



# ERIK CONTZIUS

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# A Woman's Voice

Dedicated to the "Imahot" of the American Conference of Cantors

Poem by Dina Elenbogen (2011)

Music by: Erik Contzius (ASCAP)

**Heralding** (♩=68)

Soprano 1

Soprano 2

Alto

*mf*

*mf*

*mp*

*p*

6 **A heart's pulse** (♩=60)

A

*p*

In the be-gin - ning a whim-per Pound-ing of

10

S 2

*mp*

Pound-ing of heart - steps

A

heart - steps Whis-pers of o - pen fists Prayer notes in stone

10

*mp*

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14 *mp*

S1 Chirps of morn-ing songs A

S2 Chirps of morn-ing songs Prayer notes in stone The lan-guage of an-gels \_\_\_\_\_

18

S1 girl stands \_\_\_\_\_ at the thresh - old Hears the lan - guage of an - gels \_\_\_\_\_

21 *p* **In anticipation** (♩=68) *mf*

S1 Her own mu - sic break - ing A

S2 Her own mu - sic break - ing A

A Her own mu - sic break - ing A

21 *mf*

24

S 1  
 girl - wo - man stands at the thresh - old Chants the first words of

S 2  
 girl - wo - man stands at the thresh - old Chants the first words of

A  
 girl - wo - man stands at the thresh - old Chants the first words of

27

S 1  
 To - rah Her own voice break - ing

S 2  
 To - rah Her own voice break - ing

A  
 To - rah Her own voice break - ing

30 *p*

S 1 In - to stones with burn - ing names When a wo - man chants the first

S 2 In - to stones with burn - ing names When a wo - man chants the first

A In - to stones with burn - ing names When a wo - man chants the first

30 *p*

33 *rit.* *mp*

S 1 words She finds in - side her own voice A

S 2 words She finds in - side her own voice *f* *mp* Stones with burn - ing names A

A words She finds in - side her own voice *mp* A

33 *f*

Catharsis (♩=56)

S 1  
cry be-comes a scream

S 2  
cry be-comes a scream

A  
cry be-comes a scream

37

*mp*

A heart's pulse (♩=60)

S 1  
A si-lence a sigh

S 2  
A si-lence a sigh

A  
She finds in - side her own voice

41

*p*

*pp*

46 *mf*

S1 an ex - al - ta - tion A cry be - comes a scream A cry be - comes a scream

S2 an ex - al - ta - tion A cry be - comes a scream A cry be - comes a scream

A an ex - al - ta - tion A cry be - comes a scream A cry be - comes a scream

50 *rit. p* **Walking with the Shekhinah** (♩=52)

S1 A song of a - bun - dance

S2 A song of a - bun - dance

A A song of a - bun - dance

53 *p*

S 1 A si - lence a sigh an ex - al -

S 2 A si - lence a sigh an ex - al -

A A si - lence a sigh an ex - al -

56

S 1 ta - tion When a wo - man reach - es the high - est note In her a -

S 2 ta - tion When a wo - man reach - es the high - est note In her a -

A ta - tion When a wo - man reach - es the high - est note In her a -

59 *rit. misterioso, whispered*

S 1  
bun - dant song E - ven the stones be - gin to

S 2  
bun - dant song E - ven the stones be - gin to

A  
bun - dant song E - ven the stones be - gin to

62 **As in the beginning** (♩=60)

S 1  
trem - ble.

S 2  
trem - ble.

A  
trem - ble.

## **A Woman's Voice**

In the beginning    a whimper  
Pounding of heart-steps  
Whispers of open fists  
Prayer notes in stone

Pounding of heart-steps  
Chirps of morning songs  
Prayer notes in stone  
The language of angels

Chirps of morning songs  
A girl stands at the threshold  
Hears the language of angels  
Her own music breaking

A girl-woman stands at the threshold  
Chants the first words of Torah  
Her own voice breaking  
Into stones with burning names

When a woman chants the first words  
She finds inside her own voice  
Stones with burning names  
A cry becomes a scream

She finds inside her own voice  
A silence    a sigh    an exaltation  
A cry becomes a scream  
A song of abundance

A silence    a sigh    an exaltation  
When a woman reaches the highest note  
In her abundant song  
Even the stones begin to tremble.

Dina Elenbogen, March 2011

# And Hannah Prayed

for Rabbi Beth Nichols  
in honor of her installation as Assistant Rabbi and  
Educator of Temple Israel of New Rochelle

Text: I Samuel 1:13; 2:1-4, 8-9

Music by Erik Contzius, ASCAP

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) features a vocal line with the lyrics "Now Han-nah was pray-ing in her heart; on-ly her lips moved, but her voice could" and a piano accompaniment. The second system (measures 4-6) includes the lyrics "not be heard. And Han-nah prayed: \_\_\_\_\_" and a piano accompaniment with a tempo change to 12/8 and a marking of "flowing ♩ = 60". The third system (measures 7-9) includes the lyrics "latz li - bi ba-do - nai ra - ma kar-ni ba-do-". The score includes various musical notations such as dynamics (p, mp, ppp), articulation (freely like speech, with intention, legato), and performance instructions (ped., simile).

*freely like speech*  
*p* Now Han-nah was pray-ing in her heart; on-ly her lips moved, *ppp* but her voice could

*p*

4 *with intention* *mp* not be heard. And Han-nah prayed: \_\_\_\_\_ *mp* A-

*flowing* ♩ = 60

*mp legato* \*

*ped.* *ped.*

7 latz li - bi ba-do - nai ra - ma kar-ni ba-do-

*ped.* *ped.* *simile*

10

nai. Ein ka-dosh ka-do-nai ki ein bil-te-kha v'-

13

ein tzur kei-lo-hei-nu. Al tar - bu t'-dab-

16

ru g'-vo-hah g'-vo-hah yei - tzei a - tak mi - pi - khem! *poco rit.* Ki

19

*a tempo* Eil dei-ot A-do - nai v' - lo nit - k'-nu a-li- *rit.*

22 *a tempo*

lot. Ke-shet — gi-bo-rim — kha-

22 *a tempo* *mp*

25 tim, — v'-nikh-sha - lim — az' - ru kha-yil. — Mei-

25

28 kim — mei-a - far — dal, — mei-ash - pot — ya - rim ev -

28

31 yon — l'-ho-shiv im n'-di-vim — v'-khi - sei kha-vod yan-khi-leim —

31 *rit.*

*rit.*

34 *stately, slower*

Ki la - do - nai m' - tzu - - - kei

35 *freely* *a tempo*

e - retz; va - ya-shet a - lei-hem tei - - - veil.

*tacit* *a tempo*

*p*

38

Rag - lei kha-si-dav yish - mor u - r' - sha-

41

im ba - kho-shekh yi - da - mu: Ki lo v' - kho - akh yig - bar

44  
 ish. Ki lo v' - kho - akh yig - bar  
 rit.

46  
 ish.  
 mp  
 a tempo  
 rit.

I Samuel 1:13

*Now Hannah was praying in her heart; only her lips moved, but her voice could not be heard.*

I Samuel 2:1-4

*And Hannah prayed: My heart exults in the Lord; I have triumphed through the Lord. There is no holy one like the Lord, truly there is none beside You; There is no rock like our God. Talk no more with lofty pride, let no arrogance cross your lips! For the Lord is an all-knowing God; By Him actions are measured. The bows of the mighty are broken, and the faltering are girded with strength.*

I Samuel 2:8-9

*He raises the poor from the dust, lift up the needy from the dunghill, setting them with nobles, granting them seats of honor. For the pillars of the earth are the Lord's; He has set the world upon them. He guards the steps of His faithful, but the wicked perish in darkness, for not by strength shall man prevail.*

# Candle Blessing for Kol Nidrei

Text: Traditional Candle Blessing for Kol Nidrei

Erik Contzius ASCAP

The musical score is arranged for Cantor, Soprano, Alto, Tenor, Bass, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The Cantor part begins with a *mp* dynamic and includes the lyrics: "Ba-rukh a-ta A-do-nai E-lo-hei-nu me-lekh ha-o-lam a-". The vocalists (Soprano, Alto, Tenor, Bass) have a *p* dynamic and sing "Ooh". The piano accompaniment starts with a *pp* dynamic and includes a *Leg.* marking in the bass line. A *\**  marking is present in the piano part.

7

C  
sher — ki-d' - sha - nu b' - mitz - vo - tav v' - tzi - va - - - nu l' - had - lik neir

S  
*p* b' - mitz - vo - tav l' - had - lik neir

A  
*p* b' - mitz - vo - tav l' - had - lik neir

T  
*p* b' - mitz - vo - tav l' - had - lik neir

B  
*p* b' - mitz - vo - tav l' - had - lik neir

15

C  
shel — Sha - bat v' - shel Yom — ha - ki - pu - rim. — *rit.* *deliberately* *dim.*

S  
Yom — ha - ki - pu - rim. — *p* *dim.*

A  
*mp solo* Sha - bat v' - shel Yom — ha - ki - pu - rim. — *dim.*

T  
Yom — ha - ki - pu - rim. — *p* *dim.*

B  
ha - ki - pu - rim. — *p* *dim.*

15

C  
*rit.*

# Candle Blessing for Shabbat

for Thelma Fixler in great gratitude

Erik Contzious, ASCAP

With a lilt ♩ = 44

S/A

*mp* Ba - rukh a - ta A - do - nai, E - lo -

7

S/A

hei - nu me - lekh ha - o - lam, a - sher ki - d' - sha - nu b' - mitz - vo - tav v' - tzi - va -

12

S/A

nu l' - had - lik neir shel

T/B

v' - tzi - va - - nu l' - had - lik neir shel

17

S/A

*ten.* sha - - - bat.

T/B

*ten.* sha - - - bat.

*ten.*

*ten.*

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# Ein Keloheinu

*mp*  
Ein ke-lo - hei - nu ein ka-do - nei - nu

*p*

5 *mf* *f*  
ein k' - mal - kei - nu ein k' - mo - shi - ei - nu Mi - khe - lo - hei - nu  
No - deh le - lo - hei - nu

9  
mi - ka - do - nei - nu mi - kh' - mal - kei - nu  
no - deh la - do - nei - nu no - deh l' - mal - kei - nu

13 1 2  
mi k' - mo - shi - ei - nu no - deh l' - mo - shi - ei - nu

17

Ein ke-lo-hei - nu ein ka-do-nei - nu ein k'-mal-kei - nu ein k'-mo-shi-ei - nu

21

Ba - rukh e - lo - hei - nu ba - rukh a - do - nei - nu ba - - -  
A-ta hu e - lo - hei - nu a-ta hu a - do - nei - nu a-ta - - -

26

rukh mal - kei - nu ba - rukh mo - shi - ei - nu a-ta hu mo - shi - ei - nu  
hu mal - kei - nu

31

Ein ke-lo-hei - nu ein ka-do-nei - nu ein k'-mal-kei - nu ein k'-mo-shi-ei - nu

35 2 *ff*

ein k' - mal - kei - nu ein k' - mo - shi - ei - - - nu.

35 2 *f* *ff*

The image shows a musical score for the hymn 'Ein Keloheinu'. It consists of two systems of staves. The top system features a vocal line in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are 'ein k' - mal - kei - nu ein k' - mo - shi - ei - - - nu.' The vocal line includes a first ending bracket with a '2' above it, a double bar line, and a fermata. The bottom system features a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a first ending bracket with a '2' above it, a double bar line, and a fermata. Dynamics include *ff* (fortissimo) and *f* (forte). The score concludes with a double bar line and repeat dots.

# Ein Keloheinu

Erik Contzius

Not rushed *mp*

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

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

Tenor  
*p*  
ein ein Ein ein ein ein

Bass  
*p*  
Ein ein ein ein Ein ein ein ein

5 *f*

S  
ein k'-mal-kei - nu ein k'-mo-shi - ei - nu Mi khe - lo - hei - nu  
No - deh le - lo - hei - nu

A  
ein k'-mal-kei - nu ein k'-mo-shi - ei - nu *mf* *f*  
Mi khe - lo - hei - nu  
No - deh le - lo - hei - nu

T  
ein ein ein ein *mf* *f*  
Mi khe - lo - hei - nu  
No - deh le - lo - hei - nu

B  
ein ein ein ein *mf* *f*  
Mi khe - lo - hei - nu  
No - deh le - lo - hei - nu

5 *mf* *f*

9

S mi ka - do - nei - nu mi kh' - mal - kei - nu  
no - deh la - do - nei - nu no - deh l' - mal - kei - nu

A mi ka - do - nei - nu mi kh' - mal - kei - nu  
no - deh la - do - nei - nu no - deh l' - mal - kei - nu

T mi ka - do - nei - nu mi kh' - mal - kei - nu  
no - deh la - do - nei - nu no - deh l' - mal - kei - nu

B mi ka - do - nei - nu mi kh' - mal - kei - nu  
no - deh la - do - nei - nu no - deh l' - mal - kei - nu

9

13

1 2

S mi k' - mo - shi - ei - nu no - deh l' - mo - shi - ei - nu

A mi k' - mo - shi - ei - nu no - deh l' - mo - shi - ei - nu

T mi k' - mo - shi - ei - nu no - deh l' - mo - shi - ei - nu

B mi k' - mo - shi - ei - nu no - deh l' - mo - shi - ei - nu

13

1 2

17

S  
Ein ke-lo-hei - nu ein ka-do-nei - nu ein k'-mal-kei - nu ein k'-mo-shi-ei - nu

A  
Ein ke-lo-hei - nu ein ka-do-nei - nu ein k'-mal-kei - nu ein k'-mo-shi-ei - nu

T  
8  
Ein ein ein ein ein ein ein

B  
Ein ein ein ein ein ein ein ein

21

S  
Ba - rukh e - lo - hei - nu ba - rukh a - do - nei - nu ba - - -  
A ta hu e - lo - hei - nu a-ta hu a - do - nei - nu a-ta\_\_\_\_\_

A  
Ba - rukh e - lo - hei - nu ba - rukh a - do - nei - nu ba - - -  
A ta hu e - lo - hei - nu a-ta hu a - do - nei - nu a-ta\_\_\_\_\_

T  
8  
Ba - rukh e - lo - hei - nu ba - rukh a - do - nei - nu ba - - -  
A ta hu e - lo - hei - nu a-ta hu a - do - nei - nu a-ta\_\_\_\_\_

B  
Ba - rukh e - lo - hei - nu ba - rukh a - do - nei - nu ba - - -  
A ta hu e - lo - hei - nu a-ta hu a - do - nei - nu a-ta\_\_\_\_\_

21

26

1 2

S  
 rukh mal - kei - nu ba - rukh mo - shi - ei - nu a - ta hu mo - shi - ei - nu  
 hu mal - kei - nu

A  
 rukh mal - kei - nu ba - rukh mo - shi - ei - nu a - ta hu mo - shi - ei - nu  
 hu mal - kei - nu

T  
 8  
 rukh mal - kei - nu ba - rukh mo - shi - ei - nu a - ta hu mo - shi - ei - nu  
 hu mal - kei - nu

B  
 rukh mal - kei - nu ba - rukh mo - shi - ei - nu a - ta hu mo - shi - ei - nu  
 hu mal - kei - nu

31

1

S  
 Ein ke - lo - hei - nu ein ka - do - nei - nu ein k' - mal - kei - nu ein k' - mo - shi - ei - nu

A  
 Ein ke - lo - hei - nu ein ka - do - nei - nu ein k' - mal - kei - nu ein k' - mo - shi - ei - nu

T  
 8  
 Ein ein\_ ein ein\_ ein ein\_ ein ein\_

B  
 Ein ein ein ein ein ein ein ein

35 2

S  
ein k' - mal - kei - nu ein k' - mo - shi - ei - - - nu. *ff*

A  
ein k' - mal - kei - nu ein k' - mo - shi - ei - - - nu. *ff*

T  
8 ein ein ein k' - mo - shi - ei - - - nu. *ff*

B  
ein ein ein k' - mo - shi - ei - - - nu. *ff*

35 2

*f* *ff*

# Eloheinu... R'tzei for Shabbat

Erik Contzious, ASCAP

*delicately*  
*mp*

E-lo - hei - nu vei-lo-hei a - vo - tei-nu, r' - tzei vim-nu - kha -

*like a dream*

tei - nu. Ka - d' - shei - nu b' - mitz - vo - te - kha v' - tein khel-

*3*

kei - nu b' - to - ra - te - kha. Sa - b' - ei - nu mi - tu - ve - kha, v' - sa - m' -

13 *hassidic dance*

khei - nu bi-shu-a - te - kha, v' - ta - heir li - bei-nu v' - ta - heir li - bei-nu l' -

18

1 2 *rit. urgently*

ov-d'-kha, l' - ov-d'-kha be - e - met. v- be - e - met. V'-han-khi - lei-nu A-do-nai E-lo-hei - nu

22 *spacious*

b' - aha-vah uv' - ra - tzon sha - bat kod-she - kha, v' - ya - nu-khu vah Yis-ra - eil m'ka-d' - shei - sh' - me-kha. Ba-

26

ruk h a - ta A - do - nai m'ka-deish ha - sha - bat.

# Enosh Kekhatzir Yamav

Psalm 103:15-17

*in loving memory of  
Randi Rimerman Serota*

Erik Contzius ASCAP

Flowing (♩ = 80) *mp*

E - nosh ke-kha - tzir ya -

7  
mav; k' - tzitz ha - sa - deh kein ya - tzitz.

12  
Ki ru - akh av - ra - bo v' - ei - ne - nu, v' -

17

lo ya - ki - re - nu od m' - ko - mo. V' -

21

khe - sed A - do - nai mei - o - lam v' - ad o - lam

25

al y' - rei av, v' -

29

tzid - ka - to liv - nei va -

32

nim, liv - nei va - nim. E -

32

*rit.*

37

nosh ke - kha - tzir ya - mav. E -

37

*a tempo*

41

*p* *sotto voce*

nosh ke - kha - tzir ya - mav.

41

*p* *rit.* *pp*

# Hinei Ma Tov

in honor of the installation of Lance J. Sussman, Ph.D.  
as Rabbi of Reform Congregation Keneseth Israel,  
Elkins Park, Pennsylvania

Psalm 133:1

English text and translation by Erik Contzius

Music: Erik Contzius

Arranged by Erik Contzius, Joseph Myerov, and Sharon MacCabe

**Broadly** ♩ = 78

**A**

Solo

Soprano I

Soprano II  
Alto

Tenor

Bass

*mf*

Hi - neih mah tov,

Piano

*mp*

*p*

T

*mp*

*p*

ya - khad. Ooh \_\_\_\_\_ u - mah, u -

B

*mf*

u - mah na - im she - vet a-khim gam ya - khad. Hi - neih mah tov,

Pno.

*p*

10

S I [lightly] *pp* Ooh

S II *mf* Hi - neih mah tov,

A *mp* mah, u - mah na - im gam ya - khad, gam ya - khad. Ooh

T *mp* u - mah na - im she - vet a - khim gam ya - khad. Hi - - - neih mah

B *mp*

Pno. *mp*

14

S I *pp* Ooh Ooh

S II *mf* Hi - neih mah tov,

A *mp* u - mah na - im she - vet a - khim gam ya - khad. Ooh

T *mp* Ooh

B *mp* tov, na - im she - - - vet ya - khad. Hi - - - neih mah

Pno. *mp*

18 *mf* **B**

Solo Be - hold how good it is

SI Ooh gam ya - khad. Ooh

SII A u - mah na - im she - vet a-khim gam ya - khad. Ooh

T Ooh gam ya - khad. Ooh

B tov, na - im she - vet gam ya - khad. Ooh

Pno.

