staff.

Sh'ma Yisroel.

S'hma yis - ro - el a - do -
Bo - ruch shem k' -

The musical score for "Sh'ma Yisroel" consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are printed below the upper staff.

noy e - lo - he - nu a - do - noy e - chod.
vod mal' - chu - so l' - o - lom vo - ed.

The musical score continues from the previous block. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are printed below the upper staff.

Mi Chomocho.— See Page 149.

Ovinu Malkenu.

Andante.

Traditional.

O - - - vi - - - nu mal - - -

The musical score for "Ovinu Malkenu" consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are printed below the upper staff. The score includes dynamic markings: *p* (piano) at the beginning and *cresc.* (crescendo) later in the piece.

Ovinu Malkenu.—Continued.

ke - nu en lo - - nu me-lech e - lo o - to.

O - vi - nu mal-ke - - nu cha-desh O -

le - - nu sho - no to - - vo.

O - vi - nu mal-ke - - nu kos'-ve-nu b'se-fer z'chu-yos O -

Ovinu Malkenu.—Continued.

vi - - nu mal - ke - nu kos'-ve nu b'-se-fer cha-yim to - vim.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "vi - - nu mal - ke - nu kos'-ve nu b'-se-fer cha-yim to - vim." The piano accompaniment is written in a bass clef with the same key signature and time signature.

O - vi - nu mal - ke - nu ka-bel b'-rach'mim u-v'-ro-tson es't'fi-lo-se-nu.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "O - vi - nu mal - ke - nu ka-bel b'-rach'mim u-v'-ro-tson es't'fi-lo-se-nu." The piano accompaniment features a prominent bass line with chords.

Av Horachamim.

Moderato.

SULZER.

Av ho-ra-cha-mim he - ti - vo vir - tso - n'-cho es tsi -

The first system of music for 'Av Horachamim' is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "Av ho-ra-cha-mim he - ti - vo vir - tso - n'-cho es tsi -". The piano accompaniment is in a bass clef with the same key signature and time signature.

yon tiv - ne cho - mos y' - ru - sho - lo - yim

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "yon tiv - ne cho - mos y' - ru - sho - lo - yim". The piano accompaniment features a steady bass line with chords.

Av Horachamim.—Continued.

f *ff* *mf*
Ki v'-cho l'-vad bo - toch-nu me - lech

The first system of musical notation features a treble and bass staff in B-flat major and 3/4 time. The melody begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) and mezzo-forte (*mf*). The lyrics are printed below the treble staff.

el rom v'-ni - so me-lech el rom v' - ni - so

The second system continues the melody with the same dynamics and instrumentation. The lyrics are printed below the treble staff.

ff *pp* *rit.*
a'don o - lo - mim o - lo-mim a - don o - lo - mim.

The third system concludes the piece with a fortissimo (*ff*) dynamic, followed by pianissimo (*pp*) and a ritardando (*rit.*) marking. The lyrics are printed below the treble staff.

Vay'hi Binsoa.

SOLO (*ad lib.*)

ff
Va - y' - hi bin' - so - a ho - o - ron va - yo - mer mo - she

The 'Vay'hi Binsoa' section is a solo piece in B-flat major and 3/4 time. It begins with a fortissimo (*ff*) dynamic. The melody is marked with a triplet of eighth notes. The lyrics are printed below the treble staff.

Vay'hi Binsoa.—Continued.

dolce.

ku-mo a-do-noy v'-yo-fu-tsu o-y'-ve-cho v'yo-

nu-su m'-san-e-cho mi-po-ne-cho.

CHORUS.

pp Ki mi-tsi-on te-tse so-ro ki mi-tsi-on te-

tse so-ro u-d'-var a-do-noy mi-ru-sho-lo-yim.

Adonoy Adonoy.

Andante Religioso.

MOMBACH.

A - do - noy a - do - noy el ra - chum v' - cha - nun

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support for the vocal line.

e - rech a - pa - yim v' - rav che - sed v' - e - mes

The second system continues the musical piece. It maintains the same two-staff structure with treble and bass clefs, two flats key signature, and common time. The vocal line continues with the lyrics, and the piano accompaniment provides a steady harmonic background.

no - tser che - sed lo - a - lo - - fim no

The third system of music follows the same format. The vocal line includes the lyrics, and the piano accompaniment continues to support the melody. The notation includes various rhythmic values and rests.

se o - von vo - fe - sha v' - cha - to - oh v'na - keh.

The final system of music concludes the piece. It features the same two-staff arrangement. The vocal line ends with the lyrics, and the piano accompaniment provides a final harmonic resolution. The system ends with a double bar line.

