



Henry Pool

Compositeur

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A propos de l'artiste

Henry Pool is born on June 12, 1939 in Amsterdam, Netherlands, as the second of four siblings, all boys. His family suffered with the rest of the Dutch nation the horrors of the Second World War. After the war he went to elementary school, high school and teachers' seminary. He worked seven years as a teacher in Amsterdam, then emigrated to Israel. After a short sojourn in kibbutz Sha'alvim he joined in 1967 a Rabbinical College in Netivot. In 1969 he married Lilette Sroussi, a girl from Paris, France, who emigrated to Israel in 1968. During the years the couple has been blessed with five children. In 1974 they moved to Jerusalem, where he started to work as a graphic artist. In 1988 they emigrated to the USA, where they still live, now as American citizens. In the USA he worked as a computer operator. In 2004 he retired.

Though his career as a composer hasn't been an easy one, he managed over the years to rise to the level of a professional composer. Beside one year (at age 8) of piano lessons he never got any training. He has taught himself and learned by playing the piano, studying the compositions of the masters, going to concerts, listening to classical radio and recordings and from exploring books on composition, harmony, counterpoint, orchestration, etc..... (la suite en ligne)

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A propos de la pièce



Titre: "Israel", Three Songs for Choir & Piano (English Lyrics)
[Opus 18]

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HENRY POOL

חנוך פול

Opus 18
יצירה 18



ISRAEL ישראל



Three songs
for choir & piano
שלושה שירים
למקהלה ולפסנתר

 *Viola*
Editions
USA

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Table of Contents

Table of Contents	1
List of Compositions	3
Preface (English)	6
Preface (Hebrew)	7
Transliteration	10
Israel (Hebrew)	12
Israel (English)	36
Quiz (Hebrew)	60
Quiz (English)	80
A Hymn for the Sabbath (Hebrew) . .	100
Commentary on the Hymn (Hebrew) .	141
A Hymn for the Sabbath (English) . . .	148
Commentary on the Hymn (English) .	167

תִּכּוֹן הָעֵינִינִים

1	תִּכּוֹן הָעֵינִינִים
3	רשימת היצירות.
6	הקדמה (אנגלית)
7	הקדמה (עברית)
10	תְּעִתּוּק
12	ישראל (עברית)
36	ישראל (אנגלית)
60	קושיה (עברית)
80	קושיה (אנגלית)
100	זמירה לשבת (עברית)
141	פְּרוֹשׁ לזמירה (עברית)
148	זמירה לשבת (אנגלית)
167	פְּרוֹשׁ לזמירה (אנגלית)

HENRY POOL

- Opus 1 Two Sonatas for Piano
1 in E-la # 2 in C-so
- Opus 2 Two Sonatas for Harpsichord
1 in F-so # 2 in C-do
- Opus 3 *Mozart*
Concerto in Eb-do for Piano &
Orchestra (K.V. 271)
Arranged for one piano / two hands
- Opus 4 Grand Sonata for Flute solo in F#-mi
- Opus 5 Hora for Two Recorders & Strings in Bb-so
- Opus 6 Two Sonatas for Recorder solo
1 in G-re # 2 in F-so
- Opus 7 Two Israeli Suites for Harpsichord
1 in mixed modes, C = do
2 in mixed modes, G = do
- Opus 8 Grand Sonata for Marimba in C-so
- Opus 9 Quartet for Recorders in F-fa (SSAT)

- Opus 10 Two Israeli Suites for Small Orchestra
(from opus 7)
1 in mixed modes, C = do
2 in mixed modes, G = do SCORE
- Opus 11 Three Sonatinas for Piano
1 in C-do # 2 in E-la # 3 in D-la
- Opus 12 Two Sonatas for Piano
3 in C-la # 4 in G-do
- Opus 13 Three Sonatinas for Harpsichord
1 in D-la # 2 in G-re # 3 in C-la
- Opus 14 A Selection of Hebrew Songs
Nine Songs for Choir a Cappella
Four Hymns for Voice & Piano
Three Supplications for Congregation & Piano
- Opus 14a A Selection of Hebrew Songs
Six Hymns for Voice & Piano
- Opus 15 *In Memoriam*
Chorale, Variations, Prelude & Fugue for
Organ in C-la (*without pedal*)
- Opus 15a *In Memoriam*
Chorale, Variations, Prelude & Fugue for
Organ in C-la (*with pedal*)

- Opus 16 *Haydn Concerto*
Concerto # 1 for Piano and Orchestra in
C-la
(After Haydn's Sonata # 20) SCORE
- Opus 17 Two Sonatas for Piano
5 in D-do # 6 in C-do
- Opus 18 *Israel*
Three songs for Choir & piano
(lyrics both in Hebrew & in English)
- Opus 19 Two Sonatas for Piano
7 in A-la # 8 in Ab-do
- Opus 20 Symphony # 1 for Orchestra
in D-la SCORE
- Opus 21 *A Prayer at Wartime*
Psalm 121 for Choir & Piano
(lyrics both in Hebrew & in English)
- Opus 22 *Kinderliedboek # 1*
Dutch Children's Songs
for Voice & Piano
- Opus 23 Grand Sonata for Bassoon & Piano
in E-la
- Opus 24 Six Lullabies
for voice & Piano
(all lullabies have English lyrics too)