22

Solo when we dwell to - geth - er, liv - ing as one peo - ple hand in hand; What keeps us safe and strong is

SI Ooh What keeps us safe and strong is

SII A Ooh Ooh Ooh Ah

T Ooh Ooh Ah

B Ooh Ooh Ah

Pno.

26 C *mf*

Solo  
that we have each oth - er, the hu - man fam - i - ly a - cross the land. Hi - neih mah tov,

SI  
that we have each oth - er, Ah Ah Ooh

SII  
Ah Hi - neih mah tov, *mf*

A  
Ah

T  
Ah Ah Hi - neih u - mah, u - *mp*

B  
Ah Ah Hi - - - neih mah *mp*

Pno.

30

Solo  
u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov,

SI  
Ooh Ooh Ooh

SII  
u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov,

A  
u - mah na - im she - vet a - khim gam ya - khad.

T  
mah na - im gam ya - khad. Mah, u - mah, u -

B  
tov, u - mah gam ya - khad. Hi - neih u -

Pno.

34

Solo

u - mah na - im she - vet a - khim gam ya - khad.

S I

Ooh gam ya - khad. Be - hold how good it is

SII

A

u - mah na - im she - vet a - khim gam ya - khad. Be - hold how good it is

T

8

mah na - im, gam ya - khad. Ooh

B

mah na - im gam, gam ya - khad. Ooh

Pno.

34

38

Solo

S I

when we dwell to - geth - er, liv - ing as one peo - ple hand in hand; What keeps us safe and strong is

SII

A

when we dwell to - geth - er, Ooh Ah Ah

T

8

Ooh Ah What keeps us safe and strong is

B

Ooh Ah Ah

Pno.

38

42 *allargando...*

S I that we have each oth - er, the hu - man fam - i - ly a - cross the land.

S II the hu - man fam - i - ly a - cross the land.

A that we have each oth - er, the hu - man fam - i - ly a - cross the land.

T 8 that we have each oth - er, the hu - man fam - i - ly a - cross the land.

B the hu - man fam - i - ly a - cross the land.

Pno. *allargando...*

Stately ♩ = 64

45 *mf*

S I Hi - neih mah tov, u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov, u - mah na - im

S II Hi - neih mah tov, u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov, u - mah na - im

A Hi - neih mah tov, u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov, u - mah na - im

T 8 Hi - neih mah tov, u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov, u - mah na - im

B Hi - neih mah tov, u - mah na - im she - vet a - khim gam ya - khad. Hi - neih mah tov, u - mah na - im

Pno. *mf*



# Kannah Shem Tov

(The one who has acquired a good name...)

Commissioned in honor of the 40th anniversary of  
Rabbi Leslie Yale Gutterman

with Temple Beth-El Congregation Sons of Israel and David, Providence, Rhode Island

Text: Pirkei Avot 1:6; 2:7  
English interpretation  
by Erik Contzius

Erik Contzius, ASCAP

Chant-like *mp*

Cello

Andante (♩ = 76) *mp*

Fl.

Cel.

17 **A** In a cantorial style *mf*

Fl.

Cel.

C

Ka-nah shem tov, ka-nah<sup>3</sup> shem tov, ka-nah shem tov, ka-

*mf colla voce*

22

Fl.

Cel.

C

- nah l' - atz - mo. Ka - na lo div - rei To - rah, ka - na lo div -

27

Fl.

Cel.

C

rei To - rah, ka - na lo, ka - nah lo kha - yei ha - o - lam ha -

*mp* *p* *fp* *p rubato*

32

C

S

A

B

bah.

Mar - beh To - rah, mar - beh kha - yim. Mar -

Mar - beh To - rah, mar - beh kha - yim. Mar -

Mar - beh To - rah, mar - beh kha - yim. Mar -

*p*

40

S beh y'-shi-vah, mar - beh khokh-mah. Mar - beh a-tzah, mar -

A beh y'-shi-vah, mar - beh khokh-mah. Mar - beh a-tzah, mar -

B beh y'-shi-vah, mar - beh khokh-mah. Mar - beh a-tzah, mar -

*mf*

46

S beh t'-vu-nah. Mar - beh tz'-da-kah, mar-beh sha - lom.

A beh t'-vu-nah. Mar - beh tz'-da-kah, mar-beh sha - lom.

B beh t'-vu-nah. Mar - beh tz'-da-kah, mar-beh sha - lom.

*p*

51

C *mf* The more To - rah, the more life.

S *mp* Mar - beh To - rah, mar - beh kha - yim. Mar -

A *mp* Mar - beh To - rah, mar - beh kha - yim. Mar -

B *mp* Mar - beh To - rah, mar - beh kha - yim. Mar -

*mp*

56

C The more stu - dy, the more wis - dom. The more

S beh y'-shivah, mar - beh khokh-mah. Mar - beh a - tzah,

A beh y'-shivah, mar - beh khokh-mah. Mar - beh a - tzah,

B beh y'-shivah, mar - beh khokh-mah. Mar - beh a - tzah,

61

C coun - sel, the more under-standing. — The more jus-tice, the more peace.

S mar - beh t'-vu-nah. Mar - beh tz'-da-kah, mar-beh sha - lom.

A mar - beh t'-vu-nah. Mar - beh tz'-da-kah, mar-beh sha - lom.

B mar - beh t'-vu-nah. Mar - beh tz'-da-kah, mar-beh sha - lom.

67

Fl. *mf*

Cel. *mf*

*mp*

74

Fl.

Cel.

78

Children's Choir, innocently

Ch.

*mf* A - seih l' - kha — rav, u - k' - nei l' - kha kha - veir:

*subito p*

*fp*

84

Ch.

Find your - self a teach - er and you've made your - self a friend.

89

Fl. *mf*

Cel. *mf*

C *f* The more To - rah, the more life.

Ch. *f* A - seih l' - kha — rav, u - k' - nei l' - kha kha - veir:

S *mp* Ooh, ooh, ooh,

A *mp* Ooh, ooh, ooh,

B *mp* Ooh, ooh, ooh,

*mf*

94

Fl.

Cel.

C The more stu - dy, the more wis - dom.

Ch. Find your - self a teach - er and you've made your - self a friend. A -

S ooh,

A ooh,

B ooh, ooh,

98

Fl.

Cel.

C. The more coun - sel, the more un - der - stand - ing. —

Ch. seih l' - kha — rav, u - k' - nei l' - kha kha - veir:

S. ooh, ooh,

A. ooh, ooh,

B. ooh, ooh,

102

Fl.

Cel.

C. The more jus - tice, the more peace. Ka - nah shem

Ch. Find your - self a teach - er and you've made your - self a friend.

S. ooh.

A. ooh.

B. ooh.

rit.

106 E Adagio ♩ = 60

Fl. *f*

Cel. *mf*

C *f*

S *mf*

A *mf*

B *mf*

*mf*

tov, ka-nah \_ l'-atz - mo. Ka-nah shem tov, ka-nah \_ l'-atz - mo. Ka-

Ka-nah shem tov, ka-nah shem tov, ka-nah shem tov, ka-nah shem tov,

Ka-nah shem tov, ka-nah shem tov, ka-nah shem tov, ka-nah shem tov,

Ka-nah shem tov, ka-nah shem tov, ka-nah shem tov, ka-nah shem tov,

110

Fl.

Cel.

C *cresc.*

S *cresc.*

A *cresc.*

B *cresc.*

*cresc.*

na lo div-rei To - rah, ka - nah lo kha-yei ha - o - lam ha - bah.

div - rei To - rah Ah *cresc.*

div - rei To - rah Ah *cresc.*

div - rei To - rah Ah *cresc.*

*cresc.*

114

Fl. *rit.*

Cel. *p*

Ch. *mp*

S. *p*  
Ooh, \_\_\_\_\_ Hmm.

A. *p*  
Ooh, \_\_\_\_\_ Hmm.

B. *p*  
Ooh, \_\_\_\_\_ Hmm.

A - seih l' - kha — rav, u - k' - nei l' - kha kha - veir.

# Kanah Shem Tov

(The one who has acquired a good name...)

Text: Pirkei Avot 1:6; 2:7  
English interpretation  
by Erik Contzius

Commissioned in honor of the 40th anniversary of  
Rabbi Leslie Yale Gutterman

Erik Contzius, ASCAP

with Temple Beth-El Congregation Sons of Israel and David, Providence, Rhode Island

## Flute Score

Andante (♩ = 76)

8

mp

15

A

3

mf

4

28

mp

p

B

Andante (♩ = 76)

36

C

mf

69

f

78

D

12

mf

98

E

Adagio (♩ = 60)

106

112

2

# Kanah Shem Tov

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## Cello Score

The score is written for cello in bass clef. It begins with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The first staff is marked 'Chant-like' and 'mp'. The second staff starts at measure 8. The third staff starts at measure 17 and changes to a 4/4 time signature, marked 'f'. The fourth staff starts at measure 25 and includes dynamic markings 'fp' and 'mf', with a 36-measure rest. The fifth staff starts at measure 69 and is marked 'f'. The sixth staff starts at measure 78 and is marked 'mf', with an 11-measure rest. The seventh staff starts at measure 97 and is marked 'mf'. The eighth staff starts at measure 106 and is marked 'mf'. The ninth staff starts at measure 111 and is marked 'p', with a 2-measure rest.

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<http://contzius.com/>

## **Translation**

### **Pirkei Avot 2:7**

The one who has acquired a good name  
has acquired it oneself.  
The one who has acquired the words of Torah  
has acquired for oneself a place in the World to Come.

The more Torah, the more life.  
The more study, the more wisdom.  
The more counsel, the more understanding.  
The more justice, the more peace.

### **Pirkei Avot 1:6**

Find for yourself a teacher and you've made yourself a friend

## About the composition

When long time friend and colleague, Cantor Judy Seplowin, commissioned me to write this work, it was with the intention of honoring her clergy partner and the spiritual leader of Temple Beth-El Congregation Sons of Israel and David of Providence, Rhode Island, Rabbi Leslie Gutterman. He continues to serve this great congregation after forty years.

Thanks to the thorough vision of Cantor Seplowin, I had some very good guidelines with which to craft a work which would honor Rabbi Gutterman properly. Although I have not had the pleasure to have worked with him, I feel that through both Cantor Seplowin and Rabbi Michael Cahana, I have heard inspiring stories and great experiences working with Rabbi Gutterman such that I feel that I could really sense why he was being honored.

Since a Rabbi's first and foremost responsibility is to teach, the musical motifs of cantillation came to mind. Thus, the cello begins the work with some strains evoking, but not exactly re-creating, the trope marks "tipkha" and "etnakhta." This is then followed by a duet with a flute, illustrating the joy which comes from embracing Torah.

The cantor sings, "Kamah Shem Tov..." *The one who has acquired a good name has done so oneself.* Rabbi Gutterman has not earned his good name in his community merely by staying at his position for forty years, but rather he has earned his good name by his hard work and dedication to his community. With cantorial flourish, the cantor declares that the rabbi has earned his good name, as well has acquired a place in the World to Come for having acquired many words of Torah.

The choir enters, singing a refrain which echoes throughout the piece: *The more Torah, the more life. The more study, the more wisdom. The more counsel, the more understanding. The more justice, the more peace.* The choir represents the entire congregation, after having followed in the path of their rabbi. These are the things they strive for.

The flute and cello enter once again, this time becoming a "musical Torah:" The choir sings the message of Torah, but the instruments in their complexity and interweaving, illustrate the fullness of Torah.

A still moment, and then children's voices sing simply: "Aseih l'kha rav..." *Find yourself a teacher and you've made yourself a friend.* This children's chorus represents students of all ages who have found in Rabbi Gutterman an inspiring teacher and role model. Traditionally, the word "khavair" is interpreted in this Mishnah to mean "study partner," but one can also read this Mishnah as such: The "rav" (teacher) and the "khavair" (friend) are one and the same person.

All these messages come together in a rich counterpoint, building to a climax in which the ensemble declares, "Our rabbi has earned his good name, and we love him for his mentoring, his leadership, and for all of life's lessons we now embrace."

Finally, after a rhapsodic release, the children conclude the work by stating simply that they see their Rabbi as a mentor, teacher, and friend.

May Rabbi Leslie Gutterman continue to serve his community in love and service!

—ELC, September 2010

# Kol Ha'olam Kulo - Karati Shimkha

Text: Rabbi Nachman of Bratslav;  
Lamentations 3:55-56

Music by: Erik Contzius (ASCAP)

**Flowingly** (♩.=50) *All the world...* *All the world...*

**Cantor**

**Soprano** *mp* *poco rit.*  
Kol ha - o - lam ku - lo kol ha - o - lam ku - lo:

**Alto** *mp* *poco rit.*  
Kol ha - o - lam ku - lo kol ha - o - lam ku - lo:

**Tenor** *mp* *poco rit.*  
Kol ha - o - lam ku - lo kol ha - o - lam ku - lo:

**Bass** *mp* *poco rit.*  
Kol ha - o - lam ku - lo kol ha - o - lam ku - lo:

*Is a very narrow bridge...* *is a very narrow bridge...* *The most important thing...*

**C** *mf*  
V' - ha - i - kar

**S** *a tempo*  
Ge - sher tzar m' - od, ge - sher tzar m' - od. Ge - sher tzar m' -

**A**  
Ge - sher tzar m' - od, ge - sher tzar m' - od. Ge - sher tzar m' -

**T**  
Ge - sher tzar m' - od, ge - sher tzar m' - od. Ge - sher tzar m' -

**B**  
Ge - sher tzar m' - od, ge - sher tzar m' - od. Ge - sher tzar m' -

11 *is to not be afraid* *The most important thing...* *is to not be afraid*

C *lo l'-fa-khed k'lal.* *V' - ha - i - kar* *lo l'-fa-khed k'lal.*

S *od,* *ge - sher tzar m' - od.* *Ge - sher tzar m' - od,* *m' - od.*

A *od,* *ge - sher tzar m' - od.* *Ge - sher tzar m' - od,* *m' - od.*

T *od,* *ge - sher tzar m' - od.* *Ge - sher tzar m' - od,* *m' - od.*

B *od,* *ge - sher tzar m' - od.* *Ge - sher tzar m' - od,* *m' - od.*

17 *I called upon Your name...* *I called upon Your name, O God,*

C *freely mf* *Ka - ra - ti* *shi - m' - kha* *ka - ra - ti shim' - kha* *A - do - nai, mi -*

S *p* *Hmm...* *mi -*

A *p* *Hmm...* *mi -*

T *p* *Hmm...* *mi -*

B *p* *Hmm...* *mi -*

21 *From out of the lowest depths. You heard my voice. Hide not...*

*mp*

C  
bor\_\_ takh - ti - yot. Ko - li, sha-ma - ti: Al \_\_\_\_\_ ta-

S  
bor\_\_ takh - ti - yot. Ko - li, sha-ma - ti. Zum...

A  
bor\_\_ takh - ti - yot. Ko - li, sha-ma - ti. Zum...

T  
bor\_\_ takh - ti - yot. Ko - li, sha-ma - ti. Zum...

B  
bor\_\_ takh - ti - yot. Ko - li, sha-ma - ti. Zum...

26 *Your ears, Hide not Your ears at my sighing, at my cry.*

C  
leim oz - n'-kha, al ta-leim oz - n'-kha l' - rav - kha-ti, l' - shav - a - ti. \_\_\_\_\_

S  
p  
Hmm

A  
p  
Hmm

T  
p  
Hmm

B  
p  
Hmm

30

*Have no fear at all.*

**C**

*All the world... mp* *is a very narrow bridge.* *Lo l'-fa-khed klal.*

**S**

*mp*

**A**

*mp*

**T**

*mp*

**B**

Kol ha-o-lam ku - lo \_\_\_\_\_ ge - sher tzar m' - od. \_\_\_\_\_

Kol ha-o-lam ku - lo \_\_\_\_\_ ge - sher tzar m' - od. \_\_\_\_\_

Kol ha-o-lam ku - lo \_\_\_\_\_ ge - sher tzar m' - od. \_\_\_\_\_

Kol ha-o-lam ku - lo \_\_\_\_\_ ge - sher tzar m' - od. \_\_\_\_\_

# L'kha Dodi

Shabbat Evening Liturgy

Erik Contzius, ASCAP

Cantor

*mp*

L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' -

6

C. *mf*

ka - b' - lah. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. Sha -

S *mp*

L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

A *mp*

L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.


T *mp*

L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

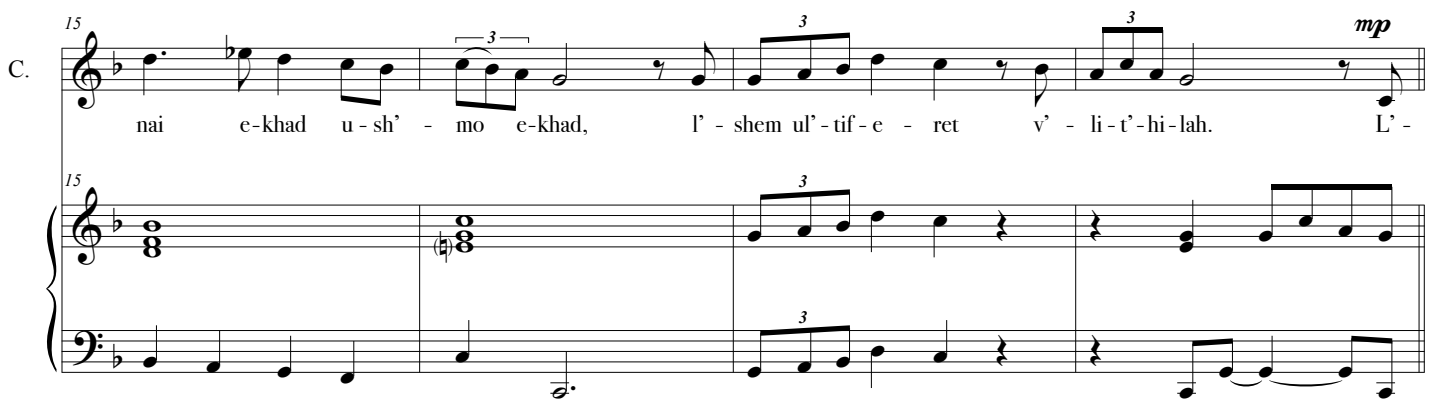
B *mp*

L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

11

C. 
  
 mor v' - za-khor b' - di - bur e - khad, hish - mi - a - nu Eil ha-m'yu - khad. \_\_\_\_\_ A - do -

15

C. 
  
 nai e-khad u - sh' - mo e-khad, l' - shem ul' - tif - e - ret v' - li - t' - hi - lah. L' - *mp*

19

C. 
  
 kha do - di lik' - rat ka - lah p' - nei sha - bat n' - *mp*

22 *mf*

C. ka - b' - lah. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. Lik -

S. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

A. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

T. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

B. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

27 *mf*

C. rat Sha - bat l' - khu v' - nei - l' - kha, ki hi m' - kor ha - b' - ra - khah. Mei -

31 *rit.* *mp*

C. rosh mi - ke - dem n' - su - khah, sof ma - a - sch b'ma-kha-sha - vah t'khi - lah. L' -

35 *a tempo*

C. kha do - di lik' - rat ka - lah p' - nei sha - bat n' -

38

C. ka - b' - lah. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

S. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

A. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

T. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

B. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

43

S *f* Hit - o - r' - ri, hit - o - r' - ri, *mf* ki va\_\_ o - reikh ku-mi o - ri.