Sh'ma Yisroel.

f *Maestoso.*

Traditional.

Sh'-ma yis-ro - el a-do-noy e-lo-he-nu a-do-noy e-chod.
E-chod e-lo-he-nu go - dol a-do-ne-nu ko - dosh sh' mo.

The musical score for 'Sh'ma Yisroel' is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a melody in the upper voice and a supporting bass line. The tempo is marked 'Maestoso' and the dynamics are 'f' (forte). The piece is traditional.

Shofar Service.

Ash're.

Andante.

Traditional.

Ash'-re ho-om yo-d'e s'ru-o a-do-noy b'-or po-ne-cho y'ha-le-chun.
Ash'-re yosh'-ve ve-se - cho od y'-ha - l'-lu - cho se - lo.

The musical score for 'Ash're' is written in a key with three flats (B-flat, E-flat, and A-flat) and a 3/4 time signature. It features a melody in the upper voice and a supporting bass line. The tempo is marked 'Andante' and the dynamics are 'mf' (mezzo-forte). The piece is traditional.

Additional Service.

B'rosh Hashono.

Moderato assai.

Traditional (L. WEINSTEIN).

B' - rosh ha - sho - no yi - ko . . se - vun
u - v' - yom tsom kip - pur — y' - cho - se - mun.

The musical score for 'B'rosh Hashono' is written in a key with three flats (B-flat, E-flat, and A-flat) and a 3/4 time signature. It features a melody in the upper voice and a supporting bass line. The tempo is marked 'Moderato assai' and the dynamics are 'p' (piano). The piece is traditional, attributed to L. Weinstein.

B'rosh Hashono.—Continued.

Andante.

Musical notation for the first system, featuring a treble and bass staff in B-flat major. The melody is in a slow, steady pace. The lyrics are: Ka - mo ya - av - run v' - cha - mo yi - bo - re - un

Musical notation for the second system, continuing the melody from the first system. The lyrics are: mi yich - ye u - mi yo - mus mi v' -

Musical notation for the third system, starting with a tempo change to *Allegro*. The melody becomes more rhythmic and includes a dynamic marking of *f*. The lyrics are: ke - tso u - mi lo v' - ki - tso Mi va - ma - yim u -

Musical notation for the fourth system, continuing the *Allegro* section. The lyrics are: mi vo - esh mi va - che - rev u - mi va - cha - yo

B'rosh Hashono.—Continued.

cresc. *ff*

mi vo - ro - ov u - mi va - tso - moh.

1. Mi vo ro - ash u - mi va - s'ki - loh.
2. Mi va - ma - ge - foh
3. Mi ba - cha - ni - koh u -

attacca.

Us'shuvo.

Traditional.

U - s' - shu - vo u - s' - fi - loh u - ts' - do - -

koh ma - a - vi - rin es ro - a ha - g' - ze - - roh.

Hayom Haras Olom.

Maestoso.

MOMBACH.

f
Ha-yom ha-ras o - lom ha-yom ya - a-mid ba-mish-pot kol y'-

tsu - re o - lo - mim im k' - vo - nim im ka - avo - dim im k' -

rit. **SOLO.**
vo - nim ra - cha - me - nu k'ra - chem ov al bo - nim. V' -

CHORUS.
im ka - a - vo - dim e - ne - nu l' - cho t' - lu - vos. Ad she - t' - cho

Hayom Haras Olom.—Continued.

ne - nu v'-so - tsi cho - or mish-po - te - nu o - yom ko - dosh.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.

Hayom T'am'tsenu.

Allegretto.

WEINTRAUB.

Ha-yom t'-am - 'tse - nu a - men ha-yom t'-vo - r' -

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.

che - - nu a - men ha-yom t'-gad - 'le - - nu a -

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.

Hayom T'am'tsenu.—Continued.

SOLO.
(ad lib.)

men ha-yom tid - r'-she-nu l'-to - vo a - men ha -

CHORUS. SOLO.

yom tish-ma shav-o - se - nu a - men ha-yom t'-ka-bel b'-ra-cha -

CHORUS.

mim uv-ro-tson es t' - fi - lo - se - nu a - men ha-yom tis - m'

che - nu bi-min tsid-ke-cho a - men a - men a - men.

Atonement Services.

Kol Nidre Service.

Kol Nidre.

Andante Religioso.

Traditional (L. WEINSTEIN.)

pp
Kol

p
nid - re v' e - - -
calando.

so - re ve - e so - re va - cha -

ro - - - me v' - ko - - - no -

Kol Nidre.—Continued.

me v'-ko - no me uk'-nu - se v'-chi - - nu - ye.

d'in-dar - no u - d'-ish - - t' - ba - no sh'vi - - kin

sh'vi - - - sin b'te - lin u-m'vu-to - lin

lo sh'-ri - rin v'lo-ka - yo-min nid - ro-no lo nid - re

Kol Nidre.—Continued.

f

u - sh' - vu - o - so - no lo sh'vu - os.