Preface

“Jacob was left alone and a man wrestled with him until day-break. He said to him: “What is your name?” He said: “Jacob!” He said: “Your name shall no longer be Jacob, but **Israel** (God Strives). For you have striven with God and with people and have prevailed!” He blessed him there. Jacob named the place Peniel (God’s Face): “For I have seen God face to face, yet my life has been preserved!”” (Genesis 32)

“God appeared to Jacob again and He blessed him. God said to him: “Your name is Jacob. You shall no longer be called Jacob, but **Israel** shall be your name.” And He called him **Israel**. God said to him: “I am God Almighty. Be fruitful and multiply! A nation and a company of nations shall come from you, and kings shall come forth from you. And the land, which I gave to Abraham and Isaac, I give it to you. Also to your descendants after you I give the land.”” (Genesis 35)

From the time of Genesis the Jewish nation has been called **Israel**. And the land, promised to them by God, has also been called **Israel** after the name of the nation. And in our days, with the renewal of the Jewish population in its land, there wasn’t a thing more justified, than calling the newborn Jewish state after the name of the nation and the land: **Israel**.

This book contains three songs about **Israel**.

The first song (‘**Israel**’) has three parts:

1. (‘**Yesterday**’) which describes the days before the intifada;
2. (‘**Today**’) which describes the present, in which the Philistines of our time wage a cruel war against our nation;
3. (‘**Tomorrow**’) which describes the future, we all hope for, when there will again be peace in the land.

The second song ('**Quiz**') has two parts:

1. ('**Question**') in which the eternal question: "Why?" is asked. And although it is written: "The secret things belong to the Lord our God, but the things revealed belong to us and to our children forever" ¹ (Deuteronomy 29) both the individual and the nation ask this question, when the difficulties of life overwhelm us.
2. ('**Answer**') in which we reply both to ourselves and to the nations of the world: We must take measures of wisdom, understanding and knowledge, like Jacob our Father, who is called **Israel**, in order to survive. And like him we must implore the Holy-One-Blessed-Be-He for His blessing. It is written: "Blessed is the man, who trusts in the Lord, and whose trust is the Lord" ² (Jeremiah 17). Also is written: "The Lord gives strength to His people; the Lord blesses His people with peace" ³ (Psalms 29).

The third song is a hymn for the Sabbath. For more than we kept the Sabbath, the Sabbath did keep us, the nation of **Israel**. The Torah is the crown of the nation of **Israel** and the Sabbath is the most precious stone in that crown, for the Sabbath testifies time and again, that God, blessed be His name, created the universe.

I thank the God of **Israel**, that he showed me His great loving-kindness and let me write this book, lyrics and music. I hope, that it will find favor in the eyes and the ears of the entire nation of **Israel**.

The Nation of Israel Lives !

-
1. In the Hebrew text there are 11 dots on top of the words "to us and to our children for[ever]" in the Torah scroll from Moses from Sinai. The total numerological value of those 11 letters is: $310 = 10 \times 31$.
 2. The total numerological value of this verse in Hebrew is: $1113 = 231 + 882 = 7 \times (21 + 12) + 2 \times 21^2$.
 3. The total numerological value of this verse in Hebrew is: $1862 = 98 + 1764 = 2 \times 7^2 + 4 \times 21^2$.

($31 = \text{לֹא} = \text{God}$, $21 = \text{אֶהְיֶה} = \text{I shall be}$ [Exodus 3])

Transliteration of the Hebrew

(according to Israeli spoken Hebrew)

consonants

א	=	no sound; works as diere- sis like in naïve = na-ive)
ב	=	b
ב	=	v
ג	ג	= g (as in girl)
ד	ד	= d
ה	=	h
ו	=	w
ז	=	z
ח	=	ch (strongly aspirated 'h')
ט	=	t
י	=	y (as in yellow)
ך	כ	= k
ך	כ	= ch (as in Scottish loch)
ל	=	l
מ	מ	= m
נ	נ	= n
ס	=	s
ע	=	' (somewhat like ŋ as in ring)
פ	=	p
ף	פ	= f
צ	צ	= ts (as in nuts)
ק	=	k
ר	=	r
ש	=	sh (as in shell)
ש	=	s (as in sell)
ת	ת	= t

vowels

אָ	=	(long) a (as in car)
א	=	(short) a (as in butter)
אֵ	=	(long) e (as in flame)
אֶ	=	(short) e (as in bench)
אִ	=	not pronounced or as a (very short) e (as in turn)
אִי	=	(long) i (as in key)
אִי	=	(short) i (as in bring)
אוֹ	אוֹ	= (long) o (as in home)
אֹ	=	(short) o (as in all)
אוּ	אוּ	= (long) u (as in food)
אֻ	=	(short) u (as in foot)

Israel (English)
ישראל (אנגלית)

ISRAEL

1

“Yesterday”

Jerusalem’s alluring street
holds thousand children sweet.
Beside the babbling water stream
do countless roses dream.
On Giv’atayim’s leafy grass
seek lovely youngsters class.*
And in the people’s tending ear
sound prayers of hope sincere:**

“Our charming Land of Israel,
we cherish it so much.
Our precious Land of Israel,
we boast of it as such!”

-
- * Often, when the weather is hot in Israel,
classes are given outdoors in the
shadow of trees on the meadow.
- ** Prayers for Peace among the Nations.