A *f* Hit - o - r' - ri, hit - o - r' - ri, *mf* ki va\_\_ o - reikh ku-mi o - ri.

T *f* Hit - o - r' - ri, hit - o - r' - ri, ku-mi o - ri.

B *f* Hit - o - r' - ri, hit - o - r' - ri, ku-mi o - ri.

43

48

C. L' -

S U - ri, u - ri shir da - bei - ri k' - vod A - do - nai a - la - yikh nig - lah. *rit.*

A U - ri, u - ri shir da - bei - ri k' - vod A - do - nai a - la - yikh nig - lah.

T U - ri, u - ri shir da - bei - ri k' - vod A - do - nai a - la - yikh nig - lah.

B U - ri, u - ri shir da - bei - ri k' - vod A - do - nai a - la - yikh nig - lah.

48

54

C. kha do - di lik' - rat ka - lah p' - nei sha - bat n' -

57

C. ka - b' - lah. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

S. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

A. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

T. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

B. L' - kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah.

57

62

C. *Bo - i v' - sha - lom a - te - ret ba' - lah gam b' - sim - kha u - v' - tzo - ho - lah.*

66

C. *Tokh e - mu - nei am s' - gu - lah, bo - i kha - lah, bo - i kha - lah. L' -*

S. *bo - i kha - lah, bo - i kha - lah. L' -*

A. *bo - i kha - lah, bo - i kha - lah. L' -*

T. *bo - i kha - lah, bo - i kha - lah. L' -*

B. *bo - i kha - lah, bo - i kha - lah. L' -*

66 *a tempo*

*a tempo*

70

C. kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. L' -

*a tempo*

S kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. L' -

A kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. L' -

T kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. L' -

B kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. L' -

*a tempo*

70

*mf*

74

C. kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

S kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

A kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

T kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

B kha do - di lik' - rat ka - lah p' - nei sha - bat n' - ka - b' - lah. *rit.*

74

*rit.*

# Lamdeni Elohai

written in honor of the 40th birthday of  
Cantor Yvon Shore

Poem by Leah Goldberg, 1954

Erik Contzius ASCAP

Liltingly ( $\text{♩} = 50$ ) *p*

Lam - dei-ni E-lo-hai \_\_\_\_\_ ba - reikh v'-hit-pa-leil \_\_\_\_\_

6  
— al sod a - leh ka - meil, al no-gah p' - ri ba - sheil

11 *mp*  
Al ha-kehi - rut ha - zot: Lir - ot la - khush, lin - shom, \_\_\_\_\_ la-

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<http://contzius.com/>

17 *mf* *rit.* *a tempo* *p*

da - at\_\_\_ l-ya - kheil, l' - hi - ka - sheil La - meid et sif-to - tai\_\_\_

22

— b'-ra - khah v'-shir ha-leil\_\_\_ b'-hit-kha - deish\_\_\_ z'-man' - kha im

27 *mf*

bo - ker v' - im leil *mf* l' - val\_\_\_ yi-h' - yeh\_\_\_ yo - mi\_\_\_ ha-yom\_\_\_

32

kit - mol shil - shom l' - val yi-h' - yeh yo-

37

*rit.* Morendo

mi a-lai a - lai, a - lai *p* her - gel.

*rit.* *p* *rall.* *Ped.*

*Teach me my God, a blessing and a prayer  
of the mystery of a withered leaf  
of ripened fruit, so fair  
of this freedom: To see, to sense,  
to breathe, to know, to hope,  
to despair.*

*Teach my lips a blessing and a song of praise  
as each morning and night You renew Your days,  
lest my days be as the one before  
lest routine sets my ways*

# Mah Ashiv Ladonai - quid retribuam Domino

Psalm 116:12-19  
(Vulgate: Psalm 115)

Composed for the American Conference of Cantors  
for their participation in the Second Conference on Jewish-Catholic Relations  
November 14 - 18, 2010

Erik Contzius, ASCAP

*Piously*  
*mp*

5  
*mp* Evenly (♩ = 40)

S Mah-a - shiv la - do-nai, kol-tag-mu-lo - hi a - lai?  
A Mah-a - shiv la - do-nai, kol-tag-mu-lo - hi a - lai?  
T Mah-a - shiv la - do-nai, kol-tag-mu-lo - hi a - lai?  
B *mp* Like Gregorian Chant quid re - tri-bu-am Do-mi-no pro -

5  
*mp* Evenly (♩ = 40)  
*colla voce*

9  
*mp* Flowingly (♩ = 48)

S Kos-y' - shu-ot e - sa u - v' -  
A Kos-y' - shu-ot e - sa u - v' -  
T e - sa u - v' -  
B om-ni-bus quae re-tri-bu-it mi - hi e - sa u - v' -

9  
*mp* Flowingly (♩ = 48)

12

S shem A - do - nai ek - ra. N' - da - rai la - do - nai a - sha - leim neg - da - na l' - khol a -

A shem A - do - nai ek - ra. N' - da - rai la - do - nai a - sha - leim neg - da - na l' - khol a -

T shem A - do - nai ek - ra.

B shem A - do - nai ek - ra.

15

S *p* mo.

A *p* mo.

T ca - li - cem sa - lu - ta - ris ac - ci - pi - am et no - men Do - mi - ni in - vo - ca - bo

B ca - li - cem sa - lu - ta - ris ac - ci - pi - am et no - men Do - mi - ni in - vo - ca - bo

17

S *mf* om - ni po-pu-lo ei - us

A *mf* om - ni po-pu-lo ei - us

T *mf* vo - ta me-a Dō-mi-no red-dam co - ram om - ni po-pu-lo ei - us

B *mf* vo - ta me-a Dō-mi-no red-dam co - ram om - ni po-pu-lo ei - us

19

S *Solo mf* Ya-kar b'-ei-nei A-do - nai, *rit.*

A *Solo mf* ha - mav-tah la-kha - si - dav.

T *Solo mf* pre-ti - o-sa in con-spec-tu Do-mi - ni

B *Solo mf* mors sanc - tor - um ei-us

24 Coro (♩ = 88)

S *f* A - nah A - do - nai ki - a - ni av - de - kha a - ni - av - d' -

A *f* A - nah A - do - nai ki - a - ni av - de - kha a - ni - av - d' -

T *f* O Do - mi - ne, e - go ser - vus tu - us e - go ser - vus

B *f* O Do - mi - ne, e - go ser - vus tu - us e - go ser - vus

24 Coro (♩ = 88)

29

S *rit.* kha ben - a - ma - te - kha pi - takh - ta, pi - takh - ta l' - mo - sei - rai.

A kha ben - a - ma - te - kha pi - takh - ta, pi - takh - ta l' - mo - sei - rai.

T *8* tu - us et fi - li - us an - cil - lae tu - ae di - ru - pi - sti vin - cu - la me - a

B tu - us et fi - li - us an - cil - lae tu - ae di - ru - pi - sti vin - cu - la me - a

29

35

40 With Reverence (♩ = 84) *mp*

S  
ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis

A  
ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis

T  
8 ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis

B

40 With Reverence (♩ = 84) *mp*

45

S  
et no - men Do - mi - ni in - vo - ca - bo

A  
et no - men Do - mi - ni in - vo - ca - bo

T  
8 et no - men Do - mi - ni in - vo - ca - bo

B  
*mp*  
L' - kha ez - bakh ze - vakh to - dah, u - v' - shem A - do - nai ek -

45 *colla voce*

49 *Flowingly* (♩ = 48) *mp*

S vo-ta me - a Do-mi-no red-dam co-ram om-ni po-pu-lo ei-us —

A vo-ta me - a Do-mi-no red-dam co-ram om-ni po-pu-lo ei-us —

T

B

ra.

49 *Flowingly* (♩ = 48) *mp*

52 *mf*

S — neg - da-na l' - khol-a - mo. — in *mf*

A — neg - da-na l' - khol-a - mo. — in *mf*

T *mp* N' - da-rai la-do-nai a-sha-leim, neg - da-na l' - khol-a - mo. —

B *mp* N' - da-rai la-do-nai a-sha-leim, neg - da-na l' - khol-a - mo. —

52

55

S at-ri-is do - mus Do - mi - ni in me - di - o tu - i le - ru - sa - lem

A at-ri-is do - mus Do - mi - ni in me - di - o tu - i le - ru - sa - lem

T

B

55 *mf*

57

S *f* b' - to - khei - khi Y' - ru - sha - la - yim

A *f* b' - to - khei - khi Y' - ru - sha - la - yim

T *mf* B' - khatz - rot beit A - do - nai *f* b' - to - khei - khi Y' - ru - sha - la - yim

B *mf* B' - khatz - rot beit A - do - nai *f* b' - to - khei - khi Y' - ru - sha - la - yim

57 *f*

60

S *f* al - le - lu - ia *p* al - le - lu - ia *mf* al - le - lu - ia

A *f* al - le - lu - ia *p* al - le - lu - ia *mf* al - le - lu - ia

T *f* ha - l' - lu - yah. *p* ha - l' - lu - yah. *mf* ha - l' - lu - yah.

B *f* al - le - lu - ia *p* Ah Ah

60

63

S *pp* al - le - lu - ia

A *pp* al - le - lu - ia

T *pp* ha - l' - lu - yah.

B

63

# Mah Tovu

Text: Numbers 24:5;  
Psalms 5:8, 26:8, 95:6, 69:14

for Temple Israel of New Rochelle  
whose dwelling place is good

Erik Contzius ASCAP

Majestically ♩ = 80 *mp* How lovely are your tents, O Jacob, your dwelling places, O Israel!

Cantor

Mah to-vu o-ha-le-kha Ya-a-kov, mish-k'-no-te-kha Yis-ra-eil.

*mf* *mp*

7

C Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

7

11 *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

11 *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

*mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

8 *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

11 *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

11 *mf*

15

C Mah to - vu o - ha - le - kha Ya - a - kov, mish-k' - no - te - kha Yis - ra - eil.

S Mah to - vu o - ha - le - kha Ya - a - kov, mish-k' - no - te - kha Yis - ra - eil.

A Mah to - vu o - ha - le - kha Ya - a - kov, mish-k' - no - te - kha Yis - ra - eil.

T 8 Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

B Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

19 *mp* As for me, O God abounding in grace, I enter your house to worship

C Va - a - ni b' - rov khas - d' - kha a - vo vei - te - kha, esh - ta - kha - veh el hei -

22 *in Your sacred place* *in reverence.*

C khal kod - sh' - kha b' - yir - a - te - kha.

25 *mf*

C Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

S Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

A Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

T Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

B Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

25 *mf*

29

C Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

S Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

A Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

T Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

B Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

29

*Eternal One, I love Your house*

*the place where Your glory dwells,*

33

C

A-do-nai a - hav - ti m' - on bei-te - kha u - m' - kom mish - kan k' - vo - de - kha,

*and I worship you in humility*

*I seek blessing from God, my Maker!*

37

C

va - a - ni esh - ta - kha - veh v ekh - ra - ah, ev - r' - kha lif - nei A - do - nai o - si!

41

C

Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

41 *mf*

S

Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

41 *mf*

A

Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

41 *mf*

T

8 Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

41 *mf*

B

Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

*rit.*

C Mah to - vu o - ha - le - kha Ya - a - kov, mish-k' - no - te - kha Yis - ra - eil.

S Mah to - vu o - ha - le - kha Ya - a - kov, mish-k' - no - te - kha Yis - ra - eil.

A Mah to - vu o - ha - le - kha Ya - a - kov, mish-k' - no - te - kha Yis - ra - eil.

T Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

B Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

**Introspectively** ♩ = 76

*To You, Eternal One, goes my prayer: May this be a time of Your favor.*

C *mp* Va-a-ni t' - fi - la - ti l' - kha A - do - nai eit ra - tzon.

*God, with Your great love, answer me with Your saving truth.*

C E-lo-him, b' - rov khas - de - kha, a - nei - ni be - e - met yish - e - kha! *accel.*

58 *a tempo*

C Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

S *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

A *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

T *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

B *mf* Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

*mf a tempo*

62 *hold back*

C Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

S Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

A Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

T Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

B Mah to - vu o - ha - le - kha Ya - a - kov, mish - k' - no - te - kha Yis - ra - eil.

66 *rit.*

C  
Mish-k' - no - te - kha\_ Yis - ra - eil.

S  
Mish-k' - no - te - kha\_ Yis - ra - eil.

A  
Mish-k' - no - te - kha\_ Yis - ra - eil.

T  
8 Mish - k' - no - te - kha Yis - ra - eil.

B  
Mish - k' - no - te - kha Yis - ra - eil.

66 *rit.*

# Mi Khamokha

Erik Contzius

**With Conviction**  $\text{♩} = 140$

Tenor *mf* Mi kha-

Bass *mf* Mi kha-

*f* *p*

Detailed description: This system contains the vocal parts for Tenor and Bass, and the piano accompaniment. The Tenor and Bass parts are in treble and bass clefs respectively, with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in grand staff. The tempo is marked as quarter note = 140. The Tenor and Bass parts have a dynamic marking of *mf* and lyrics 'Mi kha-'. The piano accompaniment has dynamic markings of *f* and *p*.

S *mf* Mi ka-

A *mf* Mi ka-

T *mf* mo-kha ba - ei - lim A-do - nai Mi ka-

B *mf* mo-kha ba - ei - lim A-do - nai Mi ka-

*mf* *cresc.*

Detailed description: This system contains the vocal parts for Soprano, Alto, Tenor, and Bass, and the piano accompaniment. The Soprano and Alto parts are in treble clefs, and the Tenor and Bass parts are in treble and bass clefs respectively. The piano accompaniment is in grand staff. The Soprano and Alto parts have a dynamic marking of *mf* and lyrics 'Mi ka-'. The Tenor and Bass parts have a dynamic marking of *mf* and lyrics 'mo-kha ba - ei - lim A-do - nai Mi ka-'. The piano accompaniment has a dynamic marking of *mf* and a *cresc.* marking.

10

S mo-kha ne - dar ba - ko - desh *f* no - ra

A mo-kha ne - dar ba - ko - desh *f* no - ra

T mo-kha ne - dar ba - ko - desh

B mo-kha ne - dar ba - ko - desh



14

S t' - hi - lot o - sei *sfz* fe - leh!

A t' - hi - lot o - sei *sfz* fe - leh!

T *f* no - ra t' - hi - lot o - sei *sfz* fe - leh!

B *f* no - ra t' - hi - lot o - sei *sfz* fe - leh!

14

*rit.*



19 *mf*  $\text{♩} = 114$

C Mal - khu - t'-kha ra - u va - ne - - - kha bo-kei-a yam lif - nei Mo-

25 *f* *ritardando*  $\text{♩} = 140$

C she. Zeh ei - li a - nu v'-am - ru:

31 *mp* *f* *f*

S A - do-nai yim - lokh P' - o-lam va-

A *mp* *f* *f*  
A - do-nai yim - lokh P' - o-lam va-

T *mp* *f* *f*  
A - do-nai yim - lokh P' - o-lam va-

B *mp* *f* *f*  
A - do-nai yim - lokh P' - o-lam va-

35  $\text{♩} = 80$  *mp*

C V' - ne - e - mar ki fa - da A - do - nai — et Ya - a - kov u - g' - a - lo mi - yad kha -

S ed!

A ed!

T ed!

B ed!

*mp*

40

C zak mi me - nu. — Ba - rukh a - ta A - do - nai ga - al Yis - ra - eil.

S *plainly p* *morendo*  
A - mein.

A *plainly p* *morendo*  
A - mein.

T *plainly p* *morendo*  
A - mein.

B *plainly p* *morendo*  
A - mein.

*tacit* *p*

# Mi Khamokha/We Shall Overcome

Text: Dr. Martin Luther King Jr. and  
Jewish Evening Liturgy

Music after "We Shall Overcome" and the "Shirah" tune  
arranged by Erik Contzius, ASCAP

**Reader:** *When Your children witnessed Your power, they extolled You and gave You thanks. And yet, we, Your children, still need to experience Your redemptive power in the world. We need hope, and we need faith.*

Congregation

humming  
*p*  
*mp*  
*p*

*...In the words of Dr. King: "With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood..."*

Cong.

*With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we [all] will be free one day."*

Cong.

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16 Choir

*mf* Mi -

Cong.

20

- - - kha-mo - kha ba-ei - lim A-do-nai? \_\_\_\_\_ Mi ka - mo - kha ne -

*mf*

23

dar ba - ko - desh, \_\_\_\_\_ no - ra \_\_\_\_\_ t' - hi - lot o - seih \_\_\_\_\_

27 Cantor

fe - leh? Ma-l' - khu - t-kha ra - u va - ne - kha, bo -

31

kei - a yam lif - nei Mo - sheh; Zeh Ei - li! A - nu v' - a - m' -

35

*Choir*

ru: A - do - nai yim - lokh l' - o - lam va - ed!

*“And when this happens, when we allow freedom to ring, when we let it ring from every village and every hamlet,*

38

Cong. *humming*

*p*

*...from every state and every city, we will be able to speed up that day when all of God's children, black men and white men,*

Cong. <sup>43</sup>

<sup>43</sup>

*..Jews and Gentiles, Protestants and Catholics, will be able to join hands...*

Cong. <sup>48</sup>

<sup>48</sup>

*...and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!" Praised are You, O God, the Redeemer of us all.*

Cong. <sup>53</sup>

<sup>53</sup>

(cresc.)

# Mi Shebeirakh/El Na R'fa Na Lah

for my friend, Hazzan Jacob Ben Zion Mendelson,  
who should be calm

Erik Contzius ASCAP

Psalms 147:3

Numbers 12:13

Traditional *Mi Shebeirakh* for healing text

**Freely** *Cantor*

Ha-ro - feih lish-vu - rei\_ leiv\_ God. heals the bro-ken heart-ed.

**Flowing** *Cantor & Cong.*

Eil na r' - fa\_\_ na\_\_ lah. Eil na r' -

**Flowing** *Cantor & Cong.*

fa\_\_ na\_\_ lah. Eil\_\_ na r' - fa\_\_ na\_\_ lah.

*poco rit.*

**With Conviction**  
Cantor

13  
Mi she-bei-rakh a - vo - tei - nu v' - - i - mo - tei - nu

17  
hu y'-va-reikh v' - yi - ra - pei - et ha-kho - lim. Ha-ka - dosh ba-rukh

22 *poco rit.*  
hu yi-ma - lei ra-kha-mim a-lei - hem l'ha-kha-zi - kam - ul - ra - po - tam.

**Flowing**  
Cantor & Cong.

28  
Eil na r' - fa - na - lah. Eil na r' - fa - na - lah.

32 **Rubato**  
*Cantor*

Eil na r' - fa na lah. V' - yish - lakh la-hem m' -

37

hei - ra, m' - hei - ra, m'hei - - - - - ra r' - fu -

41

a sh' - lei - ma r' - fu - at ha-ne-fesh u-r' - fu - at ha-guf b' - tokh sh' - ar kho-lei Yis - ra -

46 *Rushed* *rit.*

eil hash - ta ba-a-ga-la u-viz - man ka - riv v' - no - mar:\_\_\_\_\_

51 **Flowing**

A - - - - mein, a - - - - mein, a - - - -

56

mein a - mein. a - - - - - mein,

60

a - - - - mein, a - - - - - mein, a - mein.