V'nislach.

Maestoso.

Traditional (NAUMBURG.)

f

V' - nis - lach l' - chol a - das b' - ne yis - ro - el v' la -

ger ha - gor b' - so - chom ki - l' chol ho - om bi - sh' - go - go.

Vayomer Adonoy.

Con Spirito.

Traditional.

pp

Va - yo - mer a - do - noy so - lach - ti kid' - vo - re cho va -

Vayomer Adonoy.—Continued.

yo - mer a - do-noy so - lach - ti kid' - vo - re - cho va -

yo - mer a - do-noy so - lach - ti kid' - vo - re - cho.

Bor'chu.— See Page 148.

Sh'ma Yisroel.

Traditional.

Sh'-ma yis-ro - el a-do-noy e-lo-he-nu a-do-noy e-chod.

Boruch Shem.

Bo-ruch shem k'-vod mal-chu - so. l'o-lom vo - - ed.

Mi Chomocho.— See Page 149.

Ya-a-leh.

Adagio.

NAUMBURG.



- | | |
|-------------------|--------------------------------------|
| 1. Ya - a - - leh | ta - cha - nu - ne - nu me - e - rev |
| 2. Ya - a - - leh | ko - le - nu me - e - rev |
| 3. Ya - a - - leh | i - nu - ye - nu me - e - rev |
| 4. Ya - a - - leh | en - ko - se - nu me - e - rev |



- | | |
|-------------|---------------------------------------|
| v'yo - - vo | shav - o - se - nu mi - bo - - ker. |
| v'yo - - vo | tsid - ko - se - nu mi - bo - - ker. |
| v'yo - - vo | s'li - cho - se - nu mi - bo - - ker. |
| v'yo - - vo | e - le - cho mi - bo - - ker. |



- | | | | |
|----------------|---------------------|----|----------|
| v'ye - ro - eh | ri - nu - ne - nu | ad | o - rev. |
| v'ye - ro - eh | pid - yo - ne - nu | ad | o - rev. |
| v'ye - ro - eh | na'a - ko - se - nu | ad | o - rev. |
| v'ye - ro - eh | e - le - nu | ad | o - rev. |



Evening, Morning and Additional Services.

Ono Tovo.

Andante Religioso.

pp
O - no to - vo l' - fo - ne - cho t'fi - lo - se - nu v' -

The first system of music is in 4/4 time, marked *pp*. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note 'O', followed by quarter notes 'no', 'to', 'vo', and a dotted quarter note 'l' - fo - ne - cho'. This is followed by quarter notes 't'fi - lo', 'se - nu', and a quarter note 'v' -' with a fermata above it.

f
al tis - a - lem mi - t' - chi - - no - se - nu sh' -

The second system continues the melody, marked *f*. The vocal line has quarter notes 'al', 'tis - a - lem', a dotted quarter note 'mi - t' - chi', and a quarter note 'no - se - nu'. It ends with a quarter note 'sh' -' with a fermata above it.

en a - nach - nu a - ze fo - nim u - k' -

The third system continues with quarter notes 'en', 'a - nach - nu', a dotted quarter note 'a - ze', and quarter notes 'fo - nim', 'u - k' -'. There is a fermata above the 'a - ze' note.

she o - ref lo - mar l' - fo - ne - cho a - do -

The fourth system continues with quarter notes 'she', 'o - ref', and quarter notes 'lo - mar', 'l' - fo - ne - cho', and a quarter note 'a - do -'. There is a fermata above the 'o - ref' note.

Ono Tovo.—Continued.

noy e - lo - he - nu ve - lo - he a - vo - se - nu tsa - di - kim a -

nach - nu v'lo cho - to - nu a - vol a - nach - nu cho - to - nu.

attacca.
Ostannu.

Ki Onu Amecho.

Andante.

SULZER.

mf
1. Ki o - nu a - me - cho v'a - toh e - lo - he - nu
2. o - nu nach - lu - se - cho v'a - toh go - ro - le - - nu
3. o - nu ra - yo - se - cho v'a - toh do - de - - nu

o - nu vo - ne - cho v'a - - toh o - vi - - nu
o - nu tso - ne - cho v'a - - toh ro - e - - nu
o - nu s'gu - lo - se - cho v'a - - toh k'ro - ve - - nu

Evening, Morning and Additional Services.