ISRAEL

1

"Yesterday"

Henry Pool

Opus 18 # 1

I. Moderato sperabile (♩ = 92)

Hopeful

Voices

High

Low

Piano

pp

mf

Je-

The first system of the score features two vocal staves (High and Low) and a piano accompaniment. The vocal parts are mostly rests, with a few notes in the final measure. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*pp*) dynamic and features a descending melodic line with triplet markings. The bass staff has a common time signature and features a similar descending melodic line with triplet markings. The system concludes with a *mf* dynamic marking and the word "Je-" written below the piano staff.

Am

ru- sa-lem's al-lur-ing street holds thou- sand

The second system of the score continues the vocal and piano parts. The vocal parts have the lyrics "ru- sa-lem's al-lur-ing street holds thou- sand" written below them. The piano accompaniment continues with the same melodic lines as the first system, including triplet markings. The system concludes with a *mf* dynamic marking.

Dm Am Dm Em Am F Am G F

chil-dren sweet. Be- side the bab-bling

E Am Dm Am Dm

wa-ter stream do count- less

Em Am F Am G F

ro-ses dream. On Giv- 'a-ta- yim's

E Am G F Em Dm

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef featuring triplet patterns. The lyrics are written below the piano parts. Chord symbols are placed below the bass line.

lea-fy grass seek love- ly

C F Em Dm C

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef featuring triplet patterns. The lyrics are written below the piano parts. Chord symbols are placed below the bass line.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment line on a grand staff (treble and bass clefs). The vocal line contains a melodic phrase with a triplet of eighth notes. The piano accompaniment consists of a simple bass line with a few chords.

young-sters And in the peo-ple's ear sound
class. tend-ing

The second system continues the musical notation. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment features a more active bass line with many triplets of eighth notes.

Em Dm Am Dm Am Dm Em Am

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment has a bass line with a triplet of eighth notes. A dynamic marking 'f' is present at the end of the system.

prayers of hope sin- cere: " Our

The fourth system continues the musical notation. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment has a bass line with a triplet of eighth notes. A dynamic marking 'f' is present at the end of the system.

Em Am Em A Am

charm- ing Land of Is-ra-el, we

Dm G C

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, respectively. The lyrics 'charm- ing Land of Is-ra-el, we' are positioned between the vocal and piano staves. Below the piano staff, the chords Dm, G, and C are indicated. The piano accompaniment features a consistent triplet pattern in the bass line.

che- rish it so much. Our pre- cious Land of

Am Em A Em Am

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, respectively. The lyrics 'che- rish it so much. Our pre- cious Land of' are positioned between the vocal and piano staves. Below the piano staff, the chords Am, Em, A, Em, and Am are indicated. The piano accompaniment continues with a triplet pattern in the bass line.

Is-ra-el, we boast of it as

Dm C Dm Am

such!"

such!"

D D

ISRAEL

2

“Today”

Jerusalem’s alluring street
holds thousand terrors’ heat.
Beside the babbling water stream
do countless hunters scheme.
On Giv’atayim’s leafy grass
seek lively soldiers brass.*
And in the people’s tending ear
sound hopeless wails austere:**

“Our injured Land of Israel,
we care for it so much.
Our tortured Land of Israel,
we ache for it as such!”

* Brass = empty cartridge shells.

** When the Palestinian *homicide bombers*
hit.

ISRAEL

2

"Today"

II. Comodo triste (♩ = 80)

Gloomy

Voices

High

Low

Piano

pp

p

Je-

ff *8va* Dm

A7

Detailed description: This system contains the first two measures of the piece. It features a vocal staff with 'High' and 'Low' parts, and a piano accompaniment. The piano part has a treble and bass clef. The bass line features a steady eighth-note accompaniment with triplets. The treble line has a melodic line with triplets and a crescendo leading to a piano (*pp*) dynamic. A handwritten 'Je-' is written above the piano staff. A double bar line with a dashed line and '8va' indicates an octave shift for the piano part. Chord symbols 'Dm' and 'A7' are written below the piano staff.

ru- sa-lem's al- lur- ing street holds thou- sand

Dm A7 Dm E^b E^b A B^b A Dm

Detailed description: This system contains the next two measures. The vocal staff continues the melody with the lyrics 'ru- sa-lem's al- lur- ing street holds thou- sand'. The piano accompaniment continues with the same eighth-note accompaniment and triplets. Chord symbols 'Dm', 'A7', 'Dm', 'E^b', 'E^b', 'A', 'B^b', 'A', and 'Dm' are written below the piano staff.

ter-rors' heat. Be- side the bab- bling

A A7 Dm A7 Dm

wa-ter stream do count- less

E7b E7 A Bb A Dm

hun-ters scheme. On Giv- 'a-ta-yim's

A A7 Dm A Bb

lea-fy grass seek live-ly

A Bb A Bb A

sol-diers brass. And in the peo-ple's tend-ing ear sound

Gm Dm A7 Dm A Dm A

hope-less wails aus-tere: "Our

Bbdim Dm E7b A A7

in- jured Land of Is-ra-el, we

Dm Gm Gdim

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines in G minor (one sharp, one flat). The lyrics are "in- jured Land of Is-ra-el, we". The piano accompaniment is in the bottom two staves, featuring a bass line with triplets and chords in the right hand. Chord symbols Dm, Gm, and Gdim are placed below the piano part.

care for it so much. Our tor- tured Land of

A E7b A E7b A

Detailed description: This system contains the second two lines of music. The top two staves are vocal lines. The lyrics are "care for it so much. Our tor- tured Land of". The piano accompaniment continues with triplets and chords. Chord symbols A, E7b, and A are placed below the piano part.