*rit.*

*God is the healer of broken hearted.  
 May God please heal those who are ailing.  
 May God who blessed our ancestors bring blessing and healing to those who are ill.  
 May the Holy and Blessed One mercifully restore them to health and vigor.  
 May God grant them physical and spiritual well-being  
 together with all others who are ill.  
 May God do this speedily and soon,  
 and let us say: Amen.*

# Modim Anakhnu Lakh

Erik Contzius, ASCAP

Meditatively (♩.=52)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It begins with a whole rest for three measures, followed by a quarter rest, then a quarter note G4, and a half note G4. The lyrics "Mo - dim a-nakh - nu" are written below the notes. A piano (*p*) dynamic marking is placed below the first note. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line of whole notes in the left hand. A piano (*p*) dynamic marking is placed below the first measure.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a half note G4. The lyrics "lakh, sha - a - ta hu, A-do-nai E-lo - hei - nu" are written below. A piano (*p*) dynamic marking is placed below the first note. The piano accompaniment continues with the same eighth-note accompaniment and bass line. A piano (*p*) dynamic marking is placed below the first measure.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note G4. The lyrics "hei A-vo-tei-nu l'-o-lam va - ed, tzur kha-yei - nu," are written below. A piano (*p*) dynamic marking is placed below the first note. The piano accompaniment continues with the same eighth-note accompaniment and bass line. A piano (*p*) dynamic marking is placed below the first measure.

19

ma - gein \_\_\_\_\_ yish-ei - nu, \_\_\_\_\_ a -

24

ta \_\_\_\_\_ hu l' - dor va - dor. \_\_\_\_\_ Ba - rukh a - ta A - do - nai, ha -

30

tov shim - kha \_\_\_\_\_ u - l' - kha na - eh \_\_\_\_\_ l' - ho - dot. \_\_\_\_\_

# Modim Anakhnu Lakh

Text: Jewish Liturgy

Dedicated in honor of the distinguished career of  
Cantor Sandra Sherry-Pilatsky

Erik Contzius ASCAP

Moderato (♩ = c. 108)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line for the Cantor and a piano accompaniment. The tempo is Moderato, with a quarter note equal to approximately 108 beats per minute. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line with dotted rhythms in the left hand. The lyrics are in Hebrew, with some words in italics. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like *dim*. There are also triplet markings over the notes for 'A - do - nai' and 'E - lo - hei'.

Cantor

*mf* Mo -

5 *dim* a - nakh - nu lakh sha - a -

9 ta hu A - do - nai E - lo - hei - nu vei - lo -

13 hei A - vo - tei - nu v' - I - mo - tei - nu P' - o - lam va - ed.

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<http://contzius.com/>

17

C

Tzur kha - yei - nu ma - gein

22

C

yish - ei - nu, a - ta hu l' - dor va -

27

C

dor.

31

C

*f* No-

37

C

*espress. (Cantorial)*

déh l' - kha u - n' - sa - peir t' - hi - la - tekha, al kha - yei - nu, al - kha - yei - nu ha - m' - su - rim b' - ya - de - kha,

*mf colla voce*

42

C

v' - al nish-mo-tei - nu, v' - al nish-mo-tei - nu ha - p' - ku - dot lakh, v' - al ni - se - kha she - b' - khol yom

46

C

i - ma - nu v' - al nif-l' - o - te - kha v' - to - vo - te - kha she - b' - khol eit *mp* e - rev va - vo - ker

*tacet*

50

C

v' - tzo - ho - ra - yim. *a tempo* *mf* Ha -

*p*

55

C

tov ki lo kha - lu ra - kha - me - kha, v' - ham' - ra -

*mp*

59

C

kheim ki lo ta - mu kha - sa - de - kha mei - o -

63

C

lam ki - vi - nu lakh, mei - o - lam

68

C

ki - vi - nu lakh. Ba -

71

*rit.*

C

rukh a - ta A - do - nai ha - tov shim - kha

74

*ten.*

C

u-lkha na-eh l' - ho - dot.

*a tempo*

# Modim Anakhnu Lakh

Text: Jewish Liturgy

Dedicated in honor of the distinguished career of  
Cantor Sandra Sherry-Pilatsky

Erik Contzius ASCAP

Moderato ♩ = 96

Cantor

Soprano

Alto

Tenor

Bass

Moderato ♩ = 96

*mf* Mo -

5

C dim a - nakh - nu lakh sha - a -

S *p* Mo - dim mo - dim

A *p* Mo - dim mo - dim

T *p* Mo - dim mo - dim

B *p* Mo - dim mo - dim

5

*mp*

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9

C ta hu A - do - nai E - lo - hei - nu vei - lo -

S mo - dim mo - dim

A mo - dim mo - dim

T mo - dim mo - dim

B mo - dim mo - dim

13

C hei A - vo - tei - nu v' - I - mo - tei - nu l' - o - lam va - ed.

S Ooh lam va - ed.

A Ooh lam va - ed.

T Ooh lam va - ed.

B Ooh lam va - ed.

Modim Anakhnu Lakh - 2

17

C Tzur kha - yei - nu ma - gein

S Tzur kha - yei - nu ma - gein

A Tzur kha - yei - nu ma - gein

T Tzur kha - yei - nu ma - gein

B Tzur kha - yei - nu ma - gein

22

C — yish - ei - nu, a - ta hu l' - dor va -

S — yish - ei - nu, Ooh

A — yish - ei - nu, Ooh

T — yish - ei - nu, Ooh

B — yish - ei - nu, Ooh

27

C

dor.

S

l' - dor va - dor.

A

l' - dor va - dor.

T

l' - dor va - dor.

B

l' - dor va - dor.

27

*solo*

31

C

*rit.*

*f* No-

31

*rit.*

37

*espress. (Cantorial)*

C

deh l' - kha u - n' - sa - peir t' - hi - la - tekha, al kha - yei - nu, al kha - yei - nu ha - m' - su - rim \_\_\_\_\_ b' - ya - de - kha,

37

*mf colla voce*

42

C

v' - al nish - mo - tei - nu, v' - al nish - mo - tei - nu ha - p' - ku - dot \_\_\_\_\_ lakh, v' - al ni - se - kha she - b' - khol yom

42

Modim Anakhnu Lakh - 4

46

C

i - ma - nu v' - al nif-l' - o - te - kha v' - to - vo - te - kha she - b' - khol eit *mp* e - rev va - vo - ker

*tacet*

50

C

v' - tzo - ho - ra - yim. *a tempo* *mf* Ha -

*p*

55

C

tov ki lo kha - lu ra - kha - me - kha, v' - ham' - ra -

S

*p* Ha - tov, ha - tov,

A

*p* Ha - tov, ha - tov,

T

*p* Ha - tov, ha - tov,

B

*p* Ha - tov, ha - tov,

*mp*

59

C kheim \_\_\_\_\_ ki lo ta - mu kha - sa - de - kha \_\_\_\_\_ mei - o -

S ha - tov, ha - tov

A ha - tov, ha - tov

T ha - tov, ha - tov

B ha - tov, ha - tov

63

C lam \_\_\_\_\_ ki - vi - nu lakh, \_\_\_\_\_ mei - o - lam \_\_\_\_\_

S Ooh \_\_\_\_\_ Aah \_\_\_\_\_ Ooh \_\_\_\_\_

A Ooh \_\_\_\_\_ Aah \_\_\_\_\_ Ooh \_\_\_\_\_

T Ooh \_\_\_\_\_ Aah \_\_\_\_\_ Ooh \_\_\_\_\_

B Ooh \_\_\_\_\_ Aah \_\_\_\_\_ Ooh \_\_\_\_\_

Modim Anakhnu Lakh - 6

68

C  
ki - vi - nu lakh. Ba -

S  
Aah

A  
Aah

T  
Aah

B  
Aah

71 *rit.*

C  
rukh a - ta A - do - nai ha - tov shim - kha

71 *rit.*

74 *ten.* *a tempo*

C  
u-lkha na-eh l'-ho - dot.

S  
A - men.

A  
A - men.

T  
A - men.

B  
A - men.

74 *a tempo*

# Nakhamu Ami

Isaiah, 40:1-2

Erik Contzius ASCAP

Dm A7 Dm A7 Dm  
 Na-kha - mu, na-kha - mu a - mi \_\_\_\_\_ na-kha - mu, na-kha -

7 C F D7 Gm C F Dm  
 mu a - mi \_\_\_\_\_ yo - mar E - lo - hei - khem, yo - mar E - lo - hei - khem, na-kha -

14 Gm A7 

1. Dm	2. Dm
-------	-------

 F Gm  
 mu, na-kha - mu \_\_\_\_\_ a - mi. mi. \_\_\_\_\_ Dab - ru al leiv Y' - ru - sha - la - yim,

22 C F Dm C  
 \_\_\_\_\_ dab - ru al leiv Y' - ru - sha - la - yim, \_\_\_\_\_ v' - kir - u ei - le - ha, v' - kir -

29 Gm Dm B<sup>b</sup> C<sup>sus</sup> Dm *D.C. at Fine*  
 u ei - le - ha, na - kha - mu, na - kha - mu a - mi.

*Comfort My people, comfort them, says your God.  
 Speak tenderly to Jerusalem;  
 Call to her...  
 Comfort My people, comfort them.*

# Nakhamu Ami

Isaiah, 40:1-2

Erik Contzius ASCAP

Na-kha - mu, na-kha - mu a - mi \_\_\_\_\_ na-kha - mu, na-kha - mu a - mi \_\_\_\_\_

9  
— yo - mar E-lo-hei-khem, yo - mar E-lo-hei-khem, na-kha - mu, na-kha - mu \_\_\_\_\_ a - mi. 1. Fine

17 2.  
mi. \_\_\_\_\_ Dab - ru al leiv Y'-ru-sha - la - yim, \_\_\_\_\_ dab - ru al leiv Y'-ru-sha - la - yim, \_\_\_\_\_

26 D.C. at Fine  
— v'-kir - u ei - le - ha, v'-kir - u ei - le - ha, na-kha - mu, na-kha - mu a - mi.

*Comfort My people, comfort them, says your God. Speak tenderly to Jerusalem; Call to her...*

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# Nakhamu Ami

Isaiah, 40:1-2

Erik Contzius ASCAP

Na-kha - mu, na-kha - mu a - mi \_\_\_\_\_ na-kha - mu, na-kha - mu a - mi \_\_\_\_\_

9  
— yo - mar E-lo-hei-khem, yo - mar E-lo-hei-khem, na-kha - mu, na-kha - mu \_\_\_\_\_ a - mi. 1. Fine

17 2.  
mi. \_\_\_\_\_ Dab - ru al leiv Y'-ru-sha - la - yim, \_\_\_\_\_ dab - ru al leiv Y'-ru-sha - la - yim, \_\_\_\_\_

26 D.C. at Fine  
— v'-kir - u ei - le - ha, v'-kir - u ei - le - ha, na-kha - mu, na-kha - mu a - mi.

*Comfort My people, comfort them, says your God. Speak tenderly to Jerusalem; Call to her...*

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# O Let Me Behold Your Glory

Exodus 33:18-19, 21, Psalm 99:9

Erik Contzius, ASCAP

Majestically (♩ = c. 100)

Soprano  
Alto  
Tenor  
Bass

*f* And Mo-ses said: O let me be-hold Your glo-ry!

*f* And Mo-ses said: O let me be-hold Your glo-ry!

*f* And Mo-ses said: be-hold Your glo-ry!

*f* And Mo-ses said: be-hold Your glo-ry!

Majestically (♩ = c. 100)

*f*

S  
A  
T  
B

7

Then God said: I will make all My good-ness pass be-fore you, and will pro-claim My

Then God said: I will make all My good-ness pass be-fore you, and will pro-claim My

God said: I will make all My good-ness pass be-fore you, and will pro-claim My

Then God said: I will make all My good-ness pass be-fore you, and will pro-claim My

7

13

S name be-fore you. \_\_\_\_\_

A name be-fore you. \_\_\_\_\_ *mp* you shall stand up -

T name be-fore you. \_\_\_\_\_ *mp* place by Me where you shall stand up -

B name be-fore you. \_\_\_\_\_ *mp* Be-hold, there is a place by Me where you shall stand up -

18 *rit.* **A With Jubilation** (♩ = c. 120)

C *mf* > Ro - m' - mu A - do - nai E - lo - hei - nu, — v' - hish - ta - kha - vu l' - har kod - sho,

S *mp* on the rock...

A on the rock...

T on the rock...

B on the rock...

**A With Jubilation** (♩ = c. 120)

First time with Cantor  
Second time, a cappella  
and pp, as stop choir

24

C. 

S. 

A. 

T. 

B. 



29

C. 

S. 

A. 

T. 

B. 



32

C. ro - m' - mu A - do - nai E - lo - hei - nu, — v' - hish - ta - kha - vu l' - har kod - sho

S. ro - m' - mu A - do - nai E - lo - hei - nu, — v' - hish - ta - kha - vu l' - har kod - sho

A. ro - m' - mu A - do - nai E - lo - hei - nu, — v' - hish - ta - kha - vu l' - har kod - sho

T. ro - m' - mu A - do - nai E - lo - hei - nu, — v' - hish - ta - kha - vu l' - har kod - sho

B. ro - m' - mu A - do - nai E - lo - hei - nu, — v' - hish - ta - kha - vu l' - har kod - sho

36

C. har kod-sho *mf* ki ka-dosh — ki ka-dosh — A-do - nai E-lo - hei-nu. *poco rit.*

S. har kod-sho *mf* ki ka-dosh ki ka-dosh A-do-nai E-lo - hei-nu.

A. har kod-sho *mf* ki ka-dosh ki ka-dosh A-do-nai E-lo - hei-nu.

T. har kod-sho *mf* ki ka-dosh ki ka-dosh A-do-nai E-lo - hei-nu.

B. har kod-sho *mf* ki ka-dosh ki ka-dosh A-do-nai E-lo - hei-nu.

# Oseh Shalom

Text from Jewish Liturgy  
Additional English by Erik Contzius

Music by Erik Contzius

Litlingly ♩ = 98 *mp*

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 1-4) features a vocal line with a whole rest followed by a half note 'O' on the second measure, and a piano accompaniment starting with a melodic line in the right hand and a bass line in the left hand. The second system (measures 5-8) contains the lyrics 'seh shal - lom bim - ro - mav, hu ya - a - seh sha - lom a - lei - nu,' with the piano accompaniment continuing. The third system (measures 9-12) contains the lyrics 'v' - al kol yosh - vei tei - veil v' - im' - ru: a - men. O-' and includes a first ending bracket over the final two measures. The piano accompaniment throughout features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

5  
seh shal - lom bim - ro - mav, hu ya - a - seh sha - lom a - lei - nu,

9  
v' - al kol yosh - vei tei - veil v' - im' - ru: a - men. O-

Oseh Shalom, p. 2

13 *mf*

men. May the Source of peace from a-bove Send us whole-ness, qui-et, and love

18 *mp*

Let good-will spread o-ver the world, and let us say: A-men. O-

*poco rall.*

22 *A tempo*

seh shal-lom bim-ro-mav, hu ya-a-seh sha-lom a-lei-nu,

*mp*

26

v'-al kol yosh-vei tei-veil v'-im'-ru: a-men. v'-im'-ru: a-men.

*rit.*

# Our Task

in honor of the installation of Rabbi Evan Goodman  
to the Senior Pulpit of Temple Israel of New Rochelle

Text: Pirkei Avot 1:14, 2:16,  
Micah 6:8

Music by Erik Contzius

The musical score is written in G major and common time. It features three parts: Cantor, Tenor, and Piano. The Cantor part begins with a rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and C5, with a fermata over the C5. The lyrics are "Hu ha-ya o-meir: \_\_\_\_\_ Im". The Tenor part also begins with a rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and C5, with a fermata over the C5. The lyrics are "Hil-lel used to say: \_\_\_\_\_". The Piano part consists of a series of chords in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5), and then a half note G4. The left hand consists of a series of chords: G4, A4, B4, and C5. The score includes dynamic markings such as *mf*, *mp*, *colla voce*, and *p*. The word "Freely" is written above the Cantor part. The word "solo" is written above the Tenor part. The word "colla voce" is written above the Piano part. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics for the second system are: Cantor: "ein a-ni li mi li? \_\_\_\_\_ u-kh'-she-a-"; Tenor: "If I am not for my-self, \_\_\_\_\_ who will be for me? \_\_\_\_\_".

10

C ni l' - atz - mi \_\_\_\_\_ ma a - ni? \_\_\_\_\_ V' - im

T \_\_\_\_\_ and if I am on - ly for my - self \_\_\_\_\_ what am I? \_\_\_\_\_

14

C lo\_ akh - shav \_\_\_\_\_ ei - ma - tai? \_\_\_\_\_

T \_\_\_\_\_ And if not now, *pp* when?

20 With drive ♩ = 112

B *mp* Lo a - le - kha ha - m'la-

25

B

kha lig - mor \_\_\_ v' - lo a - ta \_\_\_ ben \_\_\_ kho - rin \_\_\_ l' - hi - ba - teil mi - me - na. Lo a - le - kha ha - m' - la -

29

T

*mp* Lo a - le - kha ha - m' - la -

B

kha lig - mor \_\_\_ v' - lo a - ta \_\_\_ ben \_\_\_ kho - rin \_\_\_ l' - hi - ba - teil mi - me - na. Lo a - le - kha ha - m' - la -

29

33

S

*mf* Lo a - le - kha ha - m' - la -

A

*mf* Lo a - le - kha ha - m' - la -

T

8 kha lig - mor \_\_\_ v' - lo a - ta \_\_\_ ben \_\_\_ kho - rin \_\_\_ l' - hi - ba - teil mi - me - na. *mf* Lo a - le - kha ha - m' - la -

B

kha lig - mor \_\_\_ v' - lo a - ta \_\_\_ ben \_\_\_ kho - rin \_\_\_ l' - hi - ba - teil mi - me - na. *mf* Lo a - le - kha ha - m' - la -

33

37

S  
kha lig - mor — v' - lo a - ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

A  
kha lig - mor — v' - lo a - ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

T  
kha lig - mor — v' - lo a - ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

B  
kha lig - mor — v' - lo a - ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

37

41

rit.