Ono Tovo.

Andante Religioso.

pp
O - no to - vo l' - fo - ne - cho t'fi - lo - se - nu v' -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Andante Religioso'. The vocal line begins with a piano (*pp*) dynamic and includes a fermata over the first measure. The lyrics are 'O - no to - vo l' - fo - ne - cho t'fi - lo - se - nu v' -'.

f
al tis - a - lem mi - t' - chi - - no - se - nu sh' -

The second system continues the vocal line and piano accompaniment. The dynamic changes to forte (*f*). The lyrics are 'al tis - a - lem mi - t' - chi - - no - se - nu sh' -'.

en a - nach - nu a - ze fo - nim u - k' -

The third system continues the vocal line and piano accompaniment. The lyrics are 'en a - nach - nu a - ze fo - nim u - k' -'.

she o - ref lo - mar l' - fo - ne - cho a - do -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'she o - ref lo - mar l' - fo - ne - cho a - do -'.

Ono Tovo.—Continued.

noy e - lo - he - nu ve - lo - he a - vo - se - nu tsa - di - kim a -

nach - nu v'lo cho - to - nu a - vol a - nach - nu cho - to - nu.

attacca.
Ostannu.

Ki Onu Amecho.

Andante.

SULZER.

mf
1. Ki o - nu a - me - cho v'a - toh e - lo - he - nu
2. o - nu nach - lu - se - cho v'a - toh go - ro - le - - nu
3. o - nu ra - yo - se - cho v'a - toh do - de - - nu

o - nu vo - ne - cho v'a - - toh o - vi - - nu
o - nu tso - ne - cho v'a - - toh ro - e - - nu
o - nu s'gu - lo - se - cho v'a - - toh k'ro - ve - - nu

Ki Onu Amecho.—Continued.

o - nu a - vo - de-cho v'a-toh a - do - ne - nu
 o - nu kar-me - - cho v'a-toh no-t're - - nu
 o - nu a-me - - cho v'a-toh-mal-ke - - nu

o - nu k'ho - le - cho v'a - toh chel - ke - nu.
 o - nu f'ul-lo - se - cho v'a-toh yots - re - - nu.
 o - nu ma a - mi re-cho v'a - toh ma-ami - re - nu.

Oshamnu.

Andante.

WEINTRAUB.

O-sham-nu bo-gad-nu go-sal-nu di-bar-nu do - fi

he - e - vi - nu v'hir-sha - nu zad - nu cho-mas-nu to -

Oshamnu.— Continued.

fal - nu she - ker yo - ats - nu roh ki - zav - nu

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: fal - nu she - ker yo - ats - nu roh ki - zav - nu.

lats - nu mo - rad - nu ni - ats - nu so - rar - nu o -

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues from the first system. The lyrics are: lats - nu mo - rad - nu ni - ats - nu so - rar - nu o -.

vi - nu po - sha - nu tso - rar - nu ki - shi - nu o - ref ro -

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues. The lyrics are: vi - nu po - sha - nu tso - rar - nu ki - shi - nu o - ref ro -.

sha - nu shi - chas - nu ti - av - nu to - i - nu ti - to - - nu.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody concludes with a double bar line. The lyrics are: sha - nu shi - chas - nu ti - av - nu to - i - nu ti - to - - nu.

V'al Kulom.

Andante. WEINTRAUB.

mf
V' - al ku - lom e - lo - ha s' - li - chos s' - lach

lo - nu m' - chal lo - nu ka - per lo - - nu.

Detailed description: This is a musical score for the hymn 'V'al Kulom'. It is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante' and the dynamics are 'mf'. The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The piano accompaniment features a steady bass line and chords that support the melody.

Memorial Service.

Mazkir.

HYMN.

DR. JACOBS.

Arr. by L. WEINSTEIN.

Andante.

p

1. In all thou willst, O Lord of all, thou art su -
2. O teach us then with hearts re - signed, to bow be -

preme - ly wise and just; In all thou willst, O Lord of
fore thy chast - 'ning rod, O teach us then with hearts re -

Detailed description: This is a musical score for a hymn titled 'Memorial Service'. It is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' and the dynamics are 'p'. The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The piano accompaniment features a steady bass line and chords that support the melody.

Mazkir.— Continued,

all, thou art su-preme-ly wise and just; We praise thy
signed, to bow be-fore thy chast-'ning rod; And ho-ly

name though ill be-fall and death calls back the
con-so-la-tion find in thine un-chang-ing

dust to dust, We praise thy name though ill be-
love, O God, And ho-ly con-so-la-tion

fall and death calls back the dust to dust.
find in thine un-chang-ing love, O God.