Is-ra-el, we ache for it as

Dm C#dim Dm A7

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor (one flat). The second line is the piano accompaniment, featuring a bass line with triplets and chords. The lyrics 'Is-ra-el, we ache for it as' are written below the vocal line. Chord symbols Dm, C#dim, Dm, and A7 are placed below the piano accompaniment. The piano part includes triplets in both hands and some notes are marked with (b) or (4).

such!" such!"

Dm Dm

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with two measures, each ending with a double bar line and repeat dots. The lyrics 'such!"' are written below the vocal line. The piano accompaniment continues with triplets in the bass line and chords. Chord symbols Dm and Dm are placed below the piano accompaniment. The piano part includes triplets in both hands.

ISRAEL

3

“Tomorrow”

Jerusalem's alluring street
jumps children on the beat.
Beside the babbling water stream
are roses twined by theme.
On Giv'atayim's leafy grass
sport youngsters with their lass.
And in the people's tending ear
sound hymns of thanks so clear.

“Our lovely Land of Israel,
we cherish it all ways.*
Our favored Land of Israel,
we boast of it all days!”**

-
- * In every manner.
** Every day.

ISRAEL

3

"Tomorrow"

III. Allegretto felice (♩ = 104)

Joyful

Voices

High

Low

Piano

pp

mf

Je-

The first system of the score features two vocal staves (High and Low) and a piano accompaniment. The vocal parts are mostly rests, with a few notes in the final measure. The piano accompaniment consists of a treble and bass clef staff. The treble clef part has a melodic line with triplets and a dynamic marking of *pp* that tapers to *mf* by the end. The bass clef part has a rhythmic accompaniment with triplets. The key signature has one sharp (F#).

Am

ru- sa-lem's al-lur-ing street jumps chil- dren

The second system continues the musical score. The vocal parts have lyrics: "ru- sa-lem's al-lur-ing street jumps chil- dren". The piano accompaniment continues with triplets in both hands. The treble clef part has a melodic line with triplets and a dynamic marking of *mf*. The bass clef part has a rhythmic accompaniment with triplets.

Dm Am Dm Em Am F Am G F

on the beat. Be- side the bab- bling

E Am Dm Am Dm

wa-ter stream are ro- ses

Em Am F Am G F

twined by theme. On Giv- 'a-ta- yim's

E Am G F Em Dm

lea-fy grass sport young- sters

C F Em Dm C

with their lass. And in the people's ear sound
tend-ing

Em Dm Am Dm Am Dm Em Am

hymns of thanks so clear. " Our

Em Am Em A Am

love- ly Land of Is-ra-el, we

Dm G C

che- rish it all ways. Our fa-vored Land of

Am Em A Em Am

11.

Is-ra-el, we boast of it all days!"

Dm C Dm Am D

12. rit.

boast of it all days!"

Dm Am D

Quiz (English)
קושיה (אנגלית)



“Question”

QUIZ

1

“Question”

Everywhere people quiz
life's mysterious biz,
that odd mystery of yore
which intrigues evermore;

Everywhere people quiz
life's mysterious biz,
that odd mystery of yore
which sure intrigues them

evermore;

Everywhere people quiz
life's mysterious biz,
which intrigues everyone evermore:

“Lah lah lah,
lah-lah-lah-lah lah,
lah lah-lah lah lah-lah,
lah-lah-lah-lah lah?”

Everywhere people quiz
life's odd mystery evermore,
everywhere people quiz
life's odd mystery evermore.

QUIZ

1

"Question"

Henry Pool

Opus 18 # 2

Larghetto (♩ = 62)