45 With reverence ♩ = 76

C *mf* Hi - gid \_\_\_ l'-kha a - dam - ma - tov, u - ma A - do - nai \_\_\_ do - reish - mi - m' - kha: Ki

S *p* Ooh

A *p* Ooh

T *p* Ooh

B *p* Ooh

*mp* *rit.*

50

C im a - sot mish - pat, v' - a - ha - vat \_\_\_ khe - sed \_\_\_ v' hatz - nei - a le - khet \_\_\_

S a - sot - mish - pat a - ha - vat \_\_\_ khe - sed

A a - sot - mish - pat a - ha - vat \_\_\_ khe - sed

T mish - pat khe - sed

B mish - pat \_\_\_ khe - sed

53

C *mp* im E-lo-him. \_\_\_\_\_

53 *With drive* ♩ = 112 *p*

59

T *p* Lo a - le - kha ha - m' la - kha lig - mor v' - lo a - ta ben kho - rin

B *p* Lo a - le - kha ha - m' la - kha lig - mor v' - lo a - ta ben kho - rin

59

63

T \_\_\_\_\_ l' - hi - ba - teil mi - me - na. *mp* Lo a - le - kha ha - m' la - kha lig - mor v' - lo a - ta ben kho - rin

B \_\_\_\_\_ l' - hi - ba - teil mi - me - na. *mp* Lo a - le - kha ha - m' la - kha lig - mor v' - lo a - ta ben kho - rin

63 *mp*

67

S *mp* Ooh

A *mp* Ooh

T *mf* l' - hi - ba - teil mi - me - na. Lo a - le - kha ha - m' - la - kha lig - mor v' - lo a - ta ben kho - rin

B *mf* l' - hi - ba - teil mi - me - na. Lo a - le - kha ha - m' - la - kha lig - mor v' - lo a - ta ben kho - rin

67

71

S *f* mi - me - na. Lo a - le - kha ha - m' - la - kha lig - mor v' - lo a -

A *f* mi - me - na. Lo a - le - kha ha - m' - la - kha lig - mor v' - lo a -

T *f* l' - hi - ba - teil mi - me - na. Lo a - le - kha ha - m' - la - kha lig - mor v' - lo a -

B *f* l' - hi - ba - teil mi - me - na. Lo a - le - kha ha - m' - la - kha lig - mor v' - lo a -

71

74

S  
ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

A  
ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

T  
8  
ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

B  
ta — ben — kho - rin — l' - hi - ba - teil mi - me - na.

74

attaca!

Pirkei Avot 1:14

*He used to say: If I am not for myself, who will be for me?*

*And if I am for myself only, what am I? And if not now, when?*

Pirkei Avot 2:16

*He would say, "It is not up to you to finish the work,  
yet you are not free to avoid it.*

Micah 6:8

*It has been told to you, O mortal, what is good, And what God requires of you:  
Only to do justice And to love goodness, And to walk humbly with your God.*

# Psalm 150

*in honor of Julie Sandene's 10th Anniversary  
at Temple Israel of Omaha, Nebraska*

Erik Contzius

For Solo Voice, Piano, and optional unison chorus

Musical score for the first system of Psalm 150. It features three staves: Solo voice, Chorus, and Piano accompaniment. The Solo voice staff begins with a tempo marking of quarter note = 100 and a dynamic of *mp*. The lyrics are "Kol ha - n' - sha - ma t' - ha - leil". The Chorus staff is currently empty. The Piano accompaniment starts with a dynamic of *mp* and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical score for the second system of Psalm 150. It features three staves: Solo voice (S), Chorus (Ch), and Piano accompaniment. The Solo voice staff begins with a tempo marking of *freely* and a dynamic of *mp*. The lyrics are "Yah Ha - l' - lu - yah!". The Chorus staff is currently empty. The Piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *rit.* marking at the end of the system.

8  $\bullet = 90$  *accel.*

S

Ch *p* Kol ha - n' sha - mah t' - ha - leil Yah ha - l' - lu - yah ha - l' - lu - yah.

8 *p* *accel.*

12  $\bullet = 112$

S *mf* Kol ha - n' sha - mah t' - ha - leil Yah ha - l' - lu - yah ha - l' - lu - yah.

Ch Kol ha - n' sha - mah t' - ha - leil Yah ha - l' - lu - yah ha - l' - lu - yah.

12 *mf*

16

S Ha - l' - lu - yah ha - l' - lu - yah Ha - l' - lu Eil b' - kod - sho

Ch

16

20

S  
Ha - l' - lu - hu ha - l' - lu - hu bir - ki - a u - zo.

Ch

24

S  
Ha - l' - lu - yah, ha - l' - lu - yah ha - l' - lu - hu - vig - vu - ro - tav

Ch

28

S  
Ha - l' - lu - hu ha - l' - lu - hu k' - rov — gud - lo.

Ch

32

S  
Kol— ha - n' sha - mah t' - ha - leil— Yah— ha - l' - lu - yah ha - l' - lu - yah.

Ch  
Kol— ha - n' sha - mah t' - ha - leil— Yah— ha - l' - lu - yah ha - l' - lu - yah.

36

S  
Kol— ha - n' sha - mah t' - ha - leil— Yah— ha - l' - lu - yah ha - l' - lu - yah.

Ch  
Kol— ha - n' sha - mah t' - ha - leil— Yah— ha - l' - lu - yah ha - l' - lu - yah.

40

S  
Ha - l' - lu - hu b' - te - ka sho - far Ha - l' - lu - hu b' - nei - vel v' - khi - nor.

Ch

44

S  
Ha - l' - lu - hu b' - tof - u - ma - khol — Ha - l' - lu - hu b' - mi - nim v' - u - gav.

Ch

48

S  
Kol — ha - n' sha - mah t' - ha - leil — Yah — ha - l' - lu - yah ha - l' - lu - yah.

Ch  
Kol — ha - n' sha - mah t' - ha - leil — Yah — ha - l' - lu - yah ha - l' - lu - yah.

52

S  
Kol — ha - n' sha - mah t' - ha - leil — Yah — ha - l' - lu - yah ha - l' - lu - yah. *rit.*

Ch  
Kol — ha - n' sha - mah t' - ha - leil — Yah — ha - l' - lu - yah ha - l' - lu - yah.

♩ = 60  
*Andante mit Gedeckt*

56 *mf* Ha - l' - lu - hu v' tzil - tz' - lei sha - ma — Ha - l' - lu - hu b' tzil - tz - lei t'ru -

3 3

Ch

56 *mp*

61 *dolce, in tempo* a Kol — ha - n' - sha - ma — t' - ha - leil — Yah *freely* Ha - l' - lu -

Ch

61

65 *Allegro sfz* yah! *ff*

Ch *p* Kol — ha - n' sha - ma Kol — ha - n' sha - ma Kol — ha - n' sha - ma *ff* Ha - l' - lu - yah!

65 *mp* *ff*

# Sh'ma Yisrael... The divine abounds everywhere

Words by Marcia Falk  
from *The Book of Blessings*  
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Music by Erik Contzius, ASCAP

Majestically ♩=100

Cantor *f* Sh' - ma, Yis-ra - eil: *mf* ha - K' - du - shah sho - fa - at ba -

Soprano *f* Hear, O Is - ra - eil—

Alto *f* Hear, O Is - ra - eil—

Tenor *f* Hear, O Is - ra - eil—

Bass *f* Hear, O Is - ra - eil—

Majestically ♩=100

C *mp* kol, al - fei r' - va - vah pa - ne - ha, m' - lo o - lam sh' - khi - na - tah. Ha - kol e -

S

A

T

B

*mp*

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12 **With Awe** ♩=80

C

S *khad. a cappella*  
*p* The di-vine a - bounds ev' - ry-where and dwells in ev' - ry - thing. Its fa - ces are

A *p* The di-vine a - bounds ev' - ry-where and dwells in ev' - ry - thing. Its fa - ces are

T *p* The di-vine a - bounds ev' - ry-where and dwells in ev' - ry - thing. Its fa - ces are

B *p* and dwells in ev' - ry - thing. Its fa - ces are

12 **With Awe** ♩=80

17

S in - fin - ite, Its source suf - fu - ses all. *mp* The ma - ny *p* are One.

A in - fin - ite, Its source suf - fu - ses all. *mp* The ma - ny *p* are One.

T in - fin - ite, Its source suf - fu - ses all. *mp* The ma - ny *p* are One.

B in - fin - ite, Its source suf - fu - ses all. *mp* The ma - ny *p* are One.

# Shabbat is Here

by Erik L. F. Contzius

*in a Hassidic style* ♩=140

1 dm gm  
When the sun goes down... (echo)  
comes  
end

4 dm gm  
and the stars come out It's Fri - day eve  
We will go to pray Hear the To - rah's words  
Now we say, "good - bye" to the Sab - bath Queen

8 A7 gm  
what's it all a - bout? We sing a song  
It's a spe - cial day Then Shab - bos lunch  
just for a while We make Hav - da - lah

12 dm gm  
and we taste some wine. The can - dles glow  
and a lit - tle snooze. With our fam - i - ly  
but in just a week She'll be back with us

16 A7 D7  
It's a joy - ous time Shab - bat is  
We have time to shmooze.  
With the joy we seek.

20 gm C F gm dm  
here Day of ho - li - ness A day for God A

25 A7 dm 2.  
day of peace and rest. Shab - rest. When mor - ning  
At Sab - bath's

# Shakhar Avakesh'kha

*Early Will I Seek You*  
for Mary Rebecca Thomas  
*May you find what you seek!*

Text: Solomon ibn Gabriol  
(11th century)

Erik Contzius (ASCAP)

**Liltingly**

mp

The piano introduction is in 3/4 time, B-flat major, and mezzo-piano (mp). It consists of four measures. The right hand features a rhythmic eighth-note pattern with a melodic line, while the left hand provides a simple harmonic accompaniment with quarter notes.

5 *Soprano Solo*

S *mp* Sha - khar a - va - kesh-kha, tzu - ri u - mis - ga - bi, e -

The first system of the vocal score begins at measure 5. The soprano part is marked 'Soprano Solo' and 'mp'. The lyrics are 'Sha - khar a - va - kesh-kha, tzu - ri u - mis - ga - bi, e -'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

9

S rok h l' - fa - ne - kha shakh - ri v' - gam ar - bi.

The second system of the vocal score begins at measure 9. The soprano part continues with the lyrics 'rok h l' - fa - ne - kha shakh - ri v' - gam ar - bi.'. The piano accompaniment continues with the same rhythmic pattern.

14

S

Lif-nei g'-du-la-takh e - mod v'-eh - ba - heil, ki

19

S

*a tempo*

ei - n' - kha tir - eh kol makh-sh' - vot li - bi.

24

Cong.

*mf* Ear-ly will I seek You, God my re - fuge strong;

Cong. <sup>29</sup>

Late pre-pare to meet You With my eve-ning song.

Cong. <sup>34</sup>

Though un-to Your great-ness I with tremb-ling soar,

Cong. <sup>39</sup>

Yet my in - most think - ing Lies Your eyes be - fore. *a tempo*

44

S

Cong.

Ma - zeh a - sher yush-khal ha -

What this frail heart's dream - ing,

48

S

Cong.

leiv v' - ha - la - shon la - sot, u - ma ko - akh ru - khi v' -

And my tongue's poor speech, Can they e - ven dis - tant

52

S

Cong.

tokh kir - bi?

To Your great - ness reach?

56

S  
Hi - neih l' - kha ti - tav zim - rat e - nosh; al - kein o -

Cong.  
Be - ing great in mer - cy, You will not des - pise

60

S  
dakh b' - od ti - yeh

Cong.  
Prais - es which till death's hour From my soul will

63 *a tempo*

S  
nish - mat E - lo - ah bi.

Cong.  
rise.

63 *a tempo* *rit.* *8va*

In memory of Yitzhak Rabin

# SHALOM RAV

For Cantor, Choir (S.A.B.) & Keyboard

Erik L. F. Contzius

Arr. Bonia Shur

ASCAP

**Con moto** ♩ = 84

*mf* CANTOR

Cantor

Sha - lom rav al Yis-ra-el am-

Piano

*mf* *mp* *mf*

C

kha ta - sim, ta - sim le - o - lam.

P

C

S

A

B

Sha - lom rav al Yis - ra - el am - kha ta-

Sha - lom rav al Yis - ra - el am - kha ta-

Sha - lom rav al Yis - ra - el ta-

P

15

C

S

A

B

P

sim — ta - sim — l' - o - lam,

sim — ta - sim — l' - o - lam,

sim — ta - sim — l' - o - lam,

19

C

S

A

B

P

*mf* ki a - tah — hu me - lekh a - don le-

*p* A - don

*p* A - don

*p* A - don

*mp*

23

C khol ha - sha - lom ha - sha - lom, ve-

S ha - sha - lom ve-

A ha - sha lom, ve-

B ha - sha - lom ve-

P

27

C tov be - ei - ne - kha le - va - reikh et am - kha, le - va-

S tov am - kha

A tov be - ei - ne - kha le - va - reikh et am - kha

B tov be - ei - ne - kha le - va - reikh

P

31

C reikh et am - kha Yis - ra - el.

S am - kha

A am kha

B am kha

P

35

C be - khol eit u - ve - khol sha - ah bish - lo - me - kha,

S *p* Oo

A *p* Oo

B *p* Oo

P *p*

40

C Sha - lom rav al Yis - ra - el am - kha ta-

S SOLO Ah Ah

A

B

P

44

C sim ta - sim le - o - lam

S Ah Ah

A

B

P

48 *mf*

C Ba - rukh a - tah A - do - nai ha - me - va - reikh et a - mo

S *p* Ah Ah

A *p* Ah Ah

B *p* Ah Ah

P *p*

51

C Yis - ra - el ba - sha - lom.

S Ba - sha - lom.

A Ba - sha - lom.

B Ba - sha - lom.

P

# Shekheyanu

in honor of the 50th wedding anniversary of  
Cantor Helene and David Reps

Text: Jewish Liturgy

English interpretation: Erik Contzius

Music by Erik Contzius, ASCAP

Flowing ♩ = 76

*mp* Ba-rukh a - ta A-do-nai, E-lo-  
hei - nu me-lekh ha-o - lam, *mp* She-he-khe - ya - nu — v'-ki-y'-  
*a tempo*  
ma - nu — v'-hi-gi - a - nu — laz'-man ha - zeh. She-he-khe - ya - nu — v'-ki-y'-

*mp*

*Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

13

ma - nu — v'-hi-gi - a - nu laz'-man ha-zeh. *mf* For life, health and

13

*mf*

Reo. Reo. Reo.

17

bles - sing for the beau-ty of this day we now praise the E-

17

21

ter-nal — for the guid-ance on our way, on our way. *f* She-he-khe-

21

*rall.*

25

ya - nu \_\_\_ v'-ki-y'-ma - nu \_\_\_ v'-hi-gi - a - nu - laz'-man ha - zeh. She-he-khe-

25

*a tempo*  
*f*

*ped.* *ped.* *ped.* *ped.* \*

29

ya - nu \_\_\_ v'-ki-y'-ma - nu \_\_\_ v'-hi-gi - a - nu laz'-man ha-zeh.

29

*rit.*

*ped.* *ped.* *ped.* *ped.* \*

# Shekheyanu

in honor of the 50th wedding anniversary of  
Cantor Helene and David Reps

Text: Jewish Liturgy

English interpretation: Erik Contzius

Music by Erik Contzius, ASCAP

Flowing  $\text{♩} = 76$

**Soprano**  
*mp* Ba - rukh a - ta A - do - nai, E - lo -  
*p* Ooh

**Alto**  
*p* Ooh

**Tenor**  
*p* Ooh

**Bass**  
*p* Ooh

*mp*

5  
hei - nu me-lekh ha - o - lam, *mp* She - he - khe - ya - nu v' - ki - y' -  
*a tempo*

**S**  
Ooh *p* She - he - khe - ya - nu

**A**  
Ooh *p* She - he - khe - ya - nu

**T**  
Ooh *p* She - he - khe - ya - nu

**B**  
Ooh *p* She - he - khe - ya - nu

5  
*mp*

*Ad.*



17

bles - sing for the beau - ty of this day we now praise the E -

S

A

T

B

*mf* we now praise the E -

*mf* we now praise the E -

Ooh

Ooh

21

ter - nal — for the guid - ance on our way, on our way. *f* She-he-khe -

S

A

T

B

ter - nal — Ooh Aah *rall.*

ter - nal — Ooh Aah *rall.*

Ooh Aah *rall.*

Ooh Aah *rall.*

25

ya - nu v' - ki - y' - ma - nu v' - hi - gi - a - nu laz' - man ha - zeh. She - he - khe -

S *mf* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - man ha - zeh.

A *mf* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - man ha - zeh.

T *mf* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - man ha - zeh.

B *mf* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - man ha - zeh.

25

*a tempo*  
*f*

Lea. Lea. Lea. Lea. \*

29

ya - nu v' - ki - y' - ma - nu v' - hi - gi - a - nu laz' - man *mp* ha - zeh.

S *rit.* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - - man *mp* A - - men.

A *rit.* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - - man *mp* A - - - men.

T *rit.* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - - man *mp* A - - - men.

B *rit.* She - he - khe - ya - nu v' - ki - y' - ma - nu laz - - man *mp* A - men.

29

*rit.*

Lea. Lea. Lea. Lea.

# Sim Shalom

in honor of the Bat Mitzvah of Leora Azriel

text from the Sabbath morning liturgy

music by Erik Contzius, ASCAP

1

*mf* Sim sha - lom

*Allegro* *mp* *non ritard!* *mf*

8

Sim sha - lom

14

Sim sha - lom to - va uv - ra - kha khein va - khe-sed v' -

Detailed description: The score is for a piece in 3/4 time, B-flat major. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for 7 measures, then enters with a melodic phrase starting on G4, moving to A4, Bb4, and C5, with a triplet of eighth notes (Bb4, A4, G4) on the final note. The piano accompaniment starts with a rest for 7 measures, then enters with a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro' and the dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The piece concludes with a triplet of eighth notes (Bb4, A4, G4) on the final note of the vocal line.

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<http://contzius.com>

20

ra - kha - mim a - lei - nu v - al kol Yis - ra - eil

25

Yis-ra - eil a - me - kha

30

*freely* ♩ = 90

*mp* Peace — Hap - pi-ness and bles-sing Grace — and

*mp* *mf*

34

love and mer - cy May these de -

*p*

38

send \_\_\_\_\_ on us on all Is-ra-eil and all the world.

*ten.*

3

42 *Moderato*

Bless us our Cre - a - tor one and all,

*mf* *pp* *mf* *pp*

49

with the light \_\_\_\_\_ of Your pre - sence \_\_\_\_\_ bless \_\_\_\_\_

56

us for by that light, O God, You have re - vealed to us the law of

61

life: to love kindness and jus-tice and mer-cy, to seek bles-sing, life and peace.

64 *Allegro* *mf* 3 Sim sha - lom \_\_\_\_\_ Sim sha - lom \_\_\_\_\_ 3

72 Sim sha - lom to - va uv - ra - kha \_\_\_\_\_ khein va - khe-sed v' - ra - kha -

79 mim a - lei - nu v - al kol Yis - ra - eil \_\_\_\_\_ Yis-ra - eil a -

85 *Andante*

me - kha\_\_\_\_\_ O bless Your peo - ple Is-rael and

91

all peo-ples with en-du-ring peace! Ba - rukh A - ta A-do - nai

95 Ending I (remains in Ahavah Rabbah)

ha - m' - va - reikh\_\_\_\_\_ et a - mo Yis-ra -

*Allegro*

101 *rit.* *a tempo*

*p*

eil ba-sha lom.

*rit.* *a tempo*

107 Ending II (when going into Kaddish Shaleim)

ha - m' - va - reikh et a - mo Yisra-

115

eil ba - sha lom.

# Sim Shalom

Commissioned in honor of Rabbi Sheldon Zimmerman

by Cantor Debra Stein

Text: Seder Ha-Tfillot, Forms of Prayer

Erik Contzius, ASCAP

With joy ( $\text{♩} = 60$ )

Piano introduction in B-flat major, 4/4 time. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *mf* to *f*. The piece concludes with a final chord in the right hand.

5 Cantor & Congregation

Musical score for Cantor & Congregation, measures 5-9. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in the same key and time. Dynamics range from *mf* to *f*. The lyrics are: Sim sha-lom to - vah uv'-ra-khah kha - yim — khein va - khe - sed tz' - da - kha v' -

Musical score for Cantor & Congregation, measures 10-14. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in the same key and time. Dynamics range from *mf* to *f*. The lyrics are: ra - kha - mim a - lei - nu. Sim sha-lom to - vah uv'-ra-khah kha-

Musical score for Cantor & Congregation, measures 15-19. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in the same key and time. Dynamics range from *mf* to *f*. The lyrics are: yim — khein va - khe - sed tz' - da - kha v' - ra - kha - mim a - lei - nu. A first ending bracket is present over the final measure.



Held back (♩=50)  
Cantor & Congregation

42

- eil \_\_\_\_\_ b'-rov - oz b'-rov - oz u-v' - sha - lom. Sim sha-lom to -

42

*mp*

48

vah uv'-ra-khah kha - yim \_\_\_\_\_ khein va - khe - sed tz' - da - kha v' - ra - kha - mim a -

48

*poco a poco accel.*

53

lei - nu. Sim sha-lom to - vah uv'-ra-khah kha - yim \_\_\_\_\_ khein va -

53

*tempo primo*

58

khe - sed \_\_\_\_\_ tz' - da - kha v' - ra - kha - mim a - lei - nu.

58

*rit.*

# Sim Shalom

Text: Jewish Liturgy

in memory of Aaron Michael Manko by Temple Emanuel of Baltimore

Music by Erik Contzius

Andante ♩ = 86

Congregation

*mp* Sim sha - lom, sim sha - lom, sim sha - lom to - va - uv' - ra -

6 kha, khein va - khe - sed v' - ra - kha - mim a - lei - nu v' - al kol Yis - ra - eil a - me - kha.

11 Sim sha - lom. *cresc.* *mf* Sim sha - lom, sim sha - lom, sim sha - lom to - va - uv' - ra -

16 kha, khein va - khe - sed v' - ra - kha - mim a - lei - nu v' - al kol Yis - ra - eil a - me - kha. Sim sha -

22 *Cantor*

lom. Ba - r' - khe - nu, — yotz - rei - nu, ku - la - nu k' - e - khad b' - or pa - ne - kha, ki v' -

27 or pa - ne - kha na - ta - ta la - nu A - do - nai E - lo - hei - nu, To - rat — kha - yim v' -

32 a - ha - vat khe - sed, v' - a - ha - vat khe - sed, utz' - da - ka uv' - ra - kha v' - ra - kha - mim, v' - kha -

37 *rit.* *a tempo* *Congregation*

yim v' - sha - lom. Sim sha - lom, sim sha - lom, sim sha - lom to - va uv' - ra -

42

kha, khein va - khe-sed v'-ra - kha-mim a - lei-nu v'-al kol Yis-ra - eil a-me-kha. Sim sha -

48

*Cantor*

lom. V' - tov b' - ei - ne-kha l' - va - reikh et am - kha Yis - ra -

52

eil b' - khol eit u - v' - khol sha - ah bi-sh' - lo - me - kha. Sim sha -

*rit.* *a tempo* *Congregation*

57

lom, sim sha - lom, sim sha - lom to - va uv' - ra - kha, khein va -

61

khe - sed v' - ra - kha - mim a - lei - nu v' - al kol Yis - ra - eil a - me - kha. Sim sha -

66

lom. Sim sha - lom, sim sha - lom, sim sha - lom to - va uv' - ra - kha, khein va -

(Optional descant)

Sim sha - lom, sim sha - lom, to - va uv' - ra - kha, khein va -

66

*f*

71

khe - sed v' - ra - kha - mim a - lei - nu v' - al kol Yis - ra - eil a - me - kha.

khe - sed v' - ra - kha - mim a - lei - nu v' - al kol Yis - ra - eil a - me - kha.

71

75

*rit.*

Sim sha - lom. Sim sha - lom.

Sim sha - lom. Sim sha - lom.

75

# T'fillah for Shabbat Evening

## I. Adonai S'fatai Tiftakh

Erik Contzius, ASCAP

With Reverence  $\text{♩} = 60$

Cantor *pp* *p*  
A-do-nai s'-fa-tai tif-takh u -

Cong. *pp* *p*  
A-do-nai s'-fa-tai tif-takh

C *ppp*  
fi ya-gid t'-hi-la-te-kha.

Cong. *ppp*  
u-fi ya-gid t'-hi-la-te-kha.

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## II. Avot V'Imahot

9 *Majestically* *mp* 3

Cantor

Ba-rukh a-ta A-do-nai E-lo-hei-nu ve-lo-hei A-vo-

14

C

tei - nu v' - i - mo - tei - nu:

T

*mf*

*poco a poco accel.* E - lo - hei Yitz - khak vei - lo -

B

*mf*

E - lo - hei Av - ra - ham, E - lo - hei Yitz - khak vei - lo -

14

*poco a poco accel.* *p* *mp*

18 *sweetly*  
Soprano

S E-lo-hei Sa-rah, E-lo-hei Riv-kah, E-lo-hei Lei-ah vei-lo-

A E-lo-hei Riv-kah, E-lo-hei Lei-ah vei-lo-

T *rit.*  
8 hei Ya - a - kov.

B hei Ya - a - kov.

18 *sweetly*  
*rit.*

23 C Ha-eil ha-ga-dol ha-gi-bor v' - ha - no -

S 23 hei Ra - khel.

A 23 hei Ra - khel.

23

26

C  
ra El el - yon.

T  
8  
Go - meil kha-sa-dim to - vim,

B  
Go - meil kha-sa-dim to - vim,

26

31

S  
v' - ko - nei ha - kol

A  
v' - ko - nei ha - kol

T  
8  
v' - zo - kheir khas-dei A - vot,

B  
v' - zo - kheir khas-dei A - vot,

31

35

1 2

C u - mei - vi g' - u - lah liv - nei v' - nei -

S v' - I - ma - hot. hot.

A v' - I - ma - hot. hot.

T *f* Go -

B *f* Go -

39

*sweetly* *f*

C hem - l' - ma - an sh' - mo b' - a - ha - vah. Me - lekh o - zeir u - mo - shi - a u - ma -

39

45 *mp* *3* *rit.*

C gein. Ba-rukh A-ta A-do - nai\_\_ ma-gein Av-ra-ham v'-ez-rat Sa - rah.

S Ba-rukh A-ta A-do - nai\_\_ ma-gein Av-ra-ham v'-ez-rat Sa - rah.

A Ba-rukh A-ta A-do - nai\_\_ ma-gein Av-ra-ham v'-ez-rat Sa - rah.

T Ba-rukh A-ta A-do - nai\_\_ ma-gein Av-ra-ham v'-ez-rat Sa - rah.

B Ba-rukh A-ta A-do - nai\_\_ ma-gein Av-ra-ham v'-ez-rat Sa - rah.

45 *rit.*

# III. M'khalkel Khayim

50 *Cantor:*

Cong. *attacca*

A - ta gi-bor l' - o - lam A - do - nai m' - kha - yei ha -

53 *a la marcia* *Choir:*

Cong. kol a - ta rav l' - ho - shi - - ah. M' - khal - kel - kha - yim b' -

57

Cong. khe - sed m' - kha - yei ha - kol b' - ra - kha - mim ra - bim so -

Cong. <sup>60</sup>

meikh no - flim v' - ro - feh kho - lim u - ma - tir a - su - rim um' - ka -

Cong. <sup>63</sup>

yeim e - mu - na - to li - shei - nei a - far. Mi kha - mo - kha

Cong. <sup>67</sup>

ba - al g' - vu - rot u - mi do - me lakh me - lekh mei - mit u -

Cong. <sup>71</sup> m' - kha - yeh u-matz-mi - akh y' - shu - ah. *Cantor:* <sup>3</sup> V'-ne - e - man a -

Cong. <sup>76</sup> ta\_\_\_\_\_ l' - ha-kha - yot\_\_\_\_\_ ha - kol. Ba - rukh a - ta\_\_\_\_\_ A-do -

Cong. <sup>80</sup> nai m' - kha - yei ha - kol.

# IV. Ata Kadosh

83 *Religioso* *mp*

Cantor

A - ta ka - dosh v' - shim - kha ka -

90

C

dosh u' - k' - do - shim b' - khol yom y' - ha - l' - lu - kha se - lah. Ba - rukh a -

96

C

ta A - do - nai ha - eil ha - ka - dosh.

# Psalm 23 - Adonai Roi Lo Ekhsar

for Jacob Meiner  
May your life be filled with song

Music by Erik Contzius, ASCAP

The musical score is written in G major and common time. It begins with a Solo part marked *Freely* and *mp*, with lyrics "Miz-mor P - Da - vid: A-do -". The tempo then changes to *Andante con moto* with a metronome marking of 60. The Solo part continues with lyrics "nai ro - i, lo ekh - sar. Bi-n'ot". The Soprano and Alto parts enter with the lyrics "The Lord is my shep - herd, I shall not want. \_" and "The Lord is my shep - herd, I shall not want." respectively. The piano accompaniment features a *mp* dynamic and includes a triplet of eighth notes in the right hand.

9

de - sheh yar - bi - tzei - ni, al mei m' - nu - khot y' - na - ha - lei - ni.

S

A

12

mak-eth me to lie down in green pas-tures; He lead-eth me be-side the still wa-ters.

S

A

Naf-

16

shi y' - sho-veiv, yan - khei - ni v' - ma-g' - lei

S

A

He re - stor-eth my soul;

He re - stor-eth my soul;

19

tze - dek l' - ma - an sh - mo.

S He gui - deth me in straight

A He gui - deth me in straight

22

paths for His name's sake.

S paths for His name's sake.

A paths for His name's sake.

*rit.*

25 *Moderato* ♩ = 72

Gam ki ei - lekh b' - gei - tzal - ma - vet lo i - ra ra ki a - ta i - ma -

S

A

29

di.

S  
Yea, though I walk through the val - ley *p* of the sha-dow of

A  
Yea, though I walk through the val - ley *p* of the sha-dow of

32

S  
death, *mp* I will fear no e - vil — *f* for Thou art with me. *mp* Shiv-t' -

A  
death, *mp* I will fear no e - vil — *f* for Thou art with me.

*rit.*

36 *Broader* ♩ = 66

S  
*mp* Thy rod and Thy staff

A  
*mp* Thy rod and Thy staff

kha u - mish-an - te - kha —

*Leg.* \*

38

hei - ma \_\_\_\_\_ y' - na - kha - mu - - ni. \_\_\_\_\_ Ta - a -

S  
they com - fort me.

A  
they com - fort me.

38

*leg.* \* *leg.* \*

40

rokh l' - fa - nai shul - khan ne - ged \_\_\_\_\_ tzo - r' - rai.

S  
Thou pre -

A  
Thou pre -

40

42

par - est a ta - ble be - fore me \_\_\_\_\_ in the pre - sence of mine e - ne - mies;

S  
par - est a ta - ble be - fore me \_\_\_\_\_ in the pre - sence of mine e - ne - mies;

A  
par - est a ta - ble be - fore me \_\_\_\_\_ in the pre - sence of mine e - ne - mies;

42

*poco rit.*

45 *mp* Di - shan-ta va-she-men ro-shi, co -

S *mp* Thou hast a - noin - ted my head with oil;

A *mp* Thou hast a - noin - ted my head with oil;

*Tempo primo* ♩ = 60

49 si r' - va - yah. — Akh tov va - khe - sed yir - d' -

S my cup run - neth o - ver.

A my cup run - neth o - ver.

52 fu - ni kol - y' - mei kha - yai,

S Sure - ly good - ness and mer - cy shall

A Sure - ly good - ness and mer - cy shall

55

v' - shav - ti b' - veit-A - do -

S  
fol - low me all the days of my life;

A  
fol - low me all the days of my life;

58

nai *mf* l' - o-rekh ya -

S  
and I shall dwell in the house \_\_\_\_\_ of the Lord \_\_\_\_\_

A  
and I shall dwell in the house \_\_\_\_\_ of the Lord \_\_\_\_\_

*rit.*

*in triumph!* = 66

61

mim!

S  
*f* for - e - - - - ver! \_\_\_\_\_ *mp*

A  
*f* for - e - - - - ver! \_\_\_\_\_ *mp*

*f* \_\_\_\_\_ *mp*

# The Teaching of God

after Nehemiah 8

in honor of the installation of Scott B. Weiner  
as Senior Rabbi of Temple Israel of New Rochelle

Erik Contzius, ASCAP

Adagio ♩ = 70

Soprano *p* When the

Alto *p* When the

Tenor *p* When the

Bass *p* When the

*p*

*mf*

8<sup>vb</sup>

9

S sev - enth month ar - rived, \_\_\_\_\_ the en - tire peo - ple as - sem - bled \_\_\_\_\_ as one man

A sev - enth month ar - rived, \_\_\_\_\_ the en - tire peo - ple as - sem - bled \_\_\_\_\_ as one man

T sev - enth month ar - rived, \_\_\_\_\_ the en - tire peo - ple as - sem - bled \_\_\_\_\_ as one man

B sev - enth month ar - rived, \_\_\_\_\_ the en - tire peo - ple as - sem - bled \_\_\_\_\_ as one man

9

8<sup>vb</sup>

14

S in the square be-fore the Wa-ter Gate, and they asked Ez - ra the Scribe \_\_\_\_\_ to

A in the square be-fore the Wa-ter Gate, and they asked Ez - ra the Scribe \_\_\_\_\_ to

T in the square be-fore the Wa-ter Gate, and they asked Ez - ra the Scribe \_\_\_\_\_ to

B in the square be-fore the Wa-ter Gate, and they asked Ez - ra the Scribe \_\_\_\_\_ to

*mf*

19

S bring the scroll of the Teach-ing \_\_\_ of Mo - ses with which the E-ter - nal \_\_\_ had

A bring the scroll of the Teach-ing \_\_\_ of Mo - ses \_\_\_ with which the E - ter - nal \_\_\_

T bring the scroll of the Teach-ing \_\_\_ of Mo - ses \_\_\_ with which the E - ter - nal \_\_\_

B bring the scroll of the Teach-ing \_\_\_ of Mo - ses \_\_\_ with which the E - ter - nal \_\_\_

*mp*

A

Andante ♩ = 76

23 *rit.*  
S charged Is - ra - el.  
*mp*  
A charged Is - ra - el.  
*mp*  
T charged Is - ra - el.  
*mp*  
B charged Is - ra - el.

Andante ♩ = 76

23 *rit.*  
*mp*  
*accel.*  
*mf*

27 *mf*  
S Ez - ra the Priest brought the Teach - ing \_\_\_\_\_ be - fore the con - gre - ga - tion. \_\_\_\_\_  
A  
*mf*  
T Ez - ra the Priest brought the Teach - ing \_\_\_\_\_ be - fore the con - gre - ga - tion. \_\_\_\_\_  
B

27

29

S and wo - men and all who could list - en with un - der - stand - ing, and

A and wo - men and all who could list - en with un - der - stand - ing, and

T 8 Men and all who could list - en with un - der - stand - ing, and

B Men and all who could list - en with un - der - stand - ing, and

31

S all who could un - der - stand. *mp* Ah

A all who could un - der - stand. *mp* Ah

T 8 all who could un - der - stand. *f* Ez - ra read from the Teach - ing

B all who could un - der - stand. *mp* Ah

31

*f*

33

S *f* fac - ing the square be - fore the Wat - er Gate, *mp* Ah

A Ah Ah

T *mp* Ah Ah

B Ah *f* from the first light un - til mid - day, —

35

S *f* and the — wo - men and those who could un - der - stand, — and

A *f* and the — wo - men and those who could un - der - stand, — and

T *f* to the — men and those who could un - der - stand, —

B *f* to the — men and those who could un - der - stand, —

37

S those who could un - der - stand.

A those who could un - der - stand.

T and those who could un - der - stand.

B and those who could un - der - stand.

37

*rit.* *mp*

C

40 **Tempo I**

S *mp* The ears of all the people were

A *mp* The ears of all the people were

T *mp* The ears of all the people were

B *mp* The ears of all the people were

40 **Tempo I**

D

46

S  
giv - en to the scroll of the Teach-ing. *mf* Ez - ra op - ened the scroll in the sight of the

A  
giv - en to the scroll of the Teach-ing. *mf* Ez - ra op - ened the scroll in the sight of the

T  
giv - en to the scroll of the Teach-ing. *mp* Ah

B  
giv - en to the scroll of the Teach-ing. *mp* Ah

46

51

S  
peo - ple, for he was stand-ing a-bove them, and as he op - ened the scroll all the

A  
peo - ple, for he was stand-ing a-bove them, and as he op - ened the scroll all the

T  
peo - ple, for he was stand-ing a-bove them, and as he op - ened the scroll all the

B  
peo - ple, for he was stand-ing a-bove them, and as he op - ened the scroll all the

51

54

S peo - ple stood up. \_\_\_\_\_ *a tempo* *f* Ez - ra blessed the E - ter - nal, \_\_\_\_\_ *rit.*

A peo - ple stood up. \_\_\_\_\_ *f* Ez - ra blessed the E - ter - nal, \_\_\_\_\_ *rit.*

T peo - ple stood up. \_\_\_\_\_ *f* Ez - ra blessed the E - ter - nal, \_\_\_\_\_ *rit.*

B peo - ple stood up. \_\_\_\_\_ *f* Ez - ra blessed the E - ter - nal, \_\_\_\_\_ *rit.*

57

S *ff* great God, *p* and all the peo - ple an - swered: \_\_\_\_\_

A *ff* great God, *p* and all the peo - ple an - swered: \_\_\_\_\_

T *ff* great God, *p* and all the peo - ple an - swered: \_\_\_\_\_

B *ff* great God, *p* and all the peo - ple an - swered: \_\_\_\_\_

E

60 Stately  $\text{♩} = 76$

S *p* "A - men, a - men," with hands up-raised. "A - men, a - men," with hands up-raised.

A *p* "A - men, a - men," with hands up-raised. "A - men, a - men," with hands up-raised.

T *p* "A - men, a - men," with hands up-raised. "A - men, a - men," with hands up-raised.

B *p* "A - men, a - men," with hands up-raised. "A - men, a - men," with hands up-raised.

64

S "A - men, a - men," with hands up-raised. "A - men, — a - men."

A "A - men, a - men," with hands up-raised. "A - men, — a - men."

T "A - men, a - men," with hands up-raised. "A - men, — a - men."

B "A - men, a - men," with hands up-raised. "A - men, — a - men."

68

S *p* "A - - - men, a - - - men." "A - - - men, a - - - men."

A *p* "A - - - men, a - - - men." "A - - - men, a - - - men."

T *mf* "A-men, a-men," with hands up-raised. "A-men, a-men," with hands up-raised.

B *p* "A - - - men, a - - - men," "A - - - men, a - - - men,"

68

*mp*

ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \*

72

S "A - - - men, a - - - men." "A - - - men, a - - - men."

A "A - - - men, a - - - men." "A - - - men, a - - - men."