Philosophic

Voices

High

Low

Piano

f *p* *f* *mf* *mf*

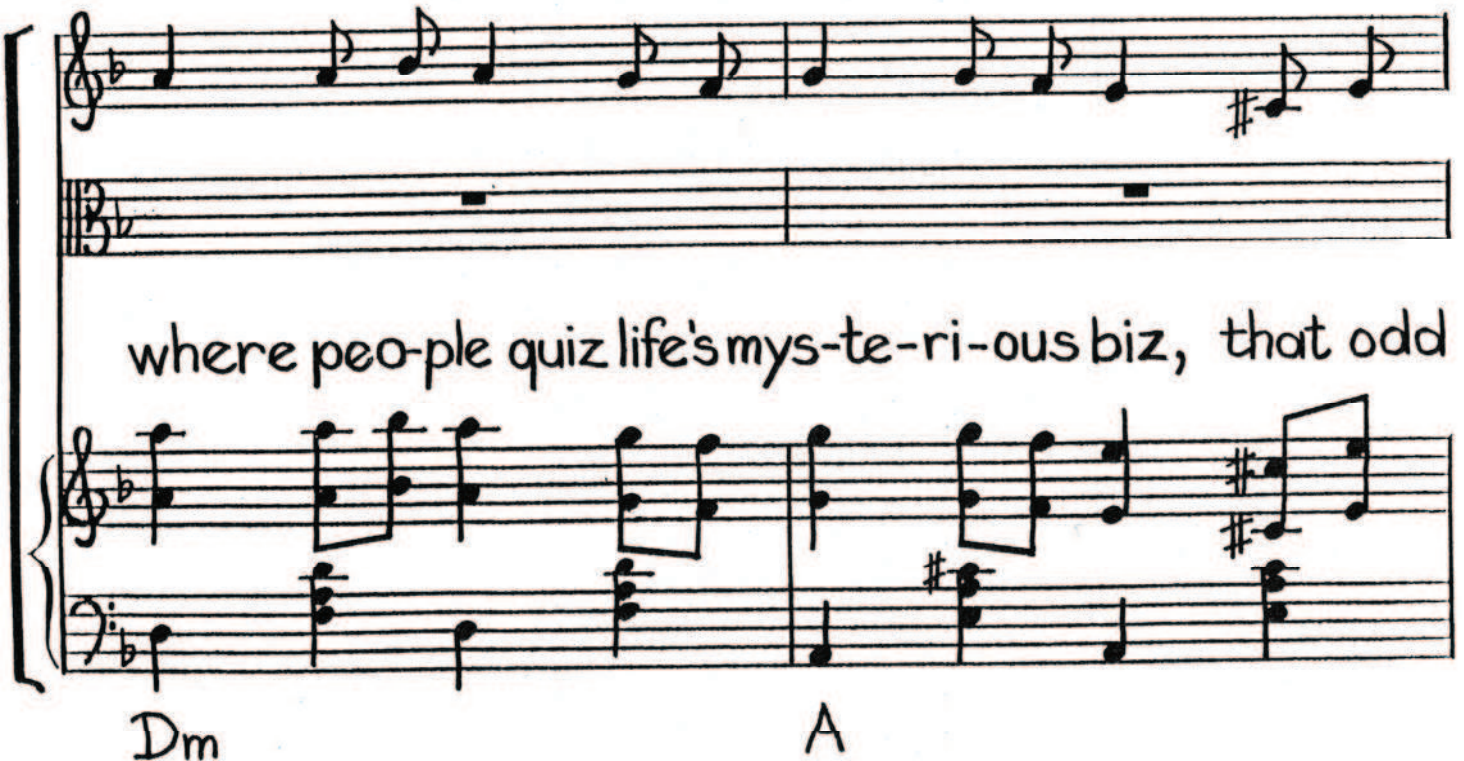
Dm C Bb A Gm Bb Emsb Dm

Eve-ry-



where peo-ple quiz life's mys-te-ri-ous biz, that odd

Dm A



mys- tery of yore which in- trigues e- ver- more; Eve- ry-

A7 **Dm**

where peo- ple quiz life's mys- te- ri- ous biz, that odd

Gm7 **C** **F7b9** **Bb**

musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line has lyrics: "mystery of yore which sure intrigues them e-ver-more; Eve-ry-". The piano accompaniment includes dynamic markings like *mf* and *f*, and a key signature of one flat.

Em⁷b A7 Dm

musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line has lyrics: "where peo-ple quiz life's mys-te-ri-ous biz, which in-". The piano accompaniment includes a key signature of one flat.

Gm7 C F7⁹ Bb

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has one flat (Bb). Dynamics include *mf* and *mp*.

trigues eve-ry-one e-ver-more:

Second system of musical notation, including vocal melody and piano accompaniment. Dynamics include *mf* and *mp*.

Em^b A7 Dm

Third system of musical notation, featuring piano accompaniment with chords and a melodic line. Dynamics include *p*.

"Lah lah lah, lah-lah-lah-lah lah,

Fourth system of musical notation, including piano accompaniment and a melodic line. Dynamics include *p*.

A Dm

pp
pp
 lah lah-lah lah lah-lah, lah-lah-lah-lah lah?"
pp
 A Dm

mf
mf
 Eve- ry- where peo- ple quiz
mf
 Gm7 C F7(4) Bb

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line consists of a melodic phrase with a dynamic marking of *mp* (mezzo-piano) followed by *mf* (mezzo-forte). The piano accompaniment includes a bass line with triplets and chords, also marked with *mp* and *mf*.

life's odd mys-tery e-ver-more,

The second system continues the musical piece. The vocal line has a dynamic marking of *mf*. The piano accompaniment features a bass line with triplets and chords, with a dynamic marking of *mp* and *mf*.

$\text{Em}^{\flat 7}$

A^7

Dm

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment includes a bass line with triplets and chords, marked with *f*.

eve-ry-where

peo-ple quiz

The fourth system continues the musical piece. The vocal line has a dynamic marking of *f*. The piano accompaniment features a bass line with triplets and chords, marked with *f*.

Gm^7

C

$\text{F}^7\text{b}9$

B^{\flat}

1.

mf mp p

mf mp p

life's odd mys-tery e-ver-more.

1.

mf mp p

3 3 3

Em⁷b A⁷ Dm

2.

p

p

pp

more.