T *mf* "A-men, a-men," with hands up-raised. "A - - - men, a - - - men."

B "A - - - men, a - - - men," "A - - - men, a - - - men,"

72

ped. \* ped. \* ped. \* ped. \* ped. \* ped. \*

76

S *mf* "A - - - men, a - - - men." "A - - - men, \_\_\_\_\_"

A *f* "A-men, a-men," with hands up-raised. "A-men, a-men," with

T *mf* "A - - - men, a - - - men." "A - - -"

B *f* "A-men, a-men," with hands up-raised. "A-men, a-men," with

79

S a - - - men." "A - - - men, \_\_\_\_\_ a - - - men." \_\_\_\_\_

A hands up-raised. "A-men, a-men," with hands up-raised.

T *mf* men, a - - - men." "A - - - men, a - - - men." \_\_\_\_\_

B hands up-raised. "A-men, a-men," with hands up-raised.

82

S "A - - - men, a - - - men." *mf* "A - men, — a - men." *rit.*

A "A - - men, — a - - - men." *mf* "A - men, — a - men." *rit.*

T "A - - - men, a - - - men." *mf* "A - men, — a - men." *rit.*

B "A - - men, — a - - - men." *mf* "A - men, — a - men." *rit.*

86 freely, as speech

S *mp* Then the Teach - ing was ex - plained to the peo - ple — as they

A *mp* Then the Teach - ing was ex - plained to the peo - ple — as they

T *mp* Then the Teach - ing was ex - plained to the peo - ple — as they

B *mp* Then the Teach - ing was ex - plained to the peo - ple — as they

86 *mp*  
*colla voce*

88

S  
stood in their pla - ces. They read from the scroll of the Teach - ing of God,

A  
stood in their pla - ces. They read from the scroll of the Teach - ing of God,

T  
stood in their pla - ces. They read from the scroll of the Teach - ing of God,

B  
stood in their pla - ces. They read from the scroll of the Teach - ing of God,

88

*dolce*

91

S  
giv - ing it sense; — so they un - der - stood — *p* the read - ing. — *rall.*

A  
giv - ing it sense; — so they un - der - stood — *p* the read - ing. — *rall.*

T  
giv - ing it sense; — so they un - der - stood — *p* the read - ing. — *rall.*

B  
giv - ing it sense; — so they un - der - stood — *p* the read - ing. — *rall.*

91

*p*

# An Unstated Syllogism

in honor of the 25th Anniversary of the 1995 DFSSM Graduating Class

Text: after Pirkei Avot 1:12; English text inspired  
by the sermons of Judah Moscato (1530-1593)

Music by Erik Contzius

Peacefully ♩ = 52 *Hillel and Shammai received [the oral tradition] from them.*

*mp* Hil - lel v' - Sha - mai kib' - lu mei-hem.

*mf* *mp*

6 *Hillel used to say:* *Be of the disciples of Aaron:*

Hil - lel o - meir: Heh - vei mi - tal-mi - dav shel A - ha - ron:

11 *Loving peace* *and pursuing peace,*

O - heiv sha - lom v' - ro - def sha - lom o -

*mf* *mf*

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of three systems of music. The first system (measures 1-5) features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Hil - lel v' - Sha - mai kib' - lu mei-hem.' The piano accompaniment has a melody in the right hand and a bass line in the left hand. The second system (measures 6-10) continues the vocal line with 'Hil - lel o - meir:' and 'Heh - vei mi - tal-mi - dav shel A - ha - ron:'. The piano accompaniment continues with similar melodic and harmonic patterns. The third system (measures 11-15) features the vocal line with 'O - heiv sha - lom v' - ro - def sha - lom o -'. The piano accompaniment continues with the same style. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance markings include 'Peacefully', 'Hillel used to say:', 'Be of the disciples of Aaron:', 'Loving peace', and 'and pursuing peace,'. The score includes a tempo marking of ♩ = 52 and a copyright notice at the bottom.

16 *loving all peoples*

1. *and drawing them close to the Torah.*

heiv et ha - bri - yot um - kor - van la - To - rah. O-

20

2.

van la - To - rah. If To - rah is Di - vine,

24

and mus - ic is To - rah, then mus - ic is Di - vine. O -

29 *(second time only)*

If To - rah is Di - vine, and mus - ic is To - rah,

heiv sha - lom v' - ro - def sha - lom o -

33

1.

then — mus - ic

33

heiv et ha - bri - yot um - kor - van la - To - rah. O-

33

Lea. \* Lea. \*

37

2.

is — Di - vine. Mu - sic is — Di - vine.

37

van la - To - rah. o - heiv et ha - bri - yot um - kor - van la - To - rah. um - kor -

37

Lea. \* Lea. \* Lea. \*

43

Mu - sic is To - rah. Mu - sic Di - vine.

43

van la - To - rah. um - kor - van la - To - rah.

43

Lea. \* Lea. \* Lea. \*

# The Travelers' Prayer

for Rabbi Michael Z. Cahana, Cantor Ida Rae Cahana

David, Sarit, Liora and Idit

Music by Erik Contzius

Ethereal ♩ = 72

May you live long and prosper on your way

Cantor

V' - Ya - a - kov ha - lakh I' - dar ko, vayif - g' - u vo mala khei E - lo -

C

him. Va - yo - meir Ya - a - kov ka - a - sher ra am ma - kha - neih E - lo - him

C

Walking tempo (♩ = c 60)

zeh, va - yik - ra shem ha - ma - kom ha - hu Ma - kha - na - - - yim. Y' -

C

hi ra - tzon mil' fa - ne - kha, A - do - nai E - lo - hei - nu vei - lo - hei a - vo - tei - nu, she to - li -

18

C  
khei nu l' - sha lom                      v' - tatz - i - dei-nu l' - sha lom                      v' - tad - ri-

18  
S  
**(unison choir)**  
she-to - li-khei nu l' - sha-lom \_\_\_\_\_                      v' - tatz - i - dei-nu l' - sha-lom \_\_\_\_\_

20

C  
khei-nu l' - sha-lom                      v' - ta - gi - ei-nu lim - khoz khef - tzei - nu                      l' - kha-

20  
S  
\_\_\_\_\_                      v' - tad - ri - khei-nu l' - sha-lom                      *divisi* Ah \_\_\_\_\_

A  
\_\_\_\_\_                      v' - tad - ri - khei-nu l' - sha-lom                      Ah \_\_\_\_\_

T  
\_\_\_\_\_                      v' - tad - ri - khei-nu l' - sha-lom                      Ah \_\_\_\_\_

B  
\_\_\_\_\_                      v' - tad - ri - khei-nu l' - sha-lom                      Ah \_\_\_\_\_

20

22 *rit.*

C  
yim ul-simkha u - l' - sha-lom.

S  
Ooh \_\_\_\_\_ *mf* Li - shu - a - t' - kha ki - vi - ti A - do nai,

A  
Ooh \_\_\_\_\_

T  
Ooh \_\_\_\_\_ *p* Ooh \_\_\_\_\_

B  
Ooh \_\_\_\_\_ *p* Ooh \_\_\_\_\_

22 *rit.*

*Liltingly* ♩ = 72

26 *rit.*

S  
*mp* ki - vi - ti A - do - nai li - shu - a - t' - kha, A - do - nai li - shu - a - t' - kha \_\_\_\_\_ ki - vi - ti. \_\_\_\_\_

A  
*mf* ki - vi - ti A - do - nai li - shu - a - t' - kha, A - do - nai li - shu - a - t' - kha \_\_\_\_\_ ki - vi - ti. \_\_\_\_\_

T  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

B  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

26 *rit.*

30 Cantor freely

C V'-tish - lakh b'-rakha b' - ma aseih ya - dei-nu. — V' tit - nei - - - - nu

S Ooh

A Ooh

T Ooh

B Ooh

34

C v'titnei-nu l' - khein u-l' khe - sed u-l'-ra khamim b' - ei-ne<sup>3</sup> - kha uv' ei-

S Ah b' - ei-ne - kha

A Ah b' - ei-ne - kha

T Ah b' - ei-ne - kha

B Ah b' - ei-ne - kha

37

C  
 nei uv'-ei-nei khol ro - ei - - nu. V'tish - ma kol ta-kha-nu - nei - nu, ki

S  
 Ooh

A  
 Ooh

T  
 Ooh

B  
 Ooh

42

C  
 eil sho - mei - a t' - fi - lah v' - ta - kha - nun a - ta. Ba-

45

C  
 rukh a - ta A - do - nai sho - mei - a t' - fi - lah. A - do-

**Walking tempo** (♩ = c 60)

49

C nai — oz l' - a - mo — yi - tein A - do-

(unison choir)

S A - do - nai — oz l' - a - mo — yi - tein

51

C nai y' - va - rekh et — a - mo va - sha — lom.

*rit.*

S — A - do - nai — y' - va - rekh Ah — Ooh — A - do-

*divisi*

A A - do - nai — y' - va - rekh Ah — Ooh — A - do-

T A - do - nai — y' - va - rekh Ah — Ooh — A - do-

B A - do - nai — y' - va - rekh Ah — Ooh — A - do-

51

55 **Largo** ♩ = 40

S  
nai — oz — l' - a - mo yi - tein — A do - nai y' - va - rekh et a - mo — va - sha - lom.

A  
nai — oz — l' - a - mo yi - tein — A do - nai y' - va - rekh et a - mo — va - sha - lom.

T  
nai — oz — l' - a - mo yi - tein — A do - nai y' - va - rekh et a - mo — va - sha - lom.

B  
nai — oz — l' - a - mo yi - tein — y' - va - rekh et a - mo — va - sha - lom.

### The Travelers' Prayer (Traditional text, edited by Erik Contzius)

“And Jacob went on his way, and angels of God met him.  
And Jacob said when he saw them, ‘This is God's host.’  
And he called the name of the place ‘Makhanayim.’” [Genesis 32:2-3]

May it be Your will, Adonai, our God, and God of our ancestors  
that you lead us to peace, incline our footsteps to peace guide us to peace,  
and cause us to reach our desired destination for life, for joy, and for peace.

For Your deliverance, I hope, Adonai.  
I hope, Adonai, for Your deliverance.  
Adonai, for Your deliverance I hope. [Genesis 49:18]

Send blessing in all our work,  
and grant us favor kindness, and compassion in Your eyes,  
and in the eyes of all who see us.  
Hear the sound of our supplication,  
for You are Almighty who hears prayer and supplication.  
Blessed are You, Adonai, who hears prayer.

Adonai will give strength to this people;  
Adonai will bless our people with peace. [Psalms 29:11]

# Tik'u Vakhodesh Shofar

Text: Mishkan Hanefesh;  
Psalm 81:4-5;  
Psalm 150:3;  
Psalm 47:6

Erik Contzius (ASCAP)

**Freely** *Cantor*

*mp* Ba - rukh a - ta, A - do - nai, sho - mei - a kol t' - ru - at a - mo

*mp colla voce*

5 Yis - ra - eil b' - ra - kha - mim.

5

*(Optional Beginning)*  
**A la marcia**

8 *mf* Ti - k' - u, *f* ti - k' -

8 *mf*

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12 *f* *ff* *mf*

u va-kho - desh sho - far, ba - ke-se, ba-ke-se l'-yom kha-gei - nu. Ki

16 *deliberately*

khok l' - Yis - ra - eil hu; mish - pat lei - lo - hei Ya - a - kov.

20 *a tempo* *rit.*

**Spirito**  
*Unis. Choir or Cong.*

24 *p*

Ha - l' - lu - hu b' - tei - ka sho-far, ha - l' - lu - hu b' - tei - ka sho-far!

28

Ha - l' - lu - hu\_\_ b' - tei - ka sho - far! Ha - l' - lu, ha - l' - lu - hu! *mp*

32

Ha - l' - lu - hu\_\_ b' - tei - ka sho - far, ha - l' - lu - hu\_\_ b' - tei - ka sho - far!

36

Ha - l' - lu - hu\_\_ b' - tei - ka sho - far! Ha - l' - lu, ha - l' - lu - hu!

40 *Unis. Choir or Cong.*

*mp* Ha - l' - lu - hu\_\_ b' - tei - ka sho - far, ha - l' - lu - hu\_\_ b' - tei - ka sho - far!

*> Cantor*  
*f* At the new\_\_ moon, at the full moon,

*mf*

44

Ha - l' - lu - hu\_\_ b' - tei - ka sho - far! Ha - l' - lu, ha - l' - lu - hu!

for our feast - day, sound the sho - far!

44

48

ha - l' - lu - hu! *fff*

48

ha - l' - lu - hu! *fff*

*fff*

# U'vakhodesh Hash'vi'i

Numbers 29:1

In the seventh month

Erik Contzius ASCAP

**A la marcia** (♩.=100)

Soprano  
Alto  
Tenor  
Bass

**A la marcia** (♩.=100)

*f* U - va - kho - desh hash - vi - i,  
*f* U - va - kho - desh  
*f* U - va - kho - desh  
*f* U - va - kho - desh  
*mf* U - va - kho - desh hash - vi - i,  
*f* U - va - kho - desh

*f*  
*mp*

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8

S hash - vi - i, b' - e - khad la - kho - desh, *mp* mik - ra ko - desh

A hash - vi - i, b' - e - khad la - kho - desh, *mp* mik - ra ko - desh

T hash - vi - i, b' - e - khad la - kho - desh, *mp* mik - ra ko - desh

B hash - vi - i, b' - e - khad la - kho - desh, *mp* mik - ra ko - desh

11 *a tempo*

S *mf* yi - h' - yeh la - khem. *mp* Kol - m' - le - khet a - vo - dah

A *mf* yi - h' - yeh la - khem. *mp* Kol - m' - le - khet a - vo - dah

T *mf* yi - h' - yeh la - khem. *f* lo ta - a - su,

B *mf* yi - h' - yeh la - khem. *f* lo ta - a - su,

11 *a tempo*

*mf* *mp* *f*

15

S *mf* kol m'le-khet a - vo-dah \_\_\_\_\_ *f* Yom \_\_\_\_\_ *ff* yom t' - ru - ah

A *mf* kol m'le-khet a - vo-dah \_\_\_\_\_ *f* Yom \_\_\_\_\_ *ff* yom t' - ru - ah

T *ff* lo ta - a-su. \_\_\_\_\_, *f* Yom \_\_\_\_\_ *ff* yom t' - ru - ah

B *ff* lo ta - a-su. \_\_\_\_\_ *f* Yom \_\_\_\_\_ *ff* yom t' - ru - ah

*mf* *ff* *f* *ff*

20

**Maestoso**

S *mp* Yom t' - ru - ah yi - h' - yeh la - khem.

A *mp* Yom t' - ru - ah yi - h' - yeh la - khem.

T *mp* Yom t' - ru - ah yi - h' - yeh la - khem.

B *mp* Yom t' - ru - ah yi - h' - yeh la - khem.

*f* *mp* *ff* **Maestoso** *mp*

(solo)

# V'sham'ru

for Ross Wolman  
on his entrance to HUC JIR, SSM

by Erik Contzius

*In One* ♩ = 44

Soprano  
Ooh...

Alto  
Ooh...

Bass  
Ooh...

6 *First time choir sings in unison with Cantor*

C  
V -

S  
Ooh...

A  
Ooh...

B  
Ooh...

11 Fm E<sup>b</sup> Fm C Fm E<sup>b</sup>

C sha - m' - ru v' - nei Yis-ra - cil et ha - sha - - -

17 A<sup>b</sup> Adim B<sup>b</sup>m Gdim C Fm C

C bat la - a - sot et ha - shab - bat l' - do - ro -

24 C7 Fm FMaj B<sup>b</sup>m Gdim C

C tam b' - rit o - lam la - a - sot et ha - shab - bat

30 Fm C C7 Fm

C l' - do - ro - tam b' - rit o - lam

35

C  $A^b$   $B^bdim/A^b$   $A^b$   $B^bdim/A^b$   
 bei - - ni u - vein b' - nei Yis - ra - eil ot

S Ah

A Ah

B Ah

40

C  $A^b$   $E^b$   $A^b$   $E^b$   $A^b$   $B^bdim/A^b$   
 hi, ot hi l' - o - lam Ki shei - shet ya - mim a -

S Ah Ah

A Ah Ah

B Ah Ah

46 *A<sup>b</sup>* *B<sup>b</sup>dim/A<sup>b</sup>* *molto rit.* *D<sup>b</sup>m* *D<sup>b</sup>dim* *C* *C7* *a tempo*

C sa A - do - nai et ha-sha - ma - yim v' - et ha - a - - - retz. V' -

S *molto rit.* Ooh *p* V' -

A *molto rit.* Ooh *p* V' -

B *molto rit.* Ooh V' -

52 *Fm* *E<sup>b</sup>* *Fm* *C* *Fm* *E<sup>b</sup>* *A<sup>b</sup>*

C sha - m' - ru v' - nei Yis-ra - eil et ha - sha - - - bat

S sha - m' - ru v' - nei Yis-ra - eil et ha - sha - - - bat

A sha - m' - ru v' - nei Yis-ra - eil et ha - sha - - - bat

B sha - m' - ru v' - nei Yis-ra - eil et ha - sha - - - bat

59 *Adim* *B<sup>b</sup>m* *Gdim* *C* *Fm* *C*

C  
la - a - sot et ha - shab - bat l' - do - ro -

S  
la - a - sot et ha - shab - bat l' - do - ro -

A  
la - a - sot et ha - shab - bat l' - do - ro -

B  
la - a - sot et ha - shab - bat l' - do - ro -

65 *C7* *Fm* *FMaj* *B<sup>b</sup>m* *Gdim*

C  
tam b' - rit o - lam la - a - sot et ha - shab -

S  
tam b' - rit o - lam la - a - sot et ha - shab -

A  
tam b' - rit o - lam la - a - sot et ha - shab -

B  
tam b' - rit o - lam la - a - sot et ha - shab -

70

C Fm C C7 Fm

C bat l' - do - ro - tam b' - rit o - lam U - va -

S bat l' - do - ro - tam b' - rit o - lam

A bat l' - do - ro - tam b' - rit o - lam

B bat l' - do - ro - tam b' - rit o - lam

77

A<sup>b</sup> B<sup>b</sup>dim/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup>dim/A<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

C yom u - va - yom ha - sh' - vi - i sha - vat va - yi - na -

S Ah Ah

A Ah Ah

B Ah Ah

83  $A^b$   $E^b$   $A^b$   $B^b\text{dim}/A^b$   $A^b$   $B^b\text{dim}/A^b$

C fash. U - va - yom u - va - yom ha - sh' - vi - i sha -

S Ah

A Ah

B Ah

83

89 *molto rit.*  $D^b\text{dim}$   $D^b\text{dim}$   $C$   $C7$  *a tempo*  $Fm$   $E^b$

C vat va - yi - na - fash. V' - sha - m' - ru v' -

S *molto rit.* Ooh *p* V' - sha - m' - ru v' -

A *molto rit.* Ooh *p* V' - sha - m' - ru v' -

B *molto rit.* Ooh V' - sha - m' - ru v' -

89 *molto rit.*

95 Fm C Fm E<sup>b</sup> A<sup>b</sup> Adim B<sup>b</sup>m Gdim

C  
nei Yis-ra - eil et ha - sha - bat la - a - sot et ha - shab -

S  
nei Yis-ra - eil et ha - sha - bat la - a - sot et ha - shab -

A  
nei Yis-ra - eil et ha - sha - bat la - a - sot et ha - shab -

B  
nei Yis-ra - eil et ha - sha - bat la - a - sot et ha - shab -

103 C Fm C C7 Fm FMaj B<sup>b</sup>m

C  
bat l' - do - ro - tam b'-rit o - lam la - a - sot et

S  
bat l' - do - ro - tam b'-rit o - lam la - a - sot et

A  
bat l' - do - ro - tam b'-rit o - lam la - a - sot et

B  
bat l' - do - ro - tam b'-rit o - lam la - a - sot et

110 G dim C Fm C

C ha - - - shab - bat l' - do - - - ro -

S ha - - - shab - bat l' - do - - - ro -

A ha - - - shab - bat l' - do - - - ro -

B ha - - - shab - bat l' - do - - - ro -

114 C7 Fm

C *rit.* tam b' - rit o - lam

S *rit.* tam b' - rit o - lam

A *rit.* tam b' - rit o - lam

B *rit.* tam b' - rit o - lam

# V'sham'ru III

Erik Contzius (ASCAP)

§ *Congregation repeats*

*mf* V' - sha - m' - ru v' - nei Yis - ra - eil

6 et Ha - Sha - bat et Ha - Sha - bat

11 *Tutti* **Fine**  
la - a - sot et Ha - Sha - bat l' - do - ro - tam b' - rit o - lam. Bei -

*rit.* *a tempo*

17 *Congregation repeats*  
1. ni u - vein b' - nei Yis - ra - el ot hi l' -

23

o - lam ki shei - shet ya-mim a - sa A-do-nai

28

et ha - sha - ma - yim *Tutti* v' - et ha - a - retz.