2.

p pp ppp

3 3 3

8va

Dm

Quiz (English)
קושיה (אנגלית)



“Answer”

QUIZ

2

“Answer”

**Anywhere people go
may their skills stage the show,
their good skills and resource
which are life’s sole recourse;**

**Anywhere people go
may their skills stage the show,
their good skills and resource
which are their life’s path’s sole
recourse;**

**Anywhere people go
may their skills stage the show,
which are all people’s life’s sole
recourse:**

**“Lah lah lah,
lah-lah-lah-lah lah,
lah lah-lah lah lah-lah,
lah-lah-lah-lah lah!”**

**Anywhere people go
be their skills life’s sole recourse,
anywhere people go
be their skills life’s sole recourse.**

QUIZ

2

"Answer"

Larghetto (♩ = 62)

Pragmatic

Voices

High

Low

Piano

f *p* *f* *mf*

A - ny -

Dm C Bb A Gm Bb Emsb Dm

where peo-ple go may their skills stage the show, their good

Dm A

skills and re-source which are life's sole re-course; A-ny-

A7

Dm

where peo-ple go may their skills stage the show, their good

Gm7

C

F7b9

Bb

skills and re-source which are their life's path sole re-course; A-ny-

Em⁷b A7 Dm

where peo-ple go may their skills stage the show, which are

Gm7 C F7b Bb

all peo-ple's life's sole re-course:

Em⁷b A7 Dm

"Lah lah lah, lah-lah-lah-lah lah,

A Dm

pp

pp

lah lah-lah lah lah-lah, lah-lah-lah-lah lah!"

pp

A Dm

mf

mf

A-ny-where peo-ple go

mf

Gm7 C F7b9 Bb

mp mf

mp mf

be their skills life's sole re- course,

mp mf

Em7b A7 Dm

f

f

a- ny- where peo- ple go

f

Gm7 C F7b Bb

1.

be their skills life's sole re-course.

Em⁷b A⁷ Dm

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with dynamics *mf*, *mp*, and *p*. The piano accompaniment consists of two staves: the right hand has chords and a melodic line, while the left hand has a bass line with triplets. The system concludes with a first ending bracket.

2.

course.

2.

Dm

pp *ppp* *8va*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat, ending with the word "course." The piano accompaniment continues with the right hand playing chords and a melodic line, and the left hand playing a bass line with triplets. The system concludes with a second ending bracket, followed by a *ppp* dynamic and an *8va* marking above the final chord.

A Hymn for the Sabbath (English)
זמירה לשבת (אנגלית)

A Hymn for the Sabbath

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

The heavens as well as the earth were created
ex nihilo phase after phase in six days.
Then Adam and Eve were adjured and instated
as watchers and keepers of Eden's arrays.
The couple though failed and became consternated,
because they did listen to serpentine praise.
When Sabbath arrived they felt quite agitated;
henceforth they repented their blasphemous ways.

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

The desert got showered with blissful provision:
a film of fine pellets as flimsy as rime.
Sweet manna had Friday as day of prevision,
that everyone reap his two omers in time.
Now some disbelievers made still the decision,
to part from the nation to check if things rhyme.
Admitting at once their colossal misprision
they ceased their rebellion that led them to crime.

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

Rewarded was Japheth with excellent thinking,
while dwelling with Shem in his tents of belief.
Yet later the Greeks crushed the Jews without blinking,
suppressing religion and causing much grief.
They pestered the Jews with their wrenching beswinking¹,
enforcing idolatry, spurning relief.
But then rose the High Priest, the true God bethinking,
and called for revolt against Greek unbelief.

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

Thence wandered the Jews to the west by the ocean,
to sojourn a while in the Kingdom of Spain.
When Christians soon conquered this land in joined motion,
their Church got Iberia in absolute reign.
The Spanish Inquisitor hit with devotion
all Jews who adhered to their faith true and plain.
The Children of Isr'el sustained steep demotion,
then fled to the north where the States were humane.

¹ subjecting them to servitude (swink = toil, hard labor)

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

The old Congregation of Jeshurun flowered
in Jewish and general culture alike.
Their homeland the Nazis by night overpowered,
foulmouthing and ready to storm and to strike.
The Jews of Great Ashkenaz fearfully cowered:
the Molech had spread his undodgeable fyke.
Recalling God's covenant all felt empowered
and fought for their lives and their loves lionlike.

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

And now, that we're back in the Land Everhallowed²
(a land yielding wheat, also barley and vines),
shall biblical old times by new ones be followed
and paganish fashions by Hebrew designs.
The Lord's kind largesse makes us thankfully mellowed³;
our Land has its birthright that never declines.
So please, let our talk and our walk not be hollowed,
but filled with the wisdom the Torah enshrines.

How lucky are we, that our share is abounding:
the Maker of Origins is the Lord God.
How blessed are we, that our wealth is astounding:
a jewel like Sabbath, dear people, we laud!

2 the Holy Land

3 thankful and humble

A Hymn for the Sabbath

Allegro (♩ = 132; ♪ = 44)

Thankful

Voices

High

Low

6 times

mf

mf

How luck-y are we, that our share is a-

Piano

mf

Em

bound-ing: the

B7

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The piano accompaniment consists of quarter notes: G3, F#3, G3, A3, B3, C4, B3, A3.

Ma- ker of O- ri- gins is the Lord

The second system of music features a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of quarter notes: G3, F#3, G3, A3, B3, C4, B3, A3.

D#dim

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of half notes: G4, A4, B4, C5. The piano accompaniment consists of quarter notes: G3, F#3, G3, A3, B3, C4, B3, A3.

God.

How

The fourth system of music features a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of quarter notes: G3, F#3, G3, A3, B3, C4, B3, A3.

Em

bless-ed are we, that our wealth is a-

E E7

stound-ing: a

Am

mf

jew- el like Sab- bath, dear peo- ple, we

B B7

rit.

laud! (1) The

Em

p

Narrative

a tempo
a tempo
hea- vens as well as the earth were cre-

a tempo
Em

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The tempo marking 'a tempo' appears on each staff. The lyrics 'hea- vens as well as the earth were cre-' are written below the vocal staves. A chord symbol 'Em' is written below the piano accompaniment.

mp
mp
a- ted ex

mp
B7

Detailed description: This system continues the musical score. The vocal staves have lyrics 'a- ted ex' with a dynamic marking of 'mp'. The piano accompaniment has a dynamic marking of 'mp' and a chord symbol 'B7' below it.

ni- hi- lo phase af- ter phase in six

D#dim

days.

Then

Em

A- dam and Eve were ad- jured and in-

Em

sta- ted as

Am

watch-ers and keep-ers of E- den's ar-

$F\#m_{5/4}^7$

rays.

The

B

Musical score for the first system. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "cou- ple though failed and be- came con- ster-

Em

Musical score for the second system. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "na- ted, be-

Am

cause they did listen to ser-pen-tine

D D7

praise. When

f

G

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, also with a key signature of one sharp (F#) and a 4/4 time signature, featuring a simple bass line of eighth and quarter notes.

Sab- bath ar- rived they felt quite a- gi-

The piano accompaniment for the first system is shown in two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays chords and moving lines, while the left hand plays a steady bass line. A double bar line is present at the end of the system.

C

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of quarter notes with a long slur over the last two notes. The bottom staff is a piano accompaniment in bass clef, also with a key signature of one sharp (F#) and a 4/4 time signature, featuring a simple bass line of quarter notes.

ta- ted;

hence-

The piano accompaniment for the second system is shown in two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays chords with long slurs, while the left hand plays a steady bass line of quarter notes. A double bar line is present at the end of the system.

F#m5₄

forth they re-pent-ed their blas-phe-mous

B B7

ways. How

mf

mf

Em

Thankful

luck- y are we, that our share is a-

Em

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. Below the staves, the lyrics "luck- y are we, that our share is a-" are written. Below the lyrics, there are two staves of piano accompaniment: a treble clef staff with block chords and a bass clef staff with a bass line. A double bar line is followed by the chord symbol "Em".

bound-ing: the

B7

This system contains the next two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth notes with a slur. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes with a slur. Below the staves, the lyrics "bound-ing: the" are written. Below the lyrics, there are two staves of piano accompaniment: a treble clef staff with block chords and a bass clef staff with a bass line. A double bar line is followed by the chord symbol "B7".

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The piano accompaniment consists of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3.

Ma- ker of O- ri- gins is the Lord

The piano accompaniment for the first system consists of two staves. The right hand plays chords of G4, A4, B4, and C5 in quarter notes. The left hand plays a bass line of G3, A3, B3, and C4 in quarter notes.

D#dim

The second system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line consists of dotted half notes: G4, A4, B4, C5, B4, A4, G4, F#4. The piano accompaniment consists of dotted half notes: G3, A3, B3, C4, B3, A3, G3, F#3.

God.

How

The piano accompaniment for the second system consists of two staves. The right hand plays chords of G4, A4, B4, and C5 in dotted half notes. The left hand plays a bass line of G3, A3, B3, and C4 in dotted half notes.

Em

bless-ed are we, that our wealth is a-

E E7

stound-ing: a

Am

jew- el like Sab- bath, dear peo- ple, we

B B7

laud!

Em

Commentary on the Hymn for the Sabbath

This hymn wants to tell us, that the Holy-One-Blessed-Be-He created the universe based upon three elements, which together form the foundation of the creation:

Sabbath Repentance Torah.

“In a beginning created God the heavens and the earth.”

In a beginning = With a beginning. (Hebrew **בְּרֵאשִׁית** means both *in* and *with*.)

1. Beginning = Sabbath, as we say in the Sanctification of the Sabbath on Friday night: “For this day is the beginning of the holy convocations”, as the Sabbath, mother of all holidays, is mentioned in the beginning of the Section of the Festivals (Leviticus 23).
2. Beginning = Repentance, as it is written: “The fear of the Lord is the beginning of wisdom” (Psalms 111), for the repentance is the beginning of the wisdom to fear the Lord and to live as a religious Jew.
3. Beginning = Torah, as it is written: “The Lord possessed me at the beginning of His way” (Proverbs 8). And who says this? The Torah, which has been created at the beginning of the creation, as it is written: “God said: ‘Let there be light’, and there was light.” And *light* that’s the Torah, as it is written: “For a commandment is [like] a lamp, but the Torah is [like] light [itself]” (Proverbs 6).