*rit.*

32

2. *Congregation repeats*

U - va-yom ha-sh' - vi - i sha - vat va - yi - na - fash.

*rubato*

39

*Tutti* **D.S. al Fine**

U - va-yom ha-sh' - vi - i sha - vat va - yi - na - fash.

*rit.*

# Y'did Nefesh

SAB Choir A Cappella

Eliezer Azkari (Safed, 16th C.)

Erik Contzius, ASCAP

**Moderato** ♩ = 84

Soprano

Alto *straight tone throughout*

Bass *sotto voce throughout*

*p* Y' - did - ne - fesh -

*p* Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

5 *mp* Y' - did ne - fesh Av ha - ra - kha - man,

Y' - did - ne - fesh Y' - did Y' - did

Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

9 *mf* m' - shokh av - d' - kha el r' - tzo - ne - kha

ne - fesh Y' - did ne - fesh Y' - did

Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

13

S *f* Ya - rutz av - d' - kha k' - mo a - yal

A ne - fesh Y' - did ne - fesh Y' - did

B Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

17

S *mp* Yish - ta - kha - veh el mul ha - da - re - kha.

A ne - fesh Y' - did ne - fesh Y' - did

B Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

21

S *sweetly* *mf* Ye - e - rav lo y' - di - do - te - kha mi -

A ne - fesh Y' - did ne - fesh

B Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

24

S no - fet tzuf v' - khol ta - am.

A Y' - did ne - fesh

B Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

27

S

A Y' - did ne - fesh

B Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

31

S *mf* Ha - dur na - eh ziv ha - o - lam

A Y' - did ne - fesh Y' - did Y' - did

B Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

35

S  
 \_\_\_\_\_ naf - shi \_\_\_\_\_ kho - lat a - ha - va - te - kha: \_\_\_\_\_

A  
 ne - fesh - Y' - did \_\_\_\_\_ ne - fesh \_\_\_\_\_ y' - did \_\_\_\_\_

B  
 Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh Y' - did ne - fesh

39

S  
 \_\_\_\_\_ Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

A  
 ne - fesh \_\_\_\_\_ Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

B  
 Y' - did ne - fesh A - na Eil na r' - fa na lah, - A - na Eil na r' - fa na lah, -

44

S  
 A - na Eil na r' - fa na \_\_\_\_\_ lah, \_\_\_\_\_

A  
 ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

B  
 A - na Eil na r' - fa na lah, - A - na Eil na r' - fa na lah, -

48

S A - na Eil na r' - fa na lah,

A ah ah ah ah

B A - na Eil na r' - fa na lah, - A - na Eil na r' - fa na lah, -

52

S B' - har - ot lah no - am zi - ve - kha zi -

A ah ah ah

B A - na Eil na r' - fa na lah, - A - na Eil na r' - fa na la

56

S ve - kha *f* Az, *p* Az, *mp* tit - kha - zeik

A ah ah *f* Az, *p* Az, *mp* tit - kha - zeik

B A - na Eil na r' - fa - na la *f* Az, *p* Az, *mp* tit - kha - zeik

60

S *f* az, *p* az, *mp* tit - kha - zeik \_\_\_\_\_ v' - tit - ra - pei,

A *f* az, *p* az, *mp* v' - tit - ra - pei, \_\_\_\_\_ tit - kha - zeik \_\_\_\_\_ v' - tit - ra - pei,

B *f* az, *p* az, *mp* v' - tit - ra - pei, \_\_\_\_\_ tit - kha - zeik \_\_\_\_\_ v' - tit - ra - pei,

64

S \_\_\_\_\_ tit - kha - zeik v' - tit - ra *f* pei, \_\_\_\_\_ *mf* v' - hay' -

A \_\_\_\_\_ tit - kha - zeik \_\_\_\_\_ v' - tit - ra *f* pei, \_\_\_\_\_ *mf* v' - hay' - tah \_\_\_\_\_

B \_\_\_\_\_ tit - kha - zeik \_\_\_\_\_ v' - tit - ra - pei, \_\_\_\_\_ *f* *mf* v' - hay' - tah \_\_\_\_\_

68

S \_\_\_\_\_ tah \_\_\_\_\_ lah \_\_\_\_\_ *deliberately* sim - khat o - lam. \_\_\_\_\_ *f* \_\_\_\_\_ *ff*

A \_\_\_\_\_ lah \_\_\_\_\_ sim - khat o - lam. \_\_\_\_\_ *f* \_\_\_\_\_ *ff*

B \_\_\_\_\_ lah \_\_\_\_\_ sim - khat o - lam. \_\_\_\_\_ *f* \_\_\_\_\_ *ff*

74

S

A

B

*p* Y' - did ne - fesh y' - did ne - fesh y' - did ne - fesh y' - did ne - fesh

78

S

A

B

*mf* Y' - did ne - fesh *mp* y' - did ne - fesh

y' - did ne - fesh y' - did ne - fesh

y' - did ne - fesh y' - did ne - fesh y' - did ne - fesh y' - did ne - fesh

82

S

A

B

y' - did ne - fesh *p* y' - did ne - fesh

y' - did ne - fesh y' - did ne - fesh

y' - did ne - fesh y' - did ne - fesh y' - did ne - fesh y' - did ne - fesh

86 *non ritard!*

S *pp* ee... ee... Ah! *ppp*

A y' - did ne - fesh Ah! *ppp*

B y' - did ne - fesh y' - did ne - fesh Ah! *ppp*

# Y'varekhekha

in honor of the baby naming of  
Lyla Ann Prass

Erik Contzius

Peacefully ♩ = 80

Cantor: *p*

Y'-va - re-kh'-kha A - do - nai v' -

5 yish-m' - re - kha. *Rabbi: May God bless you and keep you.*

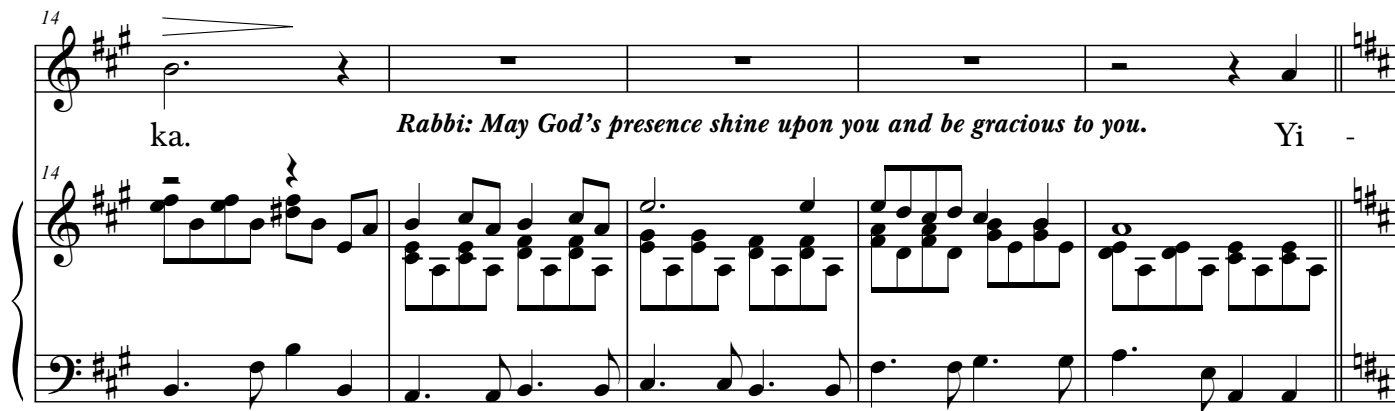
10 Ya - eir A-do-nai pa - nav ei - le-kha vi-khu-ne -

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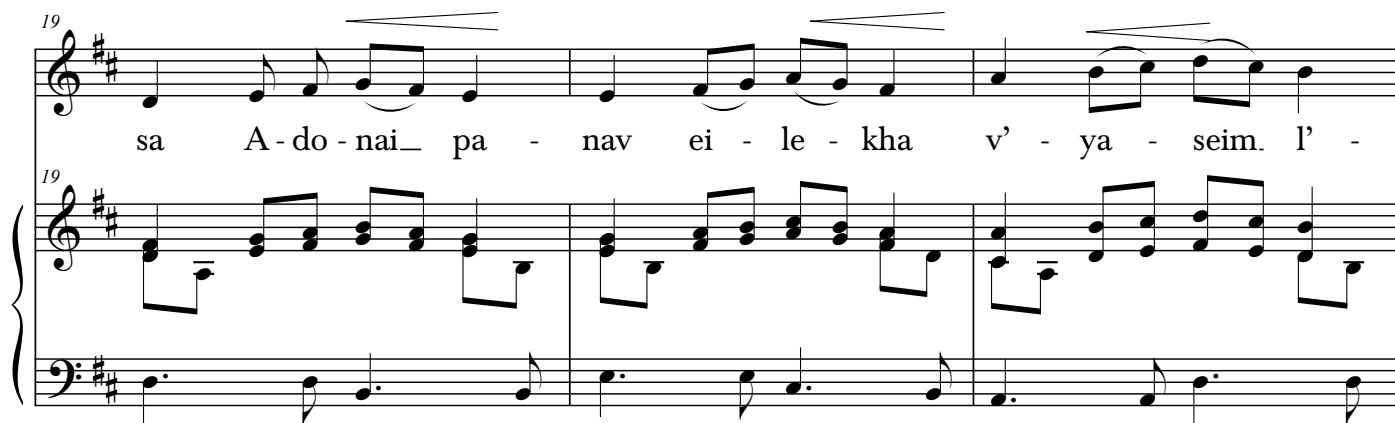
14

ka. *Rabbi: May God's presence shine upon you and be gracious to you.* Yi -



19

sa A-do-nai pa - nav ei - le - kha v' - ya - seim. l' -



22

kha sha - lom. *Rabbi: May God's presence be lifted up towards you and grant you peace.*

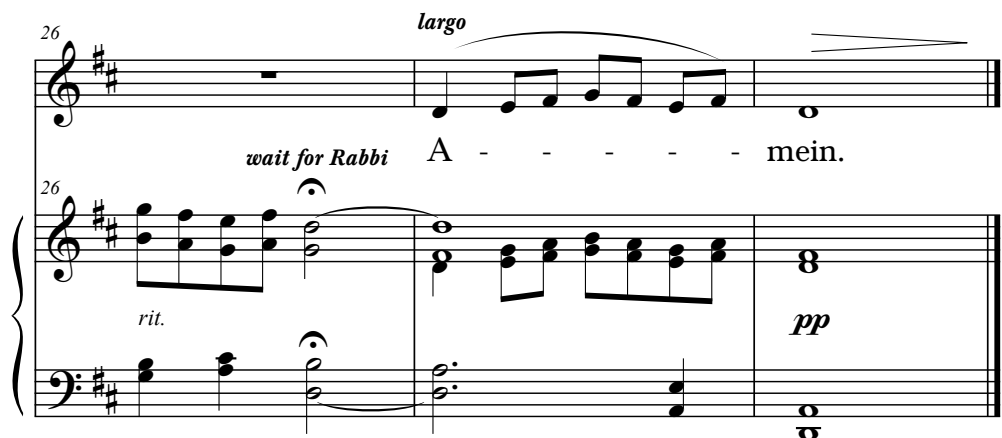


26

*largo*

wait for Rabbi A - - - - - mein.

*rit.* *pp*



# Ya'aleh V'yavo for Shalosh R'galim

Erik Contzius

for Marcy Kadin  
and a long and fruitful career in the cantorate

Still and vulnerable ♩ = 80 *mp*

*mp*

E-lo - hei - nu ve-lo -

*mp*

Reo. Reo.

hei a - vo - tei - nu ya - a - leh v' - ya - vo v' - yi - za -

*mf*

Reo. Reo. \*

kheir zikh - ro - nei - nu v' - zikh - ron kol am - kha beit Yis - ra - eil l' - fa -

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ne - kha l' - to - va l' - khein l' -

khe - sed u - l'-ra - kha - mim \_\_\_\_\_ l' - kha - yim ul' - sha - lom b' -

*on Pesakh*

yom \_\_\_\_\_ khag ha - ma - tzot ha - zeh.

*on Shavuot*

yom \_\_\_\_\_ ot ha - zeh.

*on Sukkot*

yom \_\_\_\_\_ khag ha - su - kot ha - zeh.

*on Atzeret-Simkhat Torah*

yom \_\_\_\_\_ hash' - mi - ni khag ha - a - tze - ret ha - zeh.

(Cong.)

Zokh - rei-nu A - do-nai E - lo-hei - nu \_\_\_ bo l' - to - vah! \_\_\_ (A - mein) U - fok -

*p* *mp* *mf*

(Cong.)

dei-nu vo \_\_\_ liv - ra - kha. \_\_\_ (A - mein) V - ho - shi - ei - nu vo \_\_\_

*mp*

(Cong.)

l' - kha - yim. \_\_\_ (A - mein)

*p* *rit.* *pp*

# Ya'amod - Ta'amod

Calling B'nei Mitzvah as an Aliyah to the Torah  
Composed for Temple Tikvah of New Hyde Park, NY

Text: Jewish Liturgy

Music by Erik Contzius

Ya - a - mod, ya - a - mod, ya - a -  
Ta - a - mod, ta - a - mod, ta - a -

7  
mod ha - ba - khur ha - bar - mitz - vah! Ya - a - mod, ya - a - mod, ya - a -  
mod ha - ba - khu - rah ha - bat - mitz - vah! Ta - a - mod, ta - a - mod, ta - a -

11  
mod ha - ba - khur ha - bar - mitz - vah! Ploni ben ploni v'plonit l'-a-li-yah l'-To - rah!  
mod ha - ba - khu - rah ha - bat - mitz - vah! Plonit bat ploni v'plonit l'-a-li-yah l'-To - rah!

# Yih'yu L'ratzon

Erik Contzius

The first system of music is in 6/8 time and features a piano (*pp*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a simple accompaniment of quarter notes. The key signature has three flats. The system concludes with a fermata over the final notes.

The second system begins at measure 5. The vocal line (treble clef) contains the lyrics "Yi' - - - hi - yu \_\_\_\_\_ l' - ra - tzon\_\_\_\_\_". The piano accompaniment continues with a similar melodic pattern in the right hand and a steady bass line in the left hand.

The third system begins at measure 9. The vocal line (treble clef) contains the lyrics "Yi' - hi - yu \_\_\_\_\_ l' - ra - tzon\_\_\_\_\_ im - rei - fi v - heg - yon\_ li-". The piano accompaniment features more complex rhythmic patterns in the right hand, including sixteenth notes, while the left hand remains simple.

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14

bi l'fa - ne - cha l'fa - ne - cha A-do-

19

nai tzu - ri v' go - a - li v' go - a - li.

25

*pp* *rit.*  
Ped. \* Ped. \* Ped.

# Yism'khu

from the Slonim Hassidic community  
Arranged by Erik Contzius

With restrained fervor ♩ = 82

Yis - m' - khu\_\_ yis - m' - khu\_\_ v' - mal - khu - t'kha

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a double bar line and a repeat sign. The lyrics are "Yis - m' - khu\_\_ yis - m' - khu\_\_ v' - mal - khu - t'kha". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more complex rhythmic pattern in the treble, including chords and eighth-note runs.

shom - rei\_\_ Shab - bat v' - kor' - ei o - neig kor' - ei o - neig A - ah - ah -

The second system of the musical score continues the vocal line and piano accompaniment. It includes first and second endings. The lyrics are "shom - rei\_\_ Shab - bat v' - kor' - ei o - neig kor' - ei o - neig A - ah - ah -". The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the bass line.

am\_\_ m' - ka - d' - shei m' - ka - d' - shei sh' - vi - - i ku - lam yis - b' - u v - yit -

The third system of the musical score concludes the piece. The lyrics are "am\_\_ m' - ka - d' - shei m' - ka - d' - shei sh' - vi - - i ku - lam yis - b' - u v - yit -". The piano accompaniment features a final cadence with sustained chords in the bass and treble.

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11 1. 2.

an-gu m' - tu-ve-kha a - an-gu m' - tu-ve-kha a - ah - ah v' - hash - vi - i ra - tzi - ta\_

16

bo, \_\_\_\_\_ ra - tzi - ta bo \_\_\_\_\_ v' - ki - dash-to a - ha Oh! Yai, yai, yai,

21

v' - hash - vi - i ra - tzi - ta\_ bo, \_\_\_\_\_ ra - tzi - ta bo \_\_\_\_\_

25

v' - ki - dash-to, ah - hai, hai, khem - dat ya - mim o - to\_ ka - ra - ta \_\_\_\_\_





15 **with determination**

C *mf* You shall teach them di-li-gent-ly un-to your

Cong. *mf* eit A-do-nai E-lo-he-kha.

18 **calmer**

C *f* child-ren, and shall speak of them when you sit in your house, *mp* when you walk by the way, when you

22

C lie down, and when you rise up.

Cong. *mf* V' - a - hav-ta, v' -

26

C *mp* You shall bind them for a sign up-on your

Cong. *a - hav-ta — eit A-do-nai — E-lo - he - kha. —*

26 *mp*

30

C hand, and they shall be a sym-bol be-fore your eyes. You shall

30

33

C write them — up-on the door-posts of your house and up - on your gates, *mf* that

33

37

C

you may re-mem-ber and *f* do all My com-mand-ments *p* and be

Cong.

37

with still reverence

40

C

ho-ly un-to your God.

Cong.

40

*mf* v' - a - hav-ta, v' - a - hav-ta eit A-do-nai E-lo-

40

*p* *mf*

44

C

*mp* eit A-do-nai E-lo-he-kha. *p*

Cong.

44

he - kha. *mp* eit A-do-nai E-lo-he-kha. *p*

44

*mp* rit. *p*