And so can we read the first paragraph of the Torah in a renewed way:

With the foundation of Sabbath, Repentance and Torah created God the entire universe. And if He wouldn’t have built His world upon these three elements, then the earth would have stayed waste and empty, while the darkness of apostasy would have continued to rule over the debased world and the Holy Spirit would have kept hovering over the surface of the waters like a dove that cannot find a rest for its feet. Therefore God said: “Let there be light” and the Torah emerged as the light of the world. God saw, that the Torah was good for the creation and He separated at once between the world of the Torah and that of the apostasy. Nevertheless God requested the Torah to reign over both the believers and the apostates and to bring everyone to repentance, so that they together would say in the evening: “We will delight in Thy Torah and commandments for ever and ever”, and in the morning: “May it be that we and our offspring all acknowledge Thy name and learn Thy Torah for its own sake”. Only then will all the Jews be one nation again.

The Holy-One-Blessed-Be-He signed both His Tetragrammaton and the name of His people Israel in the paragraph of the creation of the Sabbath:

13 אותיות

" י ום הששי ויכלו השמים והארץ וכל
 ----- 7 <----- 7 <----- 7 <-----
 צבאם ויכל אלהים ביום השביעי מלאכתו."
 ----- 7 <----- 7 <-----

And on the seventh day man shall suspend (יִשְׁבֹּת) the day from doing the thirty nine forbidden types of work:

"יום הששי ויכלו השמים והארץ וכל צבאם ויכל
 ----- 13 <----- 7 <----- 7 <-----
 אלהים ביום השביעי מלאכתו."
 ----- 13 <----- 13 <-----

We learned, that the Holy-One-Blessed-Be-He created the universe upon the foundation (תשתית) of Sabbath, Repentance and Torah:

ת פלת- = 910 = 35 x 26

ש בת = 702 = 27 x 26

ת שובה = 713 = 23 x 31

י ראת-שמים = 1001 = 77 x 13

ת ורה = 611 = 47 x 13
3937 = 127 x 31

$$\begin{array}{rcl}
\text{תש} & > & 910 + 702 = 1612 = 2 \times 26 \times 31 \\
\text{ת} & > & 713 = 23 \times 31 \\
\text{ית} & > & 1001 + 611 = \underline{1612} = 2 \times 26 \times 31 \\
& & \underline{\underline{3937}} = 127 \times 31
\end{array}$$

$$\text{שבת} = 702 = 27 \times 26 = 26 + 26 \times 26$$

“In a beginning created God the heavens and the earth.”
”בראשית ברא אלהים את השמים ואת הארץ.”

The Hebrew text of this verse consists of 7 words and also of $4 \times 7 = 28$ letters, while the numerical value of the entire verse is 2701.
 And $2701 = 73 \times 37 = 37 \times 37 + 36 \times 37$ or $2701 = 73 \times 37 = 42 \times 37 + 31 \times 37$.

In a beginning created = בראשית ברא

$$\begin{array}{r}
\text{ברא שית ברא} \\
\underline{203 + 710 + 203} \\
= 1116 = 36 \times 31
\end{array}$$

The Hebrew word **תשתית** (foundation) is formed by the letters: 'ש' י' ת'.

For the sake of mankind created (**בְּרָא בְרָא**) God the heavens and the earth with the foundation (**תשתית**).

Therefore are we happy and lucky, that the Lord created a world adorned with a jewel like the Sabbath day on which our body and soul can rest and renew themselves, a world full of mercy enabling us to repent, a world endowed with Torah to guide us in every detail of our life from the cradle to the grave. Not so with the nations. According to the Greeks for example has the world been created in a tumultuous skirmish between the gods, who also later did nothing but conspire against mankind. There is no Sabbath there, neither mercy and Repentance, nor Torah and ethics. We on the contrary may sing: “How lucky are we, that our share is abounding!”

Explanation of the Hebrew Numerology:

- 4 - Four components, that make up the world: fire, air, water and earth. (Fire = the nuclear power that builds the atom [energy = mass]; and all matter can be found in one of the three states: air = gas, water = liquid and earth = solid). And all what God created, is spelled out in four words: "את השמים ואת הארץ" ("the heavens and the earth").
- 7 - Seven days in a week, the seventh day being the Sabbath.
- 13 - אחד = one (unique).
- 26 - Tetragrammaton (יהוה). (26 = 2 x 13 for the Holy-One-Blessed-Be-He is unique in this world and also in the next one.)
- 28 - כֹּחַ = power.
- 31 - אֵל = God.
- 36 - אֱלֹהִים = God (like Arabic إِلَه).
- 37 - הַבְּלָה = breath. By the breath (= the speech) of God came the world into existence (through His ten utterances).
- 39 - יהוה אחד = the Lord is one (unique).
- 42 - אֶהְיֶה (אשר) אֶהְיֶה = I shall be (as) I shall be. (I shall be unique in this world and I shall be unique in the next one.)

Conclusion:

The People of Israel live from one Sabbath to the next one. The Sabbath orbits around the six workdays like the earth around the sun: the solar year has 52 (= 2 x 26) weeks and seven holidays according to the Torah ([1] the first day of Passover, [2] the last day of Passover, [3] Feast of Weeks, [4] Jewish New Year, [5] Day of Atonement, [6] Feast of Tabernacles, [7] the Eighth day of Assembly).

In this hymn the chorus is sung seven times and there are six stanzas. The chorus orbits around the stanzas like the Sabbath around the six workdays. 6 + 7 = 13 = אחד (one [unique]). The week bears witness to the ONE who is the Creator of the Universe. And so does this hymn, in which we thank

the Holy-One-Blessed-Be-He:

“How lucky are we, that our share is abounding